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The Development of the Printed Book in Europe from Gutenberg to Dürer

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By: Maria Quigley

Introduction

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In order to obtain a more complete understanding of the modern book, one should know something of its history and its development from the pen-written medieval manuscript. The following thesis deals only with the first phase in the history of the modern book - that is , the origin of the printing process.

In our everyday life we make constant use of printed materials. Most of us take these for granted, like the air we breathe and the ground we walk on. Yet, there is scarcely a thing that we do or enjoy that does not involve, directly or indirectly, the use of printed material.

Drawing and writing developed simultaneously, from the same origin. Each began as a means of communication and gradually alphabets were developed and built up into images. The first book illustrations were used to communicate a message to those who could not read. This main function of illustration continued right down to the fifteenth century. It is possible, and indeed highly likely, that the Europeans learned the craft of printing from the East.

It is interesting to have a look at the Europe into which printing was introduced. Between I436 and I450 Germany was hardly even a geographical term. Politically it was a muddle of petty principalities with no head except that of the Holy Roman Empire. Italy was also a mess of political confusion. Venice was then the chief trading power in Europe.

The French were ending the series of conquests begun by Joan of Arc in 1428, which in 1450 finally ended the centuries of English domination over a large part of French territory. Spain contained four Christian Kingdoms who were at constant war with each other.

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The English realm, deprived of its French domain, was reduced to its island homeland. England contained no cultural centre such as Venice, Rome or Paris.

Scotland, Wales and Ireland were still independent countries.

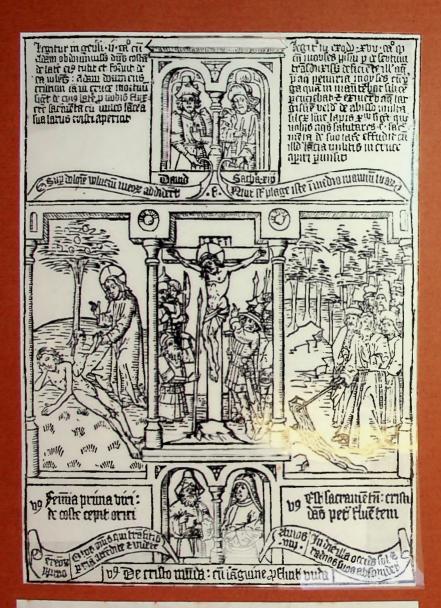
One of the most surprising things I found in my research of early printed books was that this new craft arrived in Europe in the fifteenth century, with the quality of fine craftsmanship.

It was strange that this should be so, since the woodcuts used to illustrate the newly printed books did not match the quality of the type. This can be seen in the printed books published before I490 where the typography is so much better than the illustration. Woodcutting as a method of illustration was already being used in China and Japan. They were being used for playing cards at the end of the fourteenth century and for printing patterns on textiles long before that.

The earliest woodcut in Europe is a Madonna which was made in Brussels in I4I8. It is possible that such 'image prints' began to be produced in Europe at the end of the fourteenth century. The print was achieved either by placing the inked block face down on paper and then hammering it; or by placing it face up with paper on top, which was then rubbed with a pad. Some of these illustrations contained text which was also cut from the wood, but the majority used handwritten text, with the printed illustration pasted on to the appropriate page. These would then be bound together and were known as 'block books'.

Block books represent the first step in the use of woodcuts for book illustration. Most of these came from the Netherlands, or from Germany and were religious in subject-matter. They were however, crudely cut and simple in outline, and were to be coloured later. But towards the end of the century shading in line made the use of colour unnecessary and the true character of the woodcut begins to appear

Although these block books were introduced in very large numbers



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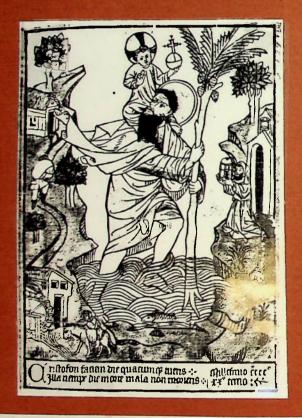
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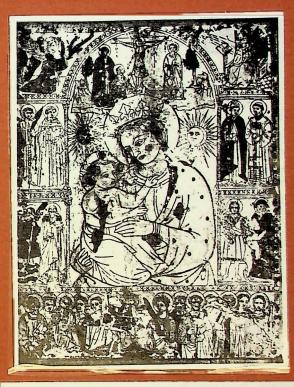
69. The block-book Biblia Pauperum. Netherlands, mid 15th century. $11\frac{1}{2}'' \times 8\frac{1}{2}''$. The New Testament scene occupies the centre flanked by the Old Testament parallels



FRENCH PLAYING CARDS OF ABOUT 1470, SIGNED J. DE DALE.



St. Christopher. Hand-colored woodcut, south Germany, 1423. "If you St. Christopher should see / That day you'll not die suddenly."



The Madonna of the Fire. Hand-colored woodcut, Venice, before 1428

they were confined to only a few titles each of which went into many different editions or series, differing widely from each other. The authors, designers and engravers are nearly all unknown.

The block books did, however, have their own particular advantages over the early printed books. For one thing, the engraver did not have to deal with the expense of setting up a press and obtaining expensive type. Also, he could print copies of his book as they were sold. The typographic printer, on the other hand, would have to gauge the amount of copies to be printed in advance in the hope that they would sell.

Block books continued to be produced into the sixteenth century, and we also find woodcuts with the text cut off appearing in later printed books.

The Netherlands was then roughly made up of the present Holland and Belgium. This country was most active in the production of early block books, with Germany following behind. France did practically nothing in the field of block books, and Italy produced only one early block book.

So, with the invention of movable type, there was a method of illustration ready at hand for the very first printers. By the end of the fifteenth century, books like the "Hypnerotomachia Poliphili" were appearing, which had never been reached up to that time, or for a long time afterwards.

Most of the books which I have mentioned in my thesis are represented by one or more pages. The subject matter of the illustrations reproduced will, when not altogether clear, be briefly indicated, and something said both in the general text and in the captions.

An important figure in the early books of woodcuts was the German woodcutter, Albrecht Durer. He is a figure who combines all the expertise of the preceding decades and rounds off the developments that had already taken place. However, he is such a large figure in the history of early bookmaking that it would require a thesis of almost equal length to do him full justice. Suffice to say here that he became, in his time, one of the greatest artists and book illustrators of the Renaissance. He was born in Nuremburg in I47I.

A leader in the German School of Painting, he was also involved in the development of the art of etching and of printing woodcuts in two colours. His copper-plate engravings are particularly famous, and it could be said that he ranks higher in this form of art than in painting. The series of engravings known as "The passion" in copper was done between I508 and I5I3. All of his work is marked by a powerful imagination. His craftsmanship was almost without blemish and, in the spirit of the Renaissance, he was always willing to try new ideas. Although his journeys took him to Venice, and although he was greatly impressed by the work of the Italian painter, Mantegna, he never allowed Italian influences to affect the Germanic or Gothic character in his art.

One of the greatest influences in the development of his art was the master illustrator, Wolgemut, to whom Durer was apprenticed. Among Durer's most famous woodcuts was the "Apocalypse" which consisted of I6 separate subjects, including the Revelation of St. John. Durer died in I528 at the age of 59.

The following thesis covers the development of printing and book publishing in the various European countries in which this new art-cum-industry was established at the time of the Renaissance and after.

* * * * *

Germany

G E R M A N Y

The invention of movable type in Europe in I455 has been generally attributed to Gutenberg, as the invention of the steam engine was attributed to Watt. However, Watt did not invent the steam engine, he merely perfected it. This is what Gutenberg did for printing. He was the first man to put typography into practical use. It is supposed by some that a man called Laurens Janszoon Coster invented movable type.

Coster was born in Haarlem, Holland. He had the idea of carving out characters from cubes of wood and also from metal. These he put together to form inscriptions to accompany engravings. It is believed that one of Coster's workmen stole some of his apparatus and took them to Mainz where he set up a printing business, and then took Gutenberg in as his partner.

Gutenberg's invention as such consisted basically in making brass moulds and matrices by which type could be accurately cast in large quantities. Relief printing, paper, wood engraving, printed books, even printed press and probably the idea of movable type, had already been thought of, but it was Gutenberg who used all these resources to the best advantage, resulting in the first book to be printed from movable type - his famous Bible.

The fact that the first major printed book should come from a busy town like Mainz was of enormous advantage in the spread of printing throughout Europe. Mainz is situated on the West bank of the Rhine at the widest point of its upper course. The position ensured the city's commercial success, for the Rhine was, and still is, one of the great trade routes of Europe.

The invention of printing at this time was also aided by two important technical developments. One was that the European paper-making industry had reached a stage which ensured a good quality product for printing, and the other was an increase in the supply of inks for use with type, and also with the woodblock. The latter was the main method of reproducing illustrations

at this time. In order to compete effectively with the manuscripts, the first type-cutters and type founders were forced to imitate the manuscript letterforms to which they were accustomed. The public to whom they sold their books had learned to read in pen-written volumes and knew no other kind. The main aim was to reproduce these manuscripts quickly and cheaply. Many of the early printed books were very beautiful, both in type and layout, because they were modelled on the manuscripts.

It is unlikely that the fifteenth century printers consciously intended to make their books beautiful. They were more interested in producing books which resembled the manuscripts as closely as possible, so that it would be difficult to recognize any great difference between a book in manuscript form and one which had been printed. By this it is easy to understand the early printers' endeavours to simulate in type the written letters of the manuscript. The latter were written in the Gothic script. The German printer converted into type the Gothic black-letter script which was in common use. The Gothic letter, however, took on different forms and was used for different purposes — the close knit'textura' type which was used for Bibles and such like; the dagger shaped 'bastarda' for the law, and the 'rotunda' a rounded form for a wide range of works in the vernacular.

The 'textura' developed into the modern German black letter called 'Fraktur'. The other two combined and formed the 'Schwabacher' which was used throughout Germany until well into the 20th. Century.

When the first printed books began to appear, they were not greeted with overwhelming enthusiasm. Many of the educated citizens preferred the existing illuminated manuscripts and looked upon the new-fangled books as cheap copies. The text was printed in two columns as in the manuscripts, with the initial letters outlined, these to be handcoloured later.

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JACOB AND ESAU—BIBLIA PAUPERUM
Facsimile of the original cut

For his Bible, Gutenberg used hand-drawn initials. This Bible is not as fine as others I shall discuss in the following pages, but it is worth mentioning that the characters are well cut and impart a very harmonious and pleasant appearance to the pages. However, the initial letters, which were hand-drawn, are very round, free-flowing figures which I feel do not combine well visually with the angularity of the printed characters.

It fell to a Bamberg printer, Albrecht Pfister, to produce the first illustrated books proper between I460 and I466, all of them now extremely rare. This was less than ten years after the publication of Gutenberg's Bible. These books were printed in the German language.

Pfister was a priest , and the books that he produced had a distinctly religious quality. Between I460 and I466 - the year of his death - he published five books, "Der Edelstein", "Der Ackermann aus Bohmen" the "Biblia Pauperum", "Die vier Historian von Joseph Daniel, Esther und Judith" and "Belial." All of these books, with the exception of "Belial," were llustrated with woodcuts. Probably his "Edelstein" by Ulrich Boner (I461) was the first of them.

A glance at a facsimile of illustrations from "Der Edelstein" indicates why the printed books did not threaten the popularity of the manuscript. The work appeared very simple when compared with the elaborate craftsmanship of the illuminated manuscript. Perhaps it was that the engravers were not skilled enough in woodcutting. As mentioned earlier, their main aim at this early stage was to reproduce the manuscripts cheaply so that the lower classes could avail of the opportunity to appreciate the content of the manuscripts.

Many of the lower class citizens in Europe at this time were illiterate, so that the woodcuts provided them with a peep into a world which they would otherwise not have known about. In the woodcut taken from "Der Ackermann Aus Bohmen," which was executed by Johannes von Saaz, it is remarkable that prints of this standard could be produced at a time when artists like Masaccio and Van Eyck were already more than 20 years dead. These were artists

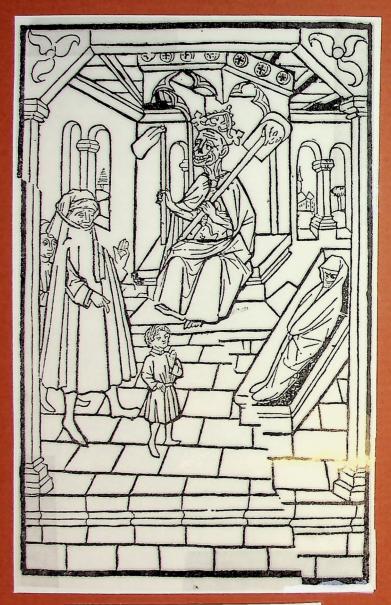
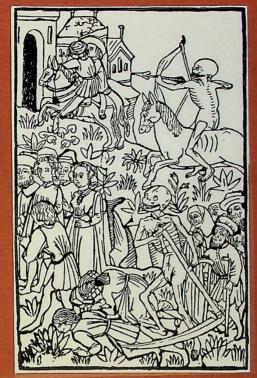


ILLUSTRATION FROM THE ACKERMANN VON BÖH-MEN PRINTED BY ALBRECHT PFISTER, BAMBERG, ABOUT 1463.



. Death on Horseback, from Der Ackermann aus Böhmen, Bainberg, about 1463.



Fable of the lion and the rat. Ulrich Boner, Der Edelstein, Bamberg, Albrecht Pfister, c. 1461

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who had faced and overcome the problems of perspective. In this particular facsimile from Pfister's book the figures in the picture are simple in outline, hand coloured and well proportioned. The rather evil figure of death occupies the main area of the picture. However, there is an attempt at perspective in indicating the surrounding building. This posed a number of problems for the cutter. There seems to be some confusion as to the exact point of eye-level. Quite a number of lines converge on the same level as the head of death, but then a great majority of the lines either fall short of this supposed eye-level or extend beyond it. It is as if the cutter had fallen between the two stools of medieaval and Renaissance styles. On the one hand, Saaz employs the flatness and simple outline for the figures, and yet he is trying to use what little knowledge he appears to have of the rules of perspective. This is emphasised in his attempt to illustrate the tiled floor and the window arches in the background, which were commonly used in Renaissance art to emphasise perspective.

In Pfister's books, the text was printed first and the woodcuts were hand-stamped in the blank spaces left in the type.

This is shown in the facsimile from "Der Edelstein," in which the little block of the author reappears at the left of each of the IOI illustrations, and also the type - which is the type used in Gutenberg's Bible. This suggests that technical difficulties prevented the printing of the woodcuts and the text simultaneously.

Also, the carelessness of the printer is shown in "Die vier Historien Von Joseph Daniel Esther und Judith" by the printing of one of the cuts (The death of Jacob) upside-down. Because of this, and rightly so, the illuminator omitted to colour this illustration.

At this early stage in printing, the printers' main concern was as mentioned earlier, to reproduce the manuscripts. They felt it necessary to use the kind of letters that a reader had been accustomed to in volumes written by hand, but they had not the



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bedehe warr. Bo verlos er auff der leben varr.
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heilers melleckhaffe. Der flein ift here eine gleicht
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tes fleis manigfalt. Die weil ir mugt das lebe gehä. Bo mag eich urmär wirdlä. Bo lär ir lehme
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Hand-colored woodcuts in Ulrich Boner, der edelstein (The Jewel), Bamberg (Pfister), 1461 Jonas missiaelt in maren teglutif a pilæ Jonet primo ca. Jonas ter peter ward gewolfen in das mot von tem walfilch recleblichet.



Scoa figura.

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ILLUSTRATION FROM THE SPECULUM HUMANAE SALVATIONIS PRINTED BY GÜNTHER ZAINEK, AUGSBURG, ABOUT 1473.

time, opportunity or desire, successfully to reproduce in metal all the forms derived from the pen.

However, it was not long before the printers soon learned to exploit to the fullest advantage the limitations imposed on them. Instead of attempting to imitate the beautiful contours of manuscript writing, they began to recognize and develop the potentialities of type-cutting and printing. They realised that they could not truly mimic an art by mere mechanical means.

Following Pfister's early experiments, there was a lull before the next printed illustrated books appeared in Germany. in the I470's and I480's, there was an outburst of activity in many towns throughout the country. The principal centres of this revival were Augsburg, Nuremburg and Ulm. In Augsburg, Gunther Zainer produced several illustrated works. When he first arrived in that town he was forbidden to use woodcuts in his books. This order was given by those who were engaged locally in the same medium. There was a local guild employed in the making of block books. It is possible that they were jealous of the quality of Zainer's books. An attempt was made to bar him from obtaining citizens' rights and the privilege to print. But eventually they relented as a result of a request by the Abbot of St. Ulrich but on condition that he employ members of these guilds for his work. Was this one of the earliest examples of the closed shop in operation? Perhaps.

However, they then produced a series of fine books, among them Zainer's "Speculum Humanae Salvationis" which was printed in I473 and is regarded as one of the greatest examples of Gunther Zainer's woodcut illustrations. The identity of the designer or the cutter of the blocks is not known. The type is the commonly used Gothic type of this period with its strong black letters. The woodcuts are simple and strong in line and harmonise with the type pages which they illustrate.



Printer's mark of Günther Zainer.

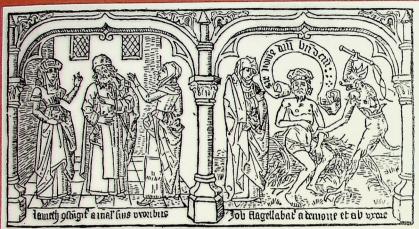


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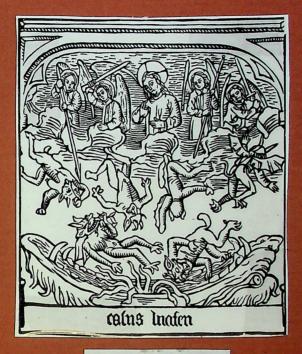
The Tree of Jesse. Drawing in Speculum Humanae Salvationis, south Germany, 15th century; hand-colored woodcut in Speculum Humanae Salvationis, Augsburg (Günther Zainer), 1473



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PAGE FROM THE "MIXED" EDITION OF THE SPECU-LUM, WITH THE LATIN TEXT PRINTED FROM A WOOD BLOCK.



SPECULUM: THE FALL OF LUCIFER
(Size of the original cut)



FIRST PAGE OF THE SPECULUM HUMANE SALVATIONIS



Jacob's Ladder, from the Speculum Humanae Salvationis, Augsburg 1477.



g. 116. Initial U, from the German Bible, Augsburg (G. Zainer), about 1475-76.



7. Initial U, from the German Bible, Nuremberg (Sensenschmidt and Frisner), about 1476.

The figures are short with large heads and are simple in outline with some parallel line shading. The drawing and the treatment of the perspective is not worthy of praise.

Mr. Woodbrey, in his book "The History of Woodcarving" (1883) described the "Speculum" as follows: "This book and others like it are mirrors of the ecclesiastical mind; they picture the principal intelectual life of the Middle Ages; they show the sources of that deep feeling in the earlier Dutch artists which gave dignity and sweetness to their works. Even in the rudeness of these books in the texts as well as in the designs there is a naivete, an openness and freshness of nature, a confidence in limited experience and contracted vision, which make the sight of these cuts as charming as conversation with one who had never heard of America and would have modern life a puzzle and an offence...."

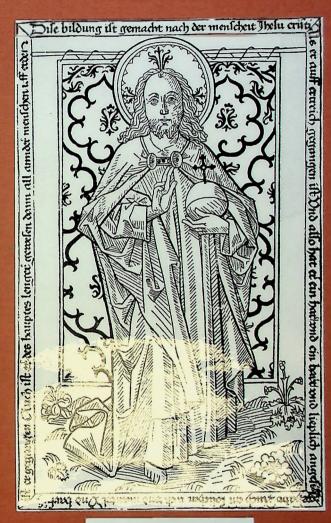
Another important book which was also printed by Zainer, and which appeared three years later, is Golden Legend", an illustrated Bible with a series of historical initial letters, which compares favourably with manuscript initials. In Nuremburg, in the same year, another illustrated Bible appeared. This particular Bible was printed by Sensenschmidt and Frisner. It is worth comparing these Bibles for two reasons; one the fact that they were both printed in the same year and the other, because of their similarity of design.

In both these works the illustrations are chiefly contained in the pictorial capitals. The designs correspond fairly closely. From the facsimilies shown - the initial "U" from both Biblesit is easy to see this similarity. The characters in Sensenschmidt's edition are far more lively and appear lighter in form. The lines tend to fall in short knots and curves rather than in a continued stroke, which gives more volumn to the figure. However, in Zainer's woodcut the figures appear short and stocky. They are almost like statues, and their clothing is very direct and angular.

It is highly likely that Sensenschmidt's blocks were the later works and based on Zainer's originals.



Fig. 114. Initial B, from Plenarium, Augsburg 1473.



Christ blessing, from Plenarium, Augsburg 1473.

But, like all the early printers, Zainer played it safe by printing the books which had already proved popular in manuscript form. He built his business by underselling and improving on local manuscripts. His text was tidy and his woodcuts (copies of the manuscript illustrations) were neatly placed throughout.

Another notable book, also printed by Zainer in I473, is his "Plenarium". Looking at a facsimile from this book, one can see, in just over ten years, what great developments had taken place in the art of typography and illustration. From this particular engraving - the figure of Christ - the cutting has become more controlled, and the form of the figure has become more solid with the use of line shading. The detail of the hair and beard is also very impressive. The use of perspective in the background has been avoided by a decorative panel hanging from a bar which runs across the top of the picture.

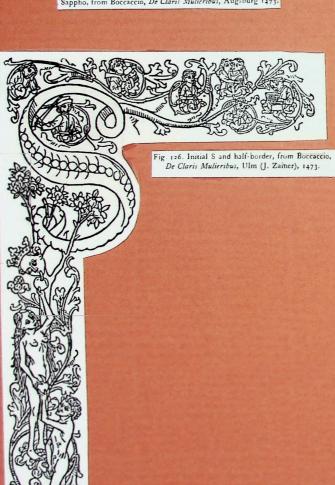
Another unusual feature of this particular cut is in the framing. Part of the text is contained in the four panels which form the frame for the cut. This not only encloses the figure, but also provides a decorative pattern around it.

The engraver of the woodcuts which appear in the "Speculum" also designed those which appear in the "Plenarum".

In those early days, the printer's only concern was to print the text of his book. He would leave the headings and headlines as well as the ornamental capitals to the script writers to fill in later when the text was printed. But the demand for cheapness became greater and the printer found it necessary to leave less and less work to be done by the scribes. Special types had to be cast for headings and headlines, and they also provided themselves with fine sets of woodcut capitals.



Sappho, from Boccaccio, De Claris Mulieribus, Augsburg 1473-





Fifteenth Century Woodcut from De Claris Mulieribus. Printed by Zainer in Ulm, 1473. Artist unknown



Fifteenth Century Woodcut from De Claris Mulieribus. Printed by Zainer in Ulm, 1473. Artist unknown

This may have been one of the reasons why Zainer and, likewise, Sensenschmidt combined their illustrations and capitals in the one cut.

Ulm was the next German city in which important illustrated books were produced. Gunther Zainer's brother, Johann, was also printing illustrated books. The first of these was a book illustrating the work of the poet/novelist Boccaccio, "De Claris Mulieribus". It was printed in I473 in German and Latin so that it would reach a wider audience. Each contained 80 woodcuts. It is an entertaining book about the loves and fates of famous women, and it was immensely popular. The first page of the book is decorated with an interesting half-border including the capital 'S.'.

It appears that the serpent forms the initial letter 'S' entwined in the tree.

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The other illustrations are oblong in shape and are all approximately the same size and are contained in a parallel border. The figures are long with small heads and are more graceful than those we have seen by his brother Gunther at Augsburg. The compositions are more rhythmical in character. However, Arthur M. Hind, in his book "An Introduction To A History of Woodcut" states: "As an example of book-production in fine type, good printing and clear cutting of blocks, the "Boccaccio" does not reach the same level as Gunther Zainer's contemporary books such as the "Speculum Humanae Salvationis" which was printed in the same year, "but in the gentle and alluring character of its designs it easily surpasses the Augsburg work."

If we look at the examples of woodcuts from Johanne Zainer's "De Claris Mulieribus" which was printed the same year as his brother Gunther printed his "Plenarium" (I473), we can see that there is an appreciable difference between them. "Plenarium" is somewhat the better.

The figures contained in the cuts from "De Claris Mulieribus" are more active than any woodcuts seen previously. They illustrate the story more vividly and the names of the characters are cut into the woodblock. However, the technique of the woodcut in Johanne's book is not quite of the same standard as that of his brother's book. Although Johanne employs the new method of line-shading, it is not as effective as the similar technique used by Gunther in his picture of Christ.

In Johanne's picture, there are so many figures and other objects enclosed within a small area, that shading was perhaps not necessary at all. In fact, it lessens rather than enhances the picture. There is also an attempt at perspective with the walls surrounding the base of the tower. It fails to achieve the desired effect.

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"Das Buch und leba des...." is another book printed by Johanne and which appeared in I476. It is the collection of fables by Aesop which was a very popular subject next to religions at the time. The designs of this particular book are more powerful than those in Johanne Zainer's "Boccaccio".

The woodcuts which illustrate Aesop's life are entirely original in design. The difference in character between the Boccaccio and the Aesop cuts is very great. The figures are rendered in a more natural form, are well proportioned, and do not have the same stockiness as the woodcuts of earlier books.

The familiar double line border which surrounded the earlier woodcuts has been done away with. The silhouette of the upper part of the subject is regarded as sufficient termination to the design.

Gunther Zainer, working at Augsburg, was at this time making use of some of his brother's blocks. Transporation, an important element in those days when only real horse-power could be used, was no great problem, since the two cities were no more than about 50 miles apart. This practice of the mutual borrowing of blocks was quite a common one at this period. Blocks were valuable

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property, and if a printer could use another's blocks it would save him having to cut his own. He would prefer to borrow them, even from another country, rather than cut his own.

when the printers were unable to borrow, most of them had no hesitation in copying the woodcuts they required. This should not have meant that the copied versions were inferior though, in fact, they usually were. As the technique of woodcutting improved, so the possibility increased of the copies being better than the originals. Indeed, they were superior in the technique of woodcutting as such, but were no better as far as the idea conveyed by the picture was concerned.

The blocks were used even if they were quite worn out, and also in books to which they did not properly belong. An example of the former practice was "Seelenwurzgarten" printed at Ulm in I483. This has one woodcut which was used 37 times.

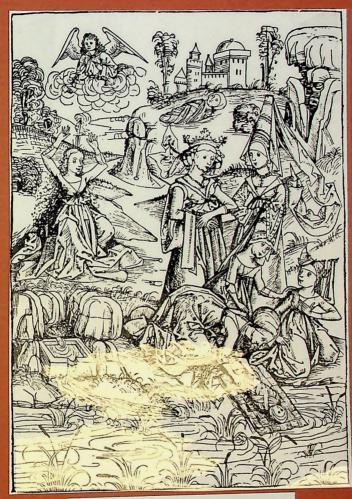
Easily the most important book at this time, as far as woodcuts are concerned, was the "Peregrinatio in Terram Sancta". It was printed in I486 by the Dean of Mainz Cathedral, Bernhard Von Breydenbach. In 1484 he set off for the Holy Land. He wrote an account of his travels and an artist Erchard Kenwich, who also travelled with Bernhard on his journey, sketched pictures to accompany the text. The frontispiece from the book demonstrates why it is the best example of wood-engravings of the fifteenth century. In this cut we see the first use of cross hatching as a means of shading, as seen in the folds of Saint Catherine's drapery. Bernard de Breydenbach was accompanied in his travels by John Count of Solms Lord of Mintzenberg and Philip de Bicken. The arms of the three travellers are engraved in the woodcut with their names beneath them. The book also includes folding plates, of which a view of Venice is the best known. This particular cut is five feet long and ten inches high, the first folding plate in any book. There are also views of several places, including Corfu as seen from a hilltop. There are also studies of near Eastern costumes and the first exotic alphabet printed in the West.



Frontispiece to Breydenbach, Sanctae Peregrinationes, Mainz 1486.



ERHARD REUWICH. 'The Greeks who dwell in Jerusalem.' Bernhard von Breydenbach, *Peregrinatis in Terram Sanctam,* Mainz, Erhard Reuwich, 1486



The Finding of Moses, from the Schatzbehalter, Nuremberg 1491.

The book states that the illustrations were taken from life, and not from the imagination. This is a little hard to believe when we examine the illustration entitled "Animals truly depicted as we saw them in the Holy Land." The animals include 'Indian Goats', a'coctillus' and a'unicorn'.

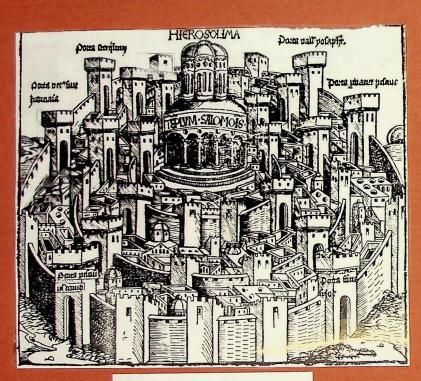
This book was extremely popular. In a span of more than thirty years, the book appeared in thirteen editions and the original blocks were shipped for printing at Lyons, Speyer and Zaragoza.

The last of the great German printers of the fifteenth century was Anton Koberger, who produced some very fine books. The first of these, which appeared in I49I, was a series of meditations based on the life of Christ, "Der Schatebahalter".

The illustrations were executed by Michael Wolgemut and are in perfect harmony with the text. These woodcuts are done with such skill that they establish Wolgemut as the outstanding German illustrator before the arrival of his pupil, Albrecht Durer.

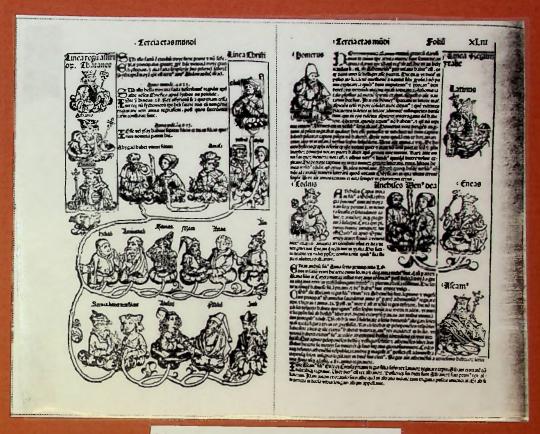
A look at the extract will demonstrate this. The amount of detail and fine line work are other striking points of the woodcuts. Also noteworthy is the way he employs perspective where we see the tiled floor technique used successfully. Most of the shadows are achieved by line shading, and there there is a small amount of cross-hatching in the darker areas of the drapery, but this was abandoned at an early stage of the design.

It is possible that the illustrations and text were prepared together and produced as a unit after close collaboration between the author - Stephan Fridolin, a Franciscan friar - the illustrator and the printer. This shows how the printers had eventually shaken off the idea of imitating the manuscripts. They began to look upon the printed book as an independent work of art, and no longer a cheap copy of the hand-written books.

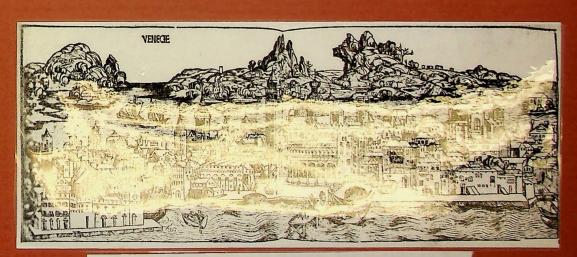


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MICHAEL WOLGEMUT. Jerusalem. Hartmann Schedel, Liber chronicarum, Nuremberg, Anton Koberger, 1493



Schedel: The Nuremberg Chronicle, 1493. 181 × 13"



Venice. Woodcut in Hartmann Schedel's so-called *Nuremberg Chronicle*, Nuremberg (Koberger), 1493

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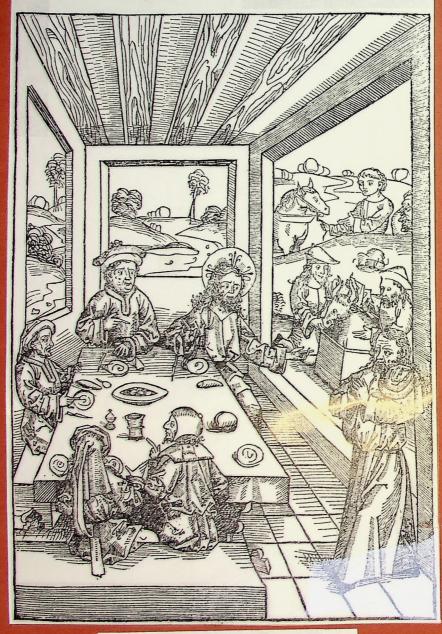


ILLUSTRATION FROM SCHATZBEHALTER PRINTED BY ANTON KOBERGER, NUREMBERG, 1491.

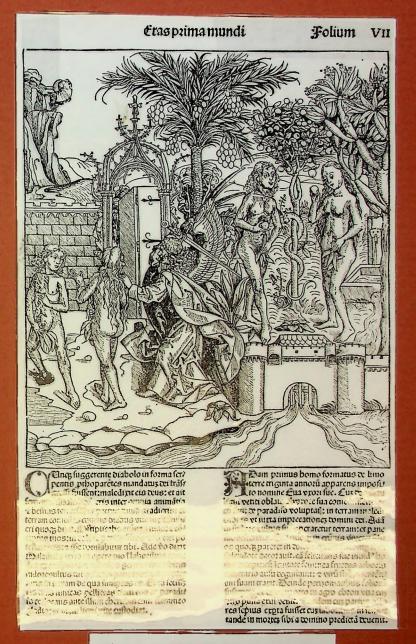
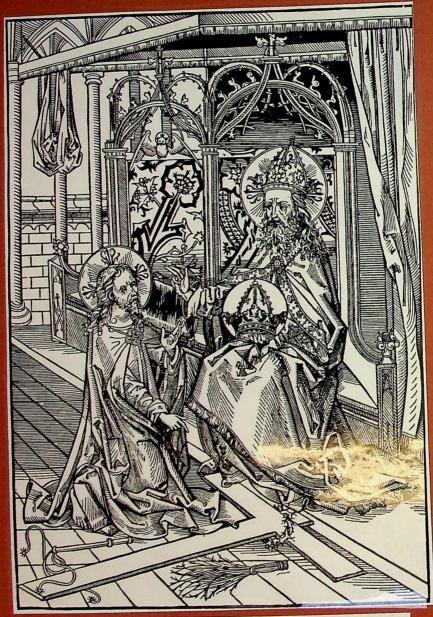
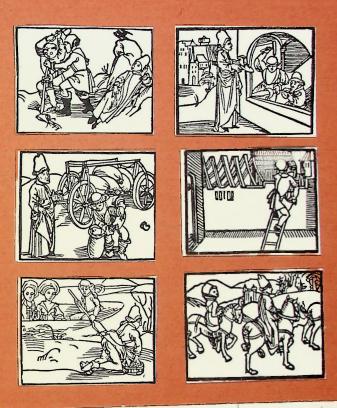


ILLUSTRATION FROM THE WELTCHRONIK PRINTED BY ANTON KOBERGER AT NUREMBERG, 1493.

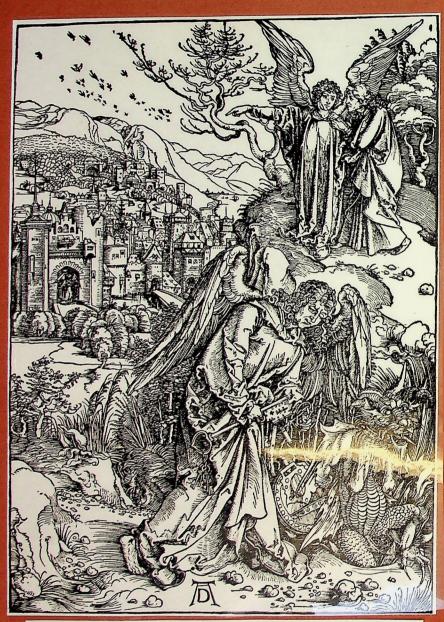


MICHAEL WOHLGEMUTH. 'The Glorification of God's Son' Woodcut



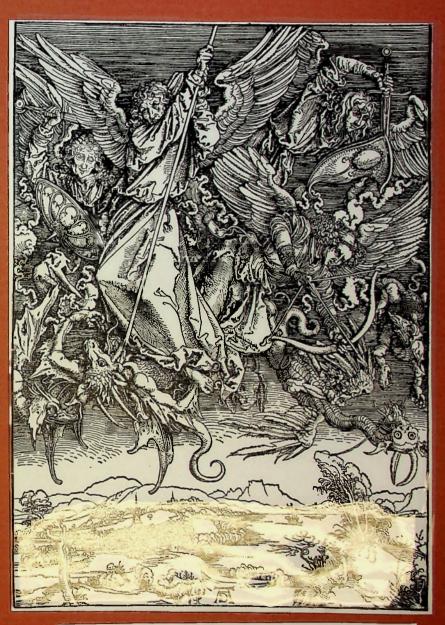
ALBRECHT DÜRER.

woodcuts ascribed to Durer's period of apprenticeship

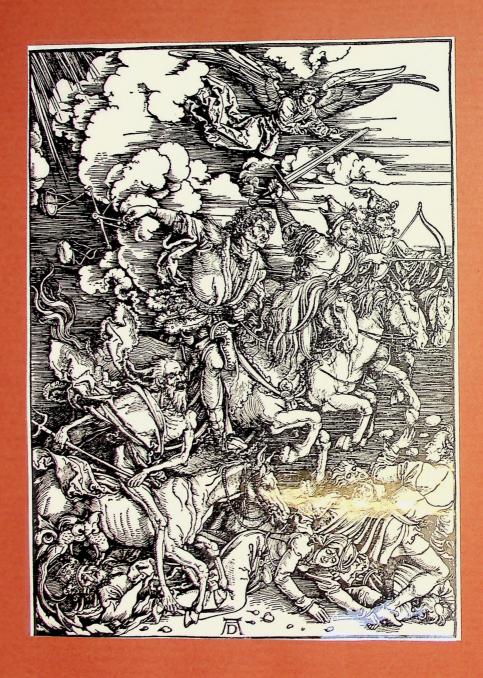


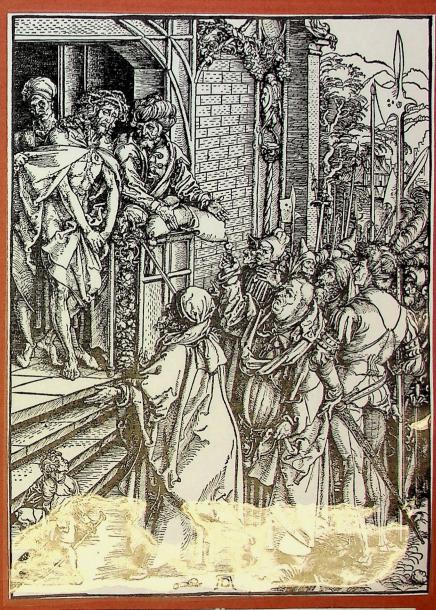
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ALBRECHT DURER. 'The Angel With the Key' Taken from the Apocalypse Series



ALBRECHT DÜRER. 'St. Michael Fighting the Dragon' Apocalypse Series





ALBRECHT DURER. 'Christ Before the People', from the Great Passion, 1500



ALBRECHT DÜRER. Woodcut for the title page of The Great Passion



ALBRECHT DÜRER. 'The Man of Sorrows', woodcut from the title page of The Small Passion

The most famous of Koberger's books is a world history and geography known as the "Nuremburg Chronicle" published in I493. The author was Harfmann Schedal, and the woodcuts are again by Michael Wolgemut, of which there are 645. Wolgemut's stepson, Wilhelm PleydenwurH, also worked on the illustrations. Many of these were used more than once in the book, which resulted in a total of over 2,000 illustrations.

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These illustrations were designed primarily to help the reader through the text. The illustrations used views of six cities, and made cuts of some unpublished drawings of 20 German towns, showing a view of roofs of houses inside a wall. This particular one was used eleven times.

Most of the small blocks are inserted into the type at the inner or outer edge of the page, while genealogical tables, used as part of the text, run right in among the type in a way that had probably never been done before, and is certainly seldom seen today. The visual woodcut, extending across the page to the same width as the type, was in the minority. This was the way of presenting illustrations in the earlier books.

This is an excellent book and a landmark in the development of book illustration by reason of the sheer size and quality of the cuts. They take up almost as much space as the text with which they are integrated in a remarkable way.

Anton Koberger, who was named the 'Prince of Printers' organised publishing and printers commercially. The printing of books of all varieties and sizes was big business now. Koberger managed 24 presses and employed a large staff which included pressmen, punch-cutters and book binders. Albrecht Durer worked in their shop and it is generally believed that he had some part in the making of some of the cuts for the Chronicle.

There was still a brighter chapter in the history of book illustration at Nuremberg, for in this city the great master of woodcut, Albrecht Durer, did much of his best work. However, during the fifteenth century, it was the Germans who produced the most illustrated books, and the most famous of these are the Schatzbehalter, the Nuremburg Chronicle and the Breydenbach Peregrinationes.

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ITALY

Italy was the second city to develop printing, and the Italian printers were to become famous for their innovations in book production. They were the first to produce title-pages, pagination, pocket editions, music printings and, most important of all, the two kinds of type, Roman and Italic.

In this country, also, the Renaissance was beginning to manifest itself, While in Germany the Gothic culture remained for quite some time.

As mentioned previously, the black letter of the Gothic type was used in all early German books. As the printers settled along the commercial cities of Northern Europe, they brought their culture with them, so that the Gothic type spread quickly throughout Northern Europe. However, Rome was not a commercial city and the wandering German printers did not settle there. The Italians had developed their own Roman hand-script which was in common use at the time. It was therefore unthinkable for the Italians to print the text of their manuscripts in the primitive, black letters of the north. It was in this frame of mind that the Roman typeface was introduced in Italy, being modelled on the Roman hand-script.

Nicolas Jenson, a Frenchman working in Italy, designed some fine Roman typefaces, and these have since become the accepted models for Roman letters. Jenson was perhaps the greatest designer in typographic history, but we do not have extensive information about his life and personality.

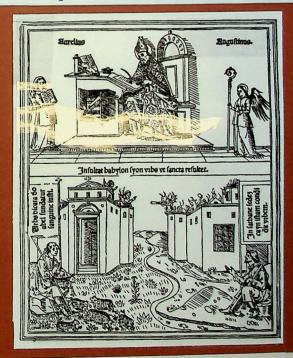
The characteristics of Jenson's font were its readability and softness of form. However, the letters are not all perfect. Had they been so, their effect would not have been so striking, for an authority has said, "A type too ideal in its perfection is not an ideal type." The eye becomes tired when each of the characters is perfect.

There were other printers in Italy at this time who rivalled Jenson's typeface, but none produced quite so fine a font, or had the same

qui omnibus ui aquarum submersis cum filiis suis simul ac nuribus mirabili quoda modo quali semen huani generis conseruatus est:que utina quasi uiuam quandam imaginem imitari nobis contingat: & hi quidem ante diluuium fuerunt: post diluuium autem alii quoru unus altissimi dei sacerdos iustitia ac pietatis miraculo rex iustus lingua he/ brxoru appellatus est: apud quos nec circuncisionis nec mosaica legis ulla mentio erat. Quare nec iudxos (posteris eni hoc nomen fuit) neq; gentiles: quoniam non ut gentes pluralitatem deorum inducebant sed hebrxos proprie noiamus aut ab Hebere ut dictu est: aut qa id nomen transitiuos significat. Soli appe a creaturis naturali rone & lege inata no scripta ad cognitione ueri dei trasiere: & uoluptate corporis cotepta ad rectam uitam puenisse scribunt: cum quibus omibus præclarus ille tonus generis origo Habraam numeradus est: cui scriptura mirabilem iustitia qua non a mosaica lege(septima esm post Habraa generatione Moyles nascitur)sed naturali fuit ratione consecutus suma cum laude attestatur. Credidit enim Habraam deo & reputatu est ei in iustitiam. Quare multarum quoq; gentium patrem diuina oracula futuru:ac in iplo benedicedas oes gentes hoc uidelic& iplum quod iam nos uideus aperte prædictum est: cuius ille iustitix perfectioem non mosaica lege sed side cosecutus est: qui post multas dei uisiones legittimum genuit filium: quem primum omnium divino pluasus oraculo circucidit:& ceteris qui ab eo nascerétur tradidit: uel ad manisestum multitudinis corum futura lignum: uel ut hoc quali paterna uirtutis iligne filii reztinetes maiores luos imitari conaret: aut qbulcuq; aliis de caulis. Non enim id scrutadum nobis modo est. Post Habraam filius eius Isaac in pietate successit: schice hac hæreditate a paretibus accæpta: q uni uxori consunctus quum geminos genuisset castitatis amore ab uxore postea dicitur abstinuisse. Ab isto natus é Iacob qui ppter cumulatu uirtutis prouetum Ifrael etiam appellatus est duobus in thus poter duplice in uirtutis usu. Iacob eim athleta & exercétem se latine dicere possimus: quam appellatione primu habuit: quu practicis operatioibus multos pro pietate labores ferebat. Quum auté iam uictor luctando cuasit: & speculationis fruebar bonis: tuc Israelem ipse deus appellauit æterna premia beatitudineq; ultimam que in uissone dei consistit es largiens: hominem enim qui deum uideat Israel nomen significat. Ab hoc.xii. iudxorum tribus pfectx sūt. Innumerabilia de uita istorum uirorum fortitudine prudentia pietategi dici possunt:quoium alia secundum scriptura uerba historice considerantur: alia tropologice ac allegorice interpretat: de qbus multi coscripserut: & nos in libro que inscripsius



Woodcut in St. Augustine, De Civitate Dei, Basel (Amerbach), 13 February 1489



Woodcut in St. Augustine, De Civitate Dei, Venice (Scotus), 18 February 1490

skill in imposing the type upon paper.

Jenson was a success in his own time, both artistically and financially, and even today he is an inspiration to many. To those who would point out the lack of perfection in detail in Jenson's type, the answer stands clearly on one of his pages, where the even colour of the type mass, and the great legibility of the forms, speak for themselves.

Jenson's forms have been models for nearly 500 years. His fame has rested on his contribution to the form of Roman type, and the way it could be composed and arranged on a page.

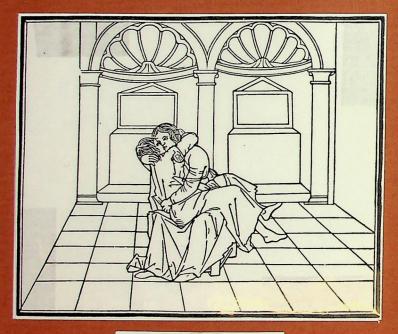
Books printed in Italy remained unillustrated long after woodcuts were appearing in Germany. Most of the illustrating talent went into the manuscripts. This, as we have seen, was not the case in Germany, where block books were produced in addition to the manuscripts. In Italy, as in Germany at the invention of printing, the wealthy classes disliked the printed books. It was recorded of the Duke of Urbino that every book in his library was of faultless beauty, written by hand on parchment and adorned with miniatures. There was not a single printed book in the collection.

As has already been pointed out, it was in Germany that the printing and illustration of books began, and that country continued to be the leader in this sphere until the turn of the fifteenth century. At this time there was a series of religious and social upheavals, and other countries took over the lead. Among these was Italy, where the Renaissance was dawning.

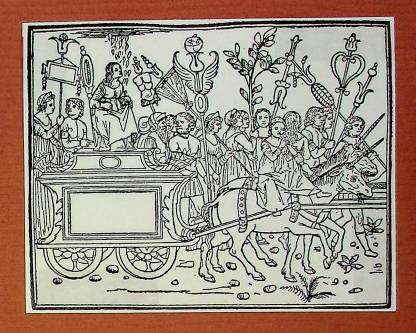
The Italians began illustrating their books, and their work had a character and individuality all its own. The best illustrated book of this century is undoubtedly the "Hypnerotomachia Poliphili".

This famous book was published by Aldus Manutius in Venice in I499.

The book is about the lovers, Poliphilus and Polia, who travel through a landscape of antique temples, buildings, ruins and pyramids, all of which the author describes in detail, and most of which the artist illustrates. The woodcuts in this book are well executed and show



Woodcut from Dream of Poliphilius





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that the artistic development in this medium had reached a high standard. From the facsimiles in this book we see how the Italian printed books that carried illustrations were quite unlike the German woodcuts at the time. The "Hypnerotomachia Poliphili" provides an outstanding example of the observance of one of the cardinal principles of good book illustration; that the plates should key in colour and weight of line, with the colour and weight of the type, so that both together form a harmonious ensemble.

From the facsimiles of the "Hynerotomachia Poliphili" we can see how light and graceful these figures are. The line is narrow, and there is no shading. The clothes drape around the bodies in a soft and flowing manner with just the minimum amount of lines to indicate the folds. The only detail is in the curls of hair.

The architectural lines are perfect, both in directness and in their relation to perspective. The woodcuts are not overloaded with unnecessary design.

The "Hypnerotomachia Poliphili" owes much to its printer Aldus, and its presentation is an object-lesson in the enhancement of illustration by good typography. The actual cutting of the blocks is beyond criticism, and the use of white space in the pictures strikes one forcibly after the cramped and confused designs that were prevalent at the time.

Where the Italians excelled was in the way they saw the page as a whole, treating the illustration rather as an ornament than as a picture in its own right. They therefore avoided the crude use of colour that is found in the work of most other countries; where the Italian book is hand-coloured, I feel that it was designed specifically for this treatment. In work from other countries, the hand-colouring seems as though it had been added as an afterthought. The "Hypnerotomachia Poliphili" succeeds in epitomising the harmony between type and decorative illustration, and contains some of the most influential woodcut illustration and related typography of the Renaissance.

PRIMA TABELLA.

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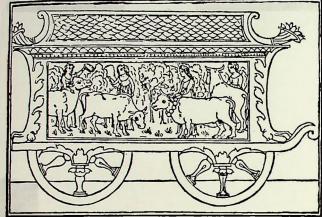
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Quella Nympha cófifa la finistra tabula cótineua, che ascenso hauea sopra il mansueto & candido Tauro. Et quello álla p el tumido mare ti mida, trásfretaua. SECVNDA SINISTRA.



Nel fronte anteriore, Cupidine aidi cu inumera Caterua di promi scua gete uulnerata, mirabodi che egli tirasse larco suo uerso lasto olym po. In nel fronte posteriore, Martemirai dinanti al throno del magno loue, Lamentatise che el fisiolo la spenetrabile thoraca sua egli la haueso selacerata. Et el benigno signore el suo uulnerato pecto gli monstraua. Et nellastra mano extenso el brachio teniua scripto, NEMO.

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spirante diceua, chel risonauano per sotto quella uirdura gli amorosi sospiri, i sormati dentro il riseruabile & acceso core. Ne piu præsto in questa
augonia ugitato, & per questo modo absorto essendo, che inaduertente al
sine di quella storibonda copertura perueni, & riguardando una innume
rosa turba di iuuentude promiscua celebremente sessigiante mi apparue,
Cum sonore uoce, & cum melodie di uarii soni, Cum uenusti & ludibon
di tripudii & plausi, Et cum molta & iocundissima lætitia, In una amplis
sima planitie agminatamente solatiantise. Dique per questa tale & grata
nouitate inuaso sopra sedendo admiratiuo, di piu oltra procedere, trapen
soso io steti.



Etecco una come infigne & festiua Nymphadindi sum la sua ardente sacola in mano despartitosi da quelli, uerso me dirigendo tendeua gli
uirginei passi, Onde teanisestamente uedendo, che les era una uera & reale puella non me mossi, ina lato la spectai. Et qui ui cum puellare promptitudine, & cum modesto accesso, & cum stellate uolto, pur obuio ad me
gia mai approximata, & surridendo uene, Cum tale præsentia & uenusta
elegantia

POLIPHILO INCOMINCIA IL SECONDO LIBRO DI LA SVA HYPNER OTOMACHIA. NEL QVALE PO-LIA ET LVI DISERTABONDI, IN QVALE MODO ET VARIO CASO NARRANO INTERCALARIAMEN-TE IL SVO INAMORAMENTO.

NARRA QVIVI LA DIVA POLIA LA NOBILE ET ANTIQVA ORIGINE SVA.ET COMO PER LI PREDE CESSORI SVITRIVISIO FVE EDIFICATO.ET DI QVEL LA GENTE LELIA ORIVNDA.ET PER QVALE MO-DO DISAVEDVTA ET INSCIA DISCONCIAMENTE SE INAMOROE DI LEI IL SVO DILECTO POLIPHILO.

EMIE DEBILE VOCE TALE OGRA
tiosc diue Nymphe absone peruenerano &
inconcine alla uostra benigna audietia, quale
laterrisica raucitate del urinante Esacho al suaue canto dela piangeuole Philomela. Nondi
meno uolendo io cum tuti gli mei exili conati del intellecto, & cum la mia paucula sussici

tia di satisfare alle uostre piaceuole petitione, non ristaro al potere. Lequale semota qualuque hesitatione epse piu che si congruerebbe altronde, dignamente meritano piu uberrimo si unio di eloquentia, cum troppo piu rotunda elegantia & cum piu exornata poli tura di pronutiato, che in me per alcuno pacto non si troua, di coseguire ilfuo gratiofo affecto. Maa uui Celibe Nymphe & admealquato, quan tuche&confula &incomptaméte fringultiéte haro in qualche portioncula gratificato assai. Quando uoluntarosa & diuore a gli de la vostri & postulato me prestaro piu presto cum lanimo no mediocre promo huz mile parendo, che cum en ucleata tersa, & uen usta elo quentile place de la prise dunque & ueterrima geneologia, & prosapia, & il fatto esto assore prisca dunque & ucterrima gencologia, & prosapia, & il fat garrulando ordire. Ondegia essendo nel uostro uenera 🔝 conuentual conspecto, & uedermesterile & sciuna di cloquio & ad tamo possi uo ceto di uni O Nymphe sedule samularie dil acceso cupidine. Etitanto benigno & delecteuole & facro fito, di finecre aure & florigeri spirami. niassato-lo acconciamente compulso diassumere uno uenerabileauso, &tranquillo timore de dire. Dunque auante il tuto nenia date, o bellissime & beatissime Nymphe a questo mio blacterare & agli femelli & terrigeni, & pusilluli Conati, siaduene che in alchuna parte io incautamente

TIS SATYRA PRIMA.

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tequins? H ic elegos?mpune diem confum pferitingens I elephustaut summi plena iam margine libri \$ criptus, et in tergo nec dum finitus, Orefles? Nommages nulli domus est sua, quam mihi lucus M artis, et coliis michum rupibus antrum V ulcani. Quid agent uenti, ques terqueat umbras A eacus, unde alius furnue deuchat aurum Pelliculæ, quantas iaculetur Monychus ornos, F rontonis platani, consulfaq; marmera clamant S emper, et affiduorupta lectore columna. E xpecles cadem a summo, minimoq; poeta. E tnos ergo manum ferulæ fubduxinus, et nos C onfilium dedimus Syllie, prinatus ut altum D ormiret stulta est clementia, cum tet ubique V atibus occurras, perincre pararecharte. Cur tamen hoc libeat potius decurrere campo, Per auem magnus equos Auruncæ flexit alumnus, Sinacat, et placidi rationem admittitis, edam. n wner uxorem ducat fpedo Neria de form

commission our gran pronont wells,

Aldine Italic as used in Juvenal and Persius
Aldus, Venice, 1501

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The type of the 'Poliphili' is lighter and more graceful than the Gothic black letter. However, some authorities feel that the 'aldus' font is short of perfection. The capital 'L' is inferior to that of Jenson. It is said that the carelessness is in the presswork, and some are of the opinion that a much more beautiful effect could have been achieved with the 'Poliphili' type if a first class pressman were printing the book. Proctor says of Aldus Manutius "a man of phenomenal bad taste for his time". Apparently, Manutiuswas more interested in scholarship than typography. He was most concerned with the reputation he gained from the literary value of his books.

However true this may be, the "Hypnerotamachia Poliphili" displays a harmony of illustration and text which is truly amazing for its day, and establishes it among the master works of printing of all ages.

The influence of Aldus Manutius was not solely that of a scholarprinter and typographic innovator. He foresaw the decline of large books in favour of cheaper and more manageable editions.

The earlier printers tended to print the majority of their books in large folios but Aldus, as was mentioned earlier, had a strong commercial instinct and different ideas. He realised that with the increased demand for printed books, there was now a further demand for a more convenient type of book, a book which could be read more easily and carried about from place to place. In order to make the smaller book an economic proposition, as much type as possible had to be printed on each page.

In order to achieve this, he would need a smaller type, Aldus commissioned a cursive type which would be based on the 'chancery script', the Italian script used by the scribes. The year was I50I, the cutter was Francesco Gritto, and the result was ITALIC.

FLORENCE

Florence was also an important city for printing at this time.

The Florentine book illustrations have in common almost without exception one characteristic feature; a decorative border on four sides, cut on the woodblock. This frame gives the woodcuts charm and individuality. In drawing, these illustrations are graphic and spirited, showing them to be the work of artists who were true illustrators.

It was in Florence that the first illustrations made from copper engravings began to appear. As soon as the printers began to realise how much easier it was to use copper rather than wood, there was little hesitation in adopting this new medium. However, there was a big difference in printing methods, now that copper engravings were being used for illustration; woodcuts, like type are printed in relief, but the copper engravings are printed from lines which are impressed into the metal. This meant that the engravings could not be printed with the type; they were instead printed either before or after the type. Usually the engravings were printed on separate pages and the type was pasted down on these pages, after the whole book had been bound.

Some experts are of the opinion that the woodcuts and type looked better as a combination because both were produced by the relief method.

With the use of copper, very fine and delicate lines could be achieved. This in turn provided the illustrators with more scope to display their artistic talents. Moreover, the invention of copper engraving could not have come at a better time, when there was a renewed interest in the arts, coinciding with the birth of the Renaissance in Italy.

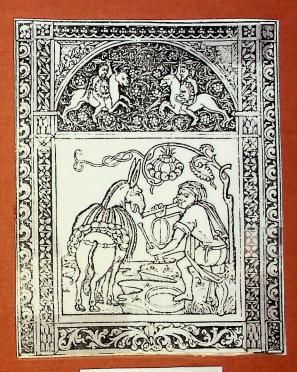
However, the bulk of the early Italian illustration was printed from woodcuts, and the period of its pre-eminence was from about I490 to I510. At this time, from almost every city of any size, came work of

CSermone della oratione a.M.A.d.S. composto da frate Hieronymo da Ferrara dellordine de frati predicatori. Probemio.

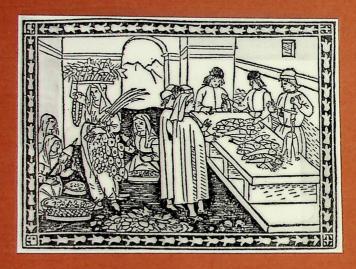


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Frontispiece with Agony in the Garden. Girolamo Savonarola, Sermone della oratione a M.A.d.S., Florence, c. 1497

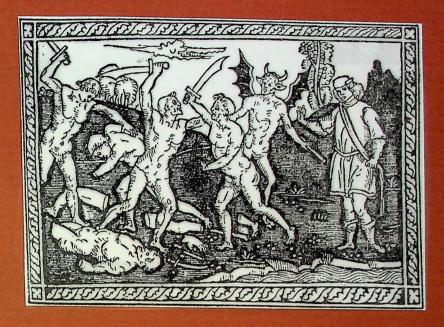


The Ass and his Masters', from Aesop's Fables, Naples, 1485. $3\frac{1}{8} \times 3\frac{1}{8} (8.6 \times 8.6)$. The classical decorative details are typical of the Italian treatment.





TWO ILLUSTRATIONS FROM THE CONTRASTO, FLORENCE, FIFTEENTH CENTURY.





TWO ILLUSTRATIONS FROM THE QUADRIREGIO, FLORENCE, 1508.

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wonderful quality, matching the painting of this astonishing era. Venice and Florence particularly excelled. The difference between their books is broadly indicated by the fact that the Florentine books were smaller and cheaper and have not survived so well. They contained fewer illustrations than Venetian books. In Venetian books, illustrations generally took pride of place, the text being treated as subordinate.

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FRANCE

At the end of the Hundred Years War France was depopulated, weakened and bankrupt. Louis XI was on the throne. He was a ruthless and powerful man, who succeeded in making France to some extent the country she has been ever since. He achieved this by diminishing the power of the nobility, taxing the peasantry into the ground and thus building up the strength of the bourgeoisie.

However, as in other European countries at this early stage, the manuscript book was extremely popular, so that native woodcut illustration could make little headway until around I485.

Prior to this all woodcuts were imported from Germany, but towards the end of the fifteenth century, in the arts especially, France was beginning to reject the Gothic style of German culture. This was seen particularly in the way in which the painters expressed themselves in a style which was closer to the Italian Renaissance than to her neighbouring Flemish or German painters. The Renaissance was beginning to enter into French life.

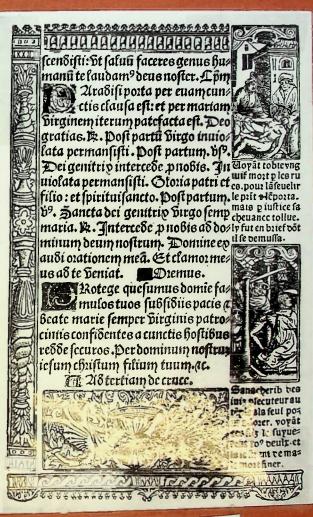
Printing in France began when Johann Heylin, the Rector of the Sorbonne, invited some German printers to set up a press in the University. Heylin, being a book lover, was worried by the carelessness of the copyists, and it was for this reason that he was anxious to import printers to Paris so that learned works could be more correctly printed. But when these men arrived in Paris they were forbidden to print anything before they had manufactured the tools of their trade, set up a press, and fitted up their workroom. They were also obliged to cut their type which must be Roman, the reason being that it was easier to read.

The dons at the Sorbonne did not like the 'textura' type face or any other Gothic type. They ordered the printers to use only the Roman typeface. Many books were printed at this press, but it ended in 1572,

coactiquallentiremur babere. De si uidemur belli fortuna secum participare cosultius esse sociologico de la componencia de allis q bumiliozibus dianti quirum socium a finibus erigere, ac se ultro romanis bostes ostendere;

UBrutus trallianis; Nnciatu mibi est op menedotius uester, Edolobelle inimico meo hospes & amicus existens, effecitiut intra loca nea castra metans inde abire no urgeret. & nue quarit ut intra urbem cu exercitu recipiat. Oz dolobellæ pzo desse uple uel quis alius operatus sititd mibi molestu no est.nec aniaduertedos cuiuspia er/ rores hactenus existimo considerata amicicia & hospitalitate corum. Sed ne in antea aligd aniaductiois dignu ppetretis ipfu menedor e ciuitate in exilium eiciatis! não commodo & utilitati prospicientes ex qua ipse patria de/ uendendo- suu dumtaxat comme du quaritate Mcc dolobellam quoc pacto remotatilifed a finibus uestas expellatis. Oz si ro herosini & armis cogatis-Quippe si no paralette don menedori opera uos dolobellam receptife led

First Roman Tupe used in France: Freihurger, Gering and Kranz, Paris, 1470



Book of Hours in Transitional style

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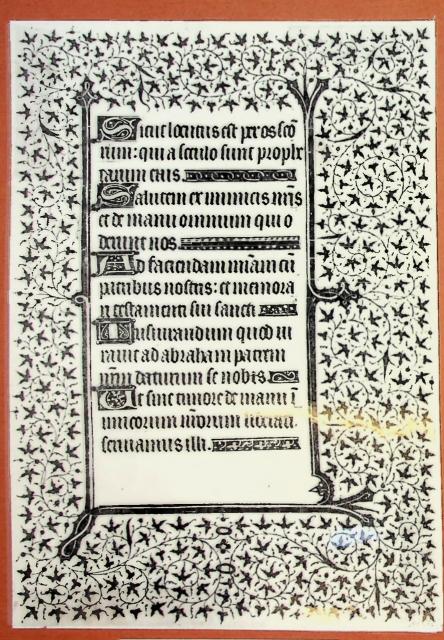
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and the printers were obliged to leave the Sorbonne. However, many of these printers set up workshops of their own in Paris, and the books printed at this time were of a high standard. A particular feature of the French press of the fifteenth century was the exquisite manner in which type and decorations were harmonised and combined. seen especially in the work of the Rouge, Verard, Dupre and Tory. It was in the "Book of Hours" produced by this group of men, says Pollard, "that the genius of French printers first strikingly envinced itself. For more than a century the decoration of manuscript "Horae" had invited all the skill of the finest illuminations of Europe, and it was in France alone that the attempt was successfully made to rival the glories of the scribe and painter by those of the printer and engraver. More than 300 editions were issued altogether, in which some 40 different printers had a share, Jean Dupre at the beginning of the series and Geoffroy Tory as late as I525 being the most important after the three already named."

This book had a certain feature which was seldom found outside France. This was its borders, which were very elaborate in decoration and contained swirling leaves, animals and even portraits of the monarchy. This decoration was used in conjunction with type. However, in some cases it was rather over-done, and imparted a somewhat congested appearance to the page.

The book also marked the innovation of the double-page spread, in preference to the single page.

Printed illustrations began in the I470's when Jean Dupre printed prayer books. In I483 Dupre stated that one of his prayer books, "The Limoges Missal," had been completed by Venetians superbly expert in the art of printing. The reason why Dupre admired the work of the Venetians was that they had specialized for a decade in the fussy presswork of books for priests to use at the altar. The Mass requires the priest to chant words printed in black and to make gestures described in red rubrics. In the I470's the printers in Venice were famous for their skill in stenciling



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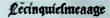
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PAGE FROM A FRENCH MANUSCRIPT BOOK OF HOURS, ABOUT 1450.



two. Et Bistoit fee malades, Penent fure abuint que diegenes le revoltes et regards longuement en Bisto e pour et regards longuement en Bisto e pour en feniere enfer en par la on puntre d'ut demddopes: Touteffeed Progre mes paffaoulter/et le medicin (Bisto) libertent des il ne folge artaldone pous la magnifice de robre. Ang autte for un maintend de seuren medicin: De quo plutinegne et mary felbt paint et et la plemandançant que effe ton paiette defposit Progrens. En fois le difference de mois est par mater faite et la Bisto mois est princer et maite faite en Bisto mois est paintend faite appareix fluire. Es maltend faite les Bisto mois responsage mante faite de Bisto mois responsage mante faite de Bisto mois responsage mante faite de Bisto mois responsage en mois faite de Bisto mois responsage en mater faite en Bisto mois responsage en mater faite de Bisto de Bist

De carmites philosophe



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La Mer des Histoires, 1488-9. 151" ×11"

black ink on parts of their type, and then red ink through a second stencil, to print both colours at once.

Dupre also printed the first Parisian illustrated book in French, which was the beginning of secular book illustration in Paris. Dupre printed a book for the publisher Antoine Verard in I485. Verard had no press of his own, so he would hire printers to produce illustrated books.

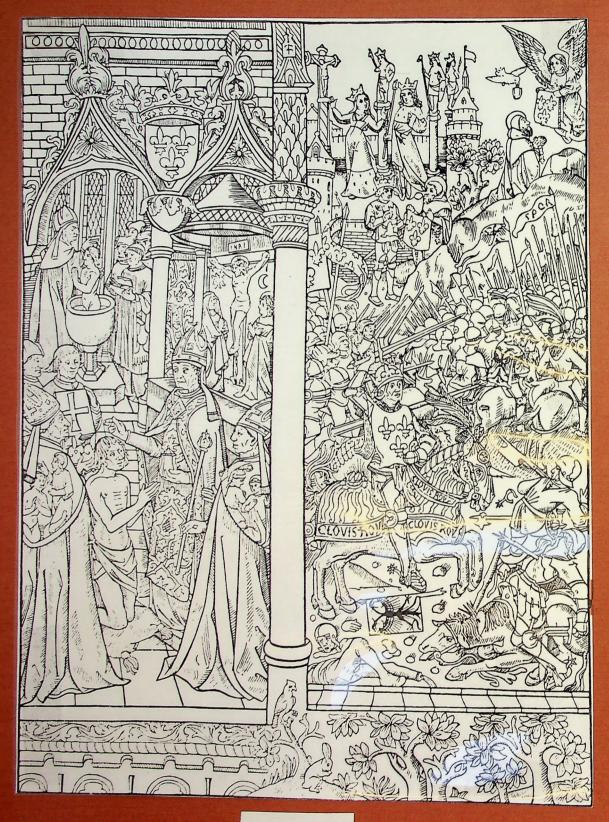
In I488, Pierre la Rouge published a famous book - "La Mer des Histoures" which was a universal history glorifying the exploits of the French Kings.

The book, which comes in two volumes, is famous for its magnificent initials and borders which are based on manuscript decoration. This is not surprising, since La Rouge came from a family of illuminators. It appears as though the trimmings were more important than the individual woodcuts, which, although of fine quality, were very small - the width of the column - and were often repeated. The book also contains woodcuts of tables, portraits of the author and of Charles VIII.

It is interesting to compare a cut from this particular book with a book which was printed in Germany at the same time. This was Bernhard von Breydenbach's "Peregrinatio in Terram Sanctam", printed in Mainz in I486. As I have mentioned earlier, this book is one of the most important of the German books, because of the woodcuts. In it we can see how the figures are given prime importance. There is no background. Great detail is imparted to the clothing and facial expressions, achieved by the use of shading. Cutting tools of various widths seem to have been used. A thick nib was used to give a dark black outline to the figures, and a narrow nib for detail and shading.

As has already been mentioned, the French book illustrators enjoyed decorating the printed page with broad and narrow borders containing animals, flowers and foliage of various kinds. The woodcut was merely used to illustrate the text, and not an art in itself.

However, the woodcuts are in no way crude, although simple in outline.





II.

Some of the cuts, as can be seen in the facsimiles from "La Mer de Histories," are cramped, with too much needless detail in the background area. However, it must be remembered that the German book printer had a ten-year start on the French. But, despite this apparent advantage, the French were producing work which was of almost equal merit to that of their rivals.

One of the finest things in the book is the page devoted to Clovis, one of the ancient Kings of the Franks. This gives a clear demonstration of the technical skill attained in the early woodcuts. The mass of detail is almost overwhelming, attempting, as it does, to cover the principal events in Clovis's life.

Francois I reigned in France from ISIS to IS47 and was obsessed with everything Italian. His palace was full of Italian art, and he invited Italian artists to decorate it with wall paintings and sculpture. As well as being a great supporter of all the arts, Francois also had a keen interest in painting. It reigned during what Daniel Berkley Updike has appropriately described as "The Golden Age of French Printing".

Another great French printer of this time was Geofroy Tory who was regarded as France's answer to the men of the Ranaissance. Tory was a poet, a translator, an artist and a type designer. He was also a very competent layoutman, and the first to allow the meaning of the words to determine the typographic form they should take.

Tory travelled to Italy and wrote many books about language and letter design. He was first in a line of literary typographers, that is, of men concerned fundamentally with more than arranging or designing pretty typefaces, but rather with the methods of communicating.

LE TIERS LIVRE. FEVIL.XLIIII.

A figure cy pres designee & faiche de le l'auec huit cêtres, est de dix corps en Quarre. Cest a dire, aussi large que haulte. Les Grammairiens, & mesmement selon Priscianen son Premier liure ou il traiche De literarum potestate, disent quelle nest pas lettre, mais la note & enseigne pour monstrer quant quelque vocale, on lune de ses quatre consones, C.P.R.T. doibt estre pronse ceegrassie & a plaine voix venant du prosond de lestomac. Iceluy Priscian dit.

H. autem aspirationis est nota, & nihil aliud habet literæ, nust figuram, & quod in vsu scribis inter alias seas. Cest a dire. H. est la note de laspiratio, & na austre chose desicace de lettre, si non la figure, & aussi que par vsage elle est estrere.

I a si peu de vertus auce les vocales, q si on len oste, le sens ne sera point diminue, mais ouy bien dauec less disci quatre consones. C.P.R.T. Exemple des vocales. Erennius. Oratius. Exemple des dictes cosones. Cremes pour Chremes. Eta ceste cause comme die Priscian au suddict lieu allegue, les Grees ont faich ces suddictes consones alpirees. Car pour Th, ilz ont saich opour Ph. pour Ch.X. Le Rho na point este mue de sa figure, mais il prêt su luy vnedemye croix en lettres maiuscules, ou vng point corbe en lettre courât qui denorela dicte aspiration. come on peut cleremet veoir es impressons du

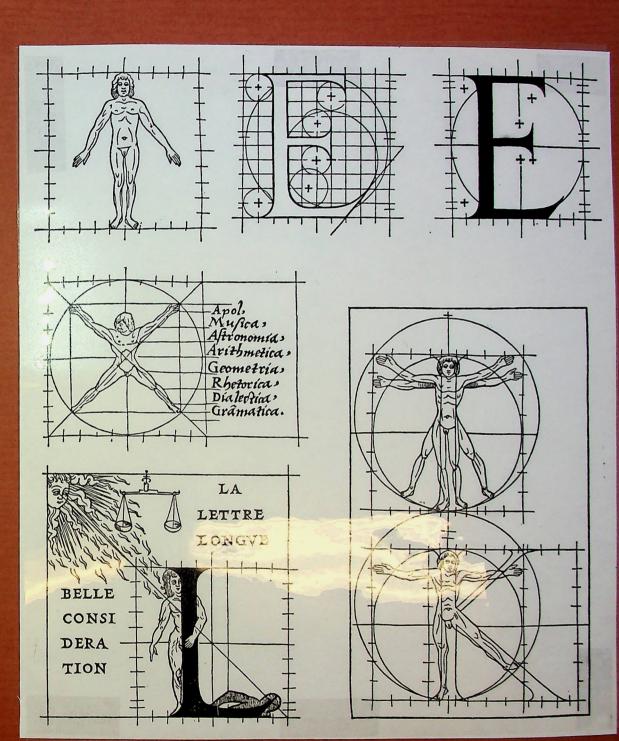
feu bon imprimeur Alde, que Dieu absoille. Vlus Gellius au. III. Chapiftre du Segod liure de ses nuyts Attiqués dit, que H.a este mise des Anciens & inseree es dictions pour seur bailler vng son plus ferme & vigoreux quant il dit. H. litera, fine illam spirits es meis quant literam dici oportet, inferebant cam veteres nostri plenta mandis roboradilq;, vt fonus earum effet viridior vegetiorq;. Atqrid videntus fecisse studio & exemplo lingue Attice. Satis notum est Attiquos 1x60v 160v. Multa itide alia citra more gentiu Græciæ cæteraru inspiratis primæliterædis xisse sic, lachrymas, sic spechulu, sic ahenu, sic vehemes, sic ichoare, sic hellua= ri, sic hallucinari, sie honera, sic honustú dixerut. In his verbis oibus literæ seut spus istio nulla ratio visa est, nisi vt sirmitas & vigor vocis quasi quibusda nero uis additis iutederef. Cest a dire. La lie H.ou sil conuiet myeulx la dire lesperit vocal, estoit sourat iserce des Ancies Latins en beaucop de dictios pour les sir mer & roborer, afin q leur son fust plo vertueux & vigoureux. I ceulx Ancies le failoier a limitatio des Athenies, au lagage del qlz 1x8vv ngov. & beaucop de le blables dictions estoiet aspirees hors la costume des aultres Nations de Grece. Aissifuret aspirez Lachrymæ, spechulu, ahenu, vehemes, ichoarc, hallucinari honera, & honusto. En ces vocables susescripts laspirationa este veue raisonna

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Humanism and the design of roman capitals. Diagrams drawn by Geofroy Tory from his Champ Fleury, published in Paris in 1529

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It was in I529 that Tory issued his most important book
"Champ Fleury" (The Field of Flowers). This was a book
largely concerned with the French language. He demonstrated
the geometrical construction of letters. John Lewis
in his book, "Anatomy of Printing", states that Tory in his book
offered criticism of Durer by saying that he had 'gone astray'
in the proper proportions of the design of many letters in ,
his book on perspective.

Because of "Champs Fleury" Francois I awarded Tory the title of the first official printer to the King of France. Four years after the publication of "Champ Fleury" Tory died.

But his influence on book design lived on long after him.

Although the type which appears in the "Champ Fleury" is rather clumsy, Tory's influence led to the introduction of lighter typefaces and more open line illustrations. He made the initial change from Gothic to Roman type in about one tenth of the time that it took to bring about the same change in England.

LYONS

In addition to Paris there was only one other French city which was important for book production, and that was Lyons.

By its situation, Lyons was one of the centres of fifteenth century commerce and fairs were held there frequently by purchasers from all parts of Europe. It was also easily accessible both from Germany and Italy. The result was a distinctive school of woodengraving which combined the best elements of the individualistic styles of Renaissance and Gothic art.

This meant that the Lyons printing trade was more prosperous because it was less restricted than in Paris.



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Woodcut in Terence, Comoediae, Lyons (Trechsel), 1493.



PRONTISPIECE TO A 'TERENCE,' PRINTED AT LYONS IN 1493



Woodcut in Terence, Comoedie, Strassburg (Grüninger), 1496

In this, each character is represented on a little cut like a slug of type [32], to be grouped with other cuts for spelling out pictorially who is on stage in each of 660 scenes. The most recent arrival appears in the center. Each play, furthermore, begins with a full-page curtain call for all its characters, with long hyphens uniting the pairs of lovers.

Theological censorship became extremely active. Thus the books were on varied subjects which ranged from popular literature to comedies.

The outstanding Lyonnese illustrated book in the fifteenth century was one entitled "Comedies" written by Terence and printed by Johann Trechsel, a printer who emigrated to Lyons from Mainz.

The book was printed in 1493. This was an amusing book and marked one of the earliest departures from the more serious or religious subjects which had been dealt with up to that point.

On the whole, French printing was more delicate and distinguished but less virile than that of Germany or even Italy, less archaic than the German, less monumental than the Italian. The work of the best early French printers, like so much else that is French, is charming.

Netherlands

THE NETHERLANDS

The beginnings of printing in Holland is officially dated at I473 but it is thought that some sort of printing was done there before that time. This was more than ten years after Pfister's first printed books in Germany. The first printed Dutch books were roughly executed in a heavy black and awkward type.

However, from about I473 onwards the history of printing in Holland was normal and straight-forward. The German printers, as before, were found working in the usual way throughout the country. They helped to spread the development of printing throughout the Netherlands. Presses were set up in thirteen locations after I473 as follows:

Derenter Deft and Gouda	1477
S.Martynsdijk (Zeeland)	1478
Nijmegen and Zwolle	I479
Hassett (Overijssel)	1480
Leiden, Kuilenburg, Haarlem	1488
Hertogenbosch (Bois le duc).	1484
Schoonhoven	I485
Sehiedam	1498

Seven of these towns were only visited by a single printer. As mentioned already, types in the Netherlands in the fifteenth century were crude. However, later on towards the turn of the century, the types became more refined. Some types reflected the influence of the Roman letter, but the pure Roman letter type was still rare.

The French type-face, the "lettre Bastarde" appears in Holland, but it is irregular, badly aligned, badly fitted on it's body and awkward in cut.

Colard Mansion; Caston's master, did use a black letter type at Bruges. His "Bastarde" was an imitation of the Burgundian writing of the period which appeared in manuscript form. This type-face was to Dutch printing what the "lettre Bastarde" was to French printing.

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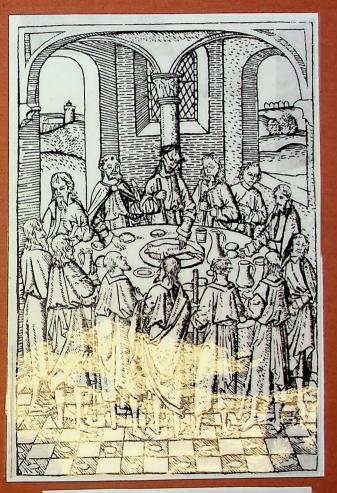
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incercon et in britone habetur larine interpretatue in mare commellibrem et ninoreros de dit univomis et e groud munu luminis fronte habetit pedia quatura ina acuta et valida que quirquidi iperierit sur ultilite aut platet sis et cum elephantis extenueu habet et in ventre vulurentos produrenti. A auts suri fortitubinis ell ve nulla venderi dura explatur. Sed forut allereit qui acute es animaliti fortiperumi ngo puella promitur que venderi finul aprele i di ille dui berier es depudre acquet ponit fino laporatus velut lermis capit ut l'active fitto il morrot eria ve dici. Este il morrot eria ve dici.

Dialogus creaturarum, 1480.



Last Supper. Ludolphus de Saxonia, Dat boeck vanden leven ons liefs Heeren Ihesus Christi, 2nd edn Antwerp, Claes Leeu, 1488

It was a sort of vernacular type dependent for its form upon the locality in which it was found. It was found there simply because it was based on the writing which had preceded it in that neighbourhood.

An interesting type which was used by another Dutch printer, Bellaert, at this time was a black letter type which bears a, close resemblance to the English black letter, which later became the national English type face.

As for fifteenth century Roman fonts in the Low Countries, there is one Roman typeface in particular which I think is charming as well as being of the highest quality. This is the "St. Augustin Romain". What I find most interesting about this particular type-face is its resemblance to pen-work in the type form.

THE ILLUSTRATED BOOK IN THE NETHERLANDS

Although it was in the Netherlands that the early block books originated, that country seems to have lagged beind the rest of the European nations in the production of the illustrated printed books. The block books were still being produced long after the introduction of movable type into Holland. In the earliest printed books, the style of the block books still remains. This can be seen in the "Dialogus Creaturarum", which is a little book of fables printed at Gouda in I480. This book is one of the finest of early Dutch illustrated books, and it was one of the most popular. The woodcuts display a high quality with an air of lightness and fantasy that were not seen in German prints at this time.

In this particular facsimile from "Diaglogus Creaturarum", we can see how the Dutch printers used the black letter type face familiar to the German presses - but the illustration is in sharp contrast to this mass of black form. The woodcut is very simple in outline with the minimum of shading. The cut is very well placed between the type, and gives an overall balance to the page.

The best woodcutter in Holland at this time was the annonymous "Haarlem Master" who worked for many printers. One of the books which he illustrated was Van den leven ... Heeren Ihesus Christi" This artist designed a series of woodcuts for this book by Ludolphys de Saxonia in I487.

Schrethlen, who is an authority on early Dutch illustration, speaks on the Last Supper woodcut as "especially bold and original.....

How detailed and how precise is the application of the innumerable dots and shaded lines which give so much force to the ensemble".

A close look at this facsimile will show how the artist has employed this new technique of dots in the apostles' clothes. It gives a feeling of texture to the robes and solidity to the figures.

The figures are well placed around the table, but each apostle is looking in a different direction, and very few eyes are fixed on the figure of Christ. None of the apostles is similar in appearance, and for these reasons it is difficult to distinguish Christ from his disciples.

However, the arches in the background are placed in such a way that the centre column runs down the middle of the illustration and behind the figure of Christ.

The "Haarlem Master" was to exert a strong influence on other illustrators who would follow.

Daniel Berkley Updike writes in "Printing Types of early printed books in Holland" as follows;

"Early Netherlands books were often decorated with cuts, ocassionally effective, though usually coarse in design and execution; and the title pages usually bore elaborate and over-charged borders. Such types, square in shape, closely set, monotonous and arranged without much sense of style, resulted in books which can be readily recognized on the shelves of a library; volumes too thick for their height,

and mostly bound in vellum, which are as unappetizing as the typography within."

During the first half of the sixteenth century, printers in the Netherlands employed a great deal of Gothic type of a square, heavy and somewhat monotonous cut. A few books were still printed in the "lettre Bastarde," but the black-letter fonts were more widely used.

Along with the Gothic types, Roman types were also used - which was a Dutch variation on the Italian Roman types. It had the same squarish quality in design, and was used as a companion to the black letter. The Italic typeface was similar to the Aldine character.

The general effect of type at this period was reminiscent of the fifteenth century; indeed, the same general forms persisted in Dutch typography for a long time after.

Though Netherlands printing never equalled the exquisite work of the best French printers between I500 and I550, by the middle of the sixteenth century, concentration on the printed book began to veer from France to Holland. This was chiefly because the Roman Church, and especially the Theologians of the Sorbonne, were discouraging French Scholarship and forbidding Hebrew studies. These restrictions in turn adversely affected the development of printing in France.

The change from France to Holland was also influenced by two great names, Christophe Plantin and the Wlzeurs. Although their works exceeds that of Durer and the sixteenth century printers, The story of printing in Holland would not be complete without reference to them.

PLANTIN

Christophe Plantin was born in Touraine and spent his youth in Lyons and Orleans. At the age of fifteen he was apprenticed to a bookbinder at Caen. He married, and settled in Paris in 1545, in a house owned by a printer named Jacques Bogard, from whom he learned the craft.

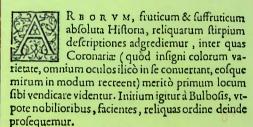
micorum quiescenoù esse partim eo quod nondum liqueret, bonum estet an malum quod accivisset:

Canon d' Espagne from Plantin Office

CAROLI CLVSII

RARIORVM STIRPIVM

LIBER SECVNDVS.



De Narcisso. CAP. 1.

V o sunt apud Dioscoridem Narcissi genera, medio luteus, & medio purpureus. Ego, prater postremu (qui nonnullis Narbonensis Gallia pratis spontè prouenit) quatuor alia genera per Hispanias obseruaui, magnitudine, storum soliorumo, sorma & colore, storendi denia, tempore inter se differentia.

Page from Rariorum Stirpium Hispaniæ Historia Plantin, Antwerp, 1576 .

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However, as mentioned previously, printing in France at this time was a risky business, and Plantin soon left Paris and went to the Netherlands.

Anthwerp at this time was an important banking centre with a thousand merchants resident there. It was also the centre for Flemish painting and sculpture.

There were over sixty printers in Anthwerp when Plantin arrived there In 1549. It did not take him long to realise the trading opportunities which the city offered. He started with a small book-binding business, and in 1555 he set up as a printer and publisher. His press produced a large output of all kinds of books. His books are considered "well printed and immaculately set in Garamond....."

Plantin had close connections with a number of artists and engravers. His early books contain woodcut illustrations, but from I560 onwards he changed to copper engravings. Antwerp was better supplied with engravers than most centres.

It is considered that Plantin's earlier printing is more delicate and more beautiful than his later work. An example of his earlier work can be seen in the "Emblem Book" published in I567. This is an edition of Claide Paradin's "Symbola Heroica" translated from French into Italian.

The text in this little book is set in a delicate Italic type face which harmonizes very well with the delightful designs. It is very reserved in style, and reminds one of the editions from the Lyons press.

In contrast to this, Plantin printed books in the Flemish black-letter which was used at this time. An example of Plantin's use of this type face is seen in the "Rechten, ende Costumen van Antwerpen" which was printed in I582. It is not a 'pure' black book, for the Roman type was used as a display letter on headlines and important paragraphs, which is exactly the opposite to our present-day use of black letter (or bold type) and Roman (or light type).

Quisquis est, qui moderatione & constantia polleat, quietus animo est, sibique ipse placatus, ve neque tabescat molestiis, neque frangatur timore, nec sitienter quid expectans, ardeat deside-



III. TVSCVL.

Sapienti nihil potest videri magnum in rebus humanis, cui æternitas omnis, totiusque mundi nota sit magnitudo. Nam quid aut in studiis humanis, aut in tam exigua vitæ breuitate magnum sapienti videri potest, qui semper animo sic excubat, vt ei nihil improuisum accidere possit, nihil



Sapientia nihil est melius. 2. de natura Deorum.
Ad rempublicam plurima veniunt commoda, si moderatrix omnium rerum prasto est sapientia: hino adipsos qui eam adepti sunt, laus, honor, dignitas consluit.

1. de Inuent.

DE ORATORE M. TVLLII CICERONIS

A D OVINTVM FRATREM Dialogi tres de Oratore.

DIALOGYS, SEV LIB. I.

(25) O G I T A N T I mihi Izpenumero, & memoria vetera reperenti , perbeati fuille, Quince frater, illi videri folent, qui in optima Republica, cum & ho notibus , & retum gestatum gloria

forerent, eum view curfum tenete potuetunt, ve vel in negotio fine periculo, vel in otio cum dignitate elle pollent. Ac fuit tempus illud, cum mihi quoque inicium requiescendi, acque animum ad veriulque nostrum præclara studia referendi fore, justum, & prope ab omnibus concessum esse arbitracer, fi infinius forenfium terum labor, & ambicionis occupacio, decuciu honorum, eciam acaeis flexu constitisses Quam spem cogitationum,& confiliorum meorum, cum graues communium cemporum, tum varii nostri casus sesellerunt. Nam qui locus quietis & tranquillitaris plenissimus fore videbatut , in eo maximæ moleftiatum, & turbulentissimæ tempestates extiterunt. Neque vero nobis cupientibus, arque exoptantibus fructus otii datus est ad eas arteis, quibus à pueris dediti sui-mus, celebrandas, inter no son recolendas. Nam prima etate incidentes in infant accerbationera disciplinæ veteris, & confuscionera dium terum outsinen certamen acque he hoc tempus orane poté confuntaria a disflucibus, qui per nos a accumuni pelle de la nofmetiplos commidentes de la comme de la commina la la commina

LIBER T. osperitatibus retum , vel angustiis temporis , obsequat fludis nostris: & , quantum mihi velfraus inimicorum, vel causte arricorum, vel Respublica tribuet otii, ad scribendum potissimum conferam. Tibi vero, frater, neque hortanti deeto, neque toganti. Nam neque autoritate quisquam apud me plus te valere potest, neque voluntate. Ac mili repetenda est veteris cujusdam memoriz non sane fatis explicata recordatio, fed, ve arbitror, apra ad id, quod requitis, ve cognofeas que viñ omnium cloquentifimi, clarifimique fenferir de omni ra-tione dicendi. Vis enim, ve mihi fæpe dixifti, quo-niam qua puetis, au: adolefcenulis nobis ex commentariolis nostris inchoata atque tudia exciderunt, vix hac ztaw digna, & hoc viu, quem ex caussis, quas diximus, tot tantisque consecuti sumus, aliquid iisdem de rebus politius à nobis, profestiusque proferri : solesque nonnunquam hac de re à me in disputationibus nostris dissenire, quod ego eruditiffimorum hominum attibus eloquentiam contineri flatuam: tu autem illam ab elegantia doftring fegregandam putes, & in quodam ingenii atque exercitationis genere ponendam. Ac mili quidem, fapenumero in fummos homines, ac fummis ingeniis præditos inmenti, quærendum effe vifum ett, quid effet, cut plures in omnibus artibus quam in dicendo admirabiles extitifient: nam quocumque te animo, & cogitatione conuctteris, permultos excellentes in quoque genere videbis, non mediocrium artium, fed prope maximarum. Quis enim eil, qui, si chrorum hominum frienciam rerum gestarum vel veilitate, vel magni-'ine metiri velit, non anteponat omtori impe-2 Quis autem dubitet, quin belli duces ex M a bileis The book also contains interesting initial letters which were original in design for this time.

While Plantin had the whole of the Catholic market of the Southern Netherlands to himself, it was the Elzevrirs who had almost a clear field in the North.

The early I7th century now became the "Golden Age" of Holland, and the Dutch book trade, with printers like Rubens and Rembrandt, Dutch classical scholarship was at its peak. The Elzevrirs became the great popular printers of their time. Their books were comparable in many ways to the modern "serious" paperbook.

Updike writes of the Elzevrirs' editions:

"The Elzevrirs are popularly remembered nowadays by their little editions with engraved title pages of a solid monotonous type which is Dutch and looks so. These, and other Elzevrir editions had a merit of handy form, good editing, and eminently common sense qualities. But even this scarcely accounts for their tremendous popularity".

The Abbe de Fontenai, writing in 1776, says that the Elzevrirs

"have made Holland celebrated for printing through an elegance of type which the most famous printers of Europe have never been able to attain either before or since. This charm consists in the clearness, delicacy and perfect uniformity of the letters, and in their very close fittings to each other" He adds, "the taste of young people for literature very often shows itself by a great fondness for these little Dutch editions which give so much pleasure to the eye".

As publishers, the Elzevrirs held the relative position to printing at this time that Aldus Menu did in his day.

Another interesting series of books published by the Elzevrirs was a range of travel books called "The Republics". These were little historical and geographical descriptions of the European countries. They were very modern in design in that they were cut by a scissors and bound with glue from a paste pot. These little books were printed between I627 and I629.

The books printed outside the presses of Christophe Plantin and the Elzevrirs are of little interest. But the output of the I5th. century Netherlands press is historically interesting, but artistically not of great merit. It is difficult to be enthusiastic over the type faces in these early days when they contrast unfavourably with better types of similar style in other countries. However, they form a link between the Continent and England, and are the starting point of English typography.

Spain

From I450 or thereabouts until I470, I4 European cities could boast printing offices; from I470 to I480, the number had grown to more than I00.

Of that number, Italy accounted for 47. In France there were printers at Toulouse, Angers, Vienne, Poitiers, Paris and Lyons.

SPAIN

Printing, as in other European countries, was introduced into Spain by the Germans. These Germans adopted the Spanish way of life, and the books printed were of a Spanish style. Many of these early German printers married Spanish women and inside a generation became completely merged into the customs of the land of their adoption. The German-Spanish style was developed at an early stage, and is readily recognizable in the productions of men who were newcomers to Spain

Printing in Spain was first introduced in the town of Valencia in 1474. During the later part of the fifteenth century this town was a great seat of foreign commerce and, like Lyons, a meeting place for foreigners. Since Spain did not have its own tradition of printing, it was therefore left to the foreigners to introduce the new medium, belated though it was.

The first Spanish press was set up, therefore, in Valencia, Lambert Palmart being the founder, and he printed I5 books.

Every European country has its own peculiarities, and Spain was no exception. A look at some of the fifteenth century Spanish title pages will demonstrate this fact. They contain large decorative designs which are quite magnificent, and these are placed above very minor titles. But this was a common feature in Spanish architecture also. Some church fronts would be entirely covered with a coat of arms, the door of the church being subsidiary to the decoration above it. This was the format adopted on the title pages of their books, in that the title was subsidiary to the decoration. So, what the Spaniards did in books, was only what they saw in their architecture.

In early Spanish illustrated books, Pollard says that "pictorial title pages are not so common as in those of other countries because of the Spanish fondness for filling the title page with an

Amarchilentus.a. ū. plenus amarore Amarus.a. ū. qui non est dulce amarus et insuauis qui queg non neuit ad suum gsortiu aliq mutare dulcedine/et copat amarior. sim9. uno amare. ri9. me. adu.

Amasa.e.m. proprium nomen viri Amasco.cis.incho.incipio amare Amasa amica sed amasa luxuric amica

Amalia amica led amalia luxuric amica caltitatis elt lemeninum.

Amalias poum interetat plm tolles

Amafio idem quamafius Amafiola di parua amafia

Amafiolus paruus amafius.

Amasiunculus di amasoli

Amafius.ii. pronus ad amorem luxuric

Ambidexter-tri-qui vtracp manu v tit pro dextera

Ambiglom9 triangulus quí ebetem an 1 gulum babet

Ambagna ouis que cu duobus agnis im molabat. q.ex utracp pte agnum babens Ambifaría aduerbiuz discretinum.i.ex ambabus parcibus

Ambigo-gis-egi-chu-n-i-dubitare Ambiguitas-i-dubictas

Ambiguos 9. a. ū. dubicabilis uel plenus ambagibus

Ambigu9.a. n. dubí9 ct comparat ambígue adusablem

First Roman Type used in Spain: Palmart, Valencia, 1475

From Johannes, Comprehensorium



Lo contenido encite pedente polímien de Bernar do Gotdonio esto leguiente. Dumera nonte los lides te libros que se intitulan Lino de medicina. Lo sem do: Las tablas delos ingenios. Lo tercerde el Regimiento del ama. Lo quinto y postrimero: Las pionosticas.

Title-page of Gordonio's Lilio de Medicina: Ungut and Stanislaus Seville, 1495 (reduced)



Thinut oes for aragonu ta antiqui quo noutilimi: vlos ad Ferdinandu Secundu rege aragonu ta caltelle: nunc feliciter regnatem: vna cu obler uantis touad? epiflolls: vna quide sup diussione bonou: soluto matrimonio: altera vero de ordine magistrat? justicie aragonu, qui sucre cor recti: p egregiu doctore vim Gondislauu garsia de fancta maria: alterum ex vicariis justicie aragonu: vna cu ordine tituloru: ta quasi reptorio: ab codem dio Gondislauo: coito. Frechusti impenis quasi purus: Lostanciens. Bermanice nacioni.

Gothic Type used by Pablo Hurus, Saragossa, 1496 (reduced)



Leves del Quaderno nueuo delas rentas delas alcaualas e fráquezas. Fecho enla vega de Branada. Pot el qual el Rey e la Reyna nuestros Señotes reudean todas las otras leves los otros quadernos sechos de antes.

Title-page of Leyes del Quaderno, etc., Nalamanca, c. 1496 (reduced)





Arcum opus regalium privilegiorum civita tis et regni Ealentie cum historia cristianiss mi Regis Jacobi ipsius primi oquistatorio

Title-page of Aureum Opus: Diego de Gumiel, Valencia, 1515 (reduced)



Talocao berauan fulabinnes encertas occinel lucre muro telos mais o reol lugarea recognerado enbas forta legar e ralas altas tanto era el temos e porte el como e porte de bolo en muia a no menes o a mais uno e reolecido anuan. O reno o efeci ol varudo bereules a cualdero valiente costen a serso alberra amis ento a racio que recepciale por aglia metra, no autendo micoo maguera o pera oceja no erros muchos e audile ros que antes del autan e ubbase mais arecl circholecina a viva. El mos quelo pera oceja no erros muchos e audile ros que antes del autan e ubbase mais arecl circholecina a viva. El mos quelo producir na fina paracter na reclazo a micro viva a la fina a racina bufera o al afina a acrica bufera o el fina a alse fina e a acrica bufera o el fina a del con combiscipolo que ventefe a cipo: bojes a amenayas fafa a dilego

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102. Villena's Los Trabajos de Hercules, 1483. 11" × 8"

elaborate coat of arms." Spanish title pages are interesting, and show certain peculiarities in ornament and arrangements. For instance, white letters on a black background was a very Spanish style of decorative writing.

An example of this type of title page would be Unguf's "Lilo de Mediana", which was printed at Seville in I495. This is a magnificent title page which is distinctly Spanish in effect. It consists of a very striking decoration bearing the words of the title, with a block of massive round black letters beneath it.

Although of a later date than I500, there is another example of Spanish decoration so remarkable in design that I include it here. It is the title page of a small folio book entitled "Auren Opus..." This fine black letter book was printed in Valencia in I5I5. It exhibits the three very Spanish features (I) heraldic design (2) whiteon black (3) above very little text, and shows what is meant by Spanish better than any words can do.

Generally, it was a very Romantic, courageous and effective style of decoration. Facsimiles, however well reproduced, give very little idea of the spleandour of early Spanish printing. The typography of these books was very simple. The sizes of type were limited, the decorations strong and masculine, and the design extremely compact.

Spanish typography has not had much influence on printing in other parts of Europe. The reason for this is that printing was introduced into Spain when it was already a well developed art in Germany and Italy. However, as mentioned above, Spain did evolve its own individual characteristics and style which were typically Spanish.

Spain's great period in art was not to come until the next century, and it was not until the very end of the fifteenth century that the Spanish style, which has been characterised as a combination of the decorative and the bizarre, began to appear.

A look at a facsimile from a Spanish book will demonstrate the overall lack of craftmanship and design. The layout of the page is the typical 'picture-above-text' method, which had been used by Pfister over twenty years earlier in Germany.

The type is the common German black letter, set in two columns, and the woodcut is somewhat rough in execution with the figures poorly placed and difficult to discern. Perhaps it is unfair to judge these books so harshly, but it is difficult to find praise for them after having witnessed books like the "Hypnerotomachia Poliphili", printed ten years previously.

The majority of books printed in Spain at this time were, as one might guess, theological. As in France, the clergy played an important part in the propagation of typography. As in other parts of the world, monasteries established printing offices, and some of the secular clergy were themselves printers. It is believed that more books were published by the aid of the clergy in Spain than in any other country where printing existed prior to the Reformation.

England



ENGLAND

Printing began in England in I476. It was introduced into the country by William Caxton, and it had taken almost twenty years from the first printed books of Mainz for the printring trade to reach Britain.

Caxton went to Europe in I445 to learn the craft, and in Bruges he teamed up with Colard Mansion who was a calligrapher - turned - printer.

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Bruges, at this time, was not only at the heigth of its commercial prosperity, but was also a great centre for Flemish art. Caxton's career in this medieval city progressed most successfully. Caxton also visited Cologne, and stayed there for over a year. The object of this visit was to print. In I472 Caxton returned to Bruges and printed "The Game and Playe of the Chesse" with the help of Colard Mansion.

After 30 years in Bruges, Caxton returned to England equipped with type and matrices and at the age of 54 set up the first English printing and publishing house. Within two years he had printed 20 books.

Caxton had broughtseven fonts of type to England. These fell into two classes; 'bastarde' types from Burgundy and two'lettre de forme' fonts which were based more on the pointed Gothic types of the Mainz school. Cazton's Type 3 is interesting as it is the type that we have come to know both in face and size, as English.

It is a 'lettre de forme' which is much finer that his 'bastarde' types. His Type 2, 4 and 6 are all versions of the Flemish 'bastarde' character. Type 5 is a relief to the eye, and is finer than Type 3. Caxton's Type 7 was a small size of rough compact English black letter. Type 8 is of French origin and is a 'lettre de forme'.



A blacksmith with his tools, from William Caxton's edition of *The Gase, and Playe of the Chesse*, 1483(2), 4 × 41 (10.2 × 12.1).



(From Caxton's 'Game and Playe of the Chesse')

thepr fore which redunded in to the aver and reimping as they that feld not of fruenne of erthe vyon theyr enempes began to fighte/certes why the troians fame the centaure mounty on hos back rennyng as the myndether were so aferds and affrageds that they had mend, never to Rave seen light day show well thep to he corage and above them / and the centauxe fought To myaftily among from that cohe oon of them bare to the erthe a troian with the point of his spere and among other gammetes was born toun to the cethe among them / and fom were hurte a parte and fome releuped of hurtyngiand some wyth oute hurte/whin gammetes felte flym felf among the fore feet / le was m his ferte terryble angry/and fapt that le wold be Bostly anenger the frances lightly and tooke his gen that Estimpten from sweeds and some are

Caxton's Type 1. From The Recuyell of the Historyes of Troye (first book printed in English)

Caxton and Mansion, Bruges, c. 1473

Berkis take compayme Bith Byle men and studie in this bookie, she ksinges, for the spees syeth not but for Inknop Bing of wason and of her saukes, the kst harms that any fall to asper, is that no may vikueth him of nothing that he saith, neuirtheless man may kittic & Wane of a the sfe than of asper (And) sayd, the hertis of good, people accepth to giver solde as wants Water With the Bate of the see, gethe hertis of evill people any not lightly accept all be estable that they be togicies as the Universale washe when said, ordigne that your offices and audorities by peren to they that south a sightwy free and auste them to sauch as followed audorities by peren to they that south a sightwy free and auste them to have vigowus pepas be sen farmewers a loveth salfhow a vescion (And said) said. If he have wolke in any thing wanself wou to be suffered a sift they dispusis you there he he reis booth you be not beath south a sightwy free and south said.

Caxton's Tupe 2. From The Dictes or Sayengis of the Philosophres, Westminster, 1477
First book printed in England with date and place of printing

If it pless or is man hiercuel or temporel to bie onip pies of two and thre winemoracios of falchuri vse enpryntid after the borne of this preset lettre whiche sen wel and truly correct, law him come to welfmor nesses in to the almonesty's at the wed pale and he shall have them good there ...

Suplici let adula

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Caxton's Type 3. Used in his Handbill, Westminster, c. 1477

in this fair kda/that ge wyl amour low the pure foules to leged in the fywof purgatone. And throughly aparted: whā the clerke was leged conn in his fair wow ir myght neither fle pe ne wife whank wmembred the works that the probus had faid to hom. On the morn whan he was rolen be gat all that he had for the love of god a entred in to relygonia after was an wly man/ Now kell thu how it is good to lyw the word of god/It is flouth whan thu good not gladly ne w ith a good well to chircle. For it is the first theng that thou oughtelt to wo whan thu art tylin out of the kide we to w comande the to god/k in good touthe thuk all the weshes k tripnelles thall fave the witce of thou so wo. Example Elea sar whyche was patracke of alexandric monteth of two we de baners which were gouphs a linean by thriz crafte. That one was aght a good wezlie man and had not grete meinep in his bus.aud was alle way wux. alle way be alled not to weike That other was no good weikmank had a arch bulipld and gute meiney but ir dubted moch our lord god.

Era

fynd ned. That they gaile other wodes of their chargie to pray for the fouse of the lapse translatour I Canticu beate marie de who re suo in passione filis sui plens tud legis est dilectio:

the aposted seince pour sets four a septite sets the fulful; lying of the lathe postone gue; goephie gue;

TO vicanio precipitur in sola caritate solidatur/ Qui thes that ys communicatin s

of salve and in Genethe 18/97

man (Ino that I shulo to never so mocks penauce and pelte my so; op to the spie to be brente and ges alle my good to see poore solkes If I had not worth thes sove in god and to alle solkes for god all thes shuld no thenge prospects for as septh the boli about moyses (Il the penauce that we suffer and o ether good weeks that we are cause to be donne to but Instruction for to away the first that some manmore some gowes ther in with soly many and the man we saw the series of the could solve may make the series of the could solve make the series of the could solve make the series of the series of the could solve make the series of the series

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Gaxton's Speculum Vitae Christi, c. 1486. 97" × 7"

When Caxton returned to England, there was virtually a ready-made business waiting for exploitation. The English merchant classes were sending their sons to grammar schools and universities, and as a result there was a growing demand for books. However, Caxton's main aim was to provide the lay public with something lighter to read than the lives of the saints.

Men and women stillpracticed the art of storytelling and many must have drawn tired of the oft-told tales, and so here was a ready, eager market for the publisher of light literature.

Caxton's press printed about one hundred books, and during his career as a printer he gradually introduced various improvements. His earliest books have no headlines and no page numbers, and the ends of the lines are not always even. He introduced woodcut illustrations in about I480 but they were very rough and there are very few ornamental initials in his books. It has been said of him that the improvements he adopted were only made from necessity, to keep himself abreast of his rivals. Some have pointed out the misfortune for early English typography that Caxton lived so long in the Low Countries and modelled his printing on the work about him, rather than on that of France or Italy. Be that as it may, the fact remains that Caxton's work marks one of the most important milestones in the history of the English language.

Caxton as a printer, printed well. However, his typography was a little behind the times. If one compares a Caxton page with a comtemporary Jenson page set in Toman types, the Jenson looks like a piece of modern printing, while the Caxton belongs to a different world.

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Caxton's books belong essentially to the closing years of the Middle Ages. He can scarcely be blamed for that as he learned his craft in Bruges, practised printing in Cologne and set up his press in Westminster. These were all medieval cities.

In England, as in Germany, France and the Low Countries, there was a prolonged period of transition from the Middle Ages to the Renaissance. The Gothic script was still dominant in art as it was in architecture and, true to this spirit, printing was

cast in a Gothic mould. Northern Europe continued to use the textura, bastarde and rotunda faces. Even France reverted to Gothic letters. Only in Italy, the home of the hew thought, was the Roman typeface firmly established.

During the final 20 years of the fifteenth century nearly 140 towns in Europe were added to those which had presses. Among the important centres for printing were London, Leipzig, Munich, Stockholm, Lisbon, Hamburg and Copenhagen. In London Richard Rynson deserves special mention for two reasons. First he had a sense of style that raised him above other English printers of the fifteenth century and, second, he is credited with introducing Roman type into England.

The other printers in England soon set about meeting the demand for the illustrated printed book by engaging English craftsmen to copy work from foreign books; it is freely admitted that the best woodcuts of the fifteenth and sixteenth centuries are very poor in quality when compared with German and Venetian examples. The native English illustrators still, apparently, had a very long way to go.

* * *

CONCLUSION:

The period covered by this Thesis marks the foundation, in the more literate parts of Western Europe, of the crafts of printing and book publishing. It marked a new era in the history of the Continent, more important, and more far-reaching perpaps, than many another more publicised or popular events in the political field or military field. Every century had its great minds and great thinkers, but many of them thought, as it were in isolation; their ideas, their lives, and their views of the world and its works were handed down by word of mouth, or laboriously transcribed on manuscripts, available only to a few. Now these men had the world as their stage. Gutenberg in Germany, Jenson in Italy, Caxton in England, Heylin in France, and others of lesser importance, could bring to a wider public, through the medium of their carefully designed typefaces and beautifully executed woodcuts, what became the popular works of those days. Included were the types of literature which have remained popular to the present day. The lives of the main characters in the Bible were the precursors of the millions of religious tracts which have been printed down the centuries since Gutenberg pressed out his first primitive proof. De Claris Mulieribus, produced by Johanne Zainer, and Aesop's Fables, could be said to pre-date the romantic novel of today. Stories of travel have always been of fascinating interest, and it is no surprise that that quaint book of a journey to the Holy Land, was among the earliest productions. This then, was truly the beginning of an era and what has followed has been a variation on a new and wonderful theme of communication.

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