

John Mustain

The Bible in Manuscript and Print:

- 1) Bible. [Manuscript on vellum]. [Paris, ca. 1250?]
- 2) Bible. [German lectern Bible fragment, ca. 1400-1450].

There was a renewed fashion and increased commercial demand for lectern Bibles in northern Europe by the middle of the fifteenth century, and it was exactly this genre of book which Gutenberg sought to produce by mechanical means. "For 300 years the giant biblical volumes of the twelfth century had been put aside in favour of the little hand-held manuscript Bibles invented in thirteenth-century Paris. Now, the monasteries began to look back with nostalgia on their Romanesque pasts. Many of the ancient monasteries in western Germany joined movements of reform and renewal ... They all emphasized the central role of the uncontaminated Bible in the religious life."--Christopher de Hamel, *The Book, a History of the Bible*, London, 2001].

- 3) [A leaf of the Gutenberg Bible, 1450-1455].
- 4) Bible. [Biblia polyglotta.] [Alcala] In Academia Complutensi industria et solertia Arnaldi Guillelmi de Brocario impressum, 1514-1517].

A main theme of the Renaissance was the commitment to textual accuracy and this was often achieved through comparing earliest or best available texts. The *ad fontem* movement, so-called, was a return to the earliest sources of texts. This, the Complutensian polyglot Bible, was the first of several editions of the Bible in which the text was presented in several languages in adjacent columns. The Complutensian Polyglot presented the Old Testament in Hebrew, Greek, and Latin and the New Testament in Greek and Latin. It was prepared at the University of Alcalá de Henares, in Spain, by a group of scholars under the sponsorship of Cardinal Francisco Jiménez de Cisneros and printed (probably 600 copies) in 1514–1517. With the authorization of Pope Leo X, the work was published in 1521 or 1522. It stands as a monument of scholarship and printing.

- 5) *The Holy Bible, conteyning the Old Testament, and the New: Newly translated out of the originall tongues: & with the former translations diligently compared and reuised,* Imprinted at London by Robert Barker, printer to the Kings most Excellent Maiestie. Anno Dom. 1611.

Happy 400th birthday

6) *The Psalms of David*. [London : Day & Son, 1861?].

Chromolithographed; Queen Victoria accepted the dedication of this remarkable printing achievement and it accordingly became known as the "Victoria Psalter." "The illuminations ... are so rich as to be overpowering."—Ray, *The Illustrator and the Book in England from 1790 to 1914*.strations are so rich

7) Catholic Church. *Heures a lusaige de Romme toutes au long sans rien req[ue]rir nouvellement i[m]primees, es quelles va plusieurs hystoires de la bible, la dance macabre, & plusieurs aultres nouvellement adiouttez*. [Paris: La veufue de feu Thielman Keruer, 1524].

A beautifully-printed book of hours, published by the widow of Thielman Kerver, a German printer who moved to France.

8) Church of England. *The Orthodox Communicant*. London: Engraven, and sold by J. Sturt, 1721.

Written by Laurence Howell (1664-1720) and engraved throughout by John Sturt (1658-1730).

9) Pliny, the Elder. *Historia mundi naturalis C. Plinij Secundi* Typis excudebatur Francoforti ad Moenum : Ex officina Martini Lechleri : Impensis Sigismundi Feyerabendij, MDLXXXII [1582].

One of the few early editions of Pliny to be illustrated and the first Latin edition to have these particular woodcut illustrations, done by Jost Amman, Hans Weiditz, Hans Burgkmair, and others. Many of these illustrations were used in other works, such as Weiditz's edition of Petrarch.

10) Euclid. *Elementa geometria*. [Venice] : Erhardus Ratdolt Augustensis impressor solertissimus Venetijs impressit, anno salutis M.cccc.lxxxij octauis calen[darum] lun[ii] [25 May 1482].

11) Agricola, Georg, 1494-1555. *De re metallica : libri XII* Basileae: Apud Hieron. Frobenium et Nicolaum Episcopium, 1556 mense Martio.

12) Schedel, Hartmann, 1440-1514. *Epitoma operu[m] sex dieru[m] de mu[n]di fabrica*. [Nuremberg]: Hunc librum dominus Anthonius Koberger Nuremberge impressit ... consummatu[m] autem duodecima mensis Iulij anno salutis n[ost]r[ae] 1493 [12 July 1493]

13) Ortelius, Abraham, 1527-1598. *Theatro del mondo di Abrahamo Ortelio: da lui poco inanzi la sua morte riueduto, & di tauole nuoue, et commenti adorno, & arricchito, con la vita dell'autore*. In Anversa: Si vende nella libreria Plantiniana, 1612.

A posthumous edition of Ortelius' famous Renaissance atlas, translated into Italian.

14) Aldrovandi, Ulisse, 1522-1605? *Vlyssis Aldrouandi philosophi, et medici Bononiensis De piscibus libri V et De cetis lib. vnus*. Bononiae : Apud Bellagambam, 1613.

About 400 woodcuts, many of them full page. Aldrovandi, professor in natural history at the University of Bologna, spent his life and fortune in assembling the materials for his great natural history work, which would comprise thirteen folio volumes. This volume, on fishes and whales, contains both accurate descriptions and fanciful zoology. Most of the new species described and illustrated by him came from the Mediterranean Sea and Italian inland waters: an example of a new illustration, drawn from nature, is the parrotfish on page eight. The woodcuts in Aldrovandi's work exercised a great influence on succeeding illustrators of zoological texts. This work was not finished when Aldrovandi died in 1605; it was drawn up in part from his notes by his Dutch successor at Bologna, Johannes Cornelius Uterverius and was not published until 1613, reprinted at Bologna in 1638 and 1644.

Burgundy History:

15) Plancher, Urbain, 1667-1750. *Histoire generale et particuliere de Bourgogne*. A Dijon: Chez A.de Fay, 1739-1781.

16) Menin, Nicolas, 1684-1770. *An historical and chronological treatise of the anointing and coronation of the kings and queens of France : from Clovis I. to the present king, and of all the sovereign princes of Europe : to which is added an exact relation of the ceremony of the coronation of Louis XV*. London : Printed for W. Mears ... S. Chapman ... and J. Woodman ... , 1723.

17) Académie des inscriptions & belles-lettres (France) *Médailles sur les principaux événements du règne de Louis le Grand, avec des explications historiques*. A Paris: De l'imprimerie Royale, 1702.

In 1692, Louis XIV ordered a new series of types to be cut, for the exclusive use of the Imprimerie Royale. A commission was appointed to develop the most perfect typeface imaginable; Philippe Grandjean was chosen as typesetter. The result was the *romain du roi*, used to great advantage in this magnificent folio, highlighting the events of Louis XIV.

Two famous editions of Don Quixote:

18) Cervantes Saavedra, Miguel de, 1547-1616. *The History of the valorous and wittie knight-errant Don-Quixote of the Mancha*; Chelsea, The Ashendene Press, 1927-1928.

The famous Ashendene Press edition. The Ashendene Press was founded in 1895 at Ashendene, Hertfordshire, England, by Sir C. H. St. John Hornby and moved in 1899 to Chelsea, London. It was the third (the other two being the Kelmscott and the Doves) of the three great English private presses in what is known as the Book Arts Revival of the late nineteenth and early twentieth centuries. This is the first appearance of the Ptolemy typeface, based on an edition of Ptolemy published in Ulm in 1482. The initials, borders and opening words were cut on wood from designs by Louise Powell.

19) Cervantes Saavedra, Miguel de, 1547-1616. *El ingenioso hidalgo don Quixote de la Mancha*. Madrid, J. Ibarra, imprinter, 1780.

The magnificent "Academy Edition," printed by Ibarra, the finest edition Spain has produced of her greatest novel. Ibarra published three editions of *Don Quixote*—that of 1771 (four volumes, octavo), the present "Academy Edition" of 1780 (four volumes quarto), and his "reading edition" of 1782 (four volumes, octavo). This "Academy Edition," published in an edition of 1,600 copies for the Academy of Madrid (under royal patronage), is the most important and was intended to be the definitive edition. "The paper used for this edition is a creamy linen (made for it at the paper mills of Joseph Florens in Cataluña); the ink a vivid black; the presswork clean and remarkably even, and the imposition of the pages easy and distinguished. As a whole...everything prophesied of this edition, or said about it on its completion, is true. And this, the finest edition of *Don Quixote* that has ever been printed, was wholly the product of Spanish skill" (D. B. Updike, *Printing Types*, II, pp. 74-75).

20) Baudouin, Jean, 1590?-1650. *Les saintes metamorphoses, ou, Les changemens miraculeux de quelques grands saints*. A Paris: En l'imprimerie des nouveaux caractères de P. Moreau, me. escriuain iuré à Paris, & imprimeur ordre. du roy, et se vend ... par F. Rouuelin ... , 1644.

Moreau's effort at creating a movable type in a script style

21) Britton, John, 1771-1857. *The history and antiquities of the metropolitan church of York; illustrated by a series of engravings, of views, elevations, plans and details of the architecture of that edifice: with biographical anecdotes of the archbishops*. London, Longman, Hurst, Rees, Orme, & Brown, 1819.

Lavishly illustrated, with a bibliography of books about York Cathedral at end. Note the prices on the label on the front cover: significantly higher price as the book is issued in larger formats.

22) Englefield, Henry, Sir, 1752-1822. *A Description of the principal picturesque beauties, antiquities, and geological phenomena of the Isle of Wight*. London: Printed by W. Bulmer and Co. for Payne and Foss, 1816.

23) Topham, John, 1746-1803. *Some Account of the Collegiate Chapel of Saint Stephen, Westminster*. [London: Society of antiquaries of London, 1795-1807?]

24) Boccaccio, Giovanni, 1313-1375. *Il Decameron di m. Giovanni Boccaccio*. Firenze : [Presso Gius. Molini e comp.] all' insegna di Dante, 1820.

A remarkable effort in 19th-c. Italian book design, published in what its publishers refer to as a "papirforme" style.

With this is an English-language version by The Limited Editions Club in 1930.

25) Yeats, W. B. 1865-1939. *The Death of Synge, and other passages from an old diary*. Dublin, Cuala Press, 1928.

The Cuala Press was an Irish private press set up in 1908 by Elizabeth Yeats, supported by her brother, William Butler Yeats. The press played an important role in the Celtic Revival of the early 20th century.

William Morris and The Kelmscott Press:

26) Spenser, Edmund, 1552?-1599. *The shepheardes calender: conteyning twelve Aeglogues, proportionable to the twelve monthes.* [Hammersmith: Kelmscott Press, 1896]

27) Cockerell, Sydney Carlyle, Sir, 1867-1962. *Some German woodcuts of the fifteenth century.* [Hammersmith: Kelmscott Press, 1897]

28) *Laudes Beatae Mariae Virginis.* [Hammersmith: Kelmscott Press, 1896]

29) Chaucer, Geoffrey, d. 1400. *The Works of Geoffrey Chaucer, now newly imprinted.* [Hammersmith: William Morris at Kelmscott Press, 1896]

30) Lull, Ramon, 1232?-1316. *The Order of Chivalry.* Hammersmith, in the county of Middlesex : Printed by me William Morris at the Kelmscott Press ; London : Sold by Reeves & Turner, 1892 [i.e. 1893]