

Figure 1. Woodcut image in Sebastian Brant, *Narrenschiff*, Basel: Johann Bergmann von Olpe, 1497.

A1.B735nL

Satire and mockery fill the pages of this much cited and justly renowned work. The theme of the fool is pervasive, and shows in the use of fools caps on human figure throughout. The image of the Ship of Fools was a popular motif in the 15th and 16th centuries, though originally drawn from Plato's republic, and used to mock many aspects of perceived human folly.

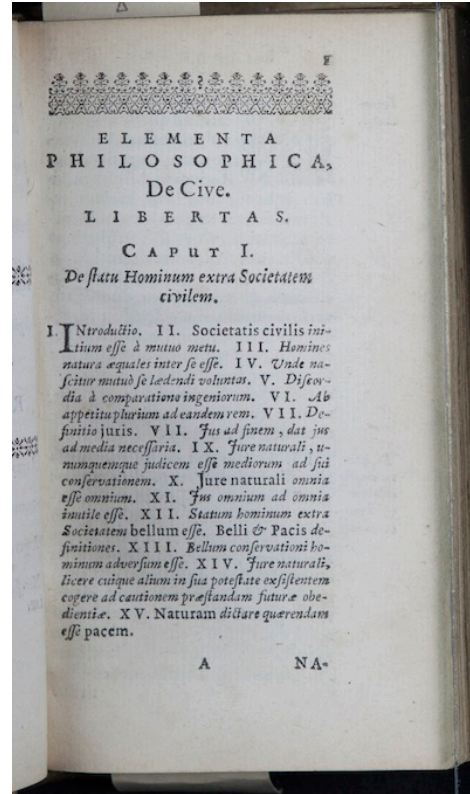


Figure 2. Thomas Hobbes *Elementa philosophica de cive*, Amsterdam: Elzevir, 1647

JC153 .H65deL

Thomas Hobbes's highly influential work on "the citizen" was published in English translation in 1651 as *Philosophical Rudiments Concerning Government and Society*. The edition shown here was published in Amsterdam by the distinguished Elzevir Press, known for their pocket-sized books.



Figure 3. Theodor de Bry, *Admiranda narration, fida tamen, de commodis et incolarum ritibus Virginiae*, Frankfurt: Johann Wechel, 1590.

*G159.B84a pt.1

This “report of the new found land of Virginia” written by Thomas Hariot contains copperplate illustrations by Theodor de Bry (after original watercolors by John White). Though filled with cross-cultural mis-understandings and colonial projections, it is also a source of observations about the life of indigenous peoples cooking, fishing, and other activities of daily life and ritual.

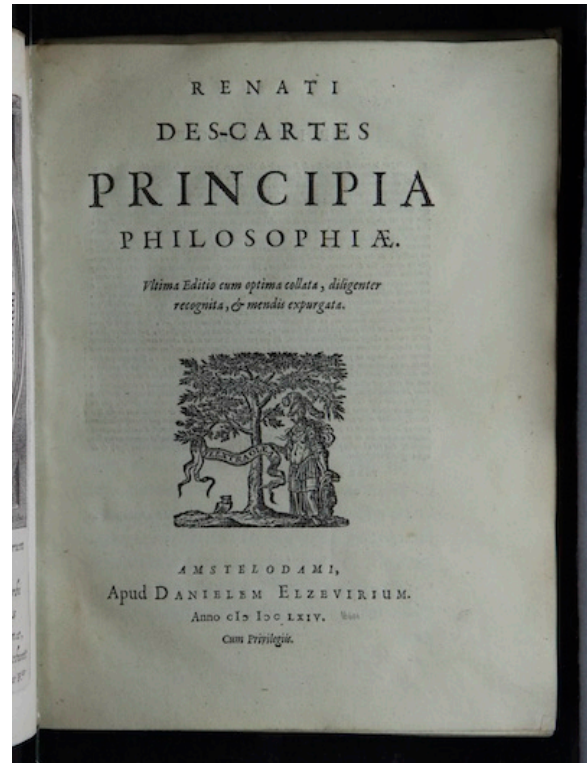


Figure 4. Rene Descartes *Opera Philosophica*, Amsterdam: Elzevir, 1664

SCB 120955

René Descartes is one of the founding figures of Rationalism. This book contains the “Discourse on Method of Rightly Conducting One’s Reason and Seeking Truth in the Sciences,” which is considered one of the crucial works in establishing a philosophical foundation for modern scientific method.

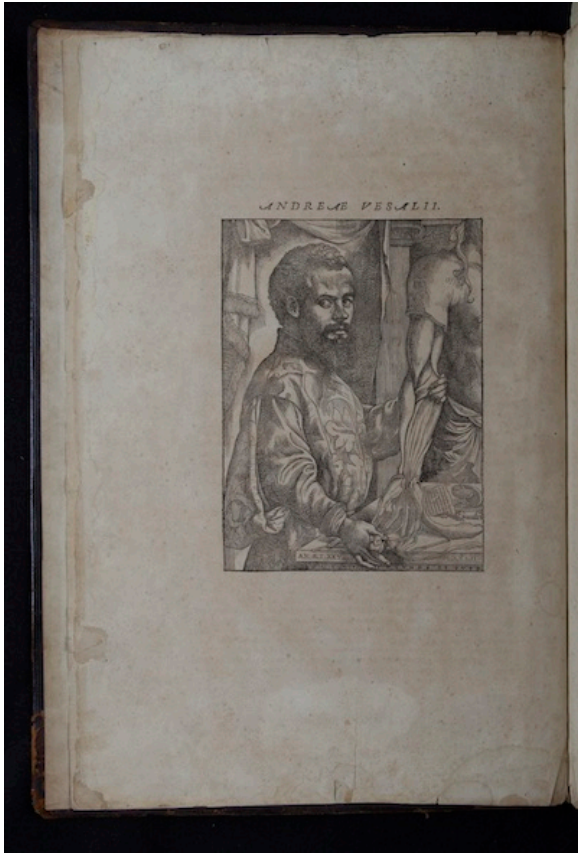


Figure 5. Andreas Vesalius, *De humani corporis fabrica*, Basel: Ioannis Oporini, 1543

** QM21 .V428 1543

The astonishing images in this anatomy text were produced from drawings by a student of the painter, Titian, Stephan Van Calcar. Even as they reveal their muscles, bones, and systems, they strike poses based on classical statues while being posed in elaborate landscapes or worldly settings.

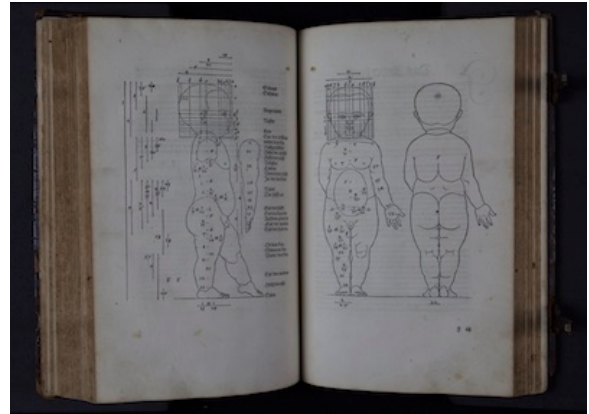
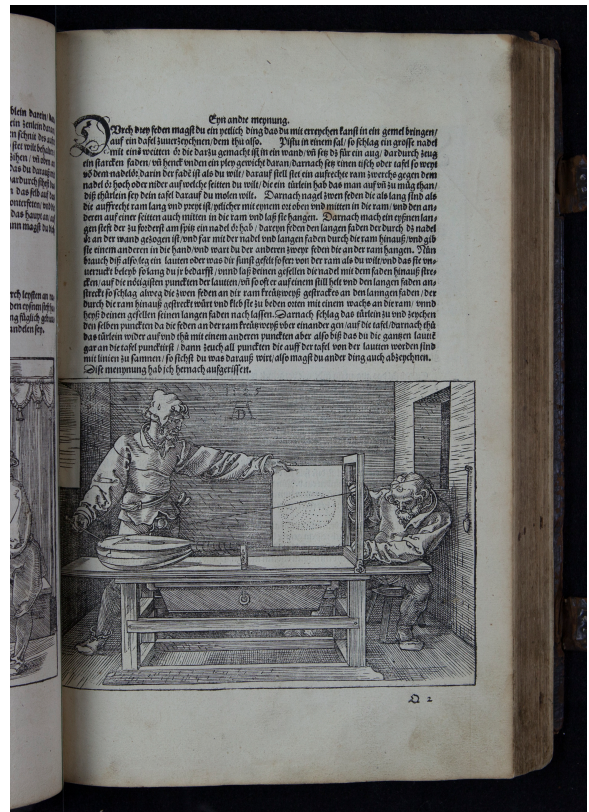


Figure 6a. and 6b. Albrecht Dürer, *Von menschlicher Proportion (On Human Proportion)*, Nürnberg: 1528

Belt *N6888.D8 A124 1527

The German painter, Albrecht Dürer, was also a remarkable woodblock artist and his prints were widely reproduced in his lifetime and after, including the schemes for proportion and perspective that are found in this book.



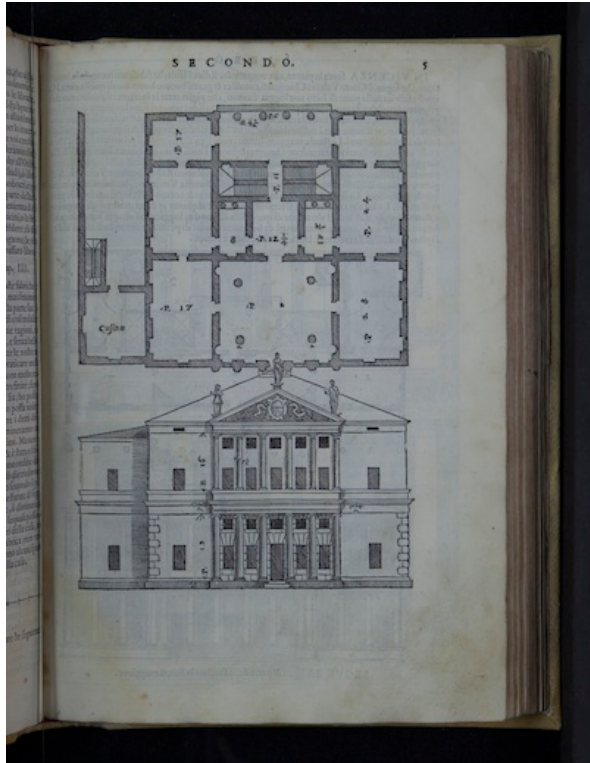


Figure 7a. and 7b. Andreas Palladio, *Quattro libri dell'architettura (Four Books of Architecture)*, Venice: Domenico de Franceschi, 1570.

*NA2515.P17q

Palladio's four books of architecture contain fundamental principles of design and proportion as well as suggestions for domestic and public buildings, and urban planning, expressed in more than 200 woodcuts. The organization of the layouts is made to support correlation of visual information.

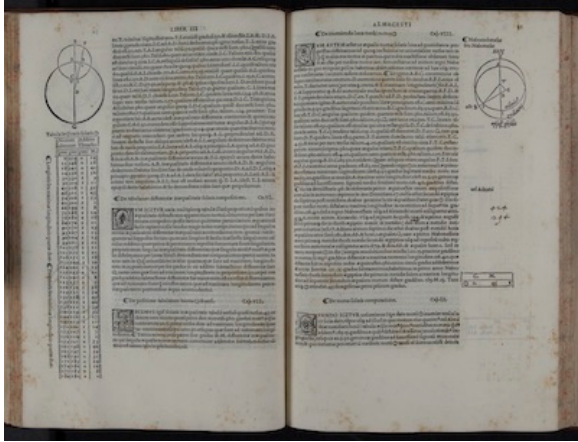


Figure 8. Epitome of the Almagest Ptolemy, Venice: Giunta, 1528.

*Z233.G44 P959a 1528

This first edition of the first translations into Latin directly from the Greek original, (by George of Trebizond) made this major 2nd-century treatise by Ptolemy available to European astronomers. Note that the figures of the Sun and the Moon were cast into the font as characters. The tables required particular typographic virtuosity.



Figure 9. Tycho Brahe, *Astronomiae instauratae mechanica*, Levinum Hulsium: 1602

*QB85.B73a 1602

The astronomer Tycho Brahe established his own print-shop in the same location as his observatory in order to publish his research and disseminate it, but this copy of his work was printed in Nuremberg.

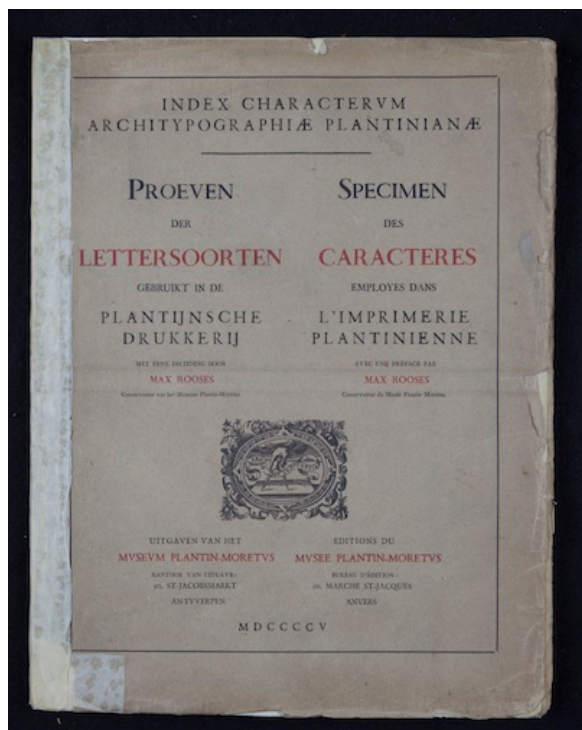


Figure 10 Christopher Plantin, *Index characterum anchitypographiae*, Anvers: Musee Plantin-Moretus, 1905 *Z250.P694i

A specimen book of many of the type fonts in the museum of the important Plantin Press in Antwerp. The ongoing value of these designs is evident in the lavish attention paid to this 20th century edition of 16th century printing materials.

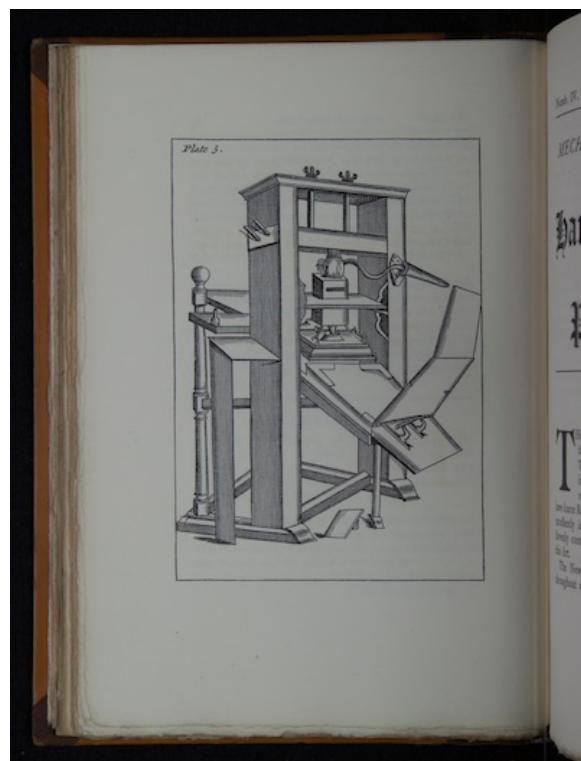


Figure 11. Joseph Moxon, *Mechanick Exercises*, with preface and notes by Theodore De Vinne; NY, The Typothetae of the City of New York, 1896.

Z244.A2 M87 1896

This late 19th century book is a facsimile of the first edition published in the year 1683. The 17th century original was a treatise containing information and advice on every aspect of the printing trades and practices. The book was illustrated throughout with engravings giving detailed visual instruction.

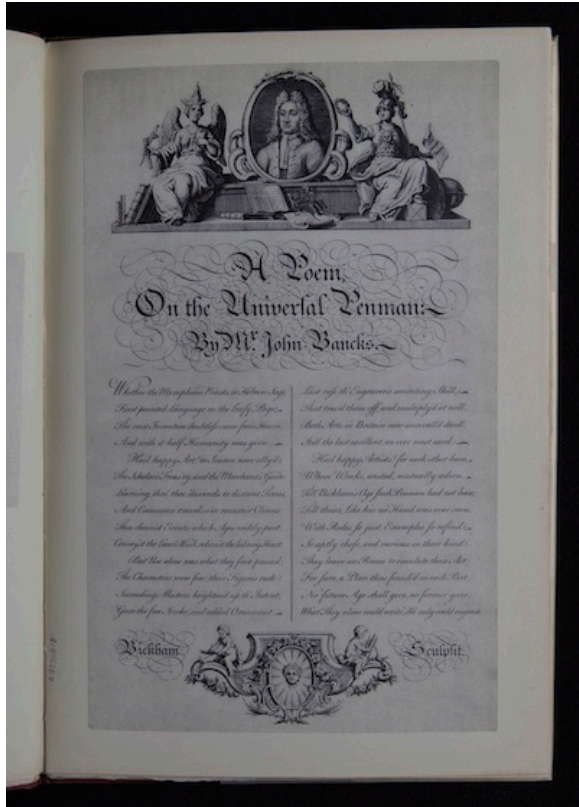


Figure 12. George Bickham Plates from the Universal Penman, facsimile; Cambridge, UK: Chiswick Press for W. Heffer & Sons, Ltd., 1943.

Z43.B47 u1

Handwriting remained a crucial part of cultural practice after the invention of print. Writing was not only used to conduct business in every area of daily life, including public and private realms, but was also a display of taste and skill. The engraved plates that served as samples for copying were the result of extremely high levels of skill.

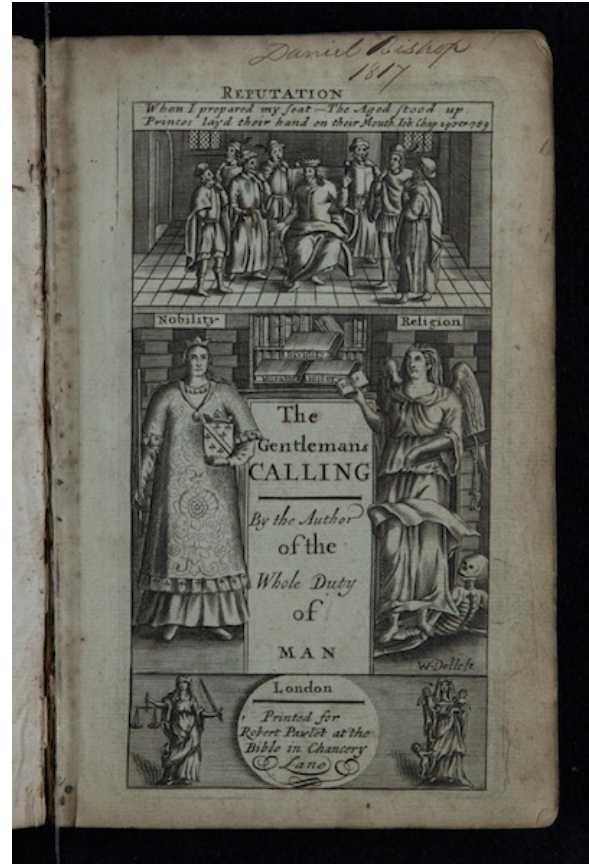


Figure 13a, 13b, and 13c. Richard Allestree, *The Gentleman's Calling* bound with *The Lady's Calling*, London: Printed by R. Norton, for Robert Pawlet, 1673.

BJ1551.A43ge

The contrast in subjects deemed suitable for the training of men and women is striking. Men were clearly meant to manage their education, wealth, and authority, while women were to be instructed in matters such as modesty. The small scale and intimate format of these works shows they were intended for individual use.