

PRINTING COMES TO
EUROPE

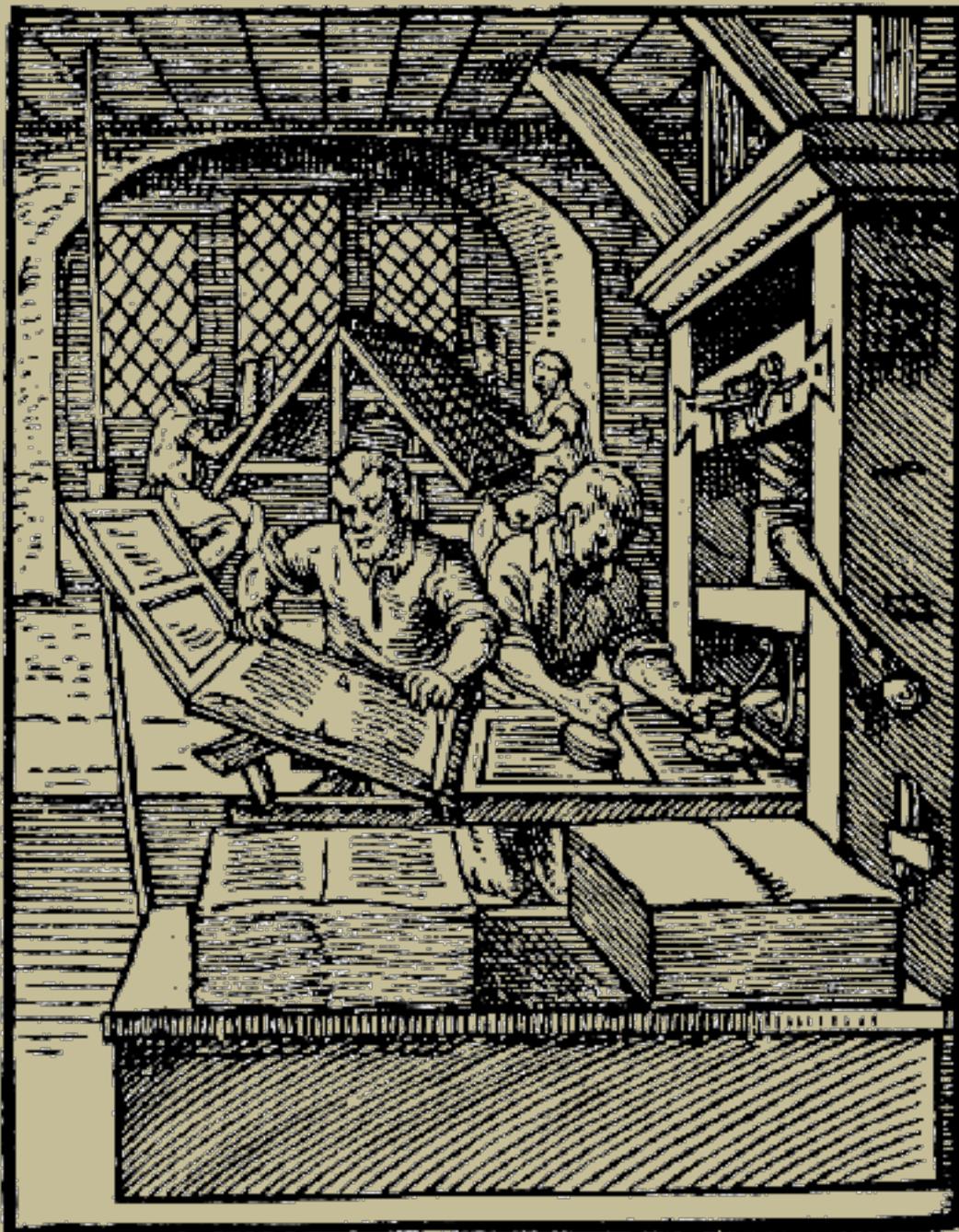


Typography

With the migration of woodblock printing from Asia to Europe, a new form of printing developed with movable type known as *Typography*.



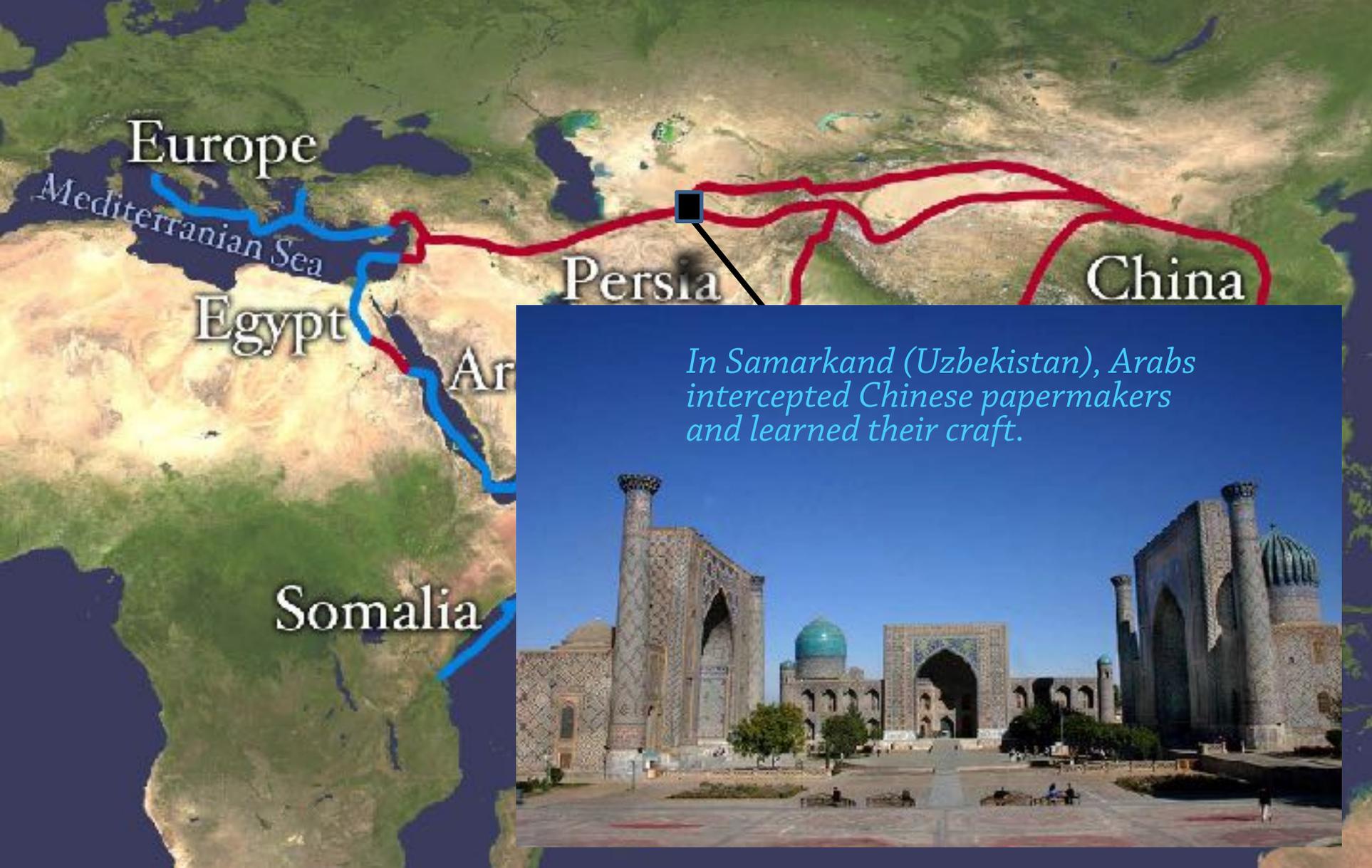
During the Middle Ages, the demand for knowledge was huge. But book writing was slow, labor-intensive and expensive. A simple 200-page book required 4-5 months labor by a scribe, and 200 sheepskins for the parchment.



The rapid growth in literacy and the high demand for more books led to independent merchants who developed assembly-line methods of production.



Without *paper*, the speed and efficiency of printing would have been useless. Papermaking made its way to Europe from China by way of the Silk Road.



In Samarkand (Uzbekistan), Arabs intercepted Chinese papermakers and learned their craft.

Papermaking spread from Baghdad to Egypt by the 10th century, and on to North Africa and into Sicily and Spain by the 12th century.



*Fabriano, Italy
1276*



*Troyes, France
1348*

Papermills were established in Fabriano, Italy in 1276 and in Troyes, France in 1348. The mills cast *watermarks* into their fibers.

Bent wires were attached to molds used to make paper.



Popular in China, playing cards were some of the *earliest examples of wood block printing in Europe*.



By the 11th century, playing cards were spread throughout the Asian continent and into Egypt.

These cards were hand-made during the 15th century near Mamluk, Egypt and featured card suits made up of cups, coins, swords, and polo-sticks.



The earliest cards were made by hand; this was expensive. Printed woodcut decks appeared in the 15th century.

Knave of Coins from the oldest known European deck (c.1390–1410).



The technique of printing woodcuts to decorate fabric was transferred to printing on paper around 1400 in Christian Europe, very shortly after the first recorded manufacture of paper there.

15th Century Spanish Card Deck .

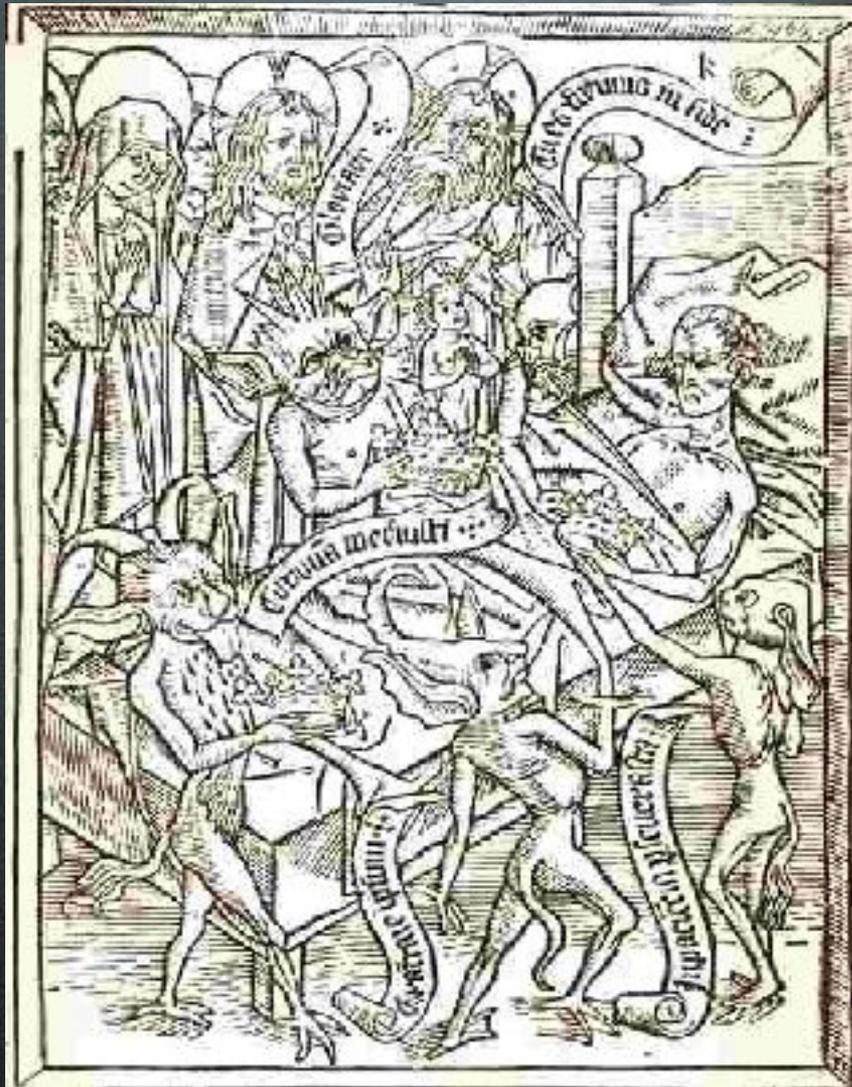


After the woodcut playing cards spread throughout Europe, another card game of *tarot* became popular.

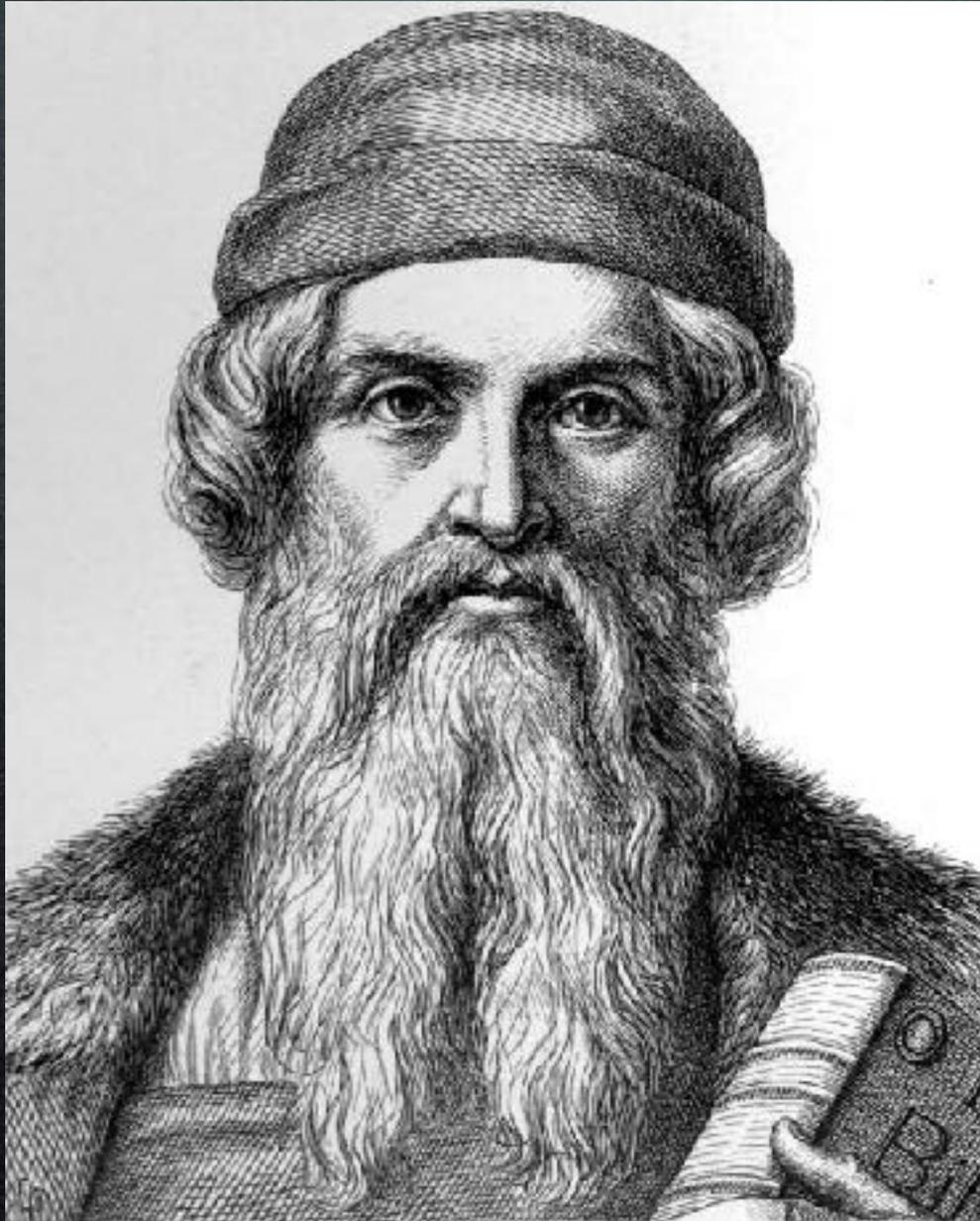
Card games were enjoyed by the common man who didn't yet know how to read. They could fit in the palm of your hand and be easily carried in a vest pocket.



The first block prints with a message were devotional prints of saints. They were small and personally sized to carry in hand.



There were also block books – small booklets of a few dozen pages. Here, the *ars moriendi* helps prepare people to meet death. The term means literally “art of dying.”

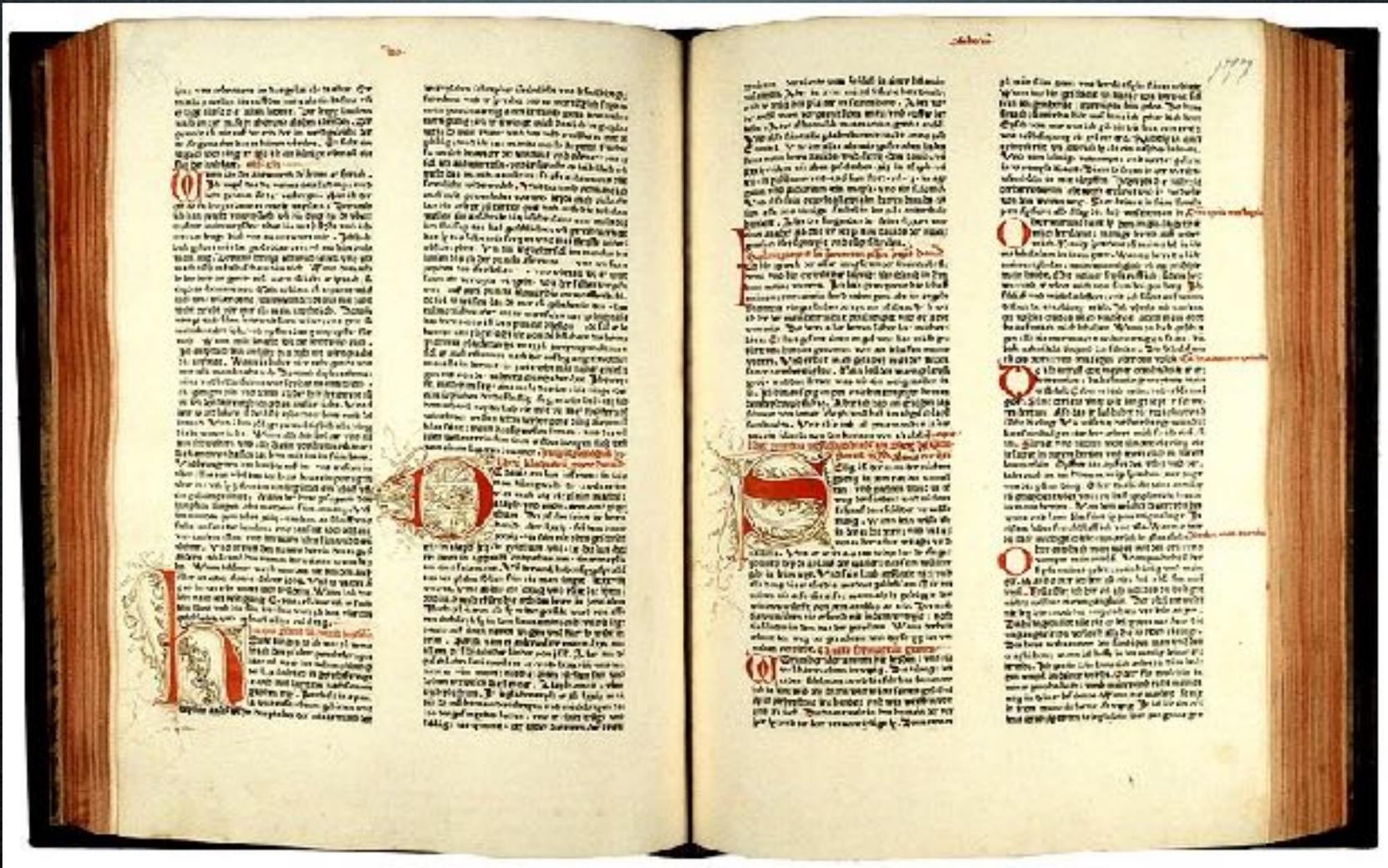


Johann Gutenberg of Mainz, Germany, is generally regarded as the founder of movable type and the complex system used to print books.



Johann
Gutenberg
developed the
printing press in
the mid 1400s.

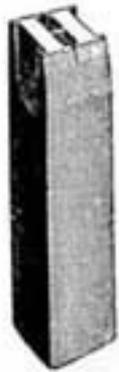
It took him 10
years to construct
the mechanics for
printing which
were based in part
on existing
presses used for
making wine,
cheese, and baling
paper.



There were 210 copies made consisting of 180 on paper and 30 on calfskins, for a total number of 1,282 pages in two volumes.



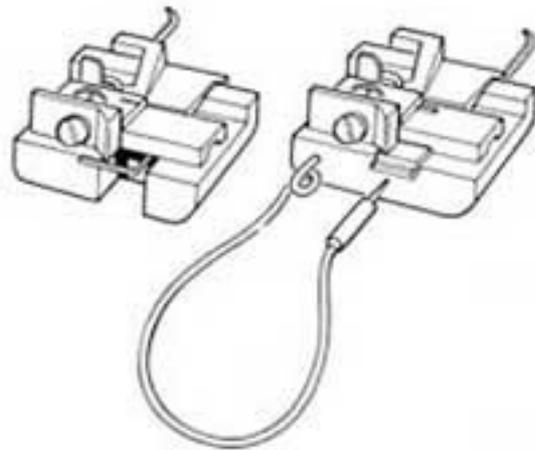
The typography was consistent while the illumination, which still had to be done painstakingly by hand, was not. Here are three versions of the same page.



Punch



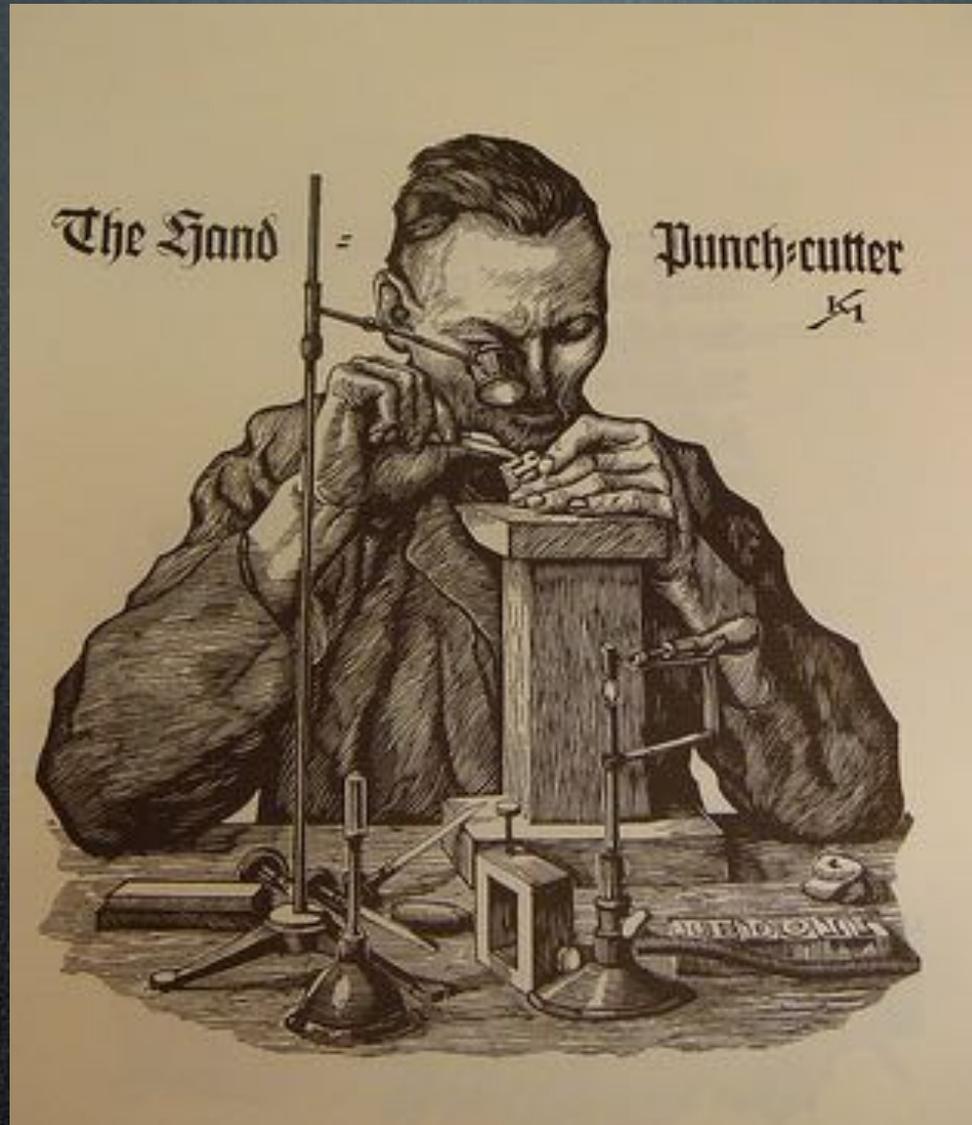
Matrix



Mold

The Type Mold

The key to Gutenberg's invention was the type mold. Individual letters cast in metal could be manufactured and reused.



Casting type
In a process that changed little in 400 years, here a 19th century punchcutter carves the letterform from a steel bar, called a *punch*.



Casting type

Letters are driven into a *matrix* of soft metal, such as copper or brass.



Casting type
Type molds made
from the matrices
were cast in a lead
alloy.



Cast type was stored in compartments called typesets from which each letter was retrieved one-by-one and set in lines.



Printing was a major investment. In 1450 Gutenberg needed a loan to set up his workshop and used his equipment as collateral.



Gutenberg borrowed 800 guilders from a wealthy Mainz merchant, Johann Fust. When Gutenberg realized that he was about to print a Bible, he needed another loan and thus became partners with Fust.



It would have made Gutenberg rich, but before the Bible was completed, he was sued by Fust and lost in court. In 1455, Gutenberg was locked out of his own print shop.



Fust formed a new partnership with Gutenberg's skilled assistant and foreman, Peter Schoeffer, and they became the printing firm of **Fust and Schoeffer**.





Fust took the Bibles to Paris and officials there were stunned by the quality and conformity of the volumes.



Gutenberg Bible, circa 1457



Giant Mainz Bible,
last major
manuscript,
circa 1457

B

Canis

Vir a Sruite dno. Evocat
qui nō abijt in cōsilio im-
piorū; & in via peccatoris nō
stetit: et in cathedra pestilē-
tie nō sedit. **S**ed in lege

dñi voluntas eius: & in lege ei⁹ meditabit die
ac nocte. **E**t erit tanq̄ lignū qd̄ plantatū est
secus decursus agrū: qd̄ fructū suū dabit in
tempore suo. **E**t foliū ei⁹ nō defluet: & oīa quecūq̄
faciet prosperabunt. **N**on sic impij nō sic: sed
tanq̄ pulvis que proicit ventus a facie terre.

Ideo nō resurgēt impij in iudicio: neq̄ peccā-
tores in cōsilio iustorū. **Q**uī novit dñs viā iu-
storū: et nec impiorū p̄bit. **G**loria p̄ri. **Ps**

Quare frangentur gētes: & populi meditan-
tē in manu. **A**stiterūt reges terrę et prin-
cipes convēnt in unū: adversus dñm & adversus
ep̄m ei⁹. **Q**uāquam⁹ vindicta eorū: & p̄ncipam⁹
a nobis iugū ip̄orū. **Q**ui habitat in celis irri-
debit eos: et dñs subvertet eos. **Q**uā lo-
quet̄ ad eos in ira sua: et in furore suo con-
vertet eos. **E**go autē cōstitutus sū rex ab eo

Color printing

Fust and Schoeffer went on to publish the *Psalter in Latin* in 1457. Its red and blue initials are the earliest example of color printing.



Color printing

Printed from two-part metal blocks, the initials could have been inked separately and printed together at one time.



Color printing

When they may have been imprinted innovation meant one after the other printers no longer had to rely on the printed services of illustrators to illuminate their pages.



Color printing

This major innovation meant printers no longer had to rely on the services of illustrators to illuminate their pages.



The earliest known **copperplate engravings** were playing cards. Here, the Queen of Flowers was etched by a highly skilled artist. The engravings could have been experiments to see if illustrations could be used with metal type.



Though he was never identified, the artist was simply known as the *Master of the Playing Cards*. Some speculation exists that Gutenberg may have been working on designs believed used as practice models for his engraving apprentices to copy.

THE GERMAN
ILLUSTRATED BOOK

Prologus

Valeat Manius Romane urbis iurispitissimus libris
factoꝝ et dictoꝝ etiam memorabilis ad Tiberiu[m] cesarem



Libris hinc ex te. *Prologo incipit.*
varumq[ue] geniu[m] facta simul ac dicta
memoranda digna que apud alios la-
tius diffusa sunt ut quam breuiter cog-
noscere possint ab illis libris electa
quorundam scribere libris ut in
mentis hinc uolens ab illo in qualitate lato ab se.
Nec mihi cuncta complectendi cupiditas incesse. Quis enim
omnis eius gesta modico volumine numero comprehen-
deret. Aut quis compos mentis domus facere peregrinor
hinc feruere sed in superiori stilo conlucant uel a et
aere qui uel presertim a et facundia in diuina se spera-
uerit. Te igitur hinc cepto penes quod hominum deorum
consensus inanis ac terra regimen esse uoluit certissima
salus patrie celarum uoluntate celesti prudentia uir-
tutes tu quod dicturus sum benignissime fouentur. vi-
na seuerissime vindicant. Nam si presertim oratores ab hinc
optimo maximo bene uoluntate si excellissimum uates a
numine aliquo principis traheant in ea partem a eo in-
stus ab fauore uel deum uel quod cetera diuinitas opi-
nionem colligunt in a pua hinc paterno auro quod hinc p
ritonit. Quorum ex inno fulgor simulaz ceram omnia in
incline alacritatis accessit. Reliquis enim deos a accepimus
celares dedimus. Et quonia in in a calu deo u. parere
in animo est de conditione eius hinc a in dilectam.

De hinc prologo. Cuius primi libri.
De religione. Ca. primu[m]. De neglecta religione. ca. ii.
De simulata religione. ca. iii. De auspicio. ca. iii. C. De



Incunabula
meaning “cradle” or
“baby linen” was the
term 17th century
historians used to
describe the earliest
printings.



Ino mals ein affe kam gerät. Do er vil guter
nulle vant. Der herre er gellē gerne. Im was
gesagt von dem lieene. Der wer gar lustiglich un-
de gut. Helwert was sein thūmer mut. Do er der
pitterkeit empfāt. Der schalē darnach zu hant. Be-
greiff er der schalē hertikeit. Von den nullen ist mir
geseit. Spracher das ist mir worden lunt. Si ha-
ben mir verhonet meinen munt. Hyn warff er sie
zu der selben fart. Der lieene der nulle ju n yewart.
Dem selken affen sein gleich. Weide jung arm unde
reich. Die durch kurze pitterkeit. Verschmehē lan-
ge lustikeit. wenne mā das feuer enzuntē wil. So
wirt des rauches diti zu vil. Der thut einem in dat
augen we. wen man darzu blelet mee. Wilt es en

First incunable with
illustrations,
Ulrich Boner's
Der Edelstein, 1461

Incunabula

By 1480, printing
presses were all
over Europe and
so, by 1500 it is
estimated that a
total of 9 million
books had been
produced.



Sonetto morale
Mostrati andora il forgiato uillano
 Farli cortese mano or un suo messo
 Con nobel fronte con bel dir apresso
 Per concorrere a la uilla il troppo urbano
 Da gli altri abbiema lo uiso humano
 Il citato oratio suo apresso
 Il rustico meno non e messo
 Fu per la fama del sioner sottrano
 Cosi lo uiso inuata il peccatore
 Con esso lui e mostragli la fese
 Per trarlo fuori del mortal errore
 Possa lo inuato acui il nemico leone
 Inuata il uiso e mostragli il terrore
 On del ne stampa e mai piu con lui fese
 Meglio e obere il poco suo ben sereno
 Che l'erubese aspettando lo inferno.

De uulpe et aquila Fabula. viii.
Mulpe aquila pro rapta prole perurit
 Delle pecunie prociam reuere nefat aua
 Fero a genit. nioiqi timet cibus esse gulosi.
 Sed recumit natos utilis arte parena.
 Arboream yonit stipula; y unine truncum
 In stipulam o ceto dirigit ore facem.
 In pullos aquile conuolat copia sumi.
 Vanc tamen y uulpem prouida placet alim;
 Non sit qui stuo eat quilo maior obesse minori
 Cum bene maiori possit obesse minor

Aesop's
Vita et fabulae
 (Life's Fables), 1476

Incunabula

Gunter Zainer and his brother Johann were scribes and illustrators who met some resistance from the woodcutter's guild when Gunter wanted to illustrate his books with woodblocks.

Das vierd puch

Das · xxxij. blat ·

(Die erst fabel von dem fuchs vnd dem trauben ·



Der fuchs lieff für ein hohe weinreben vnd sahe daran hangen zeitig trauben · derē bege- ret er zessen · vnd suchet manigerley wege wie im die traubē werden möchten mit kl̄- men vnd springen · Aber sy stünden so hoch das sy im nit werden mochten · do er daz mercket lief er hinweg vnd verkeret sein ansechtung vnd lust zu den traubē in freude vnd sprache · Nun seind doch die trauben noch sawer · Ich wölt sy auch nit essen / ob ich sy wol möcht erlangen · (Dise fabel bedeutet das ein weiser man sol sich lassen beduncken / er wöl vñ müg des nit · das er nit gehalten mag ·

(Die ander fabel von der wisel vnd der müß ·

Aesop's
Vita et fabulae
(*Life's Fables*), 1476

Incunabula

An agreement with the guild in 1471 allowed him to use woodblock illustrations as long as he commissioned them from members of the guild.



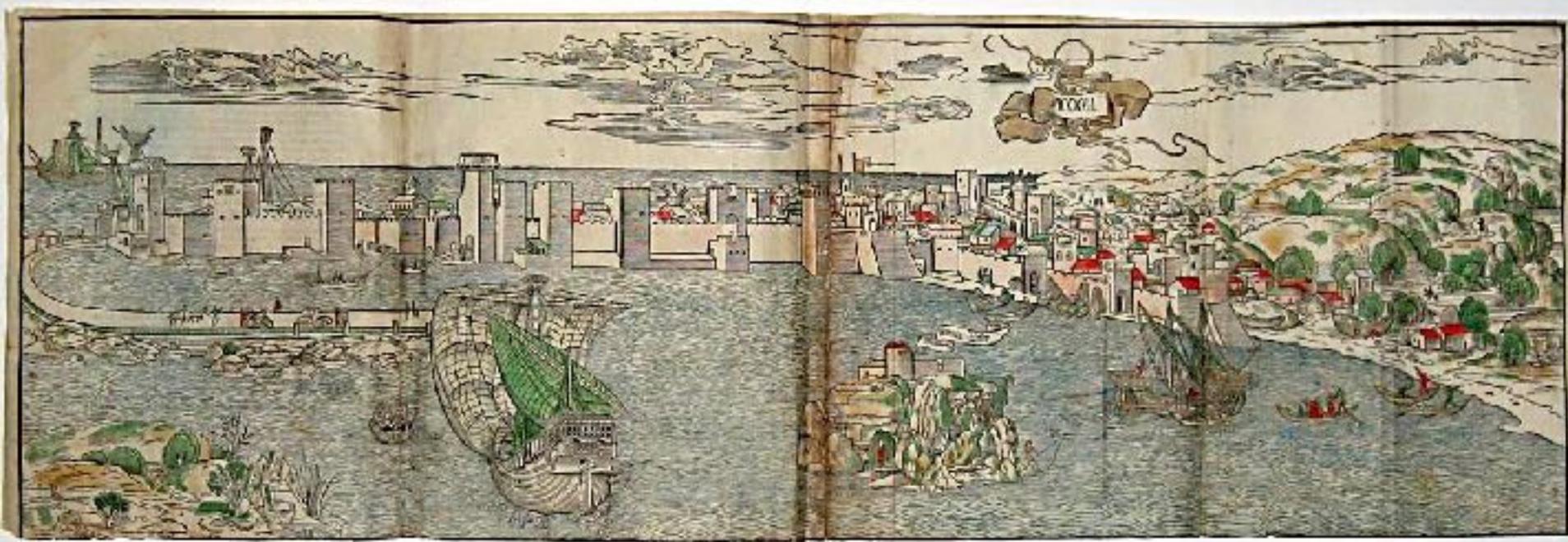
Incunabula

The first illustrator to be identified as such in a book was Erhard Ruewich. He illustrated Bernardus de Breidenbach's *Perigrinationes in Montem Syon* (*Travels in Mt. Syon*).

De ingressu in templum dñi sepulchri et processione iudei facta ad loca sacra.

De iis. In illi hora vespertina in ipso venerabili dñi sepulchro et templum pagano ad est racione us ipse civitatis sancte Iero solenne fuerit admitti et numerati ostia in p eos aperta pro qua re vniuersis nostris cuiusq; exo sunt dñi cardine vniuersi alios hęc operante templum ab iudeis vel propter admittentes perire grines vel fratres mutandos qui ibi pro custodia deputant. Ad q; nos ad introiti in templum dñi. Invenimus autē ante nos dñi Gardia nra ihe et plures suos cōfiteo. Quāptentū nūm devotioris quisp; vpias nra vel peregrin' in templū hęc pedem posuerit planaria cōsequitur remissionem.

Et hanc hęc dispositio templi eiusdem sacraeissimi. Ecclesia ipa vortida est et habet p dñi dñi inter columnas septuaginta tres pedes latus fideles que habet p arcibus a muro exteriori. Et hęc decē pedes super sepulchro dñi q; in medio eiusdem ecclesie est aperta rotunda et rotunda crepta sancti sepulchri su sub dño. Galgathana autē ecclesia ad hęc rē ista est oblonga. Sed eadem ecclesie sancti sepulchri ad dñi. Sed parā dem ihe et sunt tamē ante sub vno tecto. Et est in ea in qua est sepulchra dñi hęc in longitudine octo pedes in latitudine similitudine octo vbi q; tecta nra nra tecta. Sed inter? est super vna sicut sunt tpe si pulchre



Perigrinationes in Montem Syon

The first travelogue to depict prominent cities as a guide for travelers, made up of woodcut illustrations and maps, circa 1496.



Nuremberg Chronicles

There are
1,809 woodcut
illustrations.



Nuremberg Chronicles

Nuremberg was a center for printing and Anton Koberger was the premier shop in the late 1400s.

IN VREMBERGA

S. Annas.

S. Sebaste.



MAGVNTIA, Germaniar Me-
tropolis, ad Rheni ripas vbi cele-
berrima mercatorum frequentia
domat, et munditiam claret.

M E N T S .



Jan. 1610



HERS-
FELDIS, CŌ-
MUNITER
WIRTZBUR-
GRIENTIA-
LIS FRANCI-
Æ METRO-
POLIS. 27

S T U D I U M .

Si vrbis Al. primaria & Al. cept.
Inca vrbis vrbis Germaniarum
& Germaniarum frequentia alba.

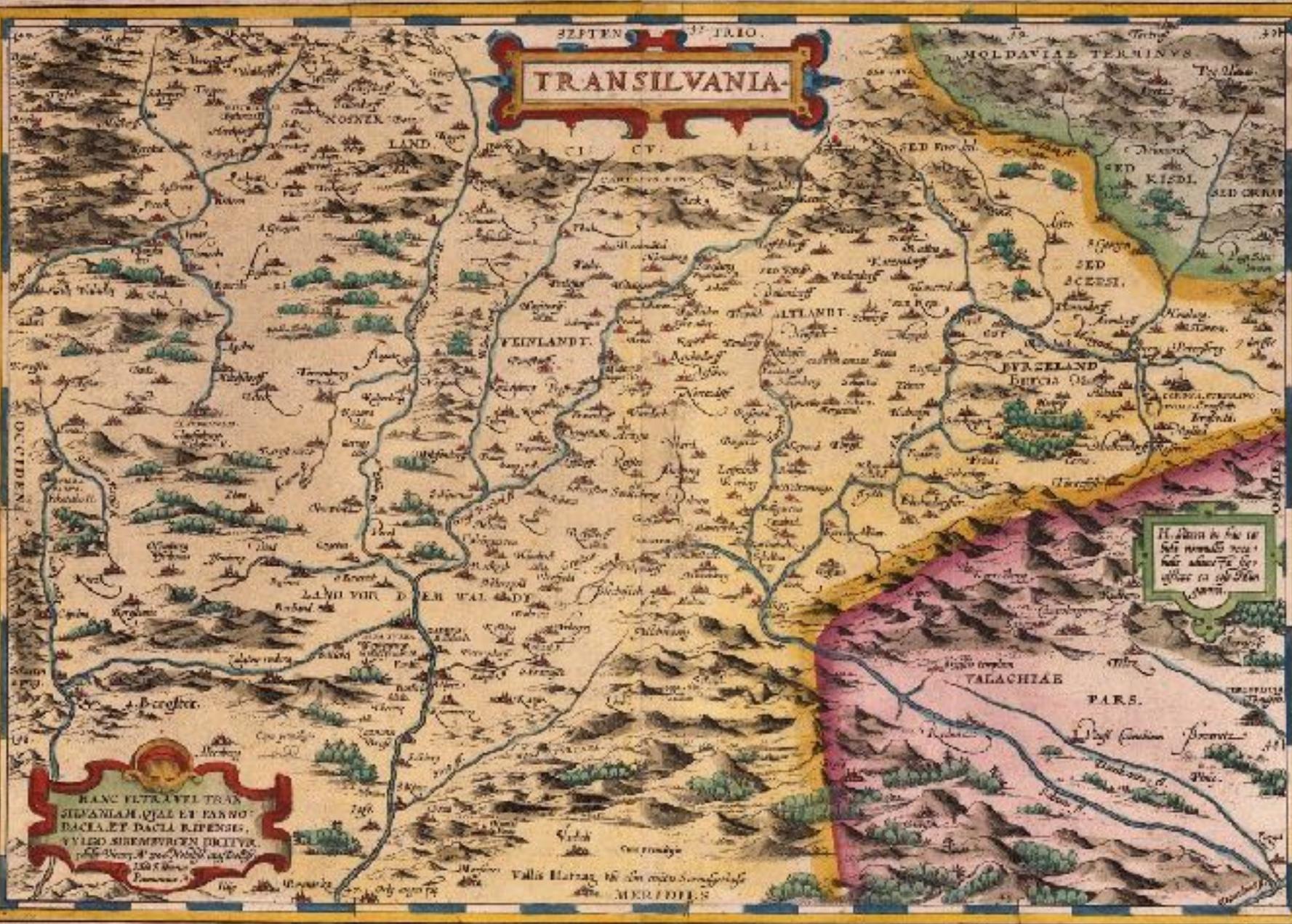


SEPTENTRIONIS

TRAI.

TRANSILVANIA

MOLDAVIAE TERMINVS



TRANSILVANIA

LAND

FEHLANDT

ATLANT

BYRZELAND

BURSA OLS

LAND VOR DER WALACHY

TALACHIAE

PARS

H. Sicut in hoc
 loco nomen
 huiusmodi
 non est
 in hoc loco
 1688

HANC ULTRA VLT TRAN
 SIVANIA QVAE ET HANNO
 DACIA ET DACIA RUPENSIS
 VLTIO SIREMBURGEN DICITVR
 1688

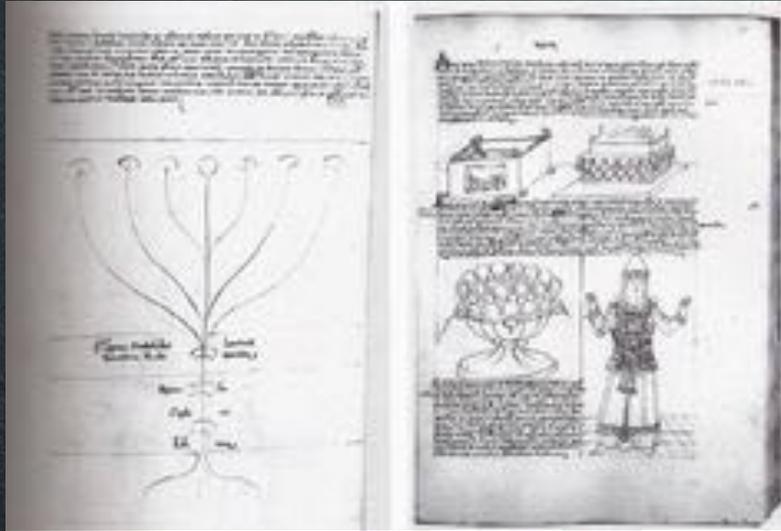
Vallis Marag. th. des. r. Siremburg. 1688
 MERIDIES



*Hyacinthus Orientalis
mixtus.*

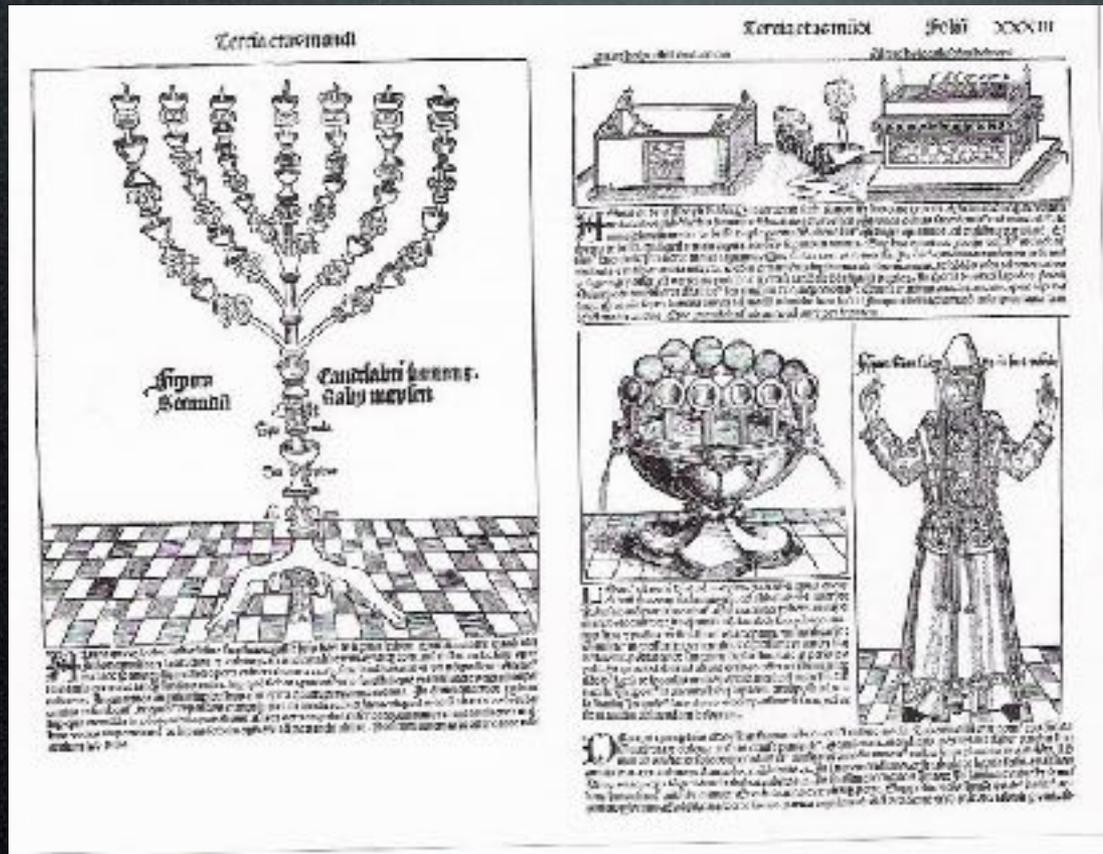
*Ornithogalum mi-
nus.*

*Hyacinthus Orientalis va-
riegatus.*



Exemplars

Handmade model page layouts were used as guides for the page designs, text, woodcut illustrations, and makeup of the book.





Albrecht Dürer

At a young age he apprenticed at Koberger's workshop in Nuremberg. It is likely he made some of the work found in the Nuremberg Chronicles.

Albrecht Durer (1471-1528)
in a self portrait at about age 20.



Dürer is best known for his woodcuts, though he was trained as a goldsmith after his father's profession.

The Four Horses of the Apocalypse, 1498.



Dürer's woodcuts demonstrated unparalleled ability to vary line weights and shade in tones.

Sampson Rending the Lion, 1498.

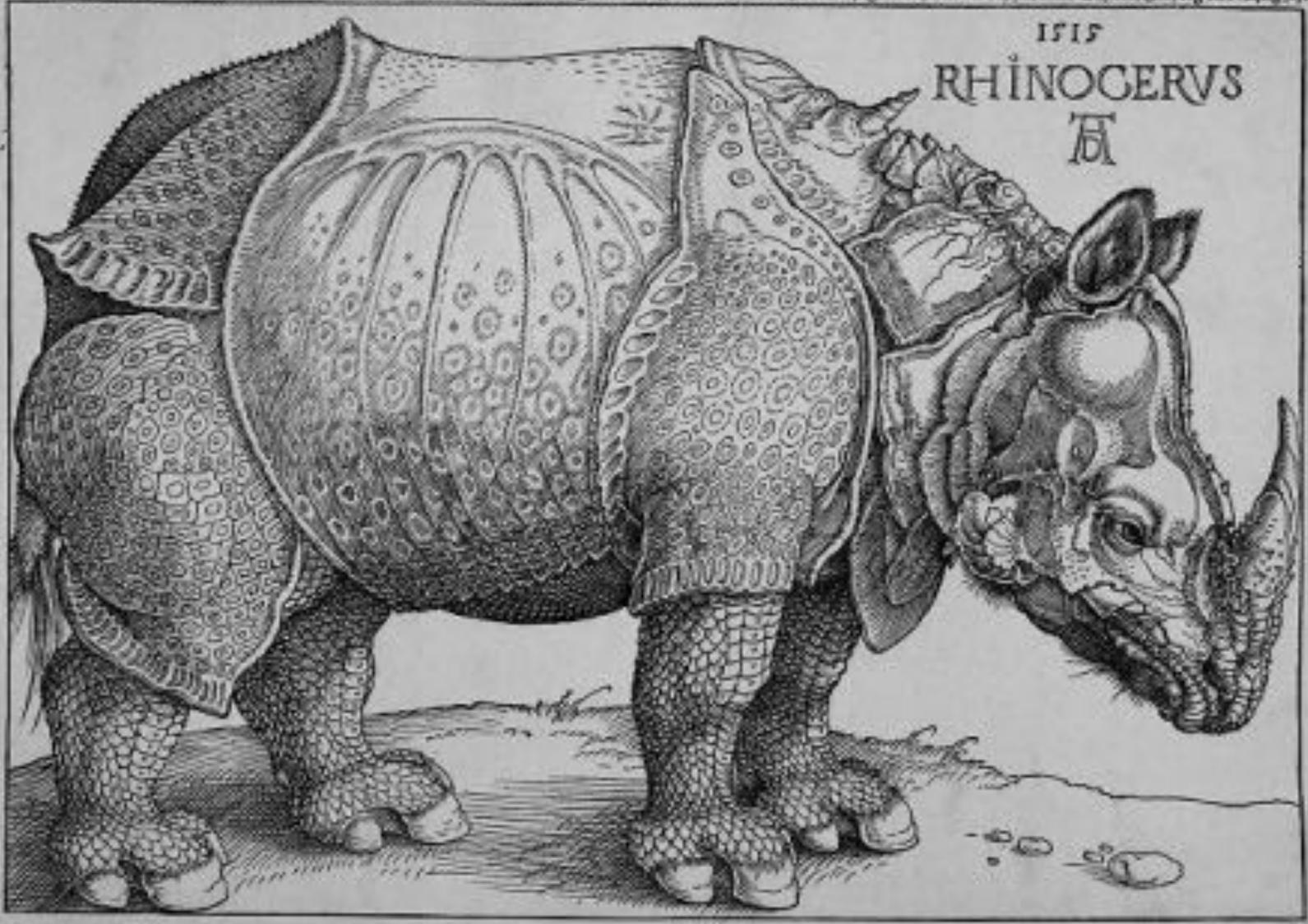




Dürer also created paintings, and he traveled and studied in Italy and France.

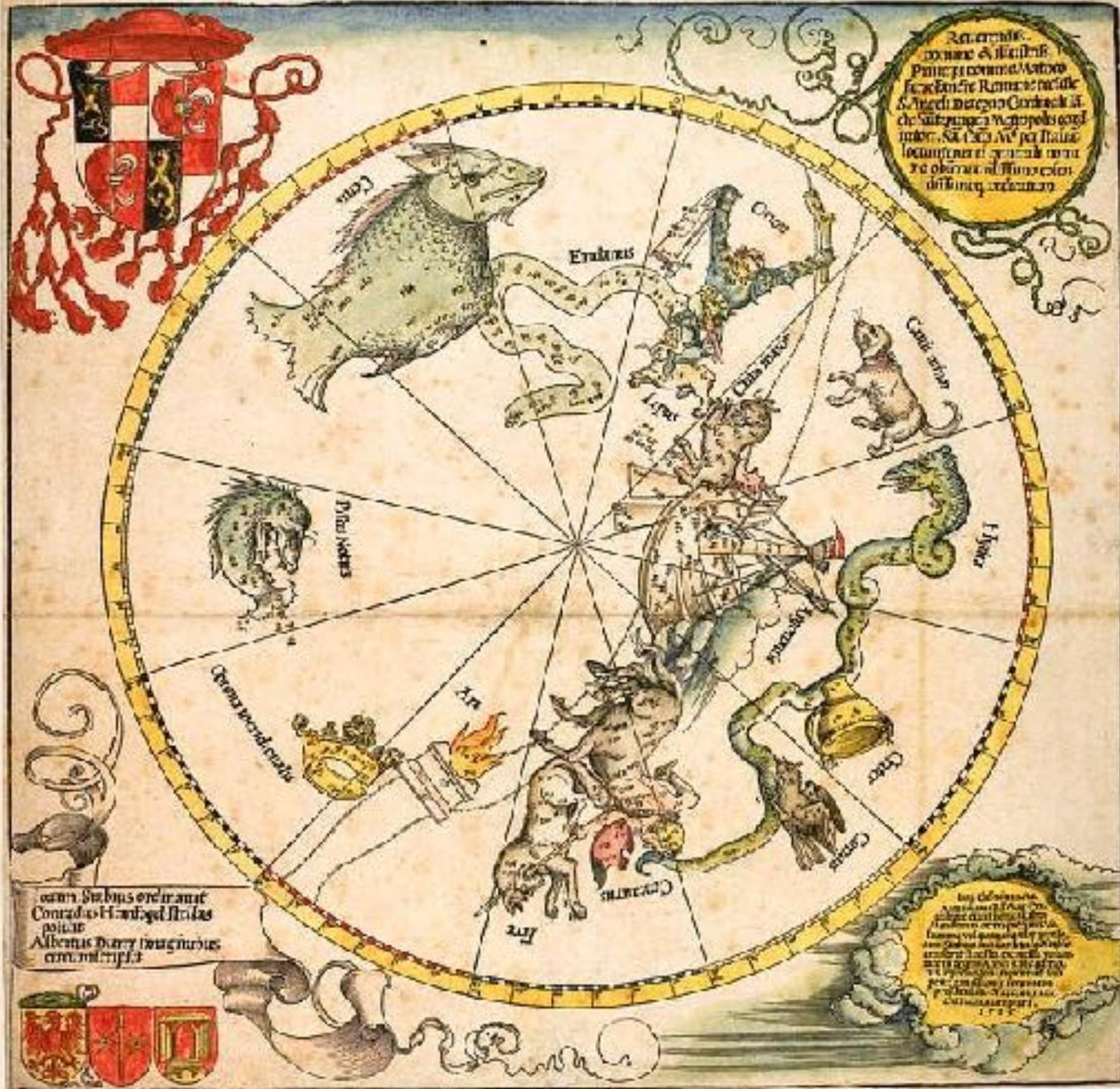


Nach Chiffingherit 1711. Jar. Die. Tier. Ein man dem großartigen Saug von Pottgall Ein annd gen Lyfsoen pacht auf Jedia ein füllich lebendig Thier. Das nennet sie Rhinoceros. Das ist hie mit aller seiner gestalt beschriben. Es hat ein füllich mit geschickte Schildecke. Und ist mit duffen Schuhen versehen. Und ist in der großt alder Gelfarbt. Aber es betriebet von pottgall und füllich affig. Es hat ein füllich Saug von Pottgall. Das beynbet es allet in manen wo es bey flaymen ist. Das duffig Thier ist des Gelfarbt füllich. Der Gelfarbt füllich es füllich rodt. Das man in J. 1515. in d. laufft. In das Thier mit dem kopff vordien bye füllich pottgall und nufft des Gelfarbt roden an pottgall anff. Und annd. In das man er sich mit manen. Das das Thier ist also gepottgall. Das In der Gelfarbt sich in das thier. Die füllich auch das der Rhinoceros Schick. In duffig und laufft bye.

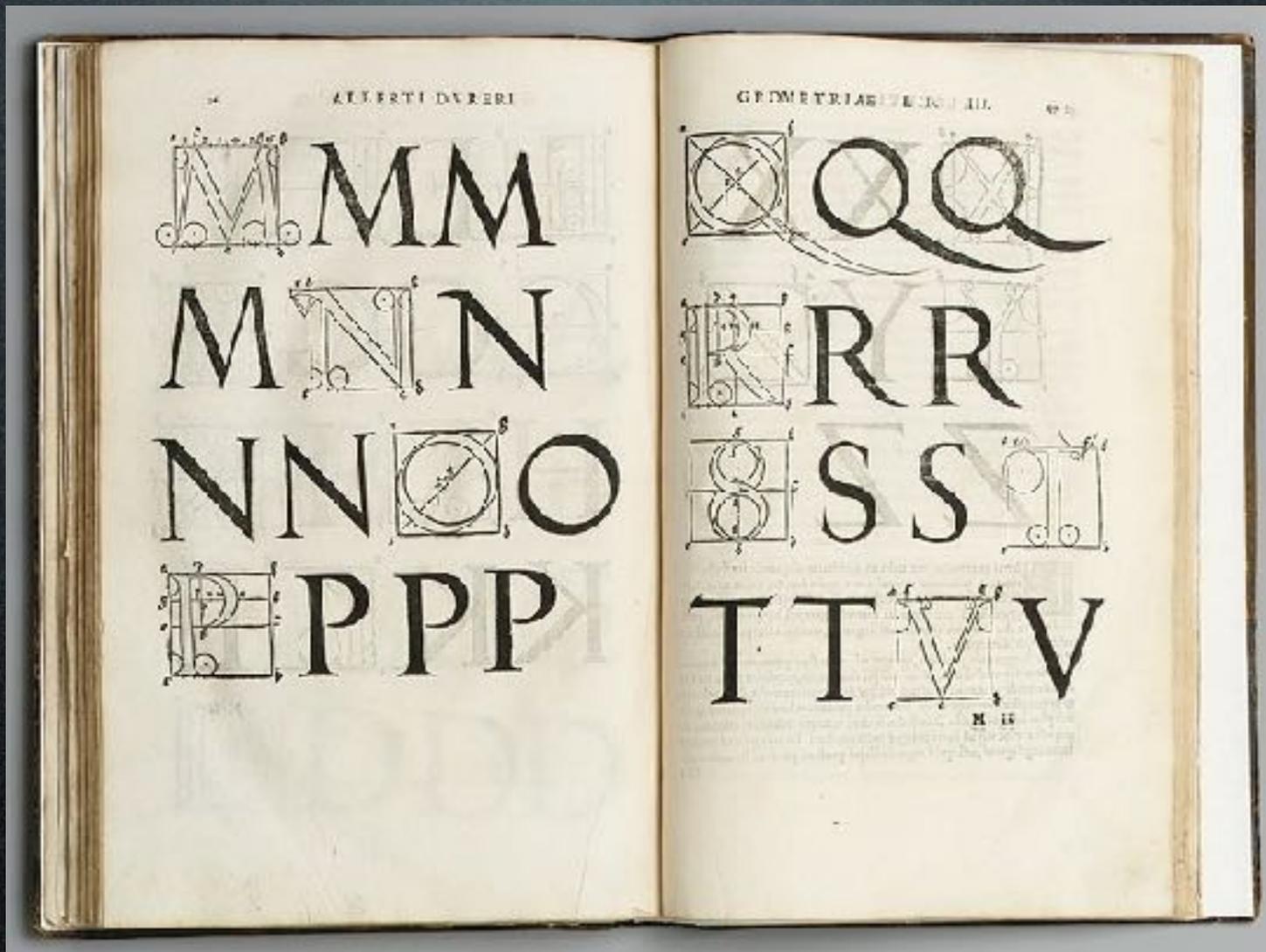


Dürer produced many **broadsides** for print, such as this woodcut made from a description of a rhino sent from Spain.

Imagines coeli Meridionales.



Another Dürer **broadsheet** was printed on two sides, one side shows the northern celestial sky, the other, the southern sky.



Influenced by the Italian Renaissance, Dürer wrote a book exploring the theories of geometry and its applications to architecture, engineering and typography.

Es ist mir süß die Hand an sel
 Das mir die Hand wunden hi vil
 Doch ymmer iraf von Herren
 Diero hee Duiß in gan
 Gedachet hi ir doch an glich
 Das Er mich gar nicht in man chfü
 Spach in In dier Lereit Ged
 Jodu Eudgen fründlich ir weie
 Ir gluden bey man chard
 Das mir schenken hat ir led
 West Ir was ir an süß ir sel
 Ich siße an ir in man chvil
 Der selhi Eud wolt haben gedan
 Sanft er in ir Eud man chdan
 Unden weite ir Eud man chdan
 Dan in man chvil ir sel

Der Eud Lereit ir in dier
 fründlich ir in man chvil
 Ir in man chvil ir sel
 Ir in man chvil ir sel



Die so wolt ir in man chvil
 Dann Er den Helden ir in man chvil
 Ir in man chvil ir sel
 Das der Eud ir in man chvil
 Von man chvil ir sel
 Die so wolt ir in man chvil
 Er in man chvil ir sel
 Bei der selhi ir sel

While graphic artists in Italy and France evolved toward Renaissance book design, German graphic artists continued their tradition of using textura type and woodcut illustrations.

Jch bei Euch gar freudlich Ir wele
Mir glauben bey meinem and
Das mir solhs ist von hertzen laud
Wesi Jch das wer ein hügriche spil
Jch siels einen nie nemen vil
Der solhs Euch wolt haben geedan
Sein leben müß Er darumb lan
Aindem wort eber Er verfluegen
Sein vnreuw vünd valsebe luegen

Der Edel Tewrdannichs über das all ertz ein seiner
franchheit ab seinem leben verdrage hetten / aus vn-
erschrocklichem gemüt mit grosser gefar mache Er sich ge-
sunde.



70
Dnnsalo wolt nie nachlassen
Dann Er den Helden eber hassen
Es geschach on geferd auf ein tag
Das der Tewrtlich Held niderlag
Von einer hirtz in sein pet
Dnnsalo hi dem Helden rede
Hert: Euch hunde allan hirtzig ertzeney
Bey derselben gar sein felt sey

The pages of *Teuerdank* (1517), tells a story of chivalry and knighthood. It combines elaborate typography with woodcut illustrations. Even the ligatures and swashes were cast in metal.

Wie Teurdank der Held mit dem Vierdeyen Ritter
kempffte zu fußs grund In absigee.



The types used for *Teuerdank* were designed by court calligrapher Vincenz Rockner.

It includes the earliest examples of the Gothic style known as *Fraktur*.



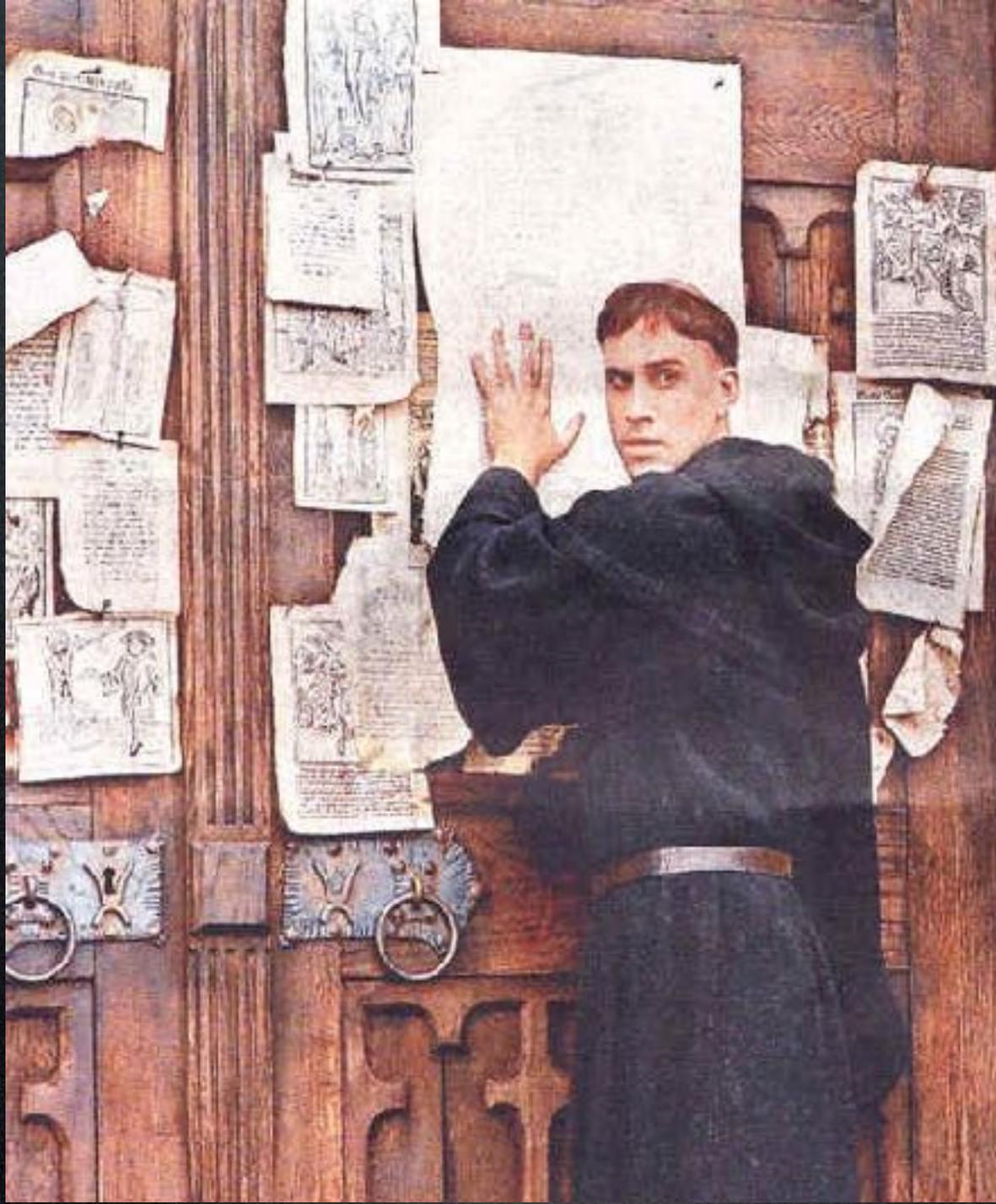
Martin Luther completed studies to become a lawyer, then turned to theology and became a monk.



As a theologian and scholar, he studied the Bible and he began to question the practices of the Catholic Church and particularly the right of any man including the pope, to absolve the sins of another.

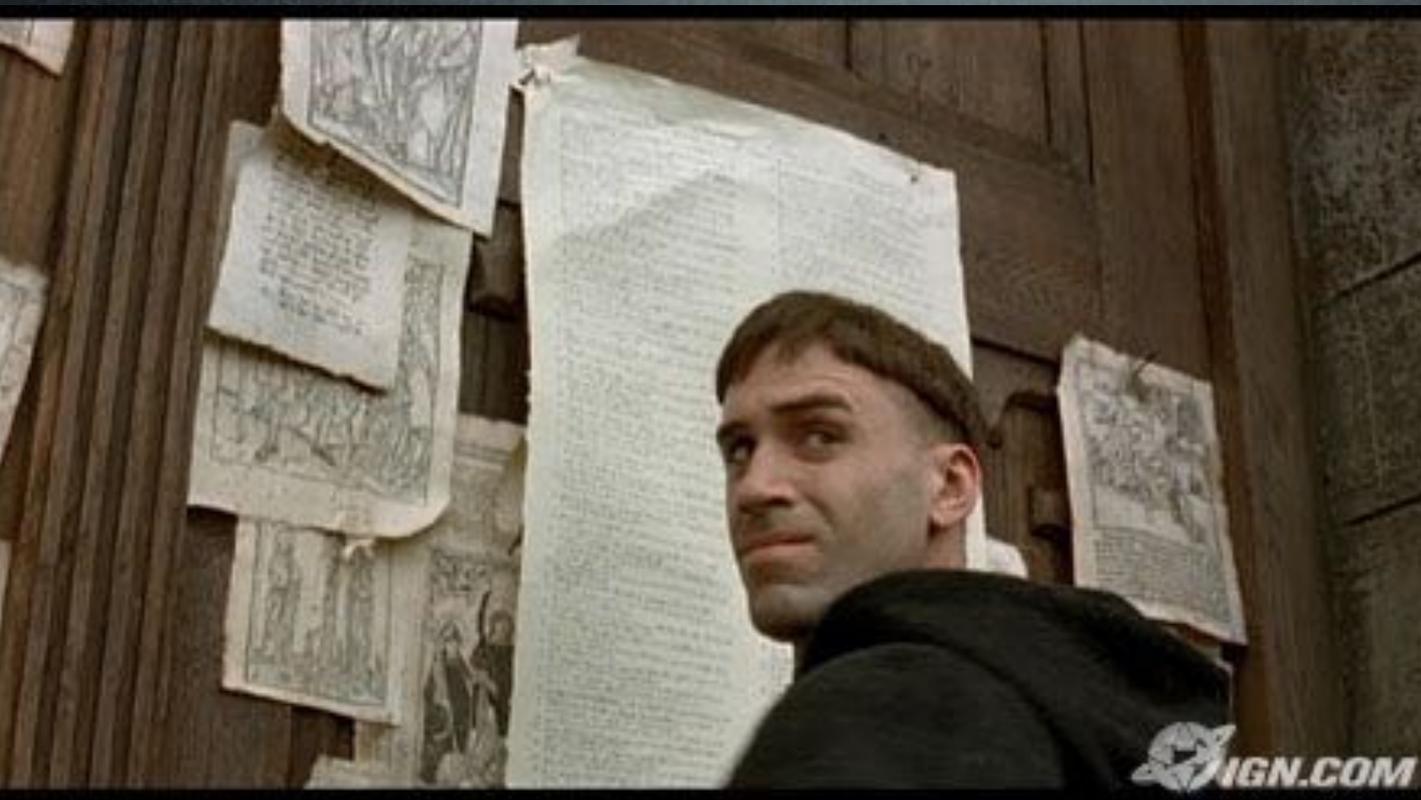


He objected to what he saw as the abuse of *indulgences*, forgiving one's sins in exchange for a payment to the church.



In 1517, Luther wrote his famous *Ninety-Five Theses* questioning the authority of the Church, and delivered it to the Archbishop's door.

Scene from the film *Luther*, 2003.



It was common practice to post personal prayers on printed broadsides which were offered to the archbishop for consideration (or just so God would see).

Scene from the film *Luther*, 2003.

Passional Christi und

Die Wüthende Christus überreicht vom Tempel sein —



Er hat funden im Tempel Verkäufer, Schaf, Ochsen und Tauben und Wechler sitzen, und hat gleich ein Geißel gemacht von Stricken, alle Schaf, Ochsen, Tauben und Wechler aus dem Tempel trieben, das Geld verschütt, die Zahlbrete umbfahret und zu den, die Tauben verkaufen, gesprochen: Geht euch hin mit diesen, aus meines Vaters Haus sollt ihr nicht ein Kaufhaus machen, Joh. 2. (V. 14. 15. 16.) Ihr habts umfusst, darum gebts umbünst, Matth. 10. (V. 8.) dein Geld sei mit dir in Vordermüß. Act. 6. (V. 10.)

Antichristi.

Mit Bullen, Bannbriefen zwingt sy der Papst wie — hinein.



Sie sitzt der Antichrist im Tempel Gottes, und erzeigt sich als Gott, wie Paulus vorfunder 2. Thessal. 2. (V. 4), vorandert alle göttlich Ordnung, wie Daniel sagt, und unterdrückt die heilig Schrift, verkauft Dispensation, Ablass, Pallia, Bisthum, Lehen, erhebt die Schatz der Erden, löst uf die Ehe, beschwert die Gewissen mit seinen Gesetzen, macht Recht, und umd Geld zureißt er das. Erhebt Seligen, benedeiet und maledieit ins vierte Geschlecht, und gebeut sein Stimm zu hören, gleich wie Gottes Stimm. c. sic omnis Dist. 19. und Niemandes soll ihm einreden. 17. q. 4. c. Nemiad.

Luther combined his writings with the woodcuts of artist Lucas Cranach the Elder to create biting satirical contrasts between the life of Christ and the extravagance of the pope.

Passional Christi und



Christus.

Die soldner habengflochten eyne kronen von bönnen / vñ auff
sein heubt gedunck: darnach mit eynem purper kleyde haben sie
ynbekleydet

Johan. 19.

Antichristi.

freiget dem Breyt die Kronen auff
und pflegt die selbigen Kronen.



Antichristus.

Der Keyser Constantinus hat vns die keyserlich kronen / gezirde
alles andern geschmeck in massen wie yhn d keyser trege / pur-
per cleyt alle andere cleyder vñ scypter zutragen vñ zubrauchet
geben. c. Constantinus. croi. dij. Solche lügen haben sie yre ey-
ranney zu erhalten erticht: wyder alle historien vñ kuntschafft
dan es ist nit bi:zuehlich gewesen den Römischen Keysern ein
solche kronen zutragen.

2 14

Dieser vñ
die Kronen
des heiligen
Geistes

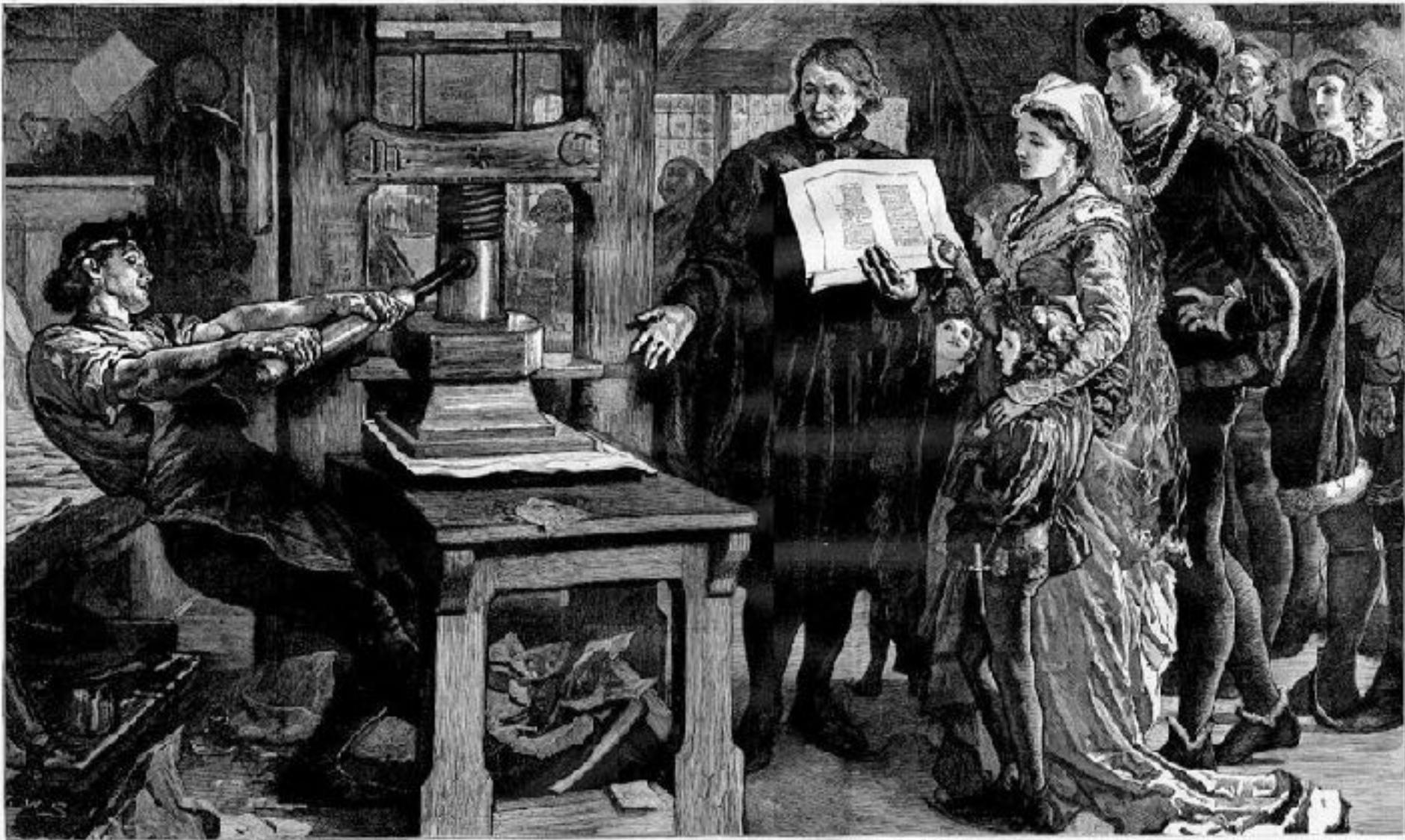


English Typography

William Caxton was an English merchant and a scholar who left his native England to set up business in Bruges (Belgium).

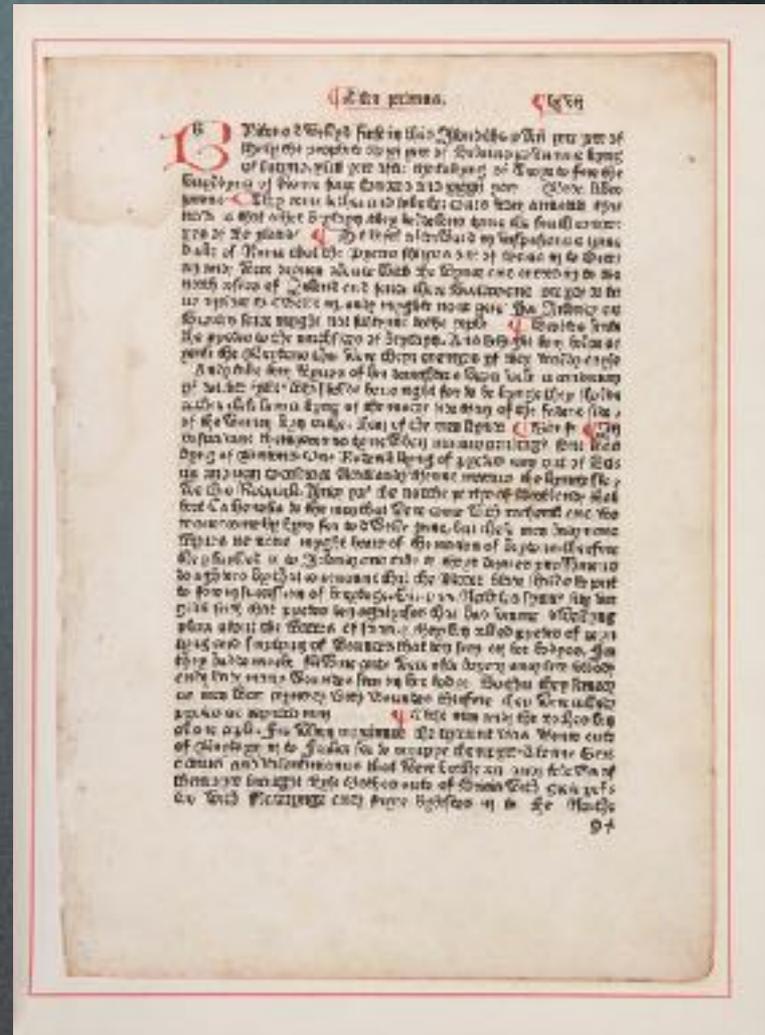


Caxton learned to print in Cologne, Germany and went back to Bruges to set up a printing company.



WILMAN CAXTON, THE FIRST ENGLISH PRINTER BRINGING PRINTING FROM FRANCE TO EDWARD IV.

Caxton escaped to England to avoid his creditors and brought back with him the printing press. He printed England's first book and later, roughly 90 books of English literature.



Most famous was his transcript, the *polychronicon*, a chronicle of monks' writings about religion and life during the middle ages.

the firste daye was... the laste daye was... the firste daye was... the laste daye was...

the firste daye was... the laste daye was... the firste daye was... the laste daye was...

This is the end of the firste part of the Trist of Laure Spite

the firste daye was... the laste daye was...



The natyve of our blessed lady... the firste daye was... the laste daye was...

the firste daye was... the laste daye was... the firste daye was... the laste daye was...

Monks wrote extensively about their travels throughout the English kingdom.

Prologue

He study not / say on hond; every man
A non to dralven every wyght legan
And; sy; ally to alle as it was
Wex it to aventure fortune or cas
The soth is thys the cat fyl on the knyght
Of wyche ful klythe and; glad; is every wyght
And; telle he muste as it was wof
By forlardy and; by composition
As ye knuz lerd; what nedyth wordys moo
And; whan thys goody man salbe that it was soo
As he that was wyse and; obedent
To kepe hys forlardy by hys fre assent
He sayde sithnes I shal begynne the game
What wylcom he cut a goddys name
Now late he ryde & syngh what I say
And; wyth; that word; he riden forth our way
And; he began wyth; right a mery ceter
And; sayde anone hys tale as ye shul here
Here begynnoth the knyghtis tale



Chaucer's Canterbury Tales and *Morte D'Arthur* (King Arthur's Death) are two of the great classics published by Caxton detailing life in the middle ages.

ne season/ and waneth & dyscreaseth another season/ And
that comyn englysshe that is spoken in one shyre varyeth
from a nother. In so moche that in my dayes happened that
certayn marchaūtes were in a ship in tamyse for to haue
sayled ouer the see into zelande/ and for lacke of wynde thei
taryed atte forlond. and wente to lande for to refreshe them
And one of theym named sheffelde a mercer cam in to an
holles and ayed for mete .and specyally he ayed after egges
And the goode wyf answered. that she coude speke no fren:
she . And the marchaūt was angry. for he also coude speke
no frenshe. but wolde haue hadde egges/ and she vnderstode
hym not/ And thenne at laste a nother sayd that he wolde
haue eyren/ then the good wyf sayd that she vnderstod hym
wel/ Zoo what sholde a man in thyse dayes now wryte. eg:
ges or eyren/ certaynly it is harde to playse euery man/ by

In publishing nearly all the major works of English literature up to the 15th century, Caxton helped to unify many different dialects and establish one national English language.



Aureum Opus,
1515

Early Spanish Printing

Spain imported three German printers in 1473. Spanish designs favored dark masses of decorative details such as this title page.

Haec tibi pentadecas tetragonon respicit illud
Hospitium petri & pauli ter quinq; dierum.
Namq; instrumentū vetus hebdoas innuit . octo
& renoua signatur. ter quinq; recepat vtrumq;.



Vocabularium hebraicum atq; chaldaicū
cū totius veteris testamenti cū alijs tra-
ctatibus prout infra in prefatio-
ne continetur in academia
complutensi nouiter
impressum.

Polyglot Bible

In 1502, Cardinal Francisco Jiménez de Cisneros initiated a multilingual version of the Bible.

Translated in 5 languages and completed in 1517, the *Polyglot Bible* wasn't sanctioned by Pope Leo X until 1520, and distributed until 1522. Perhaps, in response to Martin Luther's version which appeared in 1522.