



# After Gutenberg

Print, Books, and Knowledge  
in Germany through the  
Long Sixteenth Century

August – December 2015

Rare Books and Special Collections  
Hesburgh Libraries  
University of Notre Dame

Curated by Julie Tanaka, Ph.D.  
Western European History Librarian  
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# Introduction

In the 1440s, Johann Gutenberg (c. 1395-1468), together with his contemporaries Johann Fust (c. 1400-1465) and Peter Schöffer (c. 1425-1502), perfected the use of reusable metal type and a press to transfer ink to paper. Their innovations made it possible and cost effective to produce and distribute multiple copies of identical texts. Fueled by rising literacy and increased demand for books, this technology printed an estimated twelve million books during its first fifty years. This output does not include the many contemporary broadsides, pamphlets, indulgences, and other non-book materials.

To meet demand, printing houses were established in Mainz, Strassburg, Augsburg, Nuremberg, Cologne, and Basel within the first thirty years of printing. By 1500, Germany boasted of being home to more than sixty presses. Their output touched all levels of German society from common peasants to imperial administrators, tradesmen to scholars, young and old alike. People now had unprecedented access to knowledge—facts, information, skills—and it was not long before they began to challenge accepted wisdom and disseminate new ideas. Printing's impact was profound.

*After Gutenberg: Print, Books, and Knowledge in Germany during the Long Sixteenth Century* features materials from Notre Dame's rare books collection that represent an array of knowledge that circulated widely in Germany in the two centuries following Gutenberg's breakthrough. Between the mid-fifteenth century and the end of the Thirty Years War in 1648, the printing press made it possible for Germans to learn about their own history as well as about peoples in distant lands; to read previously inaccessible texts in the original languages and in German translations; to explore artistic techniques and scientific principles; and to harness natural resources from untapped sources.



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Werner Rolevinck (1425-1502)

*Fasciculus temporum omnes antiquorum cronicas complectens*. [Strassburg: Jean Prüss, not before April 6, 1490].

Notre Dame Special Collections D17 .R745 1490

The *Fasciculus temporum* (*Bundle of Dates*) by the Carthusian monk and historian, Werner Rolevinck, was the first printed universal chronicle. It was a bestseller in the late fifteenth century, appearing in thirty-five editions before 1500. Covering biblical and secular history from the Creation to the present, the *Fasciculus temporum* was also used as a textbook in schools and universities. This work was noted for its sophisticated design that presented history more clearly by pairing explanatory images with text.

In Rolevinck's description of the Creation, he organized text and graphics in a way that helped a person better remember what he or she read about. On the far left, the vertically stacked circles each represent one of the seven days of the Creation. The text within each circle identifies the day, and the short text to the right states the main event that occurred on that day of the Creation. The larger set of concentric circles in the middle of the left page encapsulates the beginning of the first age. Its innermost circle dates Adam's birth. This circle begins the system of coordinated circles Rolevinck uses throughout his chronicle to introduce biblical figures, ecclesiastics, and secular rulers. Running across the center of the page are two parallel lines that operate as a slide rule. The upper line, designated "Anno mundi," tracks time from the Creation, marked as year one. From this point, the years ascend. On the lower line, years appear upside down and run in reverse chronology from 6666 to the birth of Christ. At this point, marked "Anno christi," the numbers are written upright and ascend beginning with year one. Rolevinck is among the first chroniclers to employ extensive use of dating before the birth of Christ.

Sebastian Franck (1499-1542)

*Weltbuch: Spiegel vn[d] bildtniß des gantzen erdbodens von Sebastiano Franco Wördensi in vier Bücher / nemlich in Asiam / Aphricam / Europam / vnd Americam / gestelt vnd abteilt . . . Auch etwas vo[n] new gefundenen welten vnd Inseln / nitt auß Beroso / Joanne de monte villa / S. Brandons Histori / vn[d] dergleichen fabeln / sund auß angenum[m]nen / glaubwürdigen erfarnen / weltchreibern / müselig zuhauff trage[n] / vn[d] auß vilen weitleüffigen büchern in ein handt buch eingeleibt vnd verfaßt / vormals dergleichen in Teütsch nie außgangen. Mit einem zu end angehenckten Register alles innhalts . . . Anno, M.D. XXXIII. Tübingen: Ulrich Morhart, 1534.*

Notre Dame Special Collections G113 .F81 1534

Sebastian Franck was a historian, theologian, and printer from Donauwörth. His *Weltbuch* (*Book of the World*) was the first comprehensive German geography, which Franck intended to be the third and final section of his one-volume encyclopedia of sacred and profane history, the *Chronica*. He published the first two parts in 1531. Before Franck could publish the remaining section, he was expelled from Strassburg. This delayed the publication of the *Weltbuch*. It was finally published in Tübingen in 1534 as a separate work.

In this book, Franck uses new methods for writing about history and geography. He includes information not found in other contemporary sources such as how discoveries of the Americas had been taken up in the thirteenth century. He also shifts from relying on classical sources to using contemporary sources. Deviating from his contemporaries, such as Schedel, who strove for a factual account of people, places, and events, Franck wrote a text driven by a different purpose. He aimed to make his German readers understand why German society had declined and to educate them about the wonders of God. To accomplish this, he depicted their world as the devil's kingdom. Christian unity had been fractured—Catholics, Protestants, Anabaptists, and other sets were embroiled in disputes; Germans had become vindictive; they had also given in to vice, especially gambling and gluttony.

Featured is the passage where Franck explicitly informs his readers:

You must not expect to find in the *Book of the World* (which is scarcely worthy of being called a “geography”) a detailed likeness of the whole earth, for such a task was never my intention and would not have been within my powers, and I leave it to others more skilled than I. I myself want to spread out before your eyes the characteristics, beliefs, and laws of the earth and its lands, pointing out how the desolate, wild, gloomy world is split and rent by innumerable sects so that there are nearly as many creeds and rites as there are people, countries, even cities and soils. In order to bewail the state of affairs and to demonstrate to the blind, foolish world its blind and stumbling ways . . . I have undertaken to write this book (translated by Gerald Strauss).

Franck, *Weltbuch*, II<sup>v</sup>-III<sup>r</sup>

durch Mathematische kunst anzeygen / wie zu{o} vnsern zeiten Petrus  
Apianus Laurentius Frieß / Sebastian Munsterus / Pelicanus vnd andere  
in yren bu{o}chern vnd Mappis gar artlich anzeygen in vnserem  
weltbu{o}ch (des kaum ein // Geographey würdig ist genant zu{o} werde[n]  
(nit zu{o}su{o}chen oder zu{o}hoffen weil mir / dahin nit gesehen haben /  
auch üver vnser vermo{e}gen vnd profeß ist / der welt eygentlichen  
contrafractur für dei augen zu{o}stellen / ds ich den erst oberzo{e}lten  
befilch / sonder der welt vnd lender wesen leben / glauben vnd  
regimenten anzu{o}zeygen wie in manigfaltig sect die wu{e}st wild finster  
welt zerteylt vnd zerissen sey / das schier souil glauben vnd gotsdienst  
seind / wie vil vo{e}lcker / la{e}nder / ja stett vn[d] ko{e}pff / Diesen jamer  
(sprich ich) zu{o}beweynen vnd der blinden toerechten welt yhr  
blindsdappen / felgriffen vnd scharmützlen / ja yren narren kolben vmb  
de[n] kopff zu{o}schlagen / hab ich dise arbeit für die hand gnummen / ob  
mir doch ein mal verstu{o}nden warumb Christus die welt ein finsterniß /  
vnd des teüfels reich nen[n].

Sebastian Münster (1488-1552)

*Cosmographie oder Beschreibung aller Länder herrschaftenn vnd fürnembsten Stetten des gantzen Erdbodens, sampt jhren Gelegenheiten, Eygenschafften, Religion, Gebreüchen, Geschichten vnnd Handthierungen.* Basel: s.n., 1578.

Notre Dame Special Collections G113 .M75 1578

Sebastian Münster, a cartographer and cosmographer from Ingelheim, first published his *Cosmographie* (*Cosmography*) in German in 1544. This book was an encyclopedia of knowledge about the world that became immensely popular in the sixteenth century. It appeared in thirty-five editions and was published in five languages: German, Latin, French, Italian, and Czech. Not only was the *Cosmographie* a popular work, but it also contributed new methods for writing German history. Empirical research and a new critical attitude improved the quality of scholarship. The resulting history of the German nation from its ancient past to contemporary times could be verified by the historical record.

Sebastian Münster, aided by contemporary German writers such as Johann Aventinus (1477-1534) and Johannes Vögelin (d. 1549), compiled a compendium of information that describes the habitable world. It included descriptions of the geography of Germany and the world, animals, plants, customs, laws, habits, and the governments of the world's peoples. Münster records the world's remarkable and everyday events and how things changed over time and even described the monsters and wonders of distant lands. Despite the world scope of the *Cosmographie*, Münster pays particular attention to the Germans. He details their wars with the Romans and how their domains were enlarged. He also describes the Germans' costumes, manners, and ways of living. Equally if not more significant, Münster moves across the German landscape region by region and describes towns and cities in great detail.

Münster was not the first to attempt describing the world, but he brought an important method to cosmographical writing. He utilized

empirical research, scientific principles, and the knowledge and use of non-Christian scholarship and languages in order to provide credibility and authority to his work while still presenting information in a way that made it interesting and accessible to a wide readership with diverse interests. Contributing to the success of this practice were Münster drawing on his own experience traveling throughout the German lands, his broad learning that included being versed in the Hebrew language and Jewish scholarship, his insistence that errors contained in ancient sources be corrected, and his belief that the book was a living work intended to be added to as new information was obtained. Münster's *Cosmographey* represented the learning and new critical approach evolving in Münster's age.

Featured is a south-oriented map of Germany and the beginning of Münster's description of the German lands which occupies book 3, the central and longest section of the *Comographey*. Münster laments that "up to now many ancient and Christian writers . . . have described the German lands but no one, as far as I know, has correctly and properly presented the cities or territories or the people of the German nation." The descriptions that follow of various German cities in the *Cosmographey* contribute much to fill this gap of knowledge.

Hartmann Schedel (1440-1514)

*Liber cronicarum*. Nuremberg: Anton Koberger, 1493.

Notre Dame Special Collections D17 .Sch22L

One of the most well-known, early illustrated histories is the *Liber cronicarum*, more commonly known in English as the *Nuremberg Chronicle*; this title derives from the city where the book was produced. Written by the German humanist and historian, Hartmann Schedel, the *Liber cronicarum* was composed in Latin and published in July 1493. A German edition, *Das Buch der Croniken und Geschichten*, followed in December of the same year. Unauthorized reprints of both the German and Latin editions were issued, respectively, in 1496 and 1497 and a second edition of the German unauthorized edition in 1500.

In overall style, Schedel's chronicle resembles medieval universal chronicles. It recounts the deeds of great men from the Creation to present and does not provide much authorial commentary. Schedel, however, shifts his attention from the Christian world and focuses on the most important German cities and contemporary culture. He enhances his detailed descriptions of German cities with elaborate illustrations, many of which are the first illustrations created for these cities. Schedel also includes blank pages for people to add details about current events as they happen to keep the chronicle up to date before he concludes his history with the coming of the Antichrist and Judgment Day. The *Liber cronicarum*'s content made it a highly influential work during the sixteenth century and also an invaluable resource today for understanding the intellectual setting of late-fifteenth century Germany.

Equally important to Schedel's description of contemporary Germany is the information the chronicle contains about how he and his contemporaries viewed the world and the scholarly methodology they used to write their histories. For example, the world map at the beginning of the *Liber cronicarum* shows how German writers understood the world at the end of the fifteenth century and that they had not fully developed a critical method for scholarship. Although

European knowledge about the world was more accurate than what the Ptolemaic map presents, little effort was made to correct the majority of the inaccuracies. For example, India remains extremely distorted. It is depicted without the long western border; rather, the Indian subcontinent appears as if a heavy weight compressed it forming a long southern border. The Indian Ocean is portrayed as an enclosed body of water. The map also does not reflect the knowledge gained from Marco Polo's travels to China in the thirteenth century or from the explorations of the Portuguese explorer, Bartolomeu Dias, who circumnavigated the Cape of Good Hope in 1488. The Far East is not depicted, and Asia remains connected to Africa by a strip of land running along the bottom of the map. The map also demonstrates an outdated understanding of navigation. It includes the ancient Greek and Roman idea of the twelve directional winds. These encircle the three continents known at the time—Europe, Africa, and Asia.

This version of the Ptolemaic map is a stark reminder that European knowledge about and interactions with the world's peoples were still limited. The map articulates the concept elaborated in Genesis 10 that Europe, Africa, and Asia were peopled by Noah's three sons, Japheth, Ham, and Shem, respectively. On this map, Noah's sons each inhabit a corner of the map and help support the world. The map also reflects that the Germans were aware that the world was much larger, but the seven images to the left of the map and the fourteen images on the preceding page demonstrate how limited their knowledge about peoples and creatures who inhabit distant lands still was. These fanciful illustrations indicate that writers in the fifteenth century still relied on descriptions contained in the works of ancient and medieval writers such as Pliny, Herodotus, and Pomponius Mela.

## Heinrich Bünting (1545-1606)

*Heinrich Bünting Itinerarium Sacrae Scripturae, Das ist Ein Reisebuch, Über die gantze heilige Schrift / in zwey Bücher getheilet. . . . Auffß new widerumb mit fleiss vbersehen vnd vermehret /sampt angehengtem Büchlin De Monetis & Mensuris, Darin alle Silbern vnd Goldmüntz lauch Korn vnd Weinmass /deren in Heiliger Schrift gedacht / nach notturfft erkleret werden.* Helmstadt: Jacobus Lucius, 1585.

Notre Dame Special Collections BS630 .B8

The sixteenth-century movements for religious reform stirred people's interest to read and study the Bible. Because they wanted to know about the places where Christ lived and died, travel guides describing these locations became popular. One of the most popular was the *Itinerarium Sacrae Scripturae* (*Travel Guide through Holy Scripture*) by Heinrich Bünting. It appeared in sixty-one editions between 1581 and 1737 and in seven languages and also attracted much attention for the three figurative maps included in some of its editions. These depicted the world as a cloverleaf, Europe as a robed woman, and Asia as the winged Pegasus.

On display is Bünting's map of the world depicted as a cloverleaf surrounded by the ocean. The map appears to be a slightly updated version of the seventh-century T-O map of Isidore of Seville, but its symbolism extends beyond the medieval representation of world geography. Isidore's map depicted the known world—Europe, Asia, and Africa—divided by a "T," the intersection of the Mediterranean Sea and Nile River. Jerusalem was located in the middle since it was regarded as the center of the world. An "O" representing the ocean enclosed the land masses. Similarly, in Bünting's cloverleaf, Europe, Asia, and Africa each occupy a leaf, and the leaves are joined in the center by a circle enclosing Jerusalem.

Bünting's map, however, incorporates advances made in geographic knowledge that were gained from recent explorations. At the tip of the Africa leaf appears "Caput bonae spei," the Cape of Good Hope, which



Bartolomeu Dias circumnavigated in 1488. Christopher Columbus' discovery of the New World, labeled "America Die Newe Welt," appears in the bottom left corner beneath a picture of a sailing ship. This map also includes England and part of Scandinavia, which is denoted by the labels of "Dennemarck" and "Schweden." More striking, the map's design and its full title reflect a cultural trend that characterized sixteenth-century Germany: love of one's fatherland. Titling this map, "Die ganze Welt in einem Kleberblatt welches ist der Stadt Hannover meines lieben Vaterlandes Wapen" (The entire world in a cloverleaf, which is the coat of arms of my dear fatherland, the city of Hanover), Bunting declares his love for his native city and reinforces his civic pride by pictorially representing the world in Hanover's coat of arms, the cloverleaf.

Georgius Agricola (1494-1555)

Illustrated by Blasius Weffring

*De re metallica libri XII, quibus officia, instrumenta, machinae, ac omnia denique ad Metallicam spectantia, non modò luculentissimè describuntur, sed & per effigies, suis locis insertas, adiunctis Latinis, Germanicisq[ue] appellationibus ita ob oculos ponuntur, vt clarius tradi non possint. Eiusdem de animantibus subterraneis liber, ab autore recognitus; cum Indicibus diuersis. . . .* Basil: Froben, 1561.

Notre Dame Special Collections TN617 .Ag83d 1561

Georgius Agricola, a Catholic scholar and scientist from Saxony, began writing his *De re metallica* (*On Metals*) in the early 1530s.

For this work, Agricola drew upon the knowledge he gained travelling to mines and smelters while living in Sankt Joachimsthal, the important imperial mining town, and from his study of Greek and Latin authors. This knowledge enabled him to provide detailed and accurate accounts of mining and metallurgical practices he describes in the text. In addition, he included more than 290 elaborate woodcuts that illustrate the procedures and equipment. As a result of its thoroughness, *De re metallica* was the first systematic treatise on mining and metallurgy. It became a landmark for sixteenth-century science and technology and was used as the standard handbook for over a century.

The opening shows an image of the seventh type of pump that Agricola describes in book 6, which deals with metal machines used for underground mining. This pump significantly impacted mining and pumping technology and the history of mining because it provided a way to overcome one of main obstacles miners faced. As work went deeper underground, miners needed a different way to deal with pumping depth and capacity. Up to this time, the length of the pump body was related to the depth to be drained. As the depths increased, it became unfeasible to make pump bodies the same length. The type of pump shown in the image represented a major advance. Agricola praises this pump for being the “most ingenious, durable, and useful” because it no longer

relies on a single pump body that is long enough to pump water from great depths. Rather, three independent piston pumps—labeled B, D, F—of manageable length, were connected with levers that were driven simultaneously by the water wheel. Although the technology was only beginning to develop, the impact this type of pump had was clear. Figures from contemporaneous accounts of mining engineers showed these pumps saved approximately 90% of the total costs for drainage.

Albrecht Dürer (1471-1528)

*Albertus Durerus Nvrembergensis pictor hvius aetatis celeberrimus: versus è Germanica lingua in Latinam, Pictoribus, Fabris aerariis ac lignariis, Lapididis, Statuariis, & vniuersis demum qui circino, gnomone, libella, aut alioqui certa mensura opera sua examinant, propè necessarius, adeò exacte: Quatuor his suarum Institutionum Geometricarum libri, lineas, superficies & solida corpora tractauit, adhibitis designationibus ad eam rem accommodatissimis.* Paris: Christian Wechel, 1532.

Notre Dame Special Collections QA31 .E83 1516

Joachim Camerarius, a classical scholar and theologian from Bamberg, translated Albrecht Dürer's German treatise on geometry, the *Underweysung der Messung mit dem Zirkel und Richtscheyt* (Teaching on Measurement with Compass and Ruler) into Latin. Also known as the *Institutionum geometricarum libri quatuor* (Four Books on Measurement), Camerarius' translation made Dürer's work accessible to people who could not read German. The *Underweysung* was also an important handbook for teaching artists how to apply Italian principles of linear perspective to architecture, decoration, and typography.

Albrecht Dürer developed unprecedented principles for constructing *textur*, the Gothic lower case alphabet. These principles were based on the square which, in turn, was built up of smaller geometrical units, such as triangles. He then used "l" as the basis to construct the rest of the letters because he observed that almost all of the other letters derived from it. These principles enabled architects, painters, and others to form letters correctly so that they appeared properly when inscribed on a high wall.

The alphabet pictured on the left page is drawn in outline to show the steps Dürer describes for the constructing each letter. The letter "l" reappears consistently in the various letters with the exception of a few in the bottom row. Also important is that all of the letters are constructed based upon squares stacked upon one another, some parallel, others at angles to one another.

Otto Brunfels (ca. 1488-1534)

Engraved by Hans Weiditz (ca. 1495 - ca. 1536)

*Herbarum uiuae eicones ad naturae imitationem: sum[m]a cum diligentia & artificio effigiatae, una cum effectibus earundem, in gratiam ueteris illius, & iamiam renascentis herbariae medicinae.* Strassburg: Johann Schott, 1532.

Notre Dame Special Collections QK41 .B835h 1532

The *Herbarum uiuae eicones* (*Images of Living Plants*) by Otto Brunfels, the earliest German botanist, was a major advance in botany. Its drawings made the *Herbarum* a landmark in the history of botany. Because the text was a compilation of earlier writings—Dioscorides, Galen, and Pliny in addition to Western medieval, Arabic, and contemporary Italian thinkers—it contained little new information. Illustrated with woodcuts by the German artist, Hans Weiditz the Younger, the *Herbarum* was the first book on botany to contain illustrations based solely on personal observation. Weiditz used natural specimens as models to draw images of plants. This practice gave the illustrations scientific value for the first time and helped separate botany from medicine, creating botany as its own discipline.

Weiditz's illustrations combine his own study of nature, Italianate classicism, and Albrecht Dürer's work on plant studies. Before carving the woodblocks for these images, Weiditz produced watercolor studies of the various plants. In these studies, he drew the detailed image first in pen and then used a brush to add color. For each specimen, he described texture, size, and color in minute detail.

On display is Weiditz's naturalistic rendering of a lappa. Numerous features show that this example was drawn from a specific, living specimen and that no attempt was made to idealize the image. The stems are bent and the leaves are torn and withered.



## German Translations of the Bible

German translations of the Bible date to the fourth century, when the Visigoth, Ulfilas, used the Greek and Latin Bibles to produce a Gothic translation. In the fourteenth century, Middle High German translations appeared, and in 1466, Johannes Mentelin (ca. 1410-1478) published the first complete Bible in German. This translation and others published during the fifteenth century closely followed Latin grammatical syntax, producing awkward passages that were difficult for German speakers to understand.

Renewed efforts to improve German translations began in the late fifteenth century. The Koberger Bible represented a significant improvement with its modernized text and the addition of images to explain important scenes. Then Martin Luther (1483-1546) returned to the original Hebrew and Greek texts and retranslated the Old and New Testament. His new translation of the entire Bible including Apocrypha appeared in 1534. Luther avoided translating word for word, producing a translation that was fluid, free of dialect, and faithful to the meaning of the text while replicating how Germans spoke.

Despite his efforts, Luther allowed Protestant ideas to influence his translation. These were discernible in Luther's commentary, changes to the traditional order of books, marginal notes regarding the difference between law and gospel, and his emphasis on justification by faith alone. Catholics responded with German translations that reflected Catholic beliefs. Among the first was Hieronymus Emser (1477-1527). Numerous other Catholic translations followed including those by Johann Dietenberger (ca. 1475-1537) and Johann Eck (1486-1543). None of these translations ever attained the popularity of Luther's Bible, but they reflected how the struggle between Protestants and Catholics dominated the religious life of the early sixteenth-century Germany.

*Biblia* [High German]. Nuremberg: Anton Koberger, 1483.

Notre Dame Special Collections BS237 1483

This Bible is commonly known as the Koberger Bible after its printer, Anton Koberger of Nuremberg. The German text is based on the third German-language Bible printed by Günther Zainer (d. 1478) in Augsburg around 1475. Koberger revised Zainer's text so that it conformed to the Latin Vulgate. He also used a typeface that had characteristics of *bastarda* and *fraktur*—blackletter type styles modeled on fifteenth-century Gothic bookhands—to distinguish his Bible from contemporary Latin Bibles that used Roman type.

Koberger Bible, Wisdom 7:26-27

vn[d] darumb kein vermeyliget ding lauffet in sie. wan[n] sie ist ein scheyn des ewige[n] liechts. vn[d] ein spyegel on mackel der maiestat gots. vn[d] ein bild seiner gutheyt.

Vnd so sie ist eins sie vermag alle ding. vnd beleybet in ir selb. Sie ernwert alle dig. vn[d] sie vbertregt sich durch die geburt in die heyligen selen. Vnd sie setzet die freund gots vn[d] die weyssagen.



Johann Eck (1486-1543)

*Bibel: Alt vnd new Testament nach dem Text in der hailigen Kirchen gebraucht.* Ingolstat: Alexander und Samuel Weissenhorn, 1550.

Notre Dame Special Collections BS237 1550

Johann Eck of Swabia, a professor at the University of Ingolstadt and Catholic theologian, was commissioned by two Bavarian dukes, Wilhelm IV (r. 1508-1550) and Ludwig X (r. 1516-1545), to produce a new German translation of the Bible because the existing one depended too heavily on Luther's translation. Eck retranslated the text so that his German translation remained faithful to the Latin Vulgate. This translation was printed at Augsburg in 1537 and a second edition was printed at Ingolstadt in 1550. Though published in two editions, Eck's new translation was not successful. He translated the Bible into the Swabian dialect, which was a dialect understood by only a small segment of German speakers. Eck also adhered closely to the original Latin syntax and grammatical structure. These two factors made Eck's German translation awkward and difficult to understand.

Eck, Wisdom 7:26-27

Ain glantz des ewigen liechts vnd ain vnuermaßter spiegel der  
Go{e}ttlichen maiestet / vnd ain bild seiner gu{e}te.

Vnnd wie wol sie ainig ist / vermag sie doch alle ding; vnd  
in ihr selbs bestendig / ernwert sie alle ding; vnd durch all  
vo{e}lcker hin / geußt sie sich in die hailigen seele[n]. Sie macht  
freündt GOTTes / vnd Propheten.

Justin Göbler (1503-1567)

*Chronica der Kriegshändel des Aller-großmechtigsten . . . Maximiliani des Namens der Erst . . . gegen die Venediger und Frantzosen . . . Zu rettung jhrer Key-serlichen Maiestat Osterreichischen Erblanden in Kärnten Steyer Crain Tyroll und anderer . . . als der zeit obersten Feldthauptman und Commissari, im Jar fünffzehnhundert und acht geführt und verhandelt.* Frankfurt a. M.: Christian Egenolph Erben, 1566.

Notre Dame Special Collections DD174 .G6 1566

The *Chronica der Kriegshändel des Aller-großmechtigsten . . . Maximiliani des Namens der Erst* (Chronicle of the Battles of the Most Powerful Maximilian I) by Justin Göbler is a history of Germany during the reign of Emperor Maximilian I (r. 1493-1519). Göbler, a prominent jurist from St. Goar, uses official archival documents to recount the wars Maximilian I waged against the Venetians and French. Göbler also offers advice to the emperor particularly about how Maximilian should be a lawgiver and military leader.

Featured is the first of the two large woodcuts of Emperor Maximilian I in the *Chronica*. Maximilian is poised upon his horse, surrounded by his army. Göbler uses this image to reinforce the emperor's role as military leader.

Hartmann Maurus (d. 1537)

*Coronatio inuictissimi Caroli Hispaniarum Regis Catholici in Romanorum Regem. Hartmanno Mauro iurisconsulto auctore.*  
Nuremberg: Friedrich Peypus, 1523.

Notre Dame Special Collections DD178.9 .M38 1523

The *Coronatio inuictissimi Caroli* (*Coronation of the Invincible Charles*), published in Nuremberg in 1523, is the most extensive account of the events associated with Charles V's coronation at Aachen in October 1520. The *Coronatio's* author, Hartmann Maurus, was a member of the Cologne delegation at the coronation. Having witnessed the events, Maurus documents Charles' entrance to the cathedral and the coronation ritual performed that made Charles King of the Romans and emperor-elect.

The passage on display describes Charles receiving the traditional symbols of rulership—the robe, scepter, and golden apple—before the royal crown was placed upon his head. After the coronation concluded, the king swore to preserve the laws, be just, and safeguard gifts given to the Church. The Archbishops of Mainz, Trier, and Cologne then placed the king upon the stone throne. The chorus sang, and Charles received congratulations from the Elector of Mainz on behalf of the electors.

Martin Schrot (d. ca. 1576)

Adam Berg (d. 1610)

*Wappenbuch Des Heiligen Römischen Reichs und allgemeiner Christenheit in Europa, insoderheit des Teutschen Keyserthumbs, an und zugehörige Chur und Fürstenthumb, auch Ertz und gemaine Bischoffe . . . Daneben auch der Geistliche Stand / als des Apostolischen Stuls zu Rom / Patriarchen / Cardinäl / Ertz und gemaine Bistumben / in den Königreichen Franckreich, / Hispanien / Engelland / Schottland / Schweden / Denmarck / Polland / Griechenland / sambt Italien / vnd was mehr für Christliche Königreich und Landschafften der Christenheit zugethan / vnd dann auch die Universiteten oder Hohenschulen inn gantz Europa . . . Anfangs durch Martin Schrot in Truck geben.*  
Munich: Adam Berg, 1581.

Notre Dame Special Collections CR483 .A1 Sch76

The *Wappenbuch* is the most important armorial of the sixteenth century. Duke Albrecht IV of Bavaria (1447-1508) commissioned Martin Schrot, a Protestant poet and goldsmith from Augsburg, to compile the secular and ecclesiastical coats of arms of the Empire. After Schrot died, Adam Berg, the *Wappenbuch's* printer, took over the project and expanded the work. In the 1580/81 edition, Berg added a striking, double-page image that was used as a piece of imperial propaganda during the reign of Emperor Rudolph II (r. 1576-1611) to justify a crusade against one of the Empire's fiercest and most dangerous enemies, the Turks.

The allegorical image on display depicts the helpless kingdom of Hungary, represented by King Ludwig II of Hungary (r. 1516-1526) in the center and the corpses of seven Hungarians, including three kings, military leaders, and other notables, stacked one above the another on the right. Two Turks surround King Ludwig and defile him. Despite this seemingly hopeless situation, three German knights ride in from the left to rescue the king and kingdom. The Germans had practical reasons for protecting Hungary; the kingdom was the last stronghold before the Turks encroached upon German territory.

The allegory also has deeper symbolism. Hungary was likened to Constantinople, the capital city of the Byzantine Empire. Regarded as the most Christian city, Constantinople had also endured Ottoman attacks but was conquered in 1453 by the Turks. In contrast, the kingdom of Hungary could be saved and its savior would be the Germans. More broadly interpreted, the Germans rescuing the kingdom of Hungary represented the Germans saving the Christian world from its arch-enemy. This would secure the Germans' role as ruler and protector not only of the Empire but of the Christian world.

Jacob Wimpheling (1450-1528)

*Adolescentia Jacobi Wimphelingij cu[m] nouis q[ui]busda[m] additionib[us] per Gallinariu[m] denuo reuisa ac elimata. Additiones he sunt. Ep[isto]la Enee Siluij de litterarum studijs. Ex lactantio quedam pulcerrima. Epistola wimphelingij. Responsiua wolfij. Carmen Philomusi de nocte, vino, [et] muliere. Mortalitates wimphelingij. Sententie morales ex Francisco Petrarca. Epitaphia queda[m] in Joannem dalburgium ep[iscopu]m worm[acensem].* Strassburg; Matthias Hupfuff, 1515.

Notre Dame Special Collections LB175. W6 A36 1515

Jacob Wimpheling, one of Germany's greatest proponents of education, wrote the *Adolescentia* in Wittenberg in 1498. Printed eight times between 1500 and 1515, this work became an important part of the education of young boys. In the *Adolescentia*, Wimpheling argues that boys must be properly educated. This entailed learning correct Latin and studying certain pagan and Christian authors including Vergil, Horace, Cicero, Otto of Freising, and Aeneas Silvius. In addition, youth should learn what good and bad behavior are and what their social and moral duties are toward their parents, friends, and the authorities. Morally upright and educated young men, according to Wimpheling, were "the true foundation of our religion, the basis of all worthy life, the one ornament in any position, the prosperity of the state, the certain victory over intemperance and passions" (translated by Johannes Jannsen).

In the *Adolescentia*, Wimpheling's core message is clear: moral character, which can only be attained through learning and virtue, was more important than any type of worldly possession. Thus, he explains:

Learning and virtue must be valued more than other things. Every one should strive for learning and virtue, which alone confer nobility. These are to be striven for above all other things to which the human mind directs itself. For money, honor and pleasure are changing and transitory. The possession and fruits of virtue on the contrary are unassailable and permanent, and make their possessor immortal and happy. The youth, therefore, especially when he comes of distinguished parents, should be

reminded with especial emphasis, that he may value the soul's advantage and not the gifts of fortune and physical accomplishments. Each day he should exert himself, in order that he may not become an awkward, lazy, stupid, foppish, wanton fellow, as in our day most of the noble-born are, but that he shall be intelligent and educated; that he may be well instructed from his youth and not ignorant of the humanities; that he shall apply himself to the reading of the Holy Writ; that he may be well-bred, just, gentle and pious; that he may be no friend of wastlings and buffoons, or of such as find their joy in biting calumny, or of such as in any way outrage good breeding; in order that he may be rather a friend of clever and cultured men (translated by Merry Whitcomb).

Wimpheling *Adolescentia* (1515).

Ars et virtus ceteris rebus sunt preferende

Bonas artes et ip[s]am v[ir]tute[m], quae sola nobile[m] facit, sibi ipsi vnusq[ui]sq[ue] co[m]paret, illa enim prae omnibus, quae possunt ab hominibus studio quaeri, exoptanda sunt. Nam opes gloria voluptates fluxae res sunt et caducae, habitus autem fructusque vitutum perstat integer atque aeternus manet immortalemque et beatum facit. Summopere ergo excitetur moneaturque adolescens, praesertim claris parentibus ortus, ne fortunae, ne corporis, sed animi bona magnificiat studeatque in dies exhibere sese non rudem, ignavum, stolidum, calamistratum, luxui deditum, gulae obnoxium-qualis nostra tempestate nobilium virorum maior est numerus-, sed cordatum ac docilem et ab adolescentia bene institutum, liberalium artium non ignarum, sacrae etiam scripturae studiosum, verecundum, iustum, mansuetum atque pium, non lurconum, non scurrarum, non mordacium detractorum, non omnis bonae disciplinae hostium, sed prudentum et doctissimorum hominum amatorem.

Helius Eobanus Hesus (1448-1540)

*De generibus ebriosorum et ebrietate vitanda: iocus quodlibeti Erphurdien. lepidissimus. Cui accessere De Ebriorum affectionibus & moribus problemata. Item De meretricum in suos amatores, & concubinarum in sacerdotes fide: Quodlibeti Heydelbergensis, quaestiones salibus & facetijs plenae, tum quampulcherrimis optimorum scriptorum flosculis refertae: nouis quibusdam Rhytmorum carminumq[ue] additionibus festiuissimis, laxandi animi, iociq[ue] suscitandi causa, nuper illustratae.* Worms: Gregorius Comiander, 1550.

Notre Dame Special Collections BJ1535 .D7 H4 1550

Helius Eobanus Hesus, one of Germany's finest authors of Latin poetry, mocked contemporary society. In his *De generibus ebriosorum et ebrietate vitanda* (*The Species of Drunkards and the Avoidance of Drunkenness*), he addressed a topic that attracted much interest, the Germans' excessive drinking. His satire became a bestseller when it appeared in 1515. After a brief lull, Hesus' work regained popularity. Two new editions were printed in 1550 at Worms and were followed by other editions and reprints well into the eighteenth century.

The Germans had gained the reputation throughout Europe for being a land of drunkards. Feeding this idea was a German practice called *Zutrinken* or pledging healths. By the sixteenth century, *Zutrinken* had become nothing more than excessive drinking competitions. This problem was serious enough that authorities began issuing ordinances prohibiting this *Zutrinken*. Hesus addresses this issue satirically in the form of a response to a quodlibetical question. This was a question on a topic chosen during quodlibet disputations—debates that took place at German universities—in this case, the disputation was set at the University of Erfurt. The topic Hesus responds to is the avoidance of drunkenness.

Featured is an allegorical woodcut that depicts, clockwise beginning with the goose on the stool, a bear, dog, sheep, cow, monkey, pig, donkey, and wolf. The goose holds a torch for the bear so that the bear



wearing glasses has light to read his book. The monkey, sitting on top of the table, knocked over a beer stein. The rest of the animals carouse around the table. The hay between the cow's horns indicates that he is vicious. The pig is clothed in a cowl, and the ass wears an academic robe. The dog has a collar and holds a giant mug. For six of the animals, Hesus assigns a myriad of characteristics that correspond to the behaviors of different types of drunkards. He elaborates upon these behavioral characteristics in his text. They are summarized as follows:

dog: full of dog flies, growl and snap at everything in sight, vicious, vain, malicious

sheep: simpleminded, woman-hearted halfwits

cow and monkey: dance, leap, get up, gesticulate, laugh, sing, jabber, talk nonsense

pig: drink excessively, egg each other on to drink more, belch, vomit, filthy

ass: boorish, ignorant, witless, oafish, foulmouthed, stubborn louts

Charles V (r. 1519-1558)

*Ordnung / Statuten vnd Edict/ Keiser Carols des fünfften / publicirt in der namhafften Stat Brüssel / in beysein irer Mayestet Schwester vnd Königin / Gubernant vn Regent seiner Niderland / den 4. Octobris / anno Christi 1540. [Brüssel?]: s.n., 1540.*

Notre Dame Special Collections Z1019 H6

*An die zu Flandern (To the Council of Flanders)* is one of the edicts published in the *Ordnung, Statuten, vnd Edict Keiser Carols des fünfften (Regulations, Statues, and Edicts of Emperor Charles V)*. This edict to the Council of Flanders is the oldest surviving edict written in German that deals exclusively with censorship. It responds to plays performed at the major competition of rhetoricians held in Ghent in 1539. Because many of the plays advocated religious reform and implicitly criticized the authorities, they were deemed heretical. Charles V published the edict condemning these plays in September 1540. Edicts such as *An die zu Flandern* were increasingly used by emperors to fight Protestantism in the 1540s and 1550s.

The text on display declares that no one may buy, sell, carry, read, preach, instruct, tolerate, protect, inform, or debate, either in private or publicly, the writings and books of the authors named in the list. At the head of this list is Martin Luther. Other so-regarded heretical writers follow including John Wyclif, Jan Hus, Philip Melancthon, and numerous others. Also making the list of prohibited authors are some featured in this exhibit, including Otto Brunfels, Helius Eobanus Hessus, and Sebastian Münster.

*An die zu Flandern (To the Council of Flanders)*, September 20, 1540. This is the oldest surviving edict written in German that deals exclusively with censorship.

Nun haben wir solchs angesehen / begerende mit aller vnser macht außzurotten vnd vertilgen / die vorgeschriben verdampte Sect / Schwermerey vn[d] Ketzereyen / vnd vnser vnTERSassen zu erhalten in

der forcht Gottis / in dem heiligen Christlichen glauben / vnd in gehorsam vnser Muter dey heyligen Kirchen / So haben wyr mit zeytigem wolbedachtem Rath / auch mit rath vnd bewilligung vnser lieben Schwester frau Maria Ko{e}nigin Douagiere von Vngern vnd Bo{e}hmen etc. Regent vnd Gubernant in vnsern Landen herwerts / vnd deßgleichen auch mir vnserm obersten Rath vnd meinung / geordinirt vnd statuirt / Ordeniren vnd statuiren / fu{e}r ein Edyct vnd ewig Gesetz / wie hienach volgt.

Zum ersten / das niemandt / was standts oder condition er sey / soll mo{e}gen bey sich haben / verkauffen / geben / tragen / lesen / predigen / vnterweisen / dulden / vnd beschützen / mittheylen / oder disputiren / heimlich oder offentlich / von der Ler / Schrifft vnd Bu{e}chern / die gemacht haben / oder mo{e}chten machen / Martin Luther / Iohan Wicleff / Ioan Huß / Marsilius de padua / Icolampadius / Vlricus Zwinglius / Philippus Melanchthon / Franciscus Lamperti / Ioannes Pommeranus / Ottho Brunfels / Iustus Ionas / Ioannes Pupuri / vnd Gortianus / oder ander Auhores von irer Secten / deßgleichen all ander Ketzerische oder Schwermerische Secten / von der Kirchen verworffen / noch auch die leren von iren anhangern / go{e}nnern / vnd verwanthen / auch nicht die Newe Testament gedruckt bey Adrian von Bergis / Christoffel de Remunda / Ioan Zell / Phrasis scripture diuine / Interpretatio nominum Chaldeorum / Epitome Topographica Vadiani / Paralipomena rerum memorabilium / Historia de Germanorum origine / Commentaria in Pythagore poema / Commentaria in Phisicam Aristotelis per Velcurionem / Eobani Hessi opera / Dominice precationes Griphii / Methodus in precipuos scripture diuine locos / Erasmi Sarcerii Catechismus / Scholia eiusdem in Evangelium Matthei / Marci et Luce / Postilla eiusdem in Evangelia dominicalia per totum annum / Idem de ratio[n]e discende Theologie / De instituenda vita et moribus corrigendis / Pensis Christophori Hegendorphini / Eiusde[m] Christiana institutio studiose iuuentutis cu[m] expositione orationis dominice Philippi Melanchthonis / Epitome Chronicarum in Latein vn[d] Tuetsch / Annotationes Sebastiani Münsteri in Evangelium secundum Mattheum / vn[d] die Comedien so newlich gespilt sein worden in vnser Statt Ghent / durch die neuntzehen Cameren der Rhetoricken / welche gemacht sein auff die frag / Was eins

sterbenden menschen gro{e}ster trost sey / Vnd deßgleichen alle andere  
Bu{e}cher / so innerhalb xviii. iaren getruckt sein on namen des Truckers  
/ Tichters / Zeit vnd Orth / auch kein Newe Testament / Evangelien/  
Episteln / Propheceyen / od[er] ander Bu{e}cher in Frantzo{e}sischer oder  
Flandrischer sprach /welche haben Prefation vnd Vorred / Apostillen vnd  
Glosen / so nach der Schwermerischen ler schmecken / widerwertig  
vnserm heiligen Glauben/ den Sacramenten / Gottis vnd der Kirchen  
geboten. . . .

Jost Amman (1539-1591)

*Kunst- und Lehrbüchlein für die ansehenden Jungen daraus reissen und Malen zu lernen Darinnen allerley Artlustige und artliche für reissung von Man[n]s und Weibsbildern Deßgleichen von Kindlein Thierlein und andern Stucklein.* Frankfurt a. M.: Peter Schmid for Sigmund Feyerabend, 1580.

Notre Dame Special Collections NC705 .A58 1580

Jost Amman, the chief artist for the Frankfurt printer, Sigmund Feyerabend, published an illustrated instruction book for children in 1578. The first edition of the *Kunst- und Lehrbüchlein für die ansehenden Jungen* (*Book of Art and Instruction for Young People*), printed in both German and Latin, was an early how-to book that instructed children how to draw and paint. Amman's book proved popular and went through four editions. Each edition was enlarged with more illustrations and generally turned away from its original purpose of instruction. The *Kunst- und Lehrbüchlein* became a book to delight readers with its array of illustrations, serious and playful alike, that ranged from figures from classical mythology and the Bible to soldiers, hunters, musicians, foreigners, old men and women, children playing, and even a bear playing bagpipes. Because of the types of images, the *Kunst- und Lehrbüchlein* is also regarded as the first illustrated book of juvenile literature.

The image on display from the second edition printed in 1580 is the earliest printed image of a young boy using a hornbook in the sixteenth century. A hornbook was a learning tool that consisted of a piece of parchment attached to a tablet generally made of wood. Written on the parchment was text, such as the Lord's prayer or the alphabet, for a boy to learn. A paper-thin slice of horn covered the parchment to protect the writing as the boy studied the text. In his right hand, the boy is holding a metal rod with a hook at one end to hang it from his belt when not in use and a ring at the other presumably used to circle individual letters.

Hans Jakob Christoph von Grimmelshausen (1621 or 1622-1676)

*Der Aus dem Grab der Vergessenheit wieder erstandene Teutsche Simplicissimus; Dessen Abentheurerlicher / und mit allerhand seltsamen / fast unerhörten Begebenheiten angefullter Lebens-Wandel / Auf eine gantz ungemeyne / weit besser als vorhin / neueingerichtete / zierlichere und anmuthigere Schreib-Art / vermitteltst Scharfsinnigen Lehren / wohlkommenden Anmerkungen und schonklingenden Poetischen Versen / auch recht lebhaftten kupffer-Bildnussen; Lustliebenden / und curiosen Gemuthern auf das annehmlichste / zu verhoffentlich sattsamer Befriedigung / auf- und vorgestellet wird / Durch German Schleisheim von Sulzfort. Nuremberg: Felszcker, 1684.*

Notre Dame Special Collections PT1731 .S612 1683

Hans Jakob Christoph von Grimmelshausen tells the adventures of Simplicius Simplicissimus in his picaresque novel, *Simplicissimus*. This young man wanders from piety through vice until he ultimately renounces the world. As Grimmelshausen recounts these adventures, he provides a realistic look at the lives of ordinary Germans during the Thirty Years War, the conflict that started and stopped numerous times between 1618 and 1648 involving disputes between France and Habsburg-ruled Austria and Spain. While Grimmelshausen is an entertaining storyteller, he vividly portrays the harsh realities of life in war-torn Europe.

On display is an illustration of Simplicissimus' father's farm after it had been pillaged by soldiers. Accompanying the image is Simplicissimus's account of the soldiers' actions, in which he brings to light the cruelty and savagery people are capable of inflicting:

The first thing the troopers did was to stable their horses. Then they each went about his own task, though they all resulted in slaughter and destruction. Some set about a general butchering, boiling and roasting, so that it looked as if they were going to hold a banquet, while others went through the house from top to bottom like a devouring flame. ...

Shameful to report, they handed out such rough treatment to our maid in the stall that she was unable to come out. Our farmhand they gave a drink called Swedish ale: they bound him and laid him on the ground with a stick holding open his mouth, into which they poured a milking pail full of slurry from the dung heap. ...

Then they took the flints out of their pistols, replacing them with the peasants' thumbs, which they screwed tight, as if they were extracting confessions from witches before burning them; they put one of the peasants into the oven and lit a fire under him; . . . they placed a rope round the neck of another and twisted it tight with a piece of wood so that the blood came spurting out of his mouth, nose and ears . . . They put him [my Da] down beside a fire, bound him hand and foot, and smeared the soles of his feet with damp salt which our old billy goat licked off, tickling him so that he almost burst his sides laughing. . . .What they did to the women, maidservants and girls they captured I cannot say, as the soldiers did not let me watch them. What I do know is that I heard constant pitiful cries coming from all corners of the farmhouse and I guess that my Ma and our Ursula fared no better than all the rest (translated by Mike Mitchell).





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