Renaissance Portraits: The Tudors

La Salle University Art Museum

Brother Daniel Burke FSC

Follow this and additional works at: http://digitalcommons.lasalle.edu/exhibition_catalogues

Part of the Fine Arts Commons, and the History of Art, Architecture, and Archaeology Commons

Recommended Citation

http://digitalcommons.lasalle.edu/exhibition_catalogues/87

This Book is brought to you for free and open access by the La Salle University Art Museum at La Salle University Digital Commons. It has been accepted for inclusion in Art Museum Exhibition Catalogues by an authorized administrator of La Salle University Digital Commons. For more information, please contact careyc@lasalle.edu.


**Chronology of events 1485–1603**

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1485</td>
<td>Henry Tudor becomes Henry VII, King of England</td>
</tr>
<tr>
<td>1486–95</td>
<td>Mantegna paints the cartoons ‘Triumph of Caesar’ for the Gonzaga family in Mantua; these cartoons are now in Hampton Court</td>
</tr>
<tr>
<td>1492</td>
<td>Ferdinand and Isabella of Spain sponsor three ships sailing westward under the guidance of Christopher Columbus; instead of the East Indies, he discovers the New World</td>
</tr>
<tr>
<td>1503–19</td>
<td>Henry VII Chapel, Westminster, is built; the Italian sculptor Terrigiano makes the Tomb of Henry VII in Westminster</td>
</tr>
<tr>
<td>1508–12</td>
<td>Michelangelo paints the Ceiling of the Sistine Chapel in the Vatican, and plans for the rebuilding of St Peter’s are being considered</td>
</tr>
<tr>
<td>1509</td>
<td>Henry VII dies and is succeeded by his son, Henry VIII</td>
</tr>
<tr>
<td>1514</td>
<td>The first Portuguese ships arrive in China</td>
</tr>
<tr>
<td>1514–30s</td>
<td>Work begins on Hampton Court Palace for Cardinal Wolsey. (This was later one of Henry VIII’s residences and has Renaissance motifs)</td>
</tr>
<tr>
<td>1515</td>
<td>Pope Leo X commissions Raphael to paint ten cartoons for tapestries to be hung on the walls in the Sistine Chapel; Henry VIII ordered a set of nine tapestries to be woven from these cartoons which are now in Berlin; however, seven of the original cartoons are in the V &amp; A</td>
</tr>
<tr>
<td>1515–25</td>
<td>Francis I of France enlarges his castle at Blois in the Loire Valley, using Italian Renaissance architectural models</td>
</tr>
<tr>
<td>1517</td>
<td>Martin Luther nails his ‘95 Theses’ on the castle church door in Wittenberg, Germany</td>
</tr>
<tr>
<td>1530</td>
<td>Francis I of France enlarges his hunting lodge Fontainebleau and employs Italian artists</td>
</tr>
<tr>
<td>1532–36</td>
<td>Stalls and screen are made at King’s College Chapel, Cambridge, which reveal the fusion of the High Gothic with Renaissance motifs</td>
</tr>
<tr>
<td>1534</td>
<td>Henry VIII finally breaks religious ties with Rome</td>
</tr>
<tr>
<td>1538</td>
<td>Henry VIII builds his fantastic palace of Nonsuch (destroyed in 1687), partly in competition with his rival Francis I. Hans Holbein made several designs for this residence</td>
</tr>
<tr>
<td>1547</td>
<td>Henry VIII and Francis I die; Henry’s only son, Edward VI, becomes King of England</td>
</tr>
<tr>
<td>1553</td>
<td>Edward VI dies, and there are rival successors to the throne; Lady Jane Grey or Mary Tudor? Mary Tudor sent Jane to the Tower, where she was executed in 1554</td>
</tr>
<tr>
<td>1554</td>
<td>Mary Tudor becomes Queen of England as Mary I. In 1554 she marries Philip of Spain, grandson of Joanna of Aragon, who was the sister of Mary’s mother Catherine</td>
</tr>
<tr>
<td>1557</td>
<td>Mary I reinstates the Church of Rome; persecution of Protestants follows</td>
</tr>
<tr>
<td>1558</td>
<td>Charles V of Spain and the Habsburg Empire abdicates in favour of his son and brother; Philip II receives Spain and the Low Countries and Ferdinand I the Habsburg states, Austria and Hungary</td>
</tr>
<tr>
<td>1559–80</td>
<td>Longleat, Wiltshire, is built for Sir John Thynne</td>
</tr>
<tr>
<td>1562</td>
<td>Hawkins begins slave trade between Africa and America</td>
</tr>
<tr>
<td>1564</td>
<td>William Shakespeare is born at Stratford-on-Avon</td>
</tr>
<tr>
<td>1565–70</td>
<td>Giovanni Bologna sculpts the ‘Samson and a Philistine’ in Florence. It is now in the V &amp; A</td>
</tr>
<tr>
<td>1572</td>
<td>Palladio builds the Villa Capra outside Vicenza, which later influenced the Stuart architect Inigo Jones</td>
</tr>
<tr>
<td>1577–80</td>
<td>Sir Francis Drake sails round the world in the Golden Hind</td>
</tr>
<tr>
<td>1583</td>
<td>The central pavilion for Robert Cecil’s Burghley House is built and echoes an influence from the Loire Valley Chateaux in France</td>
</tr>
<tr>
<td>1585</td>
<td>Mary Stuart (Mary, Queen of Scots) is executed at Fotheringhay</td>
</tr>
<tr>
<td>1588</td>
<td>Defeat of the Spanish Armada</td>
</tr>
<tr>
<td>1589</td>
<td>Henry III of France is assassinated and succeeded by Henry of Navarre as Henry IV</td>
</tr>
<tr>
<td>1590–96</td>
<td>Hardwick Hall is built for Bess of Shrewsbury, possibly by Sir Robert Smythson, who built Wollaton Hall, Nottingham, a few years earlier</td>
</tr>
<tr>
<td>1597</td>
<td>Shakespeare’s Romeo and Juliet first published</td>
</tr>
<tr>
<td>1603</td>
<td>Elizabeth I dies without a direct heir: the Crown goes to King James VI of Scotland, son of Mary Stuart.</td>
</tr>
</tbody>
</table>

From: **Looking at The Tudor Period, Victoria & Albert Museum, London, 1972.**
RENAISSANCE PORTRAITS:

The Tudors

This exhibit inaugurates what we hope will be a series using portraits from the Gallery's fledgling collection of portrait prints.

We begin with political and literary figures of the Tudor period. The English Renaissance, as opposed especially to the Middle Ages, is one of high interest in the individual personality -- and only in such a period does the art of portraiture flourish. For a portrait is not simply a likeness. An artist's painting of a model, for example, is typically a likeness, but he or she is presented simply as a human figure or as the representative of a class, not as John Jones or Mary Smith. Beyond external appearances, furthermore, we say that some portraits have "captured the personality" of the sitter, have conveyed some of the emotional or other traits we know or imagine to be characteristic. And when we are not enjoying such real or imagined resemblance, then, as Aristotle said, we may still respond to "the finish of the workmanship, or the coloring, or some such other cause." Hence, beyond physical likeness and
characterization, there is the possibility of interesting pattern and structure in the image itself.

However, if portraiture flourished in Renaissance England, as more brilliantly in other parts of Europe, we have to admit that it was largely in painting rather than in the engravings and etchings presented here. Among the European masters attracted to the court of Henry VIII, none was more important than Hans Holbein, whose finely detailed but rather flat, two-dimensional style dominated English painting well into the 17th century, even in the more sunny portraits of the master miniaturist of the next period, Nicholas Hilliard.

It was to Holbein's easel paintings and to his superb portrait drawings, that engravers turned when they sought an accurate likeness for a frontispiece or for the series of royal and noble portraits that became so popular with Henry Holland's Baziliologia (1618) and Herwologia (1620), a popularity sustained well into the following century in Thomas Birch's The Heads of The Most Illustrious Persons of Great Britain ... (1743-52), illustrated with engravings by George Vertue and Jacobus Hou-braken -- all of whom are represented in the present exhibition.

The portrait prints here of the Tudor courts -- and of the writers who flourished under them -- group themselves naturally around the two key personalities of Henry VIII and of his daughter
by Ann Boleyn, Elizabeth I. What is, perhaps, surprising is the extent to which both focus the anguished concern of their subjects with royal marriage, heirs, and peaceful succession. That concern is understandable in terms of the constant threat during the 16th century of civil war for political or religious reasons as well as of invasion by Spain and France. Hence, English history has nothing to compare with Henry's search for a male heir in six marriages or with Elizabeth's protracted marriage negotiations, especially with the Archduke Charles of Austria and Francis, Duke of Alencon. There was also her successful playing off of aspiring favorites in her own court -- Leicester, Raleigh, Essex, and Hatton -- over several decades, as she persisted in her spinsterhood. When she died in 1603, it was to the son of her flamboyant enemy, Mary Stuart, Queen of Scots, whose execution warrant Elizabeth had signed in 1587, that the succession went quietly enough. And it is with James VI of Scotland, James I of England, that our survey of political personalities ends.

As for writers, we present here only some of the most notable of a very notable period of English literary and religious writing. If their efforts got off to a rather slow start in the reign of Henry -- though Wyatt, Surrey, More, Fisher or Coven-
renaissance under Elizabeth, whose praises the writers so often sang. And here indeed are major figures: Shakespeare, above all, but also Jonson, Sidney, Spenser, Donne -- to name only a few in that glittering pantheon.

Br. Daniel Burke, F.S.C.
Print Study Room

O'D = O'Donoghue, F. Catalogue of Engraved
British Portraits. British Museum, Depart­
ment of Prints and Drawings. 1908-1914, Vol. I -VI

All of the engravings by Jacobus Houbracken are illustrations
for Thomas Birch, The Heads of the Most Illustrious Persons
of Great Britain, with Their Lives ... J. & P. Knapton,
London, 1743-1752

1. Hans Holbein, the Younger (1497-1543), German

Anne of Cleves (1515-1557)

Engraving

Lent by The Free Library of Philadelphia,
Print and Picture Department

Henry VIII married his fourth wife, Anne of Cleves, a German,
for diplomatic reasons -- to obtain alliance with the north
German Princes against the Catholic Holy Roman Emperor,
Charles V. When the alliance failed, Henry divorced Anne.

2. I.L. (17th Century), German

The Beheading of Anne Boleyn (1507?-1536)

Engraving

Lent by James Tanis, Director, Bryn Mawr College
Canaday Library

Henry VIII became infatuated with Anne Boleyn and secretly
married her before Archbishop Crammer had declared his previous
marriage to Catherine of Aragon invalid. However, unable to
bear him a male heir, he soon became bored with Anne and had
her beheaded for unfaithfulness (equivalent to treason).

3. Jacobus Houbraken (1698-1780), Dutch

Jane Seymour

Engraving, 1746

Presumably one of the two queen consorts whom Henry VIII loved;
unfortunately, Jane died after giving birth to the male heir,
Edward VI.
4. Gerard L. Valck (1651/52-1726), Dutch
After Adrian van der Werf (1659-1722), Dutch

Henry VIII (1491-1547)

Engraving
Plate to Larrey's Histoire d'Angleterre, 1707
O'D. p. 504 #22

Lent by James Tanis, Director
Bryn Mawr College Canaday Library

Henry VIII, a well educated and wise statesman, ruled nevertheless as an arrogant and volatile autocrat. He disposed, usually by execution, of all those, both Protestant and Catholic, who stood in his way, including two of his six wives. Repudiating the authority of Rome after divorcing his first wife, Henry broke with the Catholic Church and became supreme head of the Protestant Anglican religion, although he remained a Catholic throughout his reign. In spite of his tyrannical rule he was an effective and popular monarch who did much to promote the rise of nationalism and the change of England's stature from provincial insularity to international prominence.

5. James Basire (1730-1802), English

Catherine Howard (1521-1542)

Engraving

Lent by The Free Library of Philadelphia
Print and Picture Department

Fifth wife of Henry VIII, Catherine was accused of immoral conduct and beheaded for treason.

6. Anonymous

Catherine Parr (1512-1548)

Engraving

Lent by The Free Library of Philadelphia
Print and Picture Department

Sixth and last wife of Henry VIII, whom she outlived, Catherine Parr, as dowager queen, helped educate Elizabeth I, and held considerable power at the beginning of Edward VI's reign.
7. Francesco Bartolozzi (1727-1815), Italian
   After Hans Holbein, the Younger

   **John Russell, Lord Privy Seal (1486?-1555)**

   Color stipple engraving
   Plate to Chamberlaine's *Holbein Drawings*, 1796
   Given by Thomas Wistar, Jr.

   John Russell was Lord High Steward and Keeper of the Privy Seal under Henry VIII and Edward VI. He became the First Earl of Bedford in 1550.

8. Wenceslaus Hollar (1607-1677)
   After Hans Holbein, the Younger

   **Edward VI as a Child (1537-1553)**

   Etching, 1650
   O'D. p. 124 #1

   The scholarly but delicate Edward, son of Henry VIII, reigned for only five years, dying at the age of sixteen. During his reign, the Protestant religion was established in England, and the *Book of Common Prayer* (largely the work of Archbishop Thomas Cranmer) was published in 1546.

9. C.M. Vermuelen (1644-1708), Flemish
   After Adrian Van der Werff

   **Lady Jane Grey (1537-1554)**

   Engraving

   To insure the succession of a Protestant to the throne, the protector of Edward VI persuaded the latter to "devise" the throne to Lady Jane Grey, great-granddaughter of Henry VII. The plot was a failure, and the 16 year old Jane Grey reigned for only nine days before she and her husband were beheaded. The rightful heir, Mary Tudor, who had the backing of the people, even though she was a Catholic, succeeded to the throne.

10. Anonymous

    **Mary I ("Bloody Mary"), (1518-1558)**

    Engraving
    Similar to O'D. p. 182 #40

    Lent by The Free Library of Philadelphia
    Print and Picture Department
Mary Tudor, daughter of Catherine of Aragon, endured an extremely lonely, unpopular, and tragic five year reign. Although best known for her ruthless persecution of Protestants in her successful attempt to re-establish the Catholic Church in England, she was the only Tudor monarch who possessed the courage of her convictions and was a deeply spiritual and unpretentious monarch. For dynastic purposes she married the Hapsburg, Philip II, King of Spain, the leading Catholic power of Europe at the time. (See no. 11). He deserted her, however, when realizing she could not bear him an heir.

11. Anonymous

Philip II, King of Spain

Engraving

Lent by James Tanis, Director
Bryn Mawr College Canaday Library

12. Willem and Magdalena Van de Passe, Dutch (c. 1598-1637) (1600-1638)

Sir Francis Drake (1540?-1596)

Engraving
Plate to Holland's Herwologia, 1620

O'D. p. 85 #14

Lent by The Free Library of Philadelphia
Prints and Picture Department

Drake was the first English navigator to circumnavigate the world (1577-80). He led the English fleet to victory against the Spanish Armada of 1588.

13. Jacobus Houbraken (1698-1780), Dutch

After a painting by Frederico Zucchero

Charles Howard, First Earl of Nottingham (1536-1624)
(Wearing the collar of the Knight of the Garter)

Engraving
O'D. p. 356 #1

First cousin of Elizabeth I, Howard was Lord High Admiral and commanded the English fleet that defeated the Spanish Armada.
14. Jacobus Houbraken (1698-1780), Dutch

Sir Walter Raleigh (1552-1618)

Engraving, 1739
0'D. p. 538 #5

English soldier, courtier, explorer (founder of The Lost Colony, Roanoke, Va.) and man of letters, Raleigh was a favorite of Elizabeth I. He had a long running quarrel with another court favorite, Robert Devereux, 2nd Earl of Essex. Raleigh fell from favor with Elizabeth when he married her maid of honor at court, Elizabeth Throckmorton. Imprisoned in the Tower of London for treason, he devoted himself to literature and science. He was the author of a number of political essays, philosophical treatises and poetry, much of which is now lost. Under James I he was found guilty of intrigue with Spain against England and was executed.

15. Anonymous (Crispin Van de Passe I?) 16th century

Queen Elizabeth Between Two Columns

Engraving
Commissioned and published by John Woutneel, 1596
Hind Vol. I pl. 144

The reign of Elizabeth I is usually considered the most splendid, vibrant and imperious in all of English history. A competent diplomat, Elizabeth was able to maintain a balance of power in Europe, holding in check the advances of three rival countries: Scotland, Spain and France. With only minor disturbances, Elizabeth maintained internal peace, restored the Protestant religion, and gave to her Parliament the illusion of power. Her devotion in life was to her rule as a sovereign. Resisting all attempts to be maneuvered into a dynastic marriage, Elizabeth maintained a succession of male favorites at court, playing one off against the other to her best advantage. Although she employed their advice and ardently welcomed their chivalrous attention and affection, she never let a favorite rise above her or threaten her rule.

16. Willem and Magdalena Van de Passe, Dutch

(c. 1598-1637) (1600-1638)

Robert Devereux, 2nd Earl of Essex (1567-1601)

Engraving
Plate to Holland's Herwologia, 1620
0'D. p. 172 #16
Devereux was one of the last of Elizabeth's favorites when chivalry at court reached its peak in the post-Armada period. His leadership of the military expeditions against France, Cadiz, and Ireland made him a national hero though he fell out of favor with Elizabeth after he failed to destroy the rebel army in Ireland. He organized a revolt in a bid for power against the forces of Robert Cecil but failed and was executed for treason in 1601.

17. Jacobus Houbraken (1698-1780), Dutch
After a painting by Marcus Gheeraerts, the Elder

William Cecil, Lord Burleigh (1520-1598)

Engraving
O'D. p. 291 #4

Having risen to prominence during the protectorate of Edward VI (1550-53), Burleigh spent most of his political career as a chief officer in the government of Elizabeth I. He served as secretary and Lord Treasurer and was widely respected as the main liaison between the Queen and Parliament. In spite of a personal desire to maintain a policy of moderation in dealing with religious dissenters, a succession of Catholic plots against Elizabeth forced him to follow a course of harsh suppression that culminated in the execution of Mary, Queen of Scots.

18. Anonymous

Robert Dudley, Earl of Leicester (1532?-1588)

Engraving
Plate to Universal Magazine
O'D. p. 39 #9

Knighted at an early age, Dudley was condemned to death but later pardoned for his attempt to place Lady Jane Grey on the throne of England. Elizabeth's favorite courtier, Dudley sometimes fell temporarily out of favor though he always managed to retain a position of influence at court. He was a notable patron of letters and his company of actors was granted the first royal patent for drama.

19. Jacobus Houbraken (1698-1780), Dutch
After a miniature painting by Isaac Oliver (c. 1556-1565), English

Mary, Queen of Scots (1542-1587)

As the granddaughter of Margaret Tudor, Mary had a strong claim to the English throne. This factor and her Roman Catholicism
made her a threat to Elizabeth I who, with much reluctance, eventually had her executed. For dynastic reasons, Mary first married Francis II, king of France, followed by her Catholic cousin, Lord Darnly, and later the Protestant Bothwell. The Scots rebelled against the latter marriage, and she was forced to abdicate the throne to her son, James VI (later James I of England). She was held prisoner in England for 16 years, during which time many unsuccessful plots to seize the throne from Elizabeth were made.

20. George Vertue (1684-1756), English
After a painting by Lucas de Heere

Henry, Lord Darnly of Scotland (1545-1567)

Engraving
0'D. p. 508 #1

Henry Stuart, an English Catholic, was the second husband of his cousin, Mary Queen of Scots. She became disenchanted with Darnly shortly after their marriage. Darnly was supposedly murdered by Mary's lover, the Earl of Bothwell, a Protestant, whom she later married, causing her eventual downfall as Queen of Scotland.

21. Jacobus Houbraken (1698-1789), Dutch

Henry Howard, Earl of Surrey (1517-1547)

Engraving
0'D. p. 226 #30

A poet, Henry Howard, was beheaded for treason in 1546 on a fabricated charge of quartering his own arms with the royal arms. He was influential, along with Thomas Wyatt, in introducing the poetic traditions of the Italian Renaissance, especially Petrarch, to the Tudor court.

22. Jérôme Hopfer (active 1520-1535), Dutch

Erasmus of Rotterdam

Etching
Bartsch 62

Desiderus Erasmus, one of the most eminent humanists of the Renaissance, sought to reform the Catholic Church and its teachings from within. He emphasized the importance of knowledge of the Bible and the teachings of Christ, a reduction in Church government and a figurative rather than a literal interpretation of dogma. His satirical writing, In Praise of
Folly, written in England in 1509, attacked, among many other subjects, the abuses in the Catholic church.

23. P.V. Gunst (1659-1724), Dutch
After a painting by Adrian Van der Werff (after 1659-1722)

Sir Thomas More (1478-1535)

Engraving
Plate to Larrey's Histoire d'Angleterre, 1697
O'D. p. 275 #31

Lent by James Tanis, Director
Bryn Mawr College Canaday Library

Lawyer, statesman, poet and scholar, More was an ardent humanist intensely but quietly involved in the battle to uphold the Catholic faith against the encroaching Anglicanism of the Protestant Reformation. More succeeded Wolsey as Lord Chancellor to Henry VIII in 1529 but resigned from the position three years later. His refusal to submit to the Act of Supremacy which recognized the authority of Henry VIII over the Church as opposed to the Pope, led to his trial for treason and eventual execution. His most well known writing, Utopia (1516), pointed out the abuses of the existing society and called for an ideal existence on an imaginary island where reason and justice ruled. More was canonized by Pius XI in 1935.

24. Anonymous

Hans Holbein, The Younger (1497-1545)

Engraving
O'D. p. 542 #23

25. Francisco Bartolozzi (1727-1815), Italian
After a drawing by Hans Holbein, the Younger

Thomas Howard, Earl of Surrey (1536-1572)

Stipple engraving, 1795
Pl. to J. Chamberlaine's Holbein's Drawings, 1795

Given by Thomas Wistar, Jr.

Another favorite of Elizabeth I, Howard commanded the English forces against Scotland in 1559-60 and again in 1568. He was
eventually beheaded after the discovery of his involvement in Philip II of Spain's plot to invade England and dethrone Elizabeth.

26. Francesco Bartolozzi (1727-1815), Italian
After Hans Holbein, the Younger

_Sir Richard Southwell_ (1504-1564)
Stipple engraving
Pl. to J. Chamberlain, _Holbein Drawings_, 1797
Given by Thomas Wistar, Jr.

Southwell was a prominent statesman who served such figures as Sir Thomas More, Henry VIII and Elizabeth I as Master of the Ordinance and Auditor of the Exchequer.

27. Francesco Bartolozzi (1727-1815), Italian
After Hans Holbein, the Younger

_John Colet, Dean of St. Paul's_ (1467?-1519)
Color Stipple engraving

John Colet, Dean of St. Paul's Cathedral, sought with his English Catholic colleagues, John Fisher and Thomas More, to simplify and reform the Catholic Church from within. His writings and teachings at St. Paul's School, which he established in 1509, espoused the new "critical approach" to learning.

28. Karel van Mallery (1571-1635), Flemish

_James I of England_ (1566-1625)
Engraving

Although a man of great learning, James I was an inept and somewhat uncouth ruler espousing the theory of "Divine Right" rule, which eventually led to the Civil War of 1642. He further contributed to his unpopularity by making peace with the Catholic power, Spain, and by maintaining a host of male court favorites, the most notable being George Villiers, Duke of Buckingham (see La Salle's portrait by B. Gerbier). James I sponsored the production of the King James Anglican Bible of 1611 which has remained the standard version for the Anglican Church.
29. Simon de Passe (1595?-1647), Dutch

Queen Anne (1574-1625)

Engraving
0'D. p. 55 #9
Plate to Holland's Bazilogia

Wife of James I, Anne was a noted patroness of both literary and visual arts. She promoted such artists as Ben Jonson and Inigo Jones who together created the theater entertainment at court, "The Masques." Jones was also responsible for introducing the Italian Renaissance style of architecture to England.

30. William Marshall (fl.c. 1617-1650), English

Sir Francis Bacon (1561-1626)

Engraving
0'D. p. 5 #21
Frontispiece to Bacon's Advancement of Learning, 1640

Author, statesman and philosopher, Bacon is perhaps best remembered for the universal values and poignant observances of life, found in his Essays (1597-1625).

31. Paolo Giovio

Elogia Vivorum bellica virtue illustrium ...
Basle, P.Perna, 1575

Elogia Vivorum illustrium ...
Basle, P.Perna, 1577

These Italian Renaissance books may be considered the prototype of national commemorative portrait publications produced in the following century, such as England's Bazilogia (1618) and Herwologia (1620).
CASE I

1. B. Picart (1673-1733), French

   John Wycliff, D.D. (1324?-1384)

   Engraving, 1713
   O'D. p. 554 #2

   Lent by James Tanis, Director
   Bryn Mawr College Canaday Library

   Considered the chief forerunner of the Reformation, Wycliff attacked orthodox Church doctrine and clerical abuses. He advocated Christ as man's sole overlord and the scriptures as the supreme authority. For such radical beliefs he was condemned as a heretic in 1380. Wycliff was the first to translate The Vulgate Bible from Latin into English.

2. Robert Boissard (1570-after 1620)

   Sir Thomas More (1478-1535)

   Engraving
   O'D. p. 274 #19
   Plate to Boissard's Bibliotheca Chalcographica, 1650

3. Jacobus Houbraken (1698-1789), Dutch

   After a painting by Hans Holbein, the Younger

   John Fisher, D.D.

   Engraving
   O'D. p. 214 #1

   English Catholic Cardinal, Bishop of Rochester, and noted scholar of theology at Cambridge University, Fisher strove for the reform of clerical abuses although he was not in favor of changes which would alter the doctrines of the Church. His refusal to accept the establishment of the Anglican Church, with Henry VIII as its supreme head, led to his eventual execution two weeks before that of his colleague, Sir Thomas More. He was canonized in 1936.
4. **Quincuplex Psalterium** - (Fivefold Psalter)


This Psalter contains the five Latin texts known as "Galicum," "Romanum," "Hebraicum," "Vetus," and "Conciliatum," with a commentary by the editor appended to each Psalm. The text, printed in Roman type, is illustrated with four initials illuminated in gold and colors, three of them historiated. The Psalter belonged to a colleague of Erasmus, John Fisher, Bishop of Rochester (1459-1535).

5. Anthony Van Dyck (1599-1641), Flemish

*Erasmus of Rotterdam*

Etching (Restrike of Chalcographic du Louvre)

6. **Novum Testamentum ... AB Erasmo** (Erasmus' New Testament) *Roterodamo Recoginitum ...*

Basel: Published by Johann Froben, 1522

This is the third edition of the Latin translation of the Dutch humanist, Desiderius Erasmus' Greek text of the New Testament. The first edition was printed in folio in 1516, followed by others in 1519, 1522, 1527 and 1535. His New Testament was widely used by Protestant biblical scholars and translators. It has been said that it was the basis of virtually every European vernacular translation of the New Testament, including Luther's German and Tydall's English version.
CASE II

1. Jacobus Houbraken (1698-1789), Dutch

Thomas, Cardinal Wolsey (1475?-1530)

Engraving, 1738
O'D. p. 530 #14

Cardinal Wolsey, Archbishop of York and Papal Legate to the Church in England, was noted primarily for his diplomatic role in the various continental wars of the early 16th century. His fall from power occurred in 1530, when he failed to secure a quick divorce for Henry VIII from Catherine of Aragon. This failure led to his arrest on false charges of treason. Wolsey's enormous wealth and lavish style of living have won him a place as a character in several Renaissance plays, including those of Shakespeare and Marlowe.

2. Anonymous, 16th century

After a painting by Henry Balaam

Henry VIII (1491-1547)

Engraving
Plate to Henry Holland's Baziliologia, 1620
O'D. p. 505 #37

3. The Coverdale Bible

The Byble that is, the holy scrypture of the olde and new testament, faythfully translated into Englyshe by /Miles Coverdale/.

Koln, Eucharius Cervicornus and Johannes Soter, ? 24 October 1535. (The title page which includes Henry VIII (lower center) was designed by Hans Holbein, the Younger.)

80-B-271

This publication was the first complete Bible printed in English. Dedicated to Henry VIII, though not published under royal license, it is thought of as more of an editing of former versions rather than an original translation. The New and much of the Old Testaments are thought to be Tyndale's translation, but he also relied on the Vulgate of Pagninus' Latin Bible (1527/28), Luther's German Bible of 1534, and the Swiss-German version of Zwingli and Juda (1527-1529). Coverdale's version
of the Psalms is still used by the Anglican and Episcopal Church in the Book of Common Prayer. It has been said that perhaps "no subsequent version, ... has surpassed the Coverdale Bible in beauty of language."

4. Gaspar Bouttats (1640-1695), French
After a design by Henri Verbruggen (1655-1724)

Thomas Cranmer, D.D. (1489-1556)

Engraving
Lent by James Tanis, Director
Bryn Mawr College Canaday Library

Cranmer was Archbishop of Canterbury, and a chief adviser to Henry VIII throughout his reign, seeking in vain to legitimize Henry's divorce from Catherine of Aragon. He was strongly influenced by the Protestant Reformation and promoted the translation of the Bible into English (Cranmer or The Great Bible, 1539). He was also largely responsible for much of the prose in The Book of Common Prayer, 1549 and its revision of 1552. Cranmer met his downfall upon the succession to the throne of Mary Tudor, a Catholic, who had him condemned and burned at the stake.

5. The Bible (Geneva version)
Translated according to the Ebrew and Greeke, and conferred with the best translations in divers languages ... Imprinted at London, by Robert Barker, 1615


Queen Mary I, daughter of Henry VIII and a militant Catholic, was successful in restoring relations between the Church of England and the papacy. The resulting persecution led a group of exiled English Protestants to gather in Geneva to produce a revision of The Great Bible, 1539 and various other translations, under the guidance of the Reformed Church of Geneva. The translation was largely the work of William Whittingham, assisted by Thomas Sampson and Anthony Gilby. In spite of its Calvinist prologues and annotations, which made it suspect to Church officials, its popularity and use as a portable family Bible produced no less than 150 editions between 1560 and 1640 after which time the authorized King James version became the standard for English Protestants. The Geneva Bible is sometimes referred to as the 'Breeches' Bible due to the reading in Genesis Chapter III:7 as: "... and they sowed figge tree leaves together and made themselves breeches" (instead of "aprons").
6. Simon de Passe (1595?-1647), Dutch

Lancelot Andrews, D.D., Bishop of Ely (1555-1626)

Engraving
O'D. p. 48 #4

Andrews, Catholic Bishop of Winchester, was one of the most renowned preachers of his time. He was noted for his religious commentaries, devotions and sermons, the latter of which had a considerable influence on T.S. Eliot.

7. The New Testament
Translated Faithfully into English ...

In the English College of Rhemes (Rheims).

Printed at Rhemes by John Fogny.

First quarto edition, 1582. 77-B-53

This version of the Old Testament and the New Testament printed at Rheims in 1582, is commonly known as the "Douay-Rheims version." The translation was the work of English Roman Catholics exiled in France and Flanders to escape the persecution of Queen Elizabeth I. The English College of Douay, which was founded by the Jesuits in 1568 for the education of English boys designed for the Catholic priesthood, temporarily moved to Rheims, 1578-1593. To help check the spread of the Protestant faith in England, the need was felt for an authorized translation of the Latin text so that Bible reading, strongly emphasized by the Protestants, could also occur among Catholics. Most of the translation, based on the current Latin Vulgate text of Jerome, was the work of Gregory Martin. The annotations which are responsible for its strong sectarian effect, rather than the text, were written in the Old Testament by Dr. Worthington and by Dr. Bristow for the New Testament. Although acknowledgement is only given to the Latin Vulgate, it is known that the translator, Gregory Martin, also borrowed from earlier English translations of the Bible such as Coverdale's edition of 1538. The translators of the King James version of the Bible were influenced by the Rheims New Testament, even though the latter was officially condemned in England.

8. The Psalter or Psalms of David
After the Translation of The Great Bible of 1539

Printed by Richard Jugge, London, 1577
CASE III

1. Jacobus Houbraken (1678-1780), Dutch
   After a miniature by Isaac Oliver

   Ben Jonson (1572-1637)

   Proof before letters
   Engraving, 1738
   D'O. p. 661 #7

   With Shakespeare, the most important dramatist of his day, particularly in satiric comedy. Like Shakespeare he was also an actor (in Henslowe's company) and a lyric poet, though in a more restrained "classical" style. The first folio edition of his plays (1616) is displayed here.

2. George Vertue (1684-1756), English

   Sir Philip Sidney (1554-1586)

   Proof impression
   Engraving
   O'D. p. 106 #8

   Favorite of Lord Burghley and of Queen Elizabeth, Sir Philip Sidney became the model courtier and soldier of Renaissance England. None of his literary works -- Astrophel and Stella, the Arcadia, the Defense of Poetry, the Psalms -- appeared in his own lifetime. But he exercised great influence on contemporary and later writers, perhaps because of the courtesy of his life and his much lamented death in battle.

3. George Vertue (1684-1756), English

   Edmund Spenser (1552?-1599)

   Engraving, 1727
   O'D. p. 166 #1

   Aside from his fine sonnets and the pastoral Shepherds' Calendar, Spenser's claim to literary immortality is best supported by his long epic-romance, The Faerie Queene, which he began in 1579 and published in two sections of three books. The first folio edition (displayed here) appeared in 1609.