

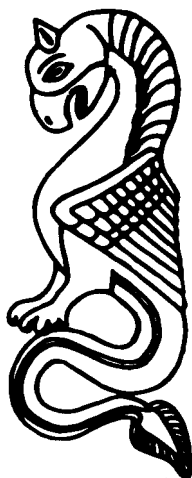
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A Catalogue of Illustrations in the Books by John Bale

Peter Happé

This catalogue is an attempt to reveal the importance John Bale attached to the visual aspect of his writings. He was not alone or original in this, and his works benefitted from the methods of other authors as well as from the practices of printers. The list is arranged to accord with the numbers in *The Short-Title Catalogue (STC)* and comprises works which he edited or translated as well as his own compositions. It will be seen that of the 33 titles listed (ignoring revisions and secondary editions) the vast majority of them have at least something to appeal to the visual imagination. The size of the books varies from the huge folio of the *Catalogus* to the tiny decimo sexto of *A Christian Exhortation*. The variety of size and scope reflects differing circumstances in his long and adventurous life and the variety of readerships to which he addressed his writings.

Born at Cove in Suffolk on 21 November 1495, Bale became an active writer in the 1520s, though he does not seem to have sought to print any of his works until the late 1530s. By this time he had amassed a quantity of manuscript material about the Carmelite order in which he was educated; he had begun his collecting of bibliographical information partly in anticipation of the disappearance of manuscripts at the dispersal of monastic libraries; and he had, for a period after his conversion, been an active playwright and performer of plays under the patronage of Thomas Cromwell. The latter's fall and execution precipitated Bale's first exile in 1540, during which he went first to Antwerp and then into Germany. In these places he doubtless found the opportunity to write for publication, for by this time there were many active Protestant printers at work locally. Indeed from Luther onwards it was an acute Protestant perception that printing was a potent weapon for conversion to the new faith and its consolidation. There was an increasing emphasis upon reading the Word, with a consequent spread of literacy. However, visual icons were also much used as complements – not least because many of the people targeted by the reformers must have been illiterate initially. From 1522 onwards there was vigorous activity in the

publication of illustrated Bibles and New Testaments. Bale continued to publish his works, with illustrations, through this first exile, during his stay in England from 1548, and during his second exile from 1553, when his work was centred in Basle. On his return to England in 1559 there was a further flurry of publication, and some of his work was printed in the years immediately after his death in 1563. There is little or no evidence of lost printed works, though his autobiographical lists show that about twenty of the plays he wrote before 1540 have not survived.

We may detect two factors affecting the illustrations: the practices of the printing trade and doctrinal significance. Each printing house was no doubt constrained by the limits of its own resources. Probably most of the illustrated capitals which form the majority of items in the list come into this category. In some volumes all such initials come from the same set; but there are times when resources were stretched beyond usual limits. This was especially the case for the *Summarium*, printed at Wesel by Dirk van der Straten in 1547, a printer active in the years 1546-65 whom Bale used quite often. Because it was decided to begin each of the hundreds of biographies which make up the *Summarium* with a decorative initial, none of the sets available was large enough. The result is an inconsistent variety from several different sets. One had been purchased by van der Straten from Jacob Köbel of Oppenheim before 1546, and another was a *Kinderalphabet*.¹ One of the most appealing is a set featuring putti, some of whom are shown playing musical instruments (Fig. 5). A singleton for P, showing a Nativity scene, is used three times. Towards the end of the volume the supply probably ran out and most capitals have no embellishment.

When the enlarged edition, the *Catalogus*, was set by J. Oporinus in Basle a decade later, this difficulty was avoided by using a large initial without decoration for each biography. Decorated capitals were chiefly confined to the first word in each of the fourteen Centuries into which the book was divided. It was apparently possible to stick to the same set for most of the book, though there was some reuse. There does not seem to be any meaningful link, however, with the contents of the writing itself. The pictures of Joseph and Potiphar's wife (Fig. 14), David and Bethsheba, Judith, three in the fiery furnace, and Balaam and his ass (Fig. 16) seem to have come from an Old Testament set. Being so, their inclusion does at least suggest a biblical dimension, but their real charm now lies for us in the ingenuity of each cut. They show remarkable delicacy in such a tiny space.

Some printers kept their sets of initials for a number of years. Stephen Mierdman, the Antwerp printer, issued some of Bale's books during the latter's first exile, but by 1548 he had moved to London, perhaps because of the now more favourable Protestant outlook, and the same capitals, and some pictorial borders, can

be found in books from both countries, as in two versions of *Votaries* (1270 and 1273.5). When Queen Mary changed the religious regime once more, Mierdman moved on to Emden.²

There is also a possibility that the practices of the printing trade itself had some influence on the availability of illustrations which were chosen more deliberately for their thematic significance. This is apparently the case for the woodcuts used for Mierdman's first edition of Bale's *Image of Both Churches* (1296.5), a work which consists of an English text of the Book of Revelation interspersed with Bale's commentary. This Antwerp printing in decimo sexto format is illustrated with 19 woodcuts (33 x 46mm), some of which are used twice. The custom of illustrating this part of scripture was well established in manuscripts before the Reformation. Albrecht Dürer probably initiated the print tradition with his set of 17 woodcuts in *Die Hiemlich offenbarung iohans: Apocalypsis cum figuris*, with a German and Latin text in 1498, and reprinted with a Latin text only in 1511.³ These influenced Lucas Cranach in his version for Martin Luther's *New Testament* (M Lotther: Wittemberg, September 1522; British Library: C.36.g.7). Many German and Dutch Bibles and New Testaments were subsequently produced with illustrations of a similar nature, and in due course printers of English versions followed suit. In some editions these were spread throughout the volume, but the special interest in the Apocalypse meant that they often became confined to this section alone.

Holbein re-created the Apocalypse material for Luther's New Testament printed by T. Wolff at Basle in 1523, using a full-page octavo format with cuts of 124 x 75mm.⁴ In turn these influenced a smaller set by Sebald Beham for H. Stayner's octavo edition, *Das Neu Testament* (Augsburg, 1535; BL: C.23.17,18). These are the closest in appearance I have been able to find to those used for the first version of *Image*, but they are manifestly not the same in spite of the stylistic similarity. Their dimensions at 44 x 60mm are still considerably larger than those in Bale's book. Possibly, a so far unknown artist cut a set specially for the Bale edition. They were certainly remarkable for the intricacy of their design, and they bear being enlarged to show off their qualities (Figs 6-8). It may well be that they do not quite match their illustrious predecessors, but the skill of the artist still needs to be recognised. When Mierdman produced a new edition of *Image* in London, which came out in two issues in 8°, one for R. Jugge (1297) and one for J. Day (1298), he used another version of the woodcuts (Figs 9-11) which is palpably similar to those in his earlier edition of 1545 (1296.5), but they have been re-drawn and are slightly larger (35 x 50mm as against 33 x 46mm). These particular blocks are all re-used from his *Het Nieuwe Testament* (Antwerp, 1545).⁵ It will be seen from the list that a considerable number

of Mierdman's first series were reused by East in 1570 (1301) but four with dimensions of 46 x 34 (approximately) are different or new.

Bale was thus able to make use of a strong illustrative tradition, mainly German and Dutch in origin, and we may suppose that he sustained an active interest in this aspect of the printing of his works. We can tell from elsewhere that his had good relations with printers who assisted him, he says, in the preparation of his bibliographical works.

It is apparent, however, that some woodcuts were specially created for his books, and that some of these were of outstanding quality. There can be no doubt that those in which Bale himself appears were made for his requirements. The best is probably the full-face portrait in *Three Laws* which presents him in learned costume with a flat cap and a bible in his hand. It offers a sturdy build and a determined and healthy demeanour consonant, no doubt with Bale's perception of himself as both scholarly and clerical, but also with powers of endurance. By the time of the *Catalogus*, we are shown a much frailer figure. Again there is an academic dress and flat cap, but his face is thinner and the full, long beard is apparently grey or white. By this time he was about 62 years old, and, if this really is a good likeness, it suggests that his failure to resume his duties as Bishop of Ossory on Elizabeth's accession may well have been understandable. This print was also produced in smaller size for *Acta Romanorum Pontificum*, a work derived from the *Catalogus*. Further individual copies of this reduction were inserted, by sewing or pasting, into the Bodleian copies of 1270 (which precedes it by more than ten years) and 1274.

There are two woodcuts showing Bale presenting a book to King Edward VI. Both appear in the *Summarium*, the larger on the title-page (Fig. 3), and the smaller at the end of the dedicatory poems before the Preface. The latter was also used for the enlarged edition of *Votaries* (1273.5). The title-page of the *Summarium* (1295 and 1296), by van der Straten, must have been created for his printing at Wesel near the end of Bale's first exile. The book itself may be seen as emphasising the high value Bale put on the prospects of the much awaited English Protestant king. He was always firmly committed to the monarchy, even though he had suffered at the hands of Henry VIII, and he followed the Lutheran view of the divine authority of kingship.⁶ The existence of this title-page in two states suggests the importance Bale attached to the political impact of his work. The first version was presumably set up in Wesel before King Henry's death, and Bale thought it worth while to have the printer's name changed to an English one, based at Ipswich in the county of his birth, on the accession of King Edward. He wanted this change, no doubt, to be seen as patriotic. It may well be that the respect or adulation for King Edward, which these items imply,

was influential in Bale's preferment to the see of Ossory in 1552. The fact that King Edward's health was known to be failing for some years might have been influential in the timing of the publication of this work. It is also apparent that the triumph of Protestant interest at this point (1547) may not have been a foregone conclusion, and Bale must have been much relieved.

Throughout Bale's written work he shows an interest in using people in a symbolic way. Thus King Johan, the eponymous hero of his play which remained in manuscript, was seen in terms of his martyrdom, his courageous fight against the papacy, and as an embodiment of an ideal of Christian kingship. The remaining woodcuts to be discussed here reflect this sense of how men and women can be seen in terms of what they stand for. These visual representations are mostly seen as sufferers, witnesses or fighters. It is notable that they also embody a sense that the Protestant struggle had an historical dimension, and one which is in line with Bale's constant concern to seek historical support for the fundamentals of his belief.

Most of these illustrations appear on the title-pages. This is not so very surprising, but it does at least show that he wanted to set the tone visually for what was to come. Of the warriors, Sir John Oldcastle is the strongest example (1276). The cut shows an armed soldier with a sword and helmet and the surrounding words call him 'waryoure of Iesus Christ' and draw attention to his death (Fig. 2). The cut for the title-page of *Vocation* (1307) shows a confrontation between an innocent and prayerful Christian and a violent armed Catholic. In the work itself Bale gives a vivid picture of the violence he suffered in Ireland and at the hands of pirates when making his escape. Anne Askew (848) tramples underfoot a serpent wearing a papal tiara, but she also has other symbolic resonances. She carries a palm representing her martyrdom – 'latelye martyred in Smythfelde' says the title – and a Bible to draw attention to the power of her argument under torture (Fig. 1). The quotation from Proverbs 31 below, however, draws attention to the value of a woman who 'openeth her mouthe to wysdome and in her language is the laws of grace'. Appropriate womanly virtues are also touched in the words surrounding the cut for the title-page of *Godly Meditation*. The Princess Elizabeth holding a book, kneels at the feet of Christ and the words describe her blessed Christian learning, rich in Greek and Latin (Fig. 13).

Wyclif is among the witnesses in the *Summarium* (Fig. 4), which like the *Catalogus*, accompanies the biographies of authors with many indications of the historical processes Bale sought to illuminate. Two of his plays, *Temptation* and *God's Promises*, printed by van der Straten, have evangelists on the title-pages, apparently matched in design. *Vocation* contains an image of Truth, with words from the Psalms about the eternity of the truth of the Lord, and God's knowledge of the just

and the impious (Fig. 12). This cut is placed at the end of the Preface, a key place in a number of Bale's books, as in the second presentation cut in *Summarium*.

The title-page of *Three Laws* is one of the most impressive of all the woodcuts. It is no doubt related in style to the title-pages of many early bibles, especially in that the design runs from top to bottom and includes the sides. The portrayal of a series of events from the story of Adam and Eve shows great artistic skill, and the subject is thematically linked to Bale's preoccupation in the book with the succeeding phases of the divine law in history.⁷ The three images of Arion in *Catalogus* may not have been specially designed for Bale, but one of them is repeated impressively in a full page folio (Fig. 15). The story of Arion's miraculous escape from a covetous and envious crew of sailors by means of a dolphin who had been charmed by his playing is most probably a reflection of Bale's gratitude for his escape from Ireland and the pirates in 1553, events which he recounts in detail in *The Vocation*. It was after that adventure he must have put in hand the final phases of preparing his *magnum opus* for the press of Oporinus. It seems most likely that the cut has links with classical humanism.

A Catalogue of Illustrations in the Books by John Bale

NOTES

¹ McCusker, p. 454.

² Benzing, p.98. For illustrations of some of Mierdman's capitals and borders, see Clair, plate I.

³ See *Albrecht Dürer 1471 1971*, p. 320.

⁴ See Schmidt, pp. 123-27.

⁵ See Rosier, I, pp.264-65; II, plates 396-97; Luborsky and Ingram, p. 84, and King (1989), p. 204, and fig. 66, which is a reproduction of a Holbein page from Wolff. Other possible influences and analogues are pictured in Parshall (1999): see the illustrations for Lucas Cranach (1472-1553) p. 143, Hans Burgkmair (1473-1531) p. 151, Georg Lemberger (c.1490-after 1537) p. 156 and Gerard van Groeningen (active 1561-1575/6) p. 183.

⁶ One curious feature of the larger version is the person who peeps upon it from behind a curtain. It is remarkably like the onlookers noticed by W.M. Hummelen in contemporary Dutch pictures of acting stages; see Hummelen (1994), especially the sketches on pp. 241-42.

⁷ One may compare it, for example, with the title-page of *Den Bybel* printed by Hansken van Liesvelt in 1538. This ornamental border was printed from one block (275 x 190) and is attributed to Erhard Altdorfer: see Rosier 1.214 and fig. 478.

KEY TO ILLUSTRATIONS

First Anne Askew

Fig. 1 Woman with Biblia (STC 848. BL C.21.a.4(1))

Oldcastle

Fig. 2 Armed Solider (STC 1276. BL G.5909.(1))

Summarium

Fig. 3 Bale presents his book to Edward VI (STC 1296. CUL Syn.6.54.3)

Fig. 4 Wyclif (STC 1296. CUL Syn.6.54.3)

Fig. 5 E – Putto with trumpet (STC 1296. CUL Syn.6.54.3)

Image of Both Churches

Fig. 6 Locusts from the pit (STC 1296.5. CUL Hib.8.54.9)

Fig. 7 Angel with feet as pillars of fire (STC 1296.5. CUL Hib.8.54.9)

Fig. 8 Seven vials of plagues (STC 1296.5. CUL Hib.8.54.10)

Fig. 9 The Son of Man (STC 1298. CUL Hib.8.54.4)

Fig. 10 Dragon Bound (STC 1298. CUL Hib.8.54.4)

Fig. 11 First resurrection of 1000yrs (STC 1298. CUL Hib.8.54.4)

Vocacyon

Fig. 12 Veritas (STC 1307. CUL Hib.8.55.1)

Godly Meditation

Fig. 13 Princess (STC 17320. CUL Syn.8.54.102)

Catalogus

Fig. 14 I/J – Joseph and Potiphar's Wife (CUL Sel.2.39)

Fig. 15 Arion and the Dolphin (CUL Sel.2.39)

Fig. 16 O – Balaam and the Ass (CUL Sel.2.39)

ACKNOWLEDGMENTS

Figures 1 and 2 are reproduced by permission of the British Library and figures 3-16 by permission of Cambridge University Library.

I should like to thank Marie Axton, Wim Hummelen, Gergely Juhasz, and Martial Rose for valuable promptings during the preparation of this article.

The first examinacy^o
on of Anne Askewe, latelye mar-
tyred in Smythfelde, by the Ro-
mysh popes vpholders, with
the Elucydacyon of
By Johan Bale.

10 22

John

Colin R. 3362

The veritye of the lorde endureth forever.
Psalme 116.



Thine Askewe fode fast by thys veritye of
God to the ende.

Sanoure is discreytfull/and bewtye is a way
ne thynge. But a woman that feareth the
lorde/is worthy to be prayfed. She ope-
neth her mouthe to wysdome/and in her lan-
guage is the lawe of gracc. Prouerb. xxxi.

Fig. 1.

A brefe Chronycle concernynge the
Examinacyon and death of the blessed
martyr of Christ syr Johan Oldeca-
stell the lorde Cobham/collected to-
gyther by Johan Bale.

¶ Syr. Johan. Oldecastel. the. worthy.



¶ suffred. death. at. London. Anno. 1418.

¶ lorde. Cobham. and. moste. valyaunt.

¶ Warrour. of. Iesus. Christ.

¶ In the latter tyme shall manye be
chosen / proued / and purysped by fyre/
yet shall the vngodly lyue wyckedly styll
and haue no vnderstandynge. Dan. 12.

Fig. 2.



Fig. 3.



Fig. 4.



Fig. 5.



Fig. 6.

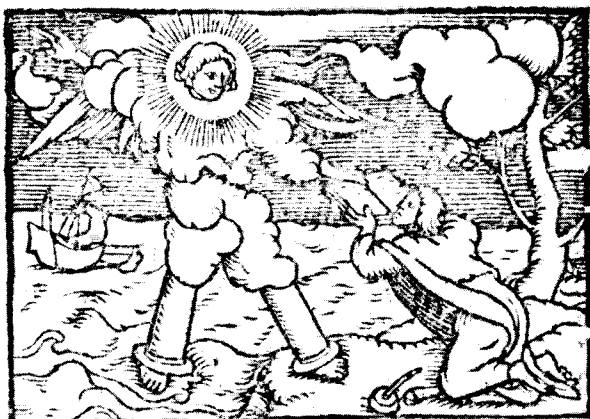


Fig. 7.



Fig. 8.



Fig. 9.



Fig. 10.



Fig. 11.

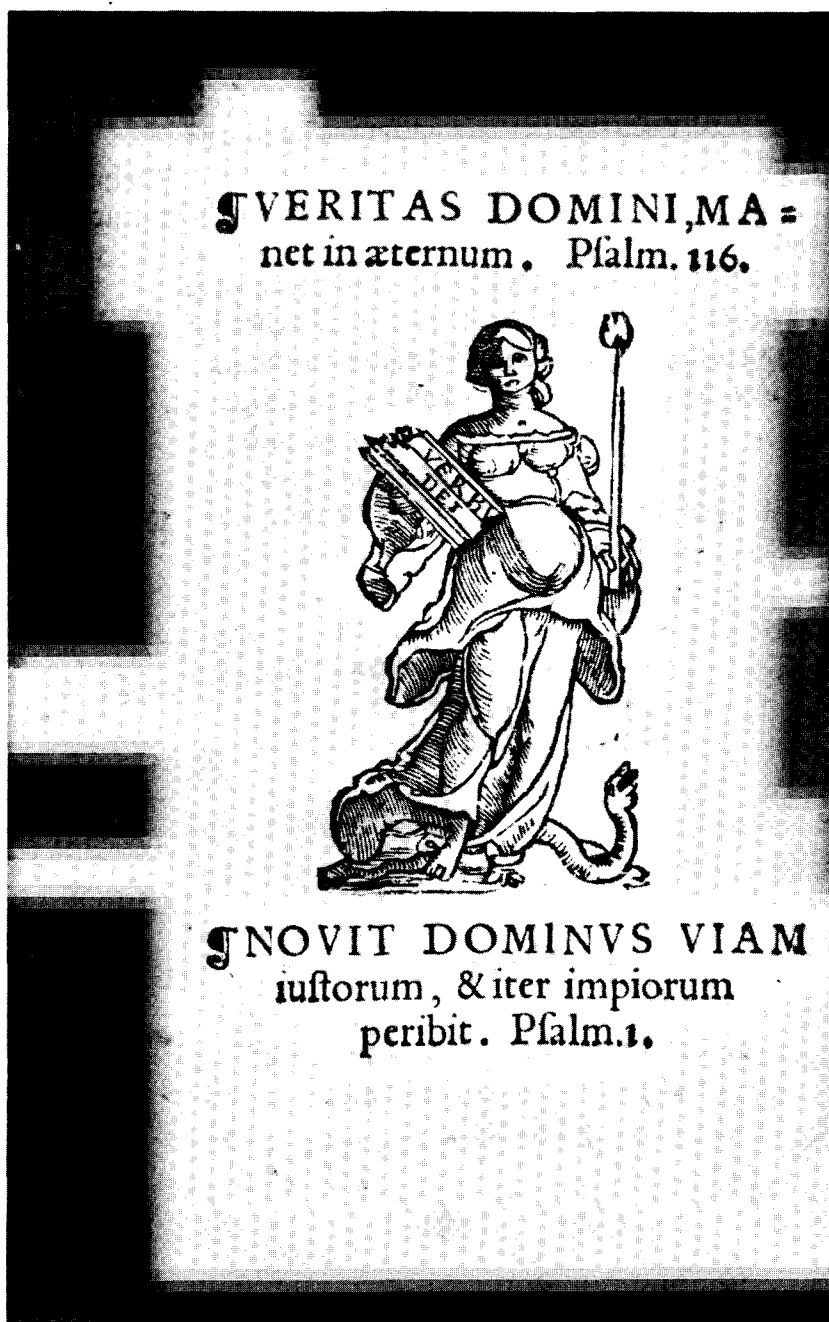


Fig. 12.

Syn. 8. 54. 102

A Godly Medytacy

on of the christen sowle, conceyninge a lone towardes God and bys Christe, compyled in frenche by lady Margarete quene of Naverre, and aptely translated into Englysh by the ryght vertuouse lady Elizabeth doughter to our late souerayne Kyng Henri the. viij.

Ann

Dyson

E-13

-7



Inclita filia, serenissimi olim Anglorum Regis Henrici octavi Elizabetha, tam Graece quam latine foeliciter in Christo erudita.



Fig. 13.



Fig. 14.



Fig. 15.



Fig. 16.

THE CATALOGUE

Editorial Procedure

Entries follow *STC* numbers (except for *Catalogus* and *Rhithmi*) and have been given short distinctive titles for the purpose of this list. Full titles and locations of texts are given in *STC*. Printers, dates and places of printing follow *STC*, but have been simplified. The place of publication is London, unless specified. Measurements are given in millimetres. The usual size for ornamented capitals is 17 x 17.

1. FIRST ANNE ASKEWE

848 D. van der Straten, Wesel, 1546 8°

tp Woman with palm frond, holding Biblia; dragon with papal tiara at her feet
38 x 61. The following round the edges:

(r.side) 'Anne Askewe stode fast by thys veryte of God to the ende.'

(bottom) 'Favoure is disceytfull / and bewtye is a vayne thyng. But a woman that feareth the lorde / is worthye to be prayسد. She openeth her mouthe to wysedome / and in her language is the lawe of grace.

Proverb. xxxi.'

(l.side) 'Psalme 116. The veryte of the lorde endureth forever.' [Fig. 1]

♣ ii A - with flowers

ai O - with tendrils

fii H - with tendrils

fviii Oak tree with another climbing up it. Scroll: 'Amor vincit omnia.' Cf. RHITHMI tp

2. LATTER ANNE ASKEWE

850 D. van der Straten, Wesel, 1547 8°

tp as tp 848

Aii I - with tendrils

Bii B - with tendrils

851 848 and 850 continuous N.Hill, 1547 8°

[Not seen.]

3. ACTS OF ENGLISH VOTARIES

1270 S.Mierdman, Antwerp, 1546 8°

BL copy: C.37.c.12. Bodleian copy: 8° A91.Med.BS

tp lower border: 2 grotesque animal heads, lion centred
[Clair, plate I, no. 9; also in the 'Matthew' Bible, 1537 (STC 2066).]

Aii G - with lute player

Avii^v I - with leaves and serifs

Kii^v H - with leaves

1271 T.Raynalde, 1548 8°

CUL copy: Syn.8.54.159

Ai^v G - with vines

Avii^v I - with leaves and stems

Kvii^v H - leaves

1273 S.Mierdman, 1551 8°

Part One only

[Not seen as an independent copy. The STC microfilm (No.1298) which is designated for 1273 is identical with 1273.5.]

1273.5 S.Mierdman for Abraham Vele, 1551 8°

[This edition in two parts contained the new Part Two, together with four sheets of Introduction, including the tp by Mierdman. This tp survives in uncorrected and corrected states (viz: 'legenedes' CUL copy Syn.8.54.159 and Bodleian copy Mal.502(1), and 'legendes' CUL copy Pet.c.1.13). The colophon at Kvi dates the first part as 1546; the colophon at Kviii^v by A. Vele is dated 1551. Some copies combine 1271 (Raynalde) with the tp and Part Two of this edition (as BL copy: C.39.a.42).]

tp for two Parts Bale presents book to Edward VI (Both sideways on) 45 x 60

tp(*i^v) L - with man on horse (side on) 32 x 31

[Clair, plate I, no. 2; also in Mierdman's *Het nieuwe Testament*, Antwerp, 1545.]

tp for PART 1 lower border as 1270tp

Aii G - with lute player

Avii^v I - with leaves and stems

Kvii^v K - with leaves and curl on bar

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PART 2

- Aii F - with four men in ?monastic robes, reading a book 25 x 24
Avii I - with elderly man on left gesturing (disgust?), woman, bare-breasted, on right (representing Shame?) 30 x 25
[Clair, plate I, no. 5; also in the 'Matthew' Bible, 1537 (STC 2066) and Mierdman *Het nieuwe Testament* cccxxii^v.]
Aviii^v as tp Part 1
Bi as Avii
Piii T with leaves

1274 J. Tysdale, 1560 8°

CUL copy: Syn.8.56.15; Bodleian copy Douce B.55(1)

- Aii L - grotesque: bearded head, horns, breasts, wings, forked tail (?male sphinx)
Aviii^v Lower border: animal with long body (?greyhound) 55 x 18.
[Cf Plomer, no. 38.]

Preface

- Aii G - with leaves
Aviii Lower border: two bearded men, head and shoulders,
elaborate headdresses. One man blessing. Stars. Words on scroll
'Jhc/s sa d/cl a i/r e'. [Cf. Plomer, no.81 (Ipswich, 1549).]

Part 1

- Bi I - with leaves
Mv H - with leaves

Part 2

- tp Lower border as Aviii
Aii F - with leaves 14 x 14
Bi I - with leaves 20 x 20
Biii I - with leaves and flowers 17 x 17
Bvi N - with leaves
Div as Bvi
Lviii W - with foliage and ?an animal
Tvi T - leaves
Uvi^v Lower border as Aviii
Uviii Lower border as Aviii

4. ANSWERS

1274a S.Mierdman, Antwerp, c.1548 8°

A2 E - with egret

5. APOLOGY

1275 S.Mierdman for J.Day ?1550 8°

Aii L - with fruit (some ?lemons) 39 x 40

Avii^v I - with horns of plenty 38 x 39

Bvii^v A - with fruit and leaves 39 x 40

Tvi T - with devil having claws and tail 18 x 18 [Numbers 30]

Uiv N - with leaves 13 x 13

Uv^v A - with urn 17 x 17

6. OLDCASTLE

1276 A.Goinus, Antwerp, 1544 8°

tp Armed soldier with sword and helmet, shield with crucifixion, 50 x 67 with the following round the edges, clockwise from the top:

Syr. Iohan. Oldcastel. the.worthy /

(r.side) lorde.Cobham.and.mooste.valyaunt./

(bottom) warryoure.of.Iesus.Christ.

(l.side) suffred.death.at.London.Anno.1418.

[Luborsky and Ingram link the armour to Ephesians 6:13-17.] [Fig. 2]

Aii I - with leaves and monstrous face

Biii A - with leaves and a squirrel

Bviii as Aii

Cvii^v T - with one flower each side

1278 A.Scoloker and W.Seres ?1548 8°

tp as 1276

Aii I - with leaves

Biii A - with leaves

Bviii I as Aii

Cvii^v T - with leaves

7. TEMPTATION OF OUR LORD

1279 D. van der Straten, Wesel, 1547 4°

tp Matthew and angel 51 x 39 [Cf. 1305 tp and Steele, p.235.]

Ai^v A - with flowers
Dl I - with putto and ball

8. CHRISTIAN EXHORTATION

1280 widow of C.Ruremond, Antwerp, ?1543 16°

tp border: leaves (top); angel with barrel (bottom); head with pointed ears (sides)

Ai^v G - with flowers

Av I - with flowers

1280.5 W.Hill, 1548 8°

Aii G - with flowers - dark background

Avi I - with flowers - dark background

1281 N.Hyll, for A.Vele, 1552? 8°

Aii G - with flowers - dark background

Avi I - with flowers - dark background

1282 N.Hyll, for R.Kele, 1552 8°

tp ornate border top, sides and bottom: pillars and floral devices.
[Cf. McKerrow and Ferguson, no. 33.]

Aii G - with swathes of drapery and tassels

Avi I - with leaf motifs 27 x 26

1283 N.Hyll, for J.Wyghte, ?1552 8°

tp as 1282

Aii as 1282

Avi as 1282

1286 J.Awdeley, 1575 8°

tp Border: printers' flowers all round

Aiii printers' flowers

Aiii^v I - with floral background

Dv printers' flowers

Dviii^v peacock and plants 55 x 19 (with colophon)

9. THREE LAWS

1287 D. van der Straten, Wesel, ?1548 8° per Nicolaum Bamburgensem
(pseud.)

tp ornamental border to title, whole page:
(top) Eve offers Adam the apple; serpent on tree
(r.side) expulsion from Paradise
(bottom) Eve with children; Adam digging
(l.side) Eve emerging from Adam's side 87 x122

Aii I - with leaves

Aii^v I - with putto and ball (As 1279 Di)

Dvi^v V - with vines as 1288 Iiv

Fiii Q - with tendrils

Gii Full face portrait of Bale 84 x 133

Gii^v B - with thistles 30 x 30

1288 T.Colwell, 1562 4°

Dii^v O - with ?onion

Gii V - with ?vines

Iiv Q - with face

Song upon Benedictus

Lii B - with strapwork. 65 x 65

10. DECLARATION OF BONNER'S ARTICLES

1289 J.Tysdale, 1561 8°

Bi A - with leaves

Dii^v H - confused design which does not match above and below bar of H

Dv I - with flowers

I - with flowers and leaves

Dvii T - with leaves

Gii^v D - with wreathed head, looking r.

Uvii^v (?single leaf) Angel with flaming sword drives out Adam and Eve 38 x 68:
borders of leaves added to top bottom and sides.

11. DIALOGUE BETWEEN TWO CHILDREN

1290 S.Mierdman, 1549 8°

tp lower border: 2 grotesque animal heads, face with flames/hair centred: cf.
1270tp

Avii^v I - with ?two birds: cf. 1297 aii

12. EPISTLE EXHORTATORY

1291 widow of C.Ruremond, Antwerp, ?1544 8° H. Stalbrydige (pseud.)

tp Border at bottom: printer's flowers

Aii I - with serifs, and leaves 19 x 18

Dv B - with leaves 14 x 14

1291.5 A Goinus, Antwerp 1544? 8°

tp border at bottom: fool and woman on either side of urn, with flowers 48 x 12

Aii I (J form) - with leaves 19 x 21

Dv B - with leaves 20 x 20

1291a A.Goinus, Antwerp, 1544? 8°

[Not seen. The STC microfilm of CUL: Syn.8.54.168² (No. 59) which is designated for 1291a is identical with 1291.5.]

1292 A. Scoloker and W. Seres, 1548? 8°

[tp no cuts]

Aii A - with leaves 21 x 23

Dviii B - with leaves 20 x 24

13. FRANTIC PAPIST

1294 S.Mierdman, ?1552 8°

tp Border all round with flowers, tendrils and leaves; two half men/animals blowing horns. Total dimensions 80 x 109: 22mm deep at top, 24 at foot, 18 at sides

Aii C - with figure with peacock's wings 39 x 39

Aviii^v B - with bear's head, drapery 39 x 39 (matched with Aii)

T - with leaves and tendrils 15 x 15

14. SUMMARIUM

1295 D. van der Straten, Wesel, 1548, but with false attribution to J. Overton, Ipswich 4° and

1296 D. van der Straten, Wesel, 1549 4°

tp Bale, kneeling r., presents book to King Edward face on. 96 x 101 {Fig. 3}

- Aii M - with tendrils 37 x 37
 fl.de lys 2iii border at bottom: 2 putti, with Christ's head: 'Salvator mundi ora pro nobis' 46 x 23
 fl.de lys 2iv portrait of Wyclif looking l., with book: 'Figura Ioannis Wicleui doctoris Angli'. 50 x 63 [Found in STC 3021, John Purvey, *Treatise*, Antwerp, 1530, and in John Purvey, *A True Coppye of a Prolog Wrytten...by John Wyckliffe* (1550); cf. King (1982) 97.] [Fig. 4]
 fl.de lys 2iv^v Bale, half kneeling, looking l., presents book to King Edward, looking r. 44 x 61 (cf. 1273.5 tp.)

[Most of the biographical entries in this volume begin with an ornamented capital and it is impractical to list them all here. Several different sets are used, and many individual initials are to be found in other Bale texts. See Clair for some examples, and McCusker for some possible sources. Steele (232-3) shows how several decorated initials are spread through this and other works printed by van der Straten. The following list is therefore selective of some of the more striking pictorial decorations.]

- Ai I - with putto and ball 21 x 21; also Ki, Qiv, and 1279 Di
 Bii^v S - with bull rushes: also Eii, Fiii
 Biv^v B - with stars: also Liii^v
 Cii^v C - with putto and trumpet (level); also Div^v
 Ciiii B as Biv^v
 Di N - putto; Iiv^v, Qiii^v
 Ei^v E - with putto and trumpet (pointing upwards): Iiii^v Riv [Fig. 5]
 Eiii^v H - with flowers: loop in bar of H 24 x 23: inverted Kiv^v, Siii^v
 Fiii^v N - with putto and trumpet 21 x 21; also Hi^v, Kiii^v
 Nii B - with thistle, cf. 1287 Gii^v
 Niv W - with stars: Oi^v [see McCusker, p.243.]
 Viii O - with sun's face, curly leaves; Ii iii^v
 Yii^v P - with animal, blank shield 25 x 25
 Aai I - with robed figure striking tailed devil; Ppii^v
 [J. Köbel; see Redgrave, plate I.]
 Ddiv^v I - with thistle and flower
 Eeiv^v P - with Nativity scene: Xxi, Yyi^v

15. IMAGE OF BOTH CHURCHES

1296.5 S.Mierdman, Antwerp, ?1545 16°

CUL copy: Hib.8.54.9-10.

[Woodcuts 33 x 46; ornamented capitals 17 x 17; frontispieces 28 x 30]

A Catalogue of Illustrations in the Books by John Bale

Part 1

- tp St John, Angel, Eagle 20 x 28
Aii S - with flowers
Bvi^v St John seated on Eagle writing
Bvii^v O - hooded man
Cvi Son of Man, sharp-edged sword (point towards mouth)
Gviii^v Throne, 24 elders
Kii Four horsemen, man with bow
Lvi Souls killed for the Word
Mii Earthquake
Mviii^v as Mii
Nviii Multitude before seat
Ov 7 angels with trumpets, fire
Pviii Locusts from the pit [Fig. 6]
Rii^v 4 angels slay one-third of mankind
Sv^v Angel with feet as pillars of fire [Fig. 7]

Part 2

- tp as Pt 1
Aii I - leaves
Av^v Two witnesses, beast out of pit
A - Parrots?
Di Woman clothed with sun, 7-headed dragon
Fiv^v 7-headed beast from sea
Gii as Fiv^v
Kiv^v Son of Man with sickle, harvest time
Mi Destruction of earth begins
Mvii^v Seven vials of plagues [Fig. 8]
Oi as Mvii^v
Qii Woman on rose-coloured beast
Svii^v as Di
Sviii as Qii
[Ends at Revelation ch.xvii.]

1297 S.Mierdman for R.Jugge, Antwerp, ?1548 8°
CUL copy: Syn.8.55.61

and

1298 S.Mierdman for J.Daye & W.Seres c.1550 8°

CUL copy: Young 246

[Woodcuts 35 x 50; ornamented capitals 17 x 17; frontispieces 26 x 34.]

[For the close typographical links between these editions see Clair, pp.284-5. In this section references to Mierdman's *Het nieuwe Testament*, 1545, are in [square brackets].]

Part 1

Frontis. St John and Angel 26 x 34 [329]

Aii S - as 1296.5 Aii

Bvii O - as 1295.6 Bvii

Cv Son of Man, sharp-edged sword (point away from mouth) [329] [Fig. 9]

Gvii Throne, 24 elders [332]

Iviii^v Four horsemen [333^v; Rosier, fig.397]

Liv^v Souls killed for the Word [337^v]

Lviii^v Earthquake [334; Rosier, fig.396]

Mvii as Liv^v

Nvi^v Worship of Lamb [335]

Oiv as Liv^v

Pvi^v Locusts out of the pit [336^v]

Ri^v as Lviii^v

Siv Angel with feet as pillars of fire [338]

Part 2

tp as Part 1

aii I - with ?two birds

avi Giving the reed

diii^v Woman clothed with the sun [340]

fvii^v 7-headed beast [341]

gv^v as fvii^v

kviii^v Lamb on Mt Sion [342]

mv^v Son of Man with sickle [343]

niii^v Seven vials of plagues [343^v inverted]

ov as niii^v

qvi^v Great whore [345]

tiii^v as diii^v

tiv as qvi^v

Part 3

tp as Part 1

A Catalogue of Illustrations in the Books by John Bale

- Bbiv Plagues and fire [346]
Eeiv^v as Iviii^v
Ggi^v Dragon bound [349] [Fig. 10]
Hhv^v First resurrection of 1000yrs [349^v] [Fig. 11]
Llviii as Hhv^v

1299 J.Wyer 1550 4°

Part 1

- tp Ornamented border with two sphinxes
l. side figures rising; r. side figures falling. Procession of putti at bottom
with musical instruments, and some bound figures
[Cf. McKerrow and Ferguson, no.19.]

Part 2

- tp Evangelist, eagle and ?angel

Part 3

- tp Woman on seven-headed beast
Ccvi^v Four horsemen as 1297 Iviii^v
Ddvi^v Dragon bound as 1297 Ggi^v

1301 T.East c.1570 8°

Part 1

- Aii S - with putto and jug
Biv^v O - with ?old man reclining
Cii^v as 1296.5 Cvi
Giii^v 24 elders 46 x 54
Iv White horse 46 x 33
Lii as 1296.5 Rii^v
Lvi as 1296.5 Mii
Miv^v as 1296.5 Mii
Oi^v as Lii
Pv as 1296.5 Pviii
Qviii as 1296.5 Rii^v , but inverted
Siii as 1296.5 Kiv^v

Part 2 [sigs. repeat in 1 & 2.]

- tp as 1296.5 tp
Aii I - with jar
Av^v Angel shows John the city 46 x 34

Dii	N - with putto and staff
Dv ^v	as 1296.5 Di
Giii ^v	as 1296.5 Qii
Hii	as 1296.5 Qii
Nvi	as 1296.5 Kiv ^v
Oiv	as 1296.5 Mvii ^v
Rvi	as 1296.5 Qii
Uiv ^v	as 1296.5 Di
Uv	as 1296.5 Qii
Part 3	
tp	as tp Part 2
Aaaviii ^v	1296.5 Mvii ^v
Eeeii	as Iv
Fffvi	Satan bound 46 x 34
Fffv ^v	as Fffvi
Fffvii	I - as Aii
Hhhiv ^v	as Giii ^v
Lllviii ^v	as Av ^v

16. MYSTERY OF INIQUITY

1303 A.Goinus, Antwerp, 1545 8° [M.Wood, Geneva (pseud.)]

tp	border (eclectic) 63 x 92 top: Instruments of the Passion, putto, eagle r.: putto, pillar, cow's head bottom: 7 people - 3 soldiers beating 4 others; animals l. and r. l.: goat's head, pillar, head with halo or flames
ai ^v	E - with ?fool with bauble
aiii ^v	border at foot: crowned head with scrolls [See Clair, plates I, no. 2, and II.]
Bi	O - with head and headdress/helmet, looking r. 11 x 12

17. PAGEANT OF POPES

1304 T.Marshe, 1574 4°

*aii	A with shield and fruit 34 x 38
*biv	I with leaves
*cii	A with 3 putti, one with wreathed head; cauldron or net 28 x 27

A Catalogue of Illustrations in the Books by John Bale

*eii	I as *biv
Ai	F with leaves
Bvii	T with leaves
Gvii ^v	H with leaves
Iviii	F as Ai
Oviii ^v	A with leaves
Yvii	I as *biv

18. GOD'S PROMISES

1305 D.van der Straten, Wesel, 1547? 4°

tp St John Evangelist writing: eagle; Virgin 38 x 50
[See Steele, p.235.]

Aii I - with tendrils

Aii^v [I damaged]

1306 J.Charlewood, 1577 4°

tp Printer's ornaments all round
[No other cuts or decoration.]

19. VOCACYON

1307 J.Lambrecht, Wesel, 1554 8°

Rome, before the castle of St Angelo (pseud.).

tp The English Christian confronted by the Irish Papist, lamb with former,
wolf with latter. 68 x 50

Below: 'God hath delivered me from the snare of the hunter and from the
noysome pestilence. Psal.xci'

'If I must nedes reioyce I wil reioyce of myne infirmytees, 11. Cor.xi.'

Aviii^v Female figure of Veritas holding book inscribed 'verbum dei'; serpent at her
feet 35 x 60

Above: 'VERITAS DOMINI, MA/net in aeternum. Psalm 116.'

Below: 'NOVIT DOMINUS VIAM iustorum, & iter impiorum peribit.
Psalm 1.' [Fig. 12]

[Cuts used respectively by J.Lambrecht in *Een zu verlic boucxkin* (1543) and
Refreynten int vroede (1539), Luborsky and Ingram, p.52. For a similar cut to tp by
Lambrecht see Hodnett (1988) No. 10.]

Gviii^v Printer's mark of H.Singleton

20. ROMISH FOX

1309 A.Goinus, Antwerp, 1543 8° [J.Harryson pr O.Jacobson, Zurich
(pseud.)]

Biiii H - with kneeling putto, fruit and leaves

Fii^v I - with curled snakes

21. COMPENDIOUS LETTER

4021 J.Nicolson, 1536 8°

[No cuts or decoration]

22. TWO NEIGHBOURS

10383 J.Day, 1554 8° [from Roane by M.Woode]

[No cuts or decoration]

23. DE VERA OBEDIENTIA

11585 J.Day, 1553 8° [Roane, M.Wood]

[No cuts or decoration]

11586 J.Day, 1552 8° [M.Wood]

[No cuts or decoration]

11587 J.Lambrecht for H.Singleton, Wesel, 1553 8°

Bvi A - with grotesque head below, flowers and tendrils 16 x 20

Hiiii H.Singleton's mark

24. THE RESURRECTION OF THE MASS

13457 J.Lambrecht, for H. Singleton, Wesel ?1555 8°

Cvi^v H.Singleton's mark

25. DEPARTING OF MARTIN LUTHER

14717 D. van der Straten, Wesel, 1546 8°

tp Arma Ducis Saxoniae - shield 33 x 36

Aii I - with foliage (black background)

Sermon of J.Pomerane

Cvi as Aii

Dvii O - with foliage (black background)

26. TREATISE OF JOHN LAMBERT

15180 D.van der Straten, Wesel, 1548 [Preface by Bale] 8°

A Catalogue of Illustrations in the Books by John Bale

- tp ?Two cuts interlocked:
 above: cross with clouds: Meritum Christi spes 47 x 15
 below: Figure of Fides looking r. towards cross 22 x 54
- aii A - with leaves and tendrils
- aiv as 1295 fl.de lys 2iii (2 putti, with Christ's head: 'Salvator mundi ora pro nobis' 46 x 23)
- aiv^v A - with flowers 21 x 22

27. LABORIOUS JOURNEY OF JOHN LELAND

15445 S.Mierdman for J.Bale, 1549 8°

- tp border at foot: grotesque face with 1 animal head on each side - long tongues 45 x 13
 [See Clair, plate II for other uses of this Mierdman border.]
- Aii A - with crouching, winged grotesque 24 x 24
- Avi^v I - with burning babe, eagle and kneeling figure (?St John Evangelist)
 In some copies flames are red 24 x 24
- Bvii N - with leaves
- Evi^v M - with winged putto 27 x 27
- Gi^v M - with fruits
- Gii A as Aii
- Giiii A - with flowers and urn

28. GODLY MEDITATION

17320 D. van der Straten, Wesel, 1548 8°

- tp Princess, with book, kneels before Christ 47 x 62
 Below: 'Inclita filia, serenissimi olim Anglorum Regis Henrici octavi Elizabetha, tam Graecae quam latine foeliciter in Christo erudita.' [Fig. 13]
- Aii D - with leaves
- Bii I - with leaves
- Dii W - with stars
- Evii C - with flowers
- Fvii^v F - with bullrushes
- Fviii as tp

29. LEARNED MEDITATION

17773 J.Day, 1554 8° [from Roane by M.Woode]

[No cuts or decoration.]

30. COMPLAINT OF BAPTISTA MANTUA

22992 S.Mierdman, 1551 8°

- tp top: royal arms
sides: nude figures as columns
bottom: rondel with king, crown, sceptre, two faces (?jesters) one on each side.
- Aii a - with tendrils
Av^v O - head and face of hooded man

31. ACTA ROMANORUM PONTIFICIUM

[No STC number] J.Oporinus, Basle, 1558 8°

- *1^v Portrait of Bale as at CATALOGUS tp^v reduced to 64 x 82, with different border: 4 nudes, 1 at each corner, different decoration
- *2 Q - with flowers (as CATALOGUS G1)
- ai e - with dog on hind legs looking r.

[Another ed.] 1560 8°

-)2 Q - with flowers 20 x 20
Ai E - with flowers 20 x 20 (same set)

[Another ed.] P.Brubachus, Frankfurt, 1567 [borrowed from Oporinus] 8°

- a2 Q - with animal head (printed sideways)
di E - with woman l.; man rides bull in sea (Phaedra and Hippolytus?)

32. CATALOGUS

[No STC number] J.Oporinus, Basle, 1557 and 1559 Fol.

Scriptorum Illustrium maioris Britanniae quam nunc Angliam et Scotiam vocant: Catalogus. Colophon: MDLIX Mense Februario.

[The general Prefatio ends on α5^v with the date MDLVII Mense Septembris. Subsequently 4 sheets were inserted, numbered α2, 3, 4 and one unnumbered. These contained a dedication to Elizabeth I and some poems, and were dated IIII Nonas Martias, anno 1559.]

- tp Fiddler (?Arion) playing on a dolphin's back, looking r. 110 x 150
tp^v portrait of Bale as old man: long, full beard, book in hand, looking to r.
border all round, with pillars and 2 nudes 108 x 145
α2 Q - with two pilgrims or worshippers, one standing, one kneeling 51 x 51

A Catalogue of Illustrations in the Books by John Bale

- a1 S with two armed warriors or giants killing themselves with swords 48 x 48
- m3^v B - with flowers 26 x 26
- D2 I - with flowers 26 x 26
- N2^v R - with 3 putti, one with dividers, one with ?map 31 x 31
- bb3^v I - with naked woman (?Potiphar's wife) tempting young man (?Joseph) who turns away 29 x 29 [Fig. 14]
- lll^v I as bb3^v
- ss2^v R - with woman sitting on a man's chest while another man digs (?grave); galloping horse in background 29 x 29
- Dd3^v as bb3^v
- Vu1^v as bb3^v
- Aaa4^v Fiddler (?Arion) playing on dolphin's back: 'INVIA VIRTUTI NVLLA EST VIA.' 114 x 163 [Fig. 15]
- tp for Additions Fiddler (?Arion) on dolphin's back, looking l. 32 x 42
- tp^v portrait as tp^v
- α2 N - with 2 men carrying branch with fruit slung on a pole 50 x 50
- a1 O - with Balaam seated on the ass, beating it; faced by angel 50 x 50 [Fig. 16]
- A - with leaves 17 x 17 (same set as y4 C)
- b3^v B - with one man leaning on stick, another man on his back 19 x 19
- dl D - with David on steps and Bathsheba bathing below 29 x 29
- g1^v G - woman (?Judith) with sword puts severed head into a bag held by another woman; decapitated trunk in background 29 x 29
- k3 A - with 2 horses 25 x 25
- p1 V - with putto beating wolf with a stick 19 x 19
- p2^v A as k3
- s4^v M - with woman's face and animal characteristics (lion or serpent) 28 x 28
- y4 C - with flowers cf. a1 A
- z1 S - with snail and leaves
- z4 F - with 3 putti; 2 stretching animal skin and clashing sticks (?fighting) 28 x 28
- F3 E - with flowers; cf. a1 A
- G1 Q - with flowers; cf. a1 A: as ACTA *2
- G2 P - with 3 men in fiery furnace, watched by grandees 29 x 29
- H4 H - with flowers

T4^v Fiddler as Aaa4^v

Additional sheets in Dedication (see above)

α2 P - with figure seated at foot of a tree, hands clasped, open book; view of city in background 43 x 43

α3^v N - with leaves

33. RHITHMI

[No STC number]

Rhythmi vetustissimi de corrupti ecclesiae statu D. van der Straten
1546 8°

tp two trees intertwined, one living, one dying, with scroll: AMOR VINCIT
OMNIA 42 x 57

Aii V - with tendrils [Traceable to J. Köbel of Oppenheim.]

Biv^v as tp, but larger 65 x 100

ABBREVIATIONS

BL British Library
CUL Cambridge University Library
Fol. Folio
l left
r right
tp title-page

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