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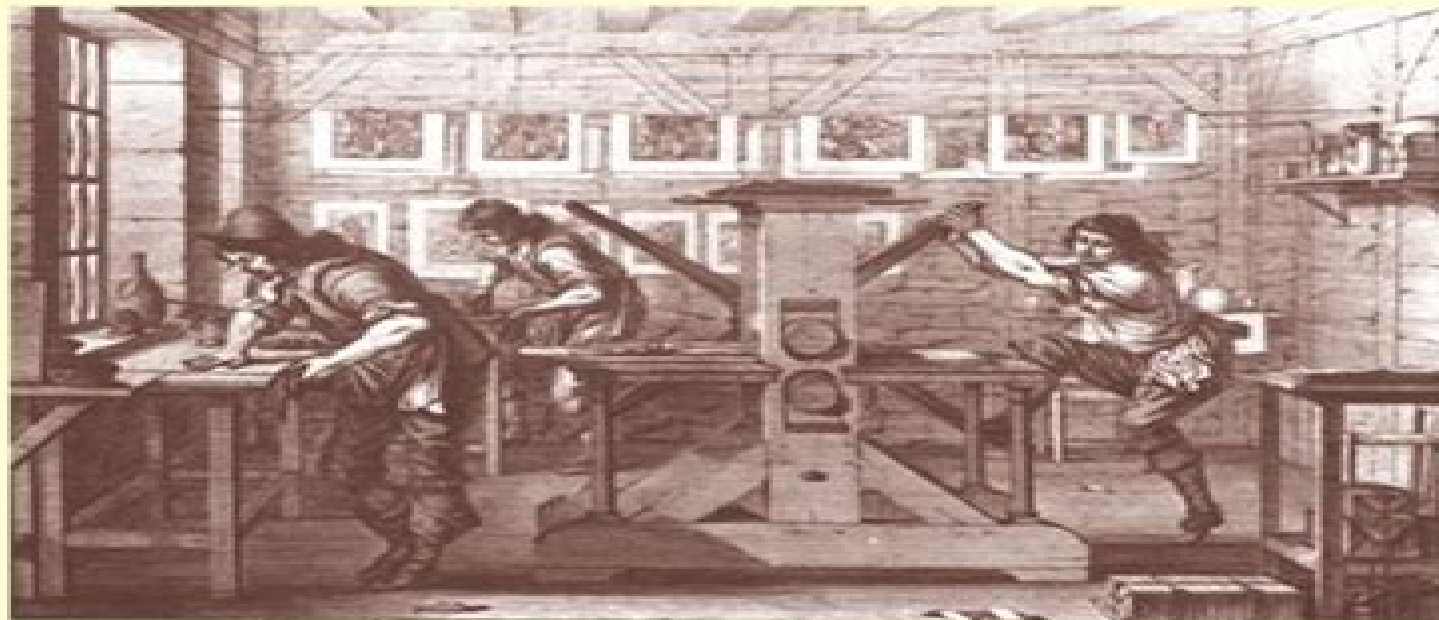
circa 1642 -1665

LONDON PRINTSELLER

*A Catalogue Raisonné Of His Engraved Prints
And Books With An Historical And
Bibliographical Introduction*

by

Alexander Globe



Cette figure nous montre comme on imprime les planches de taille doree.

Le premier est le sieur de la Roche, qui est le maître de la presse. Il est assis à gauche, et écrit sur une feuille de papier. Le second est le sieur de la Roche, qui est le maître de la presse. Il est assis à gauche, et écrit sur une feuille de papier. Le troisième est le sieur de la Roche, qui est le maître de la presse. Il est assis à gauche, et écrit sur une feuille de papier.

Il y a une autre figure qui est le sieur de la Roche, qui est le maître de la presse. Il est assis à gauche, et écrit sur une feuille de papier.

Peter Stent London Printseller

Andrew Lacey



Peter Stent London Printseller:

Peter Stent, London Printseller Alexander V. Globe, 2011-11-01 From the 15th century on engravings influenced European culture almost as profoundly as books Like stained glass windows in the Middle Ages or television today popular prints were designed to reach even the lowest orders of society In the 17th century Peter Stent whose shop stood outside Newgate was England's most prolific seller of popular prints maps and copybooks to the working and rising middle classes His inventory of copper plates reflected the shifts of popular tastes during this period and commented directly on the turbulent events of the day In documenting Stent's output Alexander Globe studied the printsellers advertising catalogues as external controls for reconstructing inventories as well as indices to contemporary tastes From these and other contemporary sources Globe cites every engraving and book attributable to Stent breaking down the material into types portraits maps miscellaneous sheets and books including works on handwriting politics natural history anatomy costume and architecture References and additions are made to the catalogues of Donald Wing and A M Hind Globe takes the history of engraving beyond Hind by including prints from the Commonwealth Protectorate and early Restoration periods Eight appendices supplement the catalogue information They provide evidence for print identification discuss paper sizes and list Stent's artists suppliers and business associates All the collections in which Stent items may be found are named The volume concludes with a bibliography and indices of subject as well as post 17th century authors Globe's introduction to Stent's work is concerned with the social political and economic conditions leading to the emergence of a popular printseller who catered to a different clientele from that usually studied by art historians Stent's career illustrates the mid 17th century commercial revolution which saw the artisan's customers change from the wealthy leisure class to the worker who wanted mass produced cheap goods Drawing on material in a hundred libraries and museums around the world the catalogue describes over fifteen hundred engravings including 319 sheets and five books of portraits 42 maps 102 miscellaneous prints and sets with religious classical heraldic and satirical subjects and 86 books on handwriting politics military training natural history figure sketches costume architecture and ornament Richly illustrated with 319 plates Peter Stent will prove valuable not only to print dealers art historians museums and libraries but also to social cultural and political historians **Peter Stent,**

London Printseller Alexander V. Globe, 1985-12-31 From the 15th century on engravings influenced European culture almost as profoundly as books Like stained glass windows in the Middle Ages or television today popular prints were designed to reach even the lowest orders of society In the 17th century Peter Stent whose shop stood outside Newgate was England's most prolific seller of popular prints maps and copybooks to the working and rising middle classes His inventory of copper plates reflected the shifts of popular tastes during this period and commented directly on the turbulent events of the day In documenting Stent's output Alexander Globe studied the printsellers advertising catalogues as external controls for reconstructing inventories as well as indices to contemporary tastes From these and other contemporary sources Globe cites

every engraving and book attributable to Stent breaking down the material into types portraits maps miscellaneous sheets and books including works on handwriting politics natural history anatomy costume and architecture References and additions are made to the catalogues of Donald Wing and A M Hind Globe takes the history of engraving beyond Hind by including prints from the Commonwealth Protectorate and early Restoration periods Eight appendices supplement the catalogue information They provide evidence for print identification discuss paper sizes and list Stent s artists suppliers and business associates All the collections in which Stent items may be found are named The volume concludes with a bibliography and indices of subject as well as post 17th century authors Globe s introduction to Stent s work is concerned with the social political and economic conditions leading to the emergence of a popular printseller who catered to a different clientele from that usually studied by art historians Stent s career illustrates the mid 17th century commercial revolution which saw the artisan s customers change from the wealthy leisure class to the worker who wanted mass produced cheap goods Drawing on material in a hundred libraries and museums around the world the catalogue describes over fifteen hundred engravings including 319 sheets and five books of portraits 42 maps 102 miscellaneous prints and sets with religious classical heraldic and satirical subjects and 86 books on handwriting politics military training natural history figure sketches costume architecture and ornament Richly illustrated with 319 plates Peter Stent will prove valuable not only to print dealers art historians museums and libraries but also to social cultural and political historians

Censorship Moments Geoff Kemp, 2014-11-20 This book is available as open access through the Bloomsbury Open Access programme and is available on www.bloomsburycollections.com Censorship in varying forms has been part of human experience for 2 500 years and has proved itself to be a recurring presence for political thought whether as active repression a shaping context for expression or as itself a subject for analysis and argument From the death of Socrates to the fatwa against Salman Rushdie attempts to silence thinkers and writers have provoked passionate and often penetrating responses that speak of their historical moment Censorship Moments will provide short accessible and stimulating access to a variety of these responses Each chapter will couple a short textual moment of writing on censorship and freedom of expression by a past writer with analysis by an expert current scholar The book s main focus is the public political dimension of censorship in its relation to political authority and political thought while also reflecting on the porous boundary to literature and other areas such as law and the media

The Early Modern Grotesque Liam Semler, 2018-10-26 The Early Modern Grotesque English Sources and Documents 1500 1700 offers readers a large and fully annotated collection of primary source texts addressing the grotesque in the English Renaissance The sources are arranged chronologically in 120 numbered items with accompanying explanatory Notes Each Note provides clarification of difficult terms in the source text locating it in the context of early modern English and Continental discourses on the grotesque The Notes also direct readers to further English sources and relevant modern scholarship This volume includes a detailed introduction surveying the vocabulary form and meaning of the grotesque from

its arrival as a word concept and aesthetic in 16th century England to its early maturity in the 18th century The Introduction Items and Notes complemented by illustrations and a comprehensive bibliography provide an unprecedented view of the evolving complexity and diversity of the early modern English grotesque While giving due credit to Wolfgang Kayser and Mikhail Bakhtin as masters of grotesque theory this ground breaking book aims to provoke new evidence based approaches to understanding the specifically English grotesque The textual archive from 1500 1700 is a rich and intriguing record that offers much to interested readers and researchers in the fields of literary studies theatre studies and art history

Shakespeare Survey Stanley Wells,Jonathan Bate,Michael Dobson,2002-11-28 Shakespeare Survey is a yearbook of Shakespeare studies and production Since 1948 Survey has published the best international scholarship in English and many of its essays have become classics of Shakespeare criticism Each volume is devoted to a theme or play or group of plays each also contains a section of reviews of the previous year s textual and critical studies and of major British performances The books are illustrated with a variety of Shakespearean images and production photographs The current editor of Survey is Peter Holland The first eighteen volumes were edited by Allardyce Nicoll numbers 19 33 by Kenneth Muir and numbers 34 52 by Stanley Wells The virtues of accessible scholarship and a keen interest in performance from Shakespeare s time to our own have characterised the journal from the start For the first time numbers 1 50 are being reissued in paperback available separately and as a set

Book History Ezra Greenspan,Jonathan Rose,2001-09-13 Book History is the annual journal of the Society for the History of Authorship Reading and Publishing Inc SHARP Book History is devoted to every aspect of the history of the book broadly defined as the history of the creation dissemination and the reception of script and print Book History publishes research on the social economic and cultural history of authorship editing printing the book arts publishing the book trade periodicals newspapers ephemera copyright censorship literary agents libraries literary criticism canon formation literacy literacy education reading habits and reader response

Printed Images in Early Modern Britain Michael Hunter,2016-12-05 Printed images were ubiquitous in early modern Britain and they often convey powerful messages which are all the more important for having circulated widely at the time Yet by comparison with printed texts these images have been neglected particularly by historians to whom they ought to be of the greatest interest This volume helps remedy this state of affairs Complementing the online digital library of British Printed Images to 1700 www.bpi1700.org.uk it offers a series of essays which exemplify the many ways in which such visual material can throw light on the history of the period Ranging from religion to politics polemic to satire natural science to consumer culture the collection explores how printed images need to be read in terms of the visual syntax understood by contemporaries their full meaning often only becoming clear when they are located in the context in which they were produced and deployed The result is not only to illustrate the sheer richness of material of this kind but also to underline the importance of the messages which it conveys which often come across more strongly in visual form than through textual commentaries With contributions from many leading

exponents of the cultural history of early modern Britain including experts on religion politics science and art the book's appeal will be equally wide demonstrating how every facet of British culture in the period can be illuminated through the study of printed images

Stage and Picture in the English Renaissance John H. Astington, 2017-05-18 This book presents a new approach to the relationship between traditional pictorial arts and the theatre in Renaissance England Demonstrating the range of visual culture in evidence from the mid sixteenth to mid seventeenth century from the grandeur of court murals to the cheap amusement of woodcut prints John H Astington shows how English drama drew heavily on this imagery to stimulate the imagination of the audience He analyses the intersection of the theatrical and the visual through such topics as Shakespeare's Roman plays and the contemporary interest in Roman architecture and sculpture the central myth of Troy and its widely recognised iconography scriptural drama and biblical illustration and the emblem of the theatre itself The book demonstrates how the art that surrounded Shakespeare and his contemporaries had a profound influence on the ways in which theatre was produced and received

Pens and Needles Susan Frye, 2011-11-29 The Renaissance woman whether privileged or of the artisan or the middle class was trained in the expressive arts of needlework and painting which were often given precedence over writing *Pens and Needles* is the first book to examine all these forms as interrelated products of self fashioning and communication Because early modern people saw verbal and visual texts as closely related Susan Frye discusses the connections between the many forms of women's textualities including notes in samplers alphabets both stitched and penned initials ciphers and extensive texts like needlework pictures self portraits poetry and pamphlets as well as commissioned artwork architecture and interior design She examines works on paper and cloth by such famous figures as Elizabeth I Mary Queen of Scots and Bess of Hardwick as well as the output of journeywomen needleworkers and miniaturists Levina Teerlinc and Esther Inglis and their lesser known sisters in the English colonies of the New World Frye shows how traditional women's work was a way for women to communicate with one another and to shape their own identities within familial intellectual religious and historical traditions *Pens and Needles* offers insights into women's lives and into such literary texts as Shakespeare's *Othello* and *Cymbeline* and Mary Sidney Wroth's *Urania*

Fashion and Popular Print in Early Modern England Clare Backhouse, 2017-07-30 Fashion featured in black letter broadside ballads over a hundred years before fashion magazines appeared in England In the seventeenth century these single sheet prints contained rhyming song texts and woodcut pictures accessible to almost everyone in the country Dress was a popular subject for ballads as well as being a commodity with close material and cultural connections to them This book analyses how the distinctive words and images of these ballads made meaning both in relation to each other on the ballad sheet and in response to contemporary national events sumptuary legislation religious practice economic theory the visual arts and literature In this context Clare Backhouse argues seventeenth century ballads increasingly celebrated the proliferation of print and fashionable dress envisioning new roles for men and women in terms of fashion consumption and its importance to

national prosperity The book demonstrates how the hitherto overlooked but extensive source material that these ballads offer can enrich the histories of dress art and culture in early modern England [Cut/Copy/Paste](#) Whitney Trettien,2022-02-15 How do early modern media underlie today's digital creativity In *Cut Copy Paste* Whitney Trettien journeys to the fringes of the London print trade to uncover makerspaces and laboratories where paper media were cut up and reassembled into radical bespoke publications Bringing these long forgotten objects back to life through hand curated digital resources Trettien shows how early experimental book hacks speak to the contemporary conditions of digital scholarship and publishing As a mixed media artifact itself *Cut Copy Paste* enacts for readers what Trettien argues that digital forms have the potential to decenter patriarchal histories of print From the religious household of Little Gidding whose biblical concordances and manuscripts exemplify protofeminist media innovation to the queer poetic assemblages of Edward Benlowes and the fragment albums of former shoemaker John Bagford *Cut Copy Paste* demonstrates history's relevance to our understanding of current media Tracing the lives and afterlives of amateur bookwork Trettien creates a method for identifying and comprehending hybrid objects that resist familiar bibliographic and literary categories In the process she bears witness to the deep history of radical publishing with fragments and found materials With many of *Cut Copy Paste*'s digital resources left thrillingly open for additions and revisions this book reimagines our ideas of publication while fostering a spirit of generosity and inclusivity An open invitation to cut copy and paste different histories it is an inspiration for students of publishing or the digital humanities as well as anyone interested in the past present and future of creativity *The Cult of King Charles the Martyr* Andrew Lacey,2003 The first study to deal exclusively with the cult of King Charles the Martyr Charles I as suffering innocent king walking in the footsteps of his Saviour to his own Calvary at Whitehall and the political theology underpinning it taking the story up to 1859 *Publishing and Medicine in Early Modern England* Elizabeth Lane Furdell,2002 An investigation of the role which the English book trade played in an important transitional period in early modern medicine *Watermarks 1450-1850* Frans Laurentius,Theo Laurentius,2023-05-15 *Watermarks 1450-1850* offers a concise history of the production of paper in Western Europe from the Middle Ages to the nineteenth century The research is based on watermarks collected from various sources in combination with other elements from the trade such as decorated paper and ream wrappers This book includes reproductions of ca seven hundred watermarks Frans and Theo Laurentius have published two more books on the topic in this same book series *Italian Watermarks 1750-1860* 2016 and *Watermarks in Paper from the South West of France 1560-1860* 2018 In 2007-2008 they published *Watermarks 1600-1650* Found in the Zeeland Archives and *Watermarks 1650-1700* Found in the Zeeland Archives [Anglo-Dutch Relations in the Field of the Emblem](#) Westerweel,2023-08-21 This volume deals with the interrelation between English and Dutch culture as it emerged in the field of the emblem and the emblem book in the 16th and 17th centuries The traffic of emblems was mostly from the Low Countries to England The very first printed English emblem book by Geoffrey Whitney was printed in Leiden in 1586 One of

the last English emblem books to be published in the 17th century by Philip Ayres 1683 goes straight back to the Dutch love emblem tradition Heinsius Vaenius et al The reasons for this mainly one way traffic are manifold For one thing the best engravers and printers were to be found in the Low Countries For another the Church of England also accommodated adaptations of the highly popular continental Jesuit emblem books of the early 17th century The book consists of fourteen original articles by a wide range of specialists in the field each of whom addresses a different aspect of the general subject

The Royal Touch in Early Modern England Stephen Brogan, 2015 First modern analysis of the custom of the royal touch in the Tudor and Stuart reigns The royal touch was the religious healing ceremony at which the monarch stroked the sores on the face and necks of people who had scrofula in order to heal them in imitation of Christ The rite was practised by all the Tudor and Stuart sovereigns apart from William III reaching its zenith during the Restoration when some 100 000 people were touched by Charles II and James II This book the first devoted to the royal touch for almost a century integrates political religious medical and intellectual history The custom is analysed from above and below the royal touch projected monarchical authority but at the same time the great demand for it created numerous problems for those organising the ceremony The healing rite is situated in the context of a number of early modern debates including the cessation of miracles and the nature of the body politic The book also assesses contemporary attitudes towards the royal touch from belief through ambivalence to scepticism Drawing on a wide range of primary sources including images coins medals and playing cards as well as manuscripts and printed texts it provides an important new perspective on the evolving relationship between politics medicine and sin in sixteenth and seventeenth century England Stephen Brogan is a Visiting Lecturer at Royal Holloway University of London where he teaches early modern history [Illustrated Religious Texts in the North of Europe, 1500-1800](#) Feike Dietz, Adam Morton, Lien Roggen, 2016-12-05 In recent years many historians have argued that the Reformation did not as previously thought hamper the development of Northern European visual culture but rather gave new impetus to the production diffusion and reception of visual materials in both Catholic and Protestant milieus This book investigates the crosscurrents of exchange in the realm of illustrated religious literature within and beyond confessional and national borders and against the background of recent insights into the importance of on the one hand material as well as on the other hand sensual and emotional aspects of early modern culture Each chapter in the volume helps illuminate early modern religious culture from the perspective of the production of illustrated religious texts to see the book as object a point at which various vectors of early modern society met Case studies together with theoretical contributions shed light on the ways in which illustrated religious books functioned in evolving societies by analysing the use re use and sharing of illustrated religious texts in England France the Low Countries the German States and Switzerland Interpretations based on points of material interaction show us how the most basic binaries of the early modern world Catholic and Protestant word and image public and private were disrupted and negotiated in the realm of the illustrated religious book Through this

approach the volume expands the historical appreciation of the place of imagery in post Reformation Europe **Broken Idols of the English Reformation** Margaret Aston,2015-11-26 Why were so many religious images and objects broken and damaged in the course of the Reformation Margaret Aston s magisterial new book charts the conflicting imperatives of destruction and rebuilding throughout the English Reformation from the desecration of images rails and screens to bells organs and stained glass windows She explores the motivations of those who smashed images of the crucifixion in stained glass windows and who pulled down crosses and defaced symbols of the Trinity She shows that destruction was part of a methodology of religious revolution designed to change people as well as places and to forge in the long term new generations of new believers Beyond blanked walls and whited windows were beliefs and minds impregnated by new modes of religious learning Idol breaking with its emphasis on the treacheries of images fundamentally transformed not only Anglican ways of worship but also of seeing hearing and remembering **History and Its Images** Francis Haskell,1993-01-01 Over the last four centuries historians have turned to images in their attempts to understand and visualize the past In this book an art historian surveys the various ways that they have adopted for making use of this material and examines the objects that became available to them The Politics of Court Scandal in Early Modern England Alastair Bellany,2007-01-29 This is a detailed 2002 study of the political significance of the murder of Sir Thomas Overbury 1613

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