

Reformation and Revolution: exploring how we think of the past through object-based and experiential learning

By Dr. Susan Guinn-Chipman & Dr. Nicole Jobin

This course portfolio details a collaboration between a history course, *The Age of Religious Wars: Reformation Europe, 1500-1648*, and Special Collections. Dr. Nicole Jobin, of History and Sewall RAP, and Dr. Susan Guinn-Chipman, of Special Collections, Archives, & Preservation, explore the potential for experiential and object-based learning to foster historical empathy and to affect how we think of the past.

Background

HIST 4212, *The Age of Religious Wars: Reformation Europe, 1500-1648* examines the history of Europe from the end of the Hundred Years War through the Thirty Years War. Focused on a period of significant technological, religious, and social change in early modern Europe, the course lends itself to innovative approaches for studying the effects of the print revolution.

We have collaborated on bringing students from lower- and upper-division courses to Special Collections for many years but this course offered us the opportunity to deepen and extend that collaboration. It had been several years since Nicole Jobin last taught HIST 4212, which provided the opportunity to look at the course with fresh eyes and to make several changes. The narrower focus on the relationship of print to the Reformation began with an experiential learning component focused on print technology. Designed to engage directly with the topic, we featured a hands-on experience with the setting of moveable type and letterpress printing in Special Collections. Students' study of the role of print in an era of reformations and religious warfare drew upon fifteenth- through seventeenth- century manuscripts, incunabula, and other early printed primary sources. By paging through and exploring these rare works, students would gain an understanding of these materials not only for their content but also for their importance as artifacts, creating an opportunity for object-based learning and the development of a historical empathy that complements more traditional, historical approaches to contextualization.

Implementation

Course goals were consulted in order to draw up more specific goals for three sets of visits to Special Collections, Archives, & Preservation (SCAP), University Libraries. During the first set of visits, Special Collections provided students a short introductory lecture on the shift from manuscript to the earliest works of print, or incunabula, and a hands-on type-setting workshop. The goals for these visits were an introduction to the print revolution through example and an opportunity to engage in hands-on experiential learning about the nature of letterpress printing. In the second and third sets of visits, students were given an opportunity to focus on the analysis

of one specific item for each visit related to the Reformation or the Religious Wars and their context. The goal for these visits was to encourage students to engage with the materiality of the items - to think about them as both useful for the information written in them and for the information that could be gathered from a physical examination of the item itself.

Student Work

Students in the 2018 spring semester of HIST 4212 The Age of Religious Wars: Reformation Europe 1500-1648 completed a series of worksheets and reflection questions about materials viewed during three sets of visits to Special Collections. They also were asked to write a research paper and present their research at a class mini-conference during the last two weeks of the semester. Most students chose topics that furthered their engagement with SCAP materials. Finally, they were given the chance to reflect on their experiences in a short essay final-exam question. Examples of each of these types of student work are given to demonstrate the ways in which the collaboration proved fruitful for student learning.

Reflections

We have been pleased with the results of our collaboration this semester. The student responses to their initial efforts in letterpress printing and to their close readings of rare works revealed thoughtful insights that spoke to the materiality of these manuscripts and texts, to the key role played by print in an era of change, and to the meaning and effects of multiple reformations. Our future collaborations, two slated for this coming Fall, will give us the opportunity to adapt some of our Special Collections sessions for slightly larger groups of lower division students. This opportunity has also provided us with a learning experience with which to gauge future changes to our model of instruction.

We would like to thank the Book Arts League of Lafayette, CU's Undergraduate Research Opportunities Program (UROP), and Deirdre Keating (CU Libraries, Communications Manager) for their generous contributions of training, funding, and photography, respectively.

Background

Special Collections, Archives, & Preservations' instruction program engages students from the humanities, the sciences, education, and engineering with rare books and archival primary source materials critical to course curricula. This portfolio highlights Special Collections' semester-long collaboration with *HIST 4212, The Age of Religious Wars: Reformation Europe, 1500-1648*, taught by Nicole Jobin.

The course studies the history of Europe from the end of the Hundred Years War through the Thirty Years War, examining the economic and intellectual effects of European exploration and

expansion that changed Europeans' sense of their place in the world and spurred competition between European nations. It pays particular attention to the dramatic results of the Protestant and Catholic Reformations that transformed both religious and political culture providing the roots of modern concepts of the family, education, notions of the independent nation-state, and limited religious tolerance. The course also examines social movements like the witch craze that demonstrate how such rapid transformation to the social, economic, and political landscape could create a climate of fear and persecution.

Nicole Jobin's collaboration with Special Collections began in 2008, when her 1000- and 2000-level courses, taught through Sewall RAP, were introduced to the use of a selection of primary source materials relevant to their course of study. HIST 4212, an upper division history course restricted to sophomores, juniors, and seniors, offers Special Collections a chance to further enhance our collaborative, hands-on approach to learning through primary sources. Specifically, for this project, our collaboration asks to what degree can the close observation inherent in object-based learning foster an historical empathy and/or alter how we think of the past.

Several aspects of this course have undergone change this semester including a narrower focus on the relationship of the print revolution to the Reformation and the introduction of an experiential learning component focused on print technology designed to engage directly with the topic. Focused on a period of significant technological, religious, and social change in early modern Europe, HIST 4212 lends itself to innovative approaches to studying the print revolution. These include not only engagement with manuscripts, incunabula, and other early printed primary sources but also a hands-on experience with letterpress printing, including the setting of moveable type and the operation of small presses.



For Special Collections, this semester's collaboration has offered the opportunity to implement a considered approach to object-based learning, focusing both on content and on the materiality of works as artifacts. We believe this synthesis engenders a “historical empathy,” a “cognitive and affective engagement” connecting students of the present with authors and ideas of the past, complementing more traditional, historical approaches to contextualization (Endacott and Brooks 2013, 41; Savenije & de Bruijn, 2017, 833-34). The materiality of Special Collections' works is central to the hands-on, kinesthetic experience critical to fully engaged, active learning. In their critique of the traditional lack of opportunity for undergraduates to interact with archives and rare works, Helen J. Chatterjee, Leonie Hannan, and Linda Thomson have emphasized a “strong argument in favour of increasing the interaction such students have with the primary materials of research at an earlier stage of their development as scholars” (2015, 8). It is with these recommendations in mind that we have embarked upon our collaboration aimed at an enhanced approach to engagement with rare works and with experiential learning in the form of an introduction to letterpress printing.

Learning Outcomes

The learning outcomes of HIST 4212, supported by a sequence of visits to Special Collections, are for students to be able to:

- identify key issues, individuals, and events relating to print culture and technologies; to the Protestant and Catholic-or Counter-Reformations; and to sixteenth- and seventeenth-century religious wars and related expansion

- understand how to locate, read, and use diverse primary sources as evidence in studying the past
- analyze the multiplicity of views from and about the past and to question assumptions
- understand and analyze some of the ways historians put the story of the past together
- ask good questions and to understand how to use some of the research tools and skills necessary to find the answers
- assess the relationship between text and image within the context of the early modern period through a process of object-based learning
- gain an understanding from examining the works as material culture through a process of object-based learning and to benefit from experiential, tactile, and haptic learning

Implementation

The Age of Religious Wars: Reformation Europe's visits to Special Collections, Archives, & Preservation (SCAP) relied upon several teaching methods implemented over the course of a series of class sessions. During the students' first series of two visits, a short, introductory lecture by SCAPs' Sean Babbs presented a range of manuscript sources, including illuminated Books of Hours and Bible leaves to incunabula from printers such as Johann Gutenberg and Aldus Manutius. Designed to engage students, this session encouraged close examination and student reflection on the material and technological differences between manuscript and print production.



The second visit of this first series was more actively hands-on. Students learned the process of setting type, working in groups to print on a small tabletop flatbed press. Guided by SCAPs' Gregory Robl, each student was also able to print a quote from John Milton's *Areopagitica* (1644) on our c. 1900 Sigwalt press. The hands-on, letterpress instruction of this series was supported by training for Nicole Jobin and Susan Guinn-Chipman as part of a UROP grant awarded to Special Collections for 2017-18. The grant included a day of letterpress printing at the Book Arts League led by book artists and letterpress printers Julia Seko and Gregory Robl and funds for the purchase of Caslon typefaces, composing sticks, galleys, and fine, cotton paper.



Both visits drew upon students' prior reading of Eamon Duffy's work on fifteenth-century manuscript and book production and the use of primers, Books of Hours, and other devotional works read at varying levels of society during the early modern period. Questions* posed during this sequence of two visits asked for student examination of the physical nature of these works and for their reflections on the relationship of social class and access to print, on the relationship of text and image, and on the technological and economic challenges of the earliest years of print production.

During the second series of visits, the students of HIST 4212 focused on Reformation-era manuscripts and printed works for both materiality and content. A deed from the English Court of Augmentations, proceedings from the Consistory Court of Norfolk, and printed primary sources by Martin Luther, Leo X, Henry VIII, John Foxe, Mathias Tanner, John Calvin, and Raphael Holinshed served as sources for a series of questions* aimed at student reflection. Students considered the nature of these works as objects, their early modern audience, the relationship of text and image, and the effect of their content on Protestant and Catholic- or Counter-Reformation thought.

**See questions posed to students at the end of this document.*



A third series of visits highlighted the long-term effects of Protestant and Catholic or Counter-Reformations. Printed seventeenth- and early eighteenth-century works by James I, Charles I, Wenceslaus Hollar, Joseph Glanville, Gerard Mercator, Arnoldus Montanus, J.B. DuHalde, the Catholic Church, and printed German and Algonquin-language Bibles encouraged student reflection. Students studied these works for evidence of religious tensions and wars triggered by religious reformations and the spread of these conflicts to new regions through exploration, colonization, and conversion.

Special Collections' primary sources provided part of the research material for student papers and presentations in their end-of-semester class mini-conference Finding Meaning in the Era of the Reformation Past and Present. A short cumulative question on the final exam elicited student analysis of the change in the nature and use of printed materials over the era covered by the course.

Student Work

Students in the 2018 spring semester of *HIST 4212 The Age of Religious Wars: Reformation Europe 1500-1648* completed a series of worksheets and reflection questions about materials viewed during three sets of visits to Norlin Library's Special Collections, Archives, & Preservation (SCAP) department. They also were asked to write a research paper and present

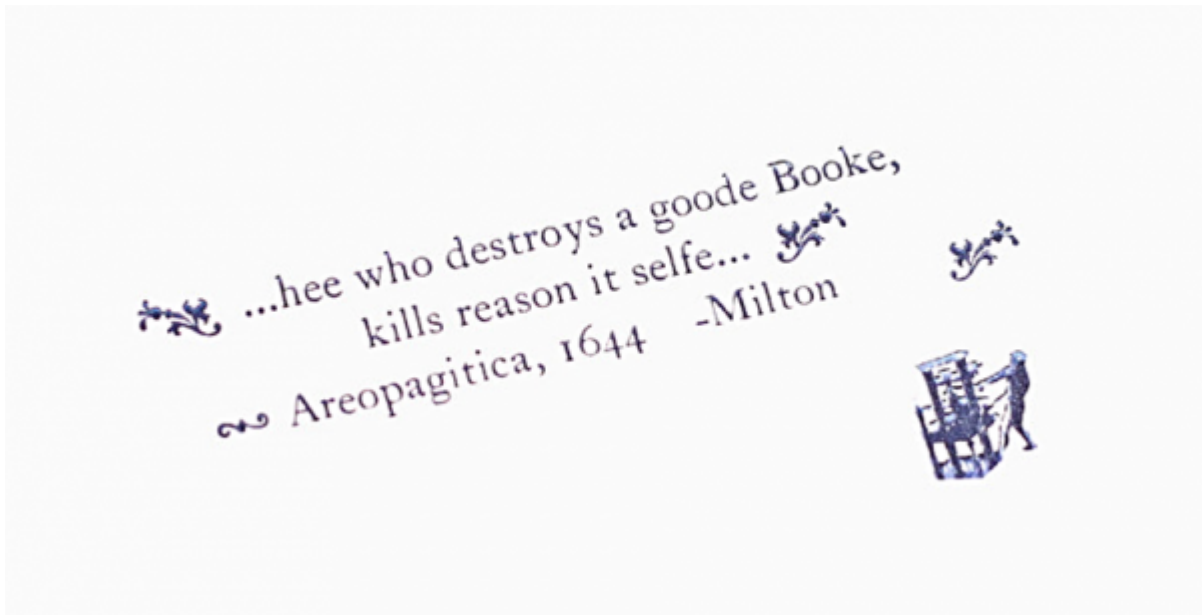
their research at a mini-conference during the last two weeks of the semester. Finally they were given the chance to reflect on their experiences with SCAP materials in a short essay final exam question (see assignment at end of this document).

Students were given a form at the time of the first library visit requesting permission to use examples of their work for this portfolio and other research related to the class. Students who opted in were further given the choice of either having their name associated with their work or remaining anonymous. Separate permission on the same form was sought to use photographs from the course visits to the library and other class activities.

Visit #1 - Typesetting and the Transition From Manuscript to Print

Students were split into two groups for these visits. The first set of students were given a crash-course introduction to typesetting and asked to typeset a one or two line quotation or saying of their choice in groups of three or four students each. They printed these using a Triumph flatbed proof press. They were also given the opportunity to use the Sigwalt press, with SCAP's Gregory Robl, to print a pre-set quote by John Milton. The second set of students were shown a variety of manuscript and print items in the SCAP reading room. After hearing a mini-lecture about the materials given by SCAP's Sean Babbs, they were asked to fill in Library Visit #1 Worksheet (at end of document). On the second class day of these visits, students were asked to switch to the activity they had not done in the previous class.

Examples from the print workshop:



Examples from the first day in the SCAP reading room:

These examples illustrate students having engaged with manuscript and print media from the 13th-16th centuries and the reflections engendered by the hands-on experience of setting letterpress type. The responses show varying degrees of connection between the physical experiences of both media and typesetting and the stated course goals to:

- Assess the relationship between text and image within the context of the early modern period through a process of object-based learning
- Gain an understanding from examining the works as material culture (object-based learning) and benefit from experiential, tactile, and haptic learning.

Example #1: **Nick Bradford**

Example #2: **Anonymous Student #1**

Example #3: **Anonymous Student #2**

Example #4: **Andrew Haley**

Above student examples can be found at the end of this document.

Visit #2 - Documents of the Reformation as Text and Object

Students in this visit were brought to the SCAP reading room and exposed to a variety of works, mainly printed with a small number of manuscript items, relating to the spreading of ideas during the early Reformation. After a simple introduction, students were asked to select a single item to examine closely. They then answered questions on the Library Visit #2 Worksheet about the item as both object and text and then placed the item into its historical context using knowledge gained from the class readings, discussion, and lectures. This type of source examination links object-based learning to discipline specific expectations about how students should engage with primary source materials. In the class following the library visits, a class discussion was held around another set of reflection questions and student comments were recorded in a document published to the class LMS site which is shown below.

[Examples of Student Worksheet Answers \(found at end of this document\)](#)

Example #1: **Anonymous Student #3**

Example #2: **Ben Klase**

Example #3: **Jesse Dole**

The level of detail in all these worksheet answers has increased as compared to the first worksheet, particularly in the descriptions of the item as object. The details are recorded, and also to some extent commented on again, when placing the item into historical context. This highlights one of the important ways using original primary sources differs from approaching these same texts as digitized transcriptions or as excerpts in primary source collections.

The **Reflection Question Discussion Capture following Library Visit #2** (at end of document)

Visit #3 - Documents of the Religious Wars

This visit to the SCAP reading room followed the same format as the second visit, only this time the printed works students examined were related to the propaganda, pamphleteering, and official publications of the Religious Wars along with items relating to the religious divide between Protestants and Catholics spreading through missionary work to Asia and the New World, and the witch craze.

Examples of Student Worksheet Answers (at end of document)

Example #1: **Gabriella Ramirez**

Example #2: **Danny Weinstock**

Example #3: **Anonymous Student #4**

Reflection Questions following Library Visit #3 (at end of document)

Example #1: **Andrew Haley**

Example #2: **Anonymous Student #4**

Example #3: **Danny Weinstock**

Example #4: **Ben Klase**

Taken as a whole, these examples demonstrate how students were able to put all three library experiences together in order to draw a picture of change in print materials, their use, and audience over time.

Papers and Presentations

Students in HIST 4212 were asked to come up with a research paper topic that would fit in to our end-of-semester class mini-conference Finding Meaning in the Era of the Reformation Past and Present. This mini-conference was designed to have students put their reading of primary sources to work as part of the research for an analytical research paper. It also gave students an opportunity to explore ways of communicating their research to others beyond the simple act of completing the paper. The presentation options were designed to be similar to a professional history conference experience including a poster/media session, panel discussions, and traditional paper presentation sessions.

As can be seen in the excerpts below (at end of document), students made use of primary sources they located during their visits to Special Collections as well as other scholarly works and additional primary source material located in the library or online. We have tried to present excerpts here that demonstrate student work, while not publishing the papers in their entirety.

Example #1: **Gabriella Ramirez**



Example #2: **Jesse Dole**



Example #3: **Ben Klase**



Example #4: **Andrew Haley**



Example #5: **Danny Weinstock**

Final Exam Reflection Question

On the final exam, we gave students the opportunity for one last reflection on their experiences with the items we had explored in Special Collections, Archives, & Preservation. This question was one of two choices for the cumulative short-essay section of the exam. The following examples struck us as particularly useful in illustrating both the language and presentation of ideas that clued us in to students having achieved the hoped-for goals on engagement with sources beyond the merely textual level.

Example #1: **Ben Klase**



Example #2: **Anonymous Student #5**

Example #3: **Karsten Shtanko**

Example #4: **Anonymous Student #2**

Examples can be found at the end of this document.

Reflections

Susan Guinn-Chipman

In the midst of class visits to Special Collections, it is easy for us to become preoccupied with guiding students in their exploration of rare books and manuscripts and with responding to student inquiries, important macro-level interactions that constitute the mechanics and practices of instructing students in the use of these rare primary sources. Amid the busy ebb and flow of the activity of learning, it is all too easy to miss the immersive, haptic, micro-level interactions that sometimes take place between the student and the past. The smell and the touch of the paper and the turning of the pages reveal - one page at a time – the scribes, authors, engravers, and owners of past generations: others who had touched these manuscripts and books before them. It is the kinesthetic, experiential learning that we hope forms a part of the students' experience, but that we do not always recognize in the moment. Sometimes the evidence for object-based learning is elusive, lost in a din of activity. Sometimes those moments of “historical empathy” and “cognitive and affective engagement” go unnoticed.

Our collaboration with Nicole Jobin's *The Age of Religious Wars: Reformation Europe 1500-1648* has reminded me to slow down, to watch and to listen more carefully for these moments, and to be sure to allow time for students to take a deep breath and to engage with the past.

At the core of what we hoped to learn this semester is how such engagement or close observation can foster historical empathy and affect how we think of the past. The students' reflections have been enlightening. Student discussions highlighted the importance of the physical object, in their words, the intimacy and the immediacy of a "pure experience or understanding" that, combined with others' interpretations, provides a "whole picture." Ben Klase's observation that our *Doctrina, Vita et Passio Jesu Christi* (1537) was printed and bound with one woodcut upside down, another student's notation of the family of Puritan Samuel Bulls' signatures that appear throughout our copy of Foxe's *Actes and Monuments* (1596), and another's description of our Mercator *Atlas sive Cosmographicae* (1630) described as "well worn and well loved with rough and thumbprinted [sic] pages," reflect such close examination.

The students' efforts to empathize or connect with a centuries-old past were striking. Placing the past into the context of the present, Danny Weinstock compared Wenceslaus Hollar's etched map of the English Civil War and the Battle of Prague to a "modern day graphic novel" in which sequential images are labeled to tell the story of battles separated by hundreds of miles and by divergent religious and political interests. This sort of analogous thinking likewise appeared during class discussion. One student related that, in conversation with her roommate, the two compared the experience of encounters with rare books and manuscripts to the experience of an integrated physiology lab. They likened engagement with these rare sources to holding organs and touching the interior parts of the body: in both cases, they agreed, one is holding life. We could not have worded it better.

I have been so pleased with the student responses to our collaboration. From their initial efforts in letterpress printing – always a challenge that requires a cheerful approach – to their close readings of the material culture of over two hundred years, the students have provided thoughtful insights that speak to both the relevance of the development of print in an era of change and to the meaning of multiple reformations.



As we move forward, accomplishing the same degree of experiential learning with future classes will present a challenge. This collaboration benefited from six visits to Special Collections in order to allow for smaller groups of twelve to fourteen students, a necessity for both the letterpress print workshop and for the type of in-depth analysis of manuscripts and rare works undertaken by the students. Our department has participated in extensive collaborations with multiple visits with, for example, Thora Brylowe of the English Department and Danny Long of the Program for Writing and Rhetoric, both also represented by *Making Teaching and Learning Visible* portfolios. All three collaborations have offered the chance to explore new pedagogical approaches related to object-based and experiential learning. They have also provided logistical challenges, as we balance inspiration, ideas, and goals with the realities of limited space, time, and staff.

The challenge for Special Collections in planning future course collaborations will be to use Nicole Jobin's *The Age of Religious Wars: Reformation Europe 1500-1648* as a model, replicating what we can, scaling down when necessary, and scaling up when possible. Fall semester, Nicole and I will have the chance to put this into practice by applying what we have learned to two lower division classes, each of which will visit only twice. Collaborating on this portfolio has provided us with the chance to think through how best to retain what is most important as we explore with the students how we think of the past.

Nicole Jobin

My relationship with Special Collections at Norlin Library goes back through ten years of classes, many of them exclusively lower-division for first-year students. Though this is not our first collaboration for an upper-division course, it has probably been the most rewarding to date in terms of the impact on student research and discovery. By increasing the focus on the Special Collections items as objects, I feel like we opened up a new level of analysis to students that gave them a much more visceral experience of the past. Initially I was slightly worried that

having two follow up visits (instead of one), beyond the introduction and print workshop, would end up having diminishing returns. Instead it was obvious that student engagement with the items was deepening rather than diminishing. The observations on our third visit, and again in the papers or on the final exam answers, were more detailed and demonstrated a new habit of mind: thinking of the rare book, map, pamphlet, or court document as more than just the words contained on a page. This attention to materiality was far more developed than I had seen in previous courses with a writing component related to a SCAP visit.

As Susan Guinn-Chipman has so eloquently stated, student efforts to empathize with the past were striking. Several students told me informally, in discussion before or after class for instance, that something they had seen or touched gave them a new way of looking at a particular topic we had seen in our class readings. These off-hand observations are impossible to collect for a portfolio such as this, as they frequently happen walking down a hallway or during the rush to gather materials together to vacate a classroom, but they helped confirm for me that we are onto something in the way we constructed these visits and assignments.

As Susan mentioned above, the next challenge is to bring some of the same benefits to lower division courses where we often do not have the ability to schedule the larger number of library visits made in HIST 4212. Another challenge is the level of background knowledge students bring into a lower-division course. In an upper-division course, where more than half your students are likely to be history majors or minors, students already come in primed for some of the habits of mind and exploration we were encouraging. I firmly believe that an introductory, or survey-type, history course should provide the same kind of exciting opportunities for discovery. Maybe for this introductory level new ways of thinking are even more important. I look forward to developing assignments to use with the European History survey sequence next year together with Susan and her other wonderful colleagues in SCAP to see if we can bring some of the same sense of touching the past, or “holding life” as Bethany put it, alive for this new cohort of students.

HIST 4212 – 001 The Age of Religious Wars: Reformation Europe, 1500-1648

Dr. Nicole V. Jobin

University of Colorado: Spring 2018

Sewall Hall 102A, MWF 11:00-11:50

Email: Nicole.Jobin@colorado.edu

Course Website on D2L: <https://learn.colorado.edu>

Office: Sewall 267, 303-492-3555

Office Hours: MWF 9:45-10:45 and 12:00-12:45 and by appointment - especially Wednesdays 3:00-4:00. I occasionally need to cancel office hours to meet other University commitments. I will post a note on my office door if I am not available for regularly scheduled hours. Please feel free to stop by any time my office door is open whether it's officially time for office hours or not.

FYI: Sewall is a residence hall with offices for those of us who teach for the academic program there. Entry, except at the main entrance on the west side, is by key card only. Therefore, you will need to come to the west side by the parking circle and come up the stairs to the main entrance. You may ask for assistance at the main desk to get entry to my office, or call me on your cellphone so I can let you in from this common area myself. If you let me know an exact time you are coming, I can meet you at the door. Sewall has no elevator, so let me know if stairs are a problem and we can arrange to meet elsewhere if needed.

Course Description

This course will examine the history of Europe from the end of the Hundred Years War through the Thirty Years War. This era of almost constant conflict saw significant changes across social, economic, and religious spheres of life. Particular attention will be paid to the following: the economic and intellectual effects of European exploration and expansion that changed European's sense of their place in the world and spurred competition between European nations; the impact the printing press had on creating a print-oriented culture and expanding education; the dramatic result of the Reformation (both Protestant and Catholic) that transformed both religious and political culture providing the roots of modern concepts of the family, education, and notions of the independent nation-state and limited religious tolerance; social movements like the witch craze that demonstrate how such rapid transformation to the social, economic, and political landscape could create a climate of fear and persecution.

Goals - by the end of the course students will be able to . . .

- Identify key issues, individuals, and interconnected events from the history of Europe during the age of the Reformation as well as their short and long-term impact
- Understand how to locate, read, and use diverse primary and secondary sources as evidence in studying the past
- Identify and analyze the effect that the authorship, purpose, audience, and context of these sources has on our perceptions of the past
- See patterns of continuity and change and evaluate the connections between past and present
- See the multiplicity of views from and about the past, question assumptions, and enter into the scholarly discussion about these views
- Understand and analyze the ways historians put the story of the past together
- Ask good questions and understand how to use the research tools and skills necessary to find the answers
- Become better writers, analytical thinkers, and collaborative learners with skills that can be transposed beyond the history classroom

Texts - Available at CU Bookstore, Amazon, Chegg, etc.

- *The Cheese and the Worms: The Cosmos of a Sixteenth-Century Miller* by Carlo Ginzburg. Johns Hopkins University Press, 1992. [ISBN 9780801843877]
- *The Stripping of the Altars: Traditional Religion in England 1400-1580* by Eamon Duffy. Yale University Press, 2005. [ISBN 9780300108286]
- *Religious War and Religious Peace in Early Modern Europe* by Wayne P. Te Brake. Cambridge University press, 2017. [ISBN 9781107459229]
- Articles, primary sources, and book chapters located on D2L

Requirements and Evaluation

- Group and discussion participation, attendance, and in class writings 15%
- Short Writings 20%
- Midterm 15%
- Final project presentation and participation in class mini-conference 25%
- Final Exam 25%

Final grades issued as follows: 97-100 A+, 93-96 A, 90-92 A-, 87-89 B+, 83-86 B, 80-82 B-, etc. Final grades do not include the A+ designation, as the University does not recognize it.

Course Web Site

Go to <https://learn.colorado.edu>. At this site you will need to enter your CU id and password for access. The syllabus, assignments, many readings, grades, study guides, and other information can be found there. Please check the site often for updates to the course. The D2L site will reflect the most up-to-date and accurate picture of reading assignments, due dates for assignments, and quiz and exam dates. Failure to check the course site is not an excuse for incomplete or missed assignments unless a documented outage of Internet or the D2L service has taken place.

Schedule of Readings and Assignments

The attached schedule of readings and assignments should be regarded as a guideline of where we would like to be at any given moment in the course. The paper due dates, visits to special collections, and exam dates will not change unless we have an unforeseen circumstance, such as University closure due to snow. Please be aware, however, that things change as we move through the semester. We may take more time over a particular set of readings. You all may come up with something you would like to know about that is not on the syllabus. Within reason, these changes can and will be accommodated. ***So please regard this printed schedule as a starting place. For the most up to date information, sign in to the course web site on D2L and check the daily schedule.***

January 17: Introduction

Syllabus, D2L, and a particular moment in time

January 19: The Idea of Europe

Hale, "The Discovery of Europe" from *The Civilization of Europe in the Renaissance* on D2L and film clip from *Power, Plunder, and Possession* on D2L

January 22: The Divisions of Europe

Hale "The Divisions of Europe" from *The Civilization of Europe in the Renaissance* on D2L

Post to discussion thread before class

January 24: Commerce and Connection

Hale "Traffic" from *The Civilization of Europe in the Renaissance* on D2L

January 26: Introduction to Duffy's *Stripping of the Altars* and Historiography

Duffy "Introduction" and reading to be announced on D2L

January 29: Traditional Religion in England - Liturgical Year

Duffy Ch. 1

January 31: Traditional Religion in England - Education and Understanding

Duffy Ch. 2

February 2: Christianity Public or Private?

Jigsaw: Duffy Ch. 4 & Ch. 5

Post to discussion thread before class

February 5 - 7: First Visit to Special Collections - The Formation of Print Technology & Culture

Duffy Ch. 6 & Ch. 7

February 9: Print Technology and Culture Part II

Group Work/Document Analysis presentations on items in special collections as they compare to Duffy Ch. 6 & 7

Write up due February 10th by 11:59 pm

February 12: Superstition and Faith

Duffy Ch. 8

Film clip on D2L

February 14: Preoccupation with Death and Dying

Jigsaw: Duffy Ch. 9 & Ch. 10

February 16: The Protestant Reformation Overview

Reading to be announced

February 19: The Reformation of Henry VIII

Te Brake Ch. 2

February 21: The Attack on Traditional Religion in England

Duffy Ch. 12

Post to discussion thread

February 23: The reign of Edward VI

Duffy Ch. 13

February 26: The Impact of Reforms at the Parish Level

Duffy Ch. 14

Film clip on D2L

February 28: The Impact of Reforms on Wills

Duffy Ch. 15

Short Writing Due

March 2: Did Catholicism Return?

Duffy Ch. 16

March 5: Midterm Exam

Please bring blue books to class

March 7: How far did the Reformation Spread? An Italian Heretic named Mennochio

Ginzburg Ch. 1 - 24

March 9: The Inquisition

Ginzburg Ch. 25-47

March 12: From Rehabilitation to Condemnation

Ginzburg Ch. 48-62

March 14: Reformation Germany Overview

Reading to be announced

Short Writing Due

March 16: Reformation France - Overview

Reading to be announced

March 19 & 21: Second Visit to Special Collections - Documents of Protestant and Catholic- or Counter- Reform

Counter Reformation reading to be announced

March 23: Documents of Protestant and Catholic- or Counter- Reform Part II

Group Work/Document Analysis on items in special collections - Call for Mini-Conference Papers explored

March 26-30: Spring Break - No Classes

April 2: From Religious Dissent to Religious War

Te Brake Preface and Ch. 1

April 4: Managing Conflict - Switzerland and Germany 1529-1555

Te Brake Ch. 3 & Ch. 4

April 6: Religious Wars in France and the Holy Roman Empire 1562-1609

Te Brake Ch. 5

April 9 - 11: Third Visit to Special Collections - Documents of the Religious Wars

Te Brake Ch. 6

April 13: Documents of the Religious Wars Part II

Group Work/Document Analysis on items in special collections - Mini-Conference groups turn in final proposals

April 16: French Reconciliation

Jigsaw: Te Brake Ch. 7 & 8

April 18: Escalation 1618-1651

Te Brake Ch. 9

April 20: Westphalia

Jigsaw: Te Brake Ch. 10 & Ch. 11

April 23 - 30: Mini-Conference *Finding Meaning in the Era of the Reformation*

Student presentations will occur over these days of class

May 2: Living with Dissent and Diversity

Te Brake Ch. 12 & Conclusion

May 4: Coda - Failure of Diversity

Reading on the Witch Craze to be announced

Final Exam - Tuesday May 8

1:30-4:00pm in our usual classroom

University and Class Policies

Grades and Retaining Completed Work: You are responsible for retaining all materials turned back to you with grades on them either electronically or in writing. Please keep track of your grades in the on-line D2L grade book over the course of the semester. If you notice a misreported grade or a grade missing for an assignment that you have turned in and received back, please notify me as soon as possible. **No grade changes will be made after final grades are submitted to the registrar unless there are extraordinary circumstances warranting the change.**

Grade Dispute Policy: Occasionally, students find that they do not understand why a specific grade has been assigned to one of their assignments. I encourage you to come discuss grading questions with me in office hours where I will be happy to explain the grading system, answer

questions, and help you to understand how you might improve your work for the next assignment. If you disagree with a grade that you have received on an assignment, you may present a formal request to me in writing as to why you believe the grade to be in error. Please discuss your understanding of the assignment referring to the grading rubric and instructions, followed by the case you wish to make about why you believe the grade should be changed. I will give due consideration to your written request and reply in a timely fashion.

Classroom Courtesy: Students and faculty each have responsibility for maintaining an appropriate learning environment. Come to class on time with readings prepared. Turn off cell phones and disconnect from Facebook, Twitter and other social media. This class requires a collaborative in-class effort on behalf of all of the students and we ask that you give your attention to whoever is speaking and to whatever task in which we are engaged. Disruptive or disrespectful behavior may be grounds for loss of credit or academic sanctions. I reserve the right to ask you to turn off your laptop, tablet, or smartphone if it appears to be a distraction.

Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, color, culture, religion, creed, politics, veteran's status, sexual orientation, gender, gender identity and gender expression, age, disability, and nationalities. Class rosters are provided to me as the instructor with the student's legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records. For more information, see the [policies on classroom behavior](http://www.colorado.edu/policies/student-classroom-and-course-related-behavior) (<http://www.colorado.edu/policies/student-classroom-and-course-related-behavior>).

Attendance and Policy on Late Assignments: You are responsible for all material presented in class including announcements about readings, discussion, and assignments. Attendance will be recorded and does count towards your course grade. If you miss more than three classes, points will start to be deducted off your total final attendance and participation grades in addition to missing points for in-class discussion or other in-class assignments. There are no make-up points for in class activities – if you miss class, you miss the points. In the case of extended illness or other documented emergencies you may be able to do an alternate assignment to make up some of the credit. For the midterms, presentations and written assignments to receive full credit, they must be turned in on time unless you provide documentation of severe illness or other certifiable emergencies. Work must be made up in advance for any absences related to university sports or other university sponsored activities. **No late assignments or extra-credit assignments will be accepted after the final day of class.**

E-mail: All e-mail communication for the class is sent through the CU e-mail system. If you want to receive e-mail through Yahoo, G-mail, Comcast, etc., you are responsible for setting up

your CU account to forward e-mail to your non-university account. Please see the University Policy on e-mail (<http://www.colorado.edu/policies/student-e-mail-policy>)

Participation: Read assignments **before** attending class. Come prepared for lecture and discussion. Be an active listener and ask questions if you want more information or need clarification. If you do not help your group when doing group presentations or the Jigsaw assignments, you will not receive credit.

Disability Services: If you qualify for accommodations because of a disability, please submit a letter to me from Disability Services in a timely manner (for exam accommodations provide your letter at least one week prior to the exam) so that your needs can be addressed. Disability Services determines accommodations based on documented disabilities. Contact Disability Services at 303-492-8671 or by e-mail at dsinfo@colorado.edu. If you have a temporary medical condition or injury, see Temporary Injuries guidelines (<http://www.colorado.edu/disabilityservices/students/temporary-medical-conditions>) under the Quick Links at the Disability Services website (<http://www.colorado.edu/disabilityservices/>) and discuss your needs with me as soon as possible.

Absences due to Religious Observances: Campus policy recognizes the importance of religious observances and holidays to our students and requires that faculty make every effort to deal reasonably and fairly with all students who, because of religious obligations, have conflicts with scheduled exams, assignments or required attendance. In this class, please inform me as soon as possible of any conflicts between class attendance, exams, etc. and your religious observances and we will seek to find an appropriate accommodation. See campus policy regarding religious observances (<http://www.colorado.edu/policies/observance-religious-holidays-and-absences-classes-andor-exams>) for full details.

Discrimination and Sexual Harassment Policies : The University of Colorado Boulder (CU-Boulder) is committed to maintaining a positive learning, working, and living environment. CU-Boulder will not tolerate acts of discrimination or harassment based upon Protected Classes or related retaliation against or by any employee or student. For purposes of this CU-Boulder policy, "Protected Classes" refers to race, color, national origin, sex, pregnancy, age, disability, creed, religion, sexual orientation, gender identity, gender expression, veteran status, political affiliation or political philosophy. Individuals who believe they have been discriminated against should contact the Office of Institutional Equity and Compliance (OIEC) at 303-492-2127 or the Office of Student Conduct and Conflict Resolution (OSC) at 303-492-5550. Information about the OIEC, the above referenced policies, and the campus resources available to assist individuals regarding discrimination or harassment can be found at the OIEC website (<http://www.colorado.edu/institutionalequity/>). The full policy on discrimination and

harassment (<http://www.colorado.edu/policies/discrimination-and-harassment-policy-and-procedures>) contains additional information.

Academic Integrity: All students of the University of Colorado at Boulder are responsible for knowing and adhering to the academic integrity policy (<http://www.colorado.edu/policies/academic-integrity-policy>) of this institution. Violations of this policy may include: cheating, plagiarism, aid of academic dishonesty, fabrication, lying, bribery, and threatening behavior. All incidents of academic misconduct shall be reported to the Honor Code Council (honor@colorado.edu 303-735-2273). Students who are found to be in violation of the academic integrity policy will be subject to both academic sanctions from the faculty member and non-academic sanctions (including but not limited to university probation, suspension, or expulsion). Additional information regarding the Honor Code policy can be found online (<http://www.colorado.edu/policies/student-honor-code-policy>) and at the Honor Code Office.

Cited Works

Chatterjee, Helen J., Leonie Hannan, and Linda Thomson. "An Introduction to Object-Based Learning and Multisensory Engagement." In *Engaging the Senses: Object-Based Learning in Higher Education*, edited by Helen J. Chatterjee and Leonie Hannan, 1-20. London and New York: Routledge, 2015.

Endacott, Jason and Sarah Brooks. "An Updated Theoretical and Practical Model for Promoting Historical Empathy," *Social Studies Research and Practice* 8, no. 1 (Spring 2013): 41-58.

Geerte M. Savenije & Pieter de Bruijn. "Historical empathy in a museum: uniting contextualisation and emotional engagement," *International Journal of Heritage Studies*, 23, no. 9 (June 2017), 832-845. DOI: [10.1080/13527258.2017.1339108](https://doi.org/10.1080/13527258.2017.1339108)

Sharp, Arabella, Linda Thomson, Helen J. Chatterjee and Leonie Hannan. "The Value of Object-Based Learning within and between Higher Education Disciplines." In *Engaging the Senses: Object-Based Learning in Higher Education*, edited by Helen J. Chatterjee and Leonie Hannan, 97-116. London and New York: Routledge, 2015.

Tiballi, Anne. "Engaging the Past: Haptics and Object-Based Learning in Multiple Dimensions." In *Engaging the Senses: Object-Based Learning in Higher Education*, edited by Helen J. Chatterjee and Leonie Hannan, 75-96. London and New York: Routledge, 2015.

HIST 4212 - Worksheet #1 for Visits to Norlin Special Collections:

1. Choose two or three of the items you have been shown in special collections – describe the items and make a note of how to cite them. It would probably be a good idea to choose at least one manuscript item and one early print item to compare.
2. How might these items compare in subject to the books discussed in Duffy Ch. 6? Given their size and composition, which social class is likely to have seen or used the items you are examining?
3. Where images are used, in your estimation, would they be understandable to both the literate and illiterate?
4. What one or two questions do you have about the items you are examining that would be important to get answered in order to understand the role of the transition from written to printed word in this era?

Follow Up Reflection Questions posed in next class period:

In what ways has your hands-on experience with letterpress printing affected how you think about the challenges and benefits of the earliest years of print?

Making the Reformation Visible - Texts as Objects in Norlin Library Special Collections, Archives and Preservation

Title, author, and call number (if available) of the item you are examining:

Item as object

Write a physical description of the item in front of you. Is it large or small? Is it printed or written? Is it made with costly or inexpensive materials? How is it bound or contained? Does it contain images - if so of what kind? Hand drawn or colored, wood cuts or engravings? etc. Basically, record anything that a physical examination of the item not just as text, but as an object, can reveal.

Item as text

Now examine the item in front of you for its textual significance. This should include a description of what kind of text it is (letter, map, contract, government or church record, pamphlet, book, etc.), a description of who wrote or compiled it and who the intended audience appears to be, the date or time frame in which it was created, and with what purpose. Record anything here that you feel speaks to the text itself and the intent of the author in producing it.

Context

Finally, place the item you are examining into the context of what you know of the time in which it was produced. What was happening at the time of its creation? Was it made as a response to another text or some specific event? What point of view is the object speaking from and is it part of a particular argument or kind of reasoning? Are there any underlying assumptions the producers of the text were making or are there any things we should consider (either present or absent in the text) that would give us clues to the era in which it was created? Is there anything about the physical item itself, rather than just the words, that helps illuminate this context?

Any other observations you would like to make

Follow-up questions for class after library visits:

What could you learn from handling the sources in special collections that you would not have been able to learn if you only had a transcription of the text?

Do you consider yourself more of a visual learner, auditory learner, or experiential learner? Explain what this means to you.

Making the Religious Wars Visible - Texts as Objects in Norlin Library Special Collections, Archives and Preservation

Title, author, and call number (if available) of the item you are examining:

Item as object

Write a physical description of the item in front of you. Is it large or small? Is it printed or written? Is it made with costly or inexpensive materials? How is it bound or contained? Does it contain images - if so of what kind? Hand drawn or colored, wood cuts or engravings? etc. Basically, record anything that a physical examination of the item not just as text, but as an object, can reveal.

Item as text

Now examine the item in front of you for its textual significance. This should include a description of what kind of text it is (letter, map, contract, government or church record, pamphlet, book, etc.), a description of who wrote or compiled it and who the intended audience appears to be, the date or time frame in which it was created, and with what purpose. Record anything here that you feel speaks to the text itself and the intent of the author in producing it.

Context

Finally, place the item you are examining into the context of what you know of the time in which it was produced. What was happening at the time of its creation? Was it made as a response to another text or some specific event? What point of view is the object speaking from and is it part of a particular argument or kind of reasoning? Are there any underlying assumptions the producers of the text were making or are there any things we should consider (either present or

absent in the text) that would give us clues to the era in which it was created? Is there anything about the physical item itself, rather than just the words, that helps illuminate this context?

Any other observations you would like to make

Follow-up questions from the class following the library visits:

Has the audience or target for printed materials changed significantly over the time period we covered in class? How could you see that in the items we viewed in special collections?

In what ways had the later materials we viewed changed from the earliest materials we saw in our first visit?

HIST 4212 Age of Religious Wars: Special Collections Primary Source Materials

Visit I: Introduction to Print Culture and Technologies

Manuscripts

Bible. Latin. Paris, c. 1240. Plume MS 299

Book of Hours. France, late 15th century. Parchment, Ff. 87 + i. Large painted miniatures, some with coats of arms.
Donor: John Feldman. [MS 313](#)

“Dragon Leaf.” Latin Bible (Leviticus 26:26 – Numbers 1:19). Northern France. Early 13th c. Single leaf. [MS 314](#)

“The Martyrdom of St. Eustace.” Book of Hours. Southern Netherlands or Northeastern France, c. 1435. Two leaves.
Donor: John Feldman. [MS 315](#)

Virgil. *Aeneid*. Italy, c. 1350. Single leaf. Plume Hayes MS 12

Incunabula and early print

Alfonso X, King of Castile and Leon. *Tabulae astronomicae illustrissimi Alfontii regis Castellae*. Venice, 1483.
[Plume QB11 A42 1483](#)

Alighieri, Dante. *Dante col sito, et forma dell' inferno*. [Toscolano]: P. Alex. Pag. Benacenses. f. Ben. v.v., [between 1527-1533]. [PQ4302 B27](#)

Bellini, Gentile and [Johann de Ketham]. *Fasciculus Medicinae*, [1491]. D.K. Bailey Collection.

Bible. Latin. Lyon. *Sanctus Hieronymus interpres biblie Biblia cum concordantijs Veteris et Noui Testamenti et sacrorum canonum*. [Lugduni]: M. Jacobum Sacon Lugd[uni] impressa. Expe[n]sis notabilis viri Anthonij Koberger de Nuremburgis feliciter explicit, Anno Domini. M.d. xv. xii. die Januarij [1515]. [Plume BS75 1515](#)

Bible. Latin. Mainz. [Gutenberg Bible leaf]. *A noble fragment: being a leaf of the Gutenberg Bible, 1450-1455*. New York: Gabriel Wells, 1921. [Plume OS BS95 1454. N48 1921](#)

Chaucer, Geoffrey. *The Canterbury Tales*. [Westminster: William Caxton, c. 1476-77]. Original leaf from "The Summoner's Tale" in Duff, E. Gordon. *William Caxton*. [1 leaf] [Z232 C38 D7 1905](#)

Herbals of five centuries: 50 original leaves from German, French, Dutch, English, Italian, and Swiss herbals, with an introduction & bibliography. Edited by Claus Nissen. Zurich: L'Art Ancien, 1953. [OS2 Z5351 N523](#)

Homer. *Opera*. PA4019 A3 1517 t.1

Jacobus de Voragine. “The lyfe of Saynt Eusebe.” *Legenda aurea*, f.C.lxxxv. Westminster: Wynkyn de Worde, 1527. [BX4654 J332 1527](#)

Lactantius, Lucius Coelius Firmianus. *Divinarum Institutionum Libri Septem :/bProxime Castigati,et Aucti; Eiusdem, De ira Dei Liber I; De opificio Dei Liber I; Epitome in libros suos, liber acephalos; Phoenix; Carmen de dominica resurrectione; Item index in eundem rerum omnium; Tertulliani liber apologeticus cum indice/ L. Coelli Lactantii Firmiani Divinarum Instititvtionvm Libri Septem*. Venetiis: Haeredvm Aldi et Andreae Soceri, 1535 [Aldine Press]. [BR65 L2 1535](#)

Martial. *Epigrammata*. Venetiis: Baptistam de Tortis, M.CCCC.LXXXII.die. xv. iulii [15 July 1482]. [Plume PA6501 A2 1482](#)

Pius II, Pope. *Historia rerum ubique gestarum*. Venice: Johannes de Colonia, 1477. [Plume Creighton DS155 P69 1477](#)

Plinius. *Caii Plinii Secundi Veronensis Naturalis historiae libri XXXVII, diligenti studio ex multorum obseruationibus auctorum in varietate lectionis*. [Plume PA6611 A2 1516b](#)

Prognosticon. Opusculu[m] repertorii pronosticon in mutationes aeris tam via astrologica q[uam] metheorologica. [Venice]: [Erhard Ratdolt], [before 4 November 1485]. [Plume QB26 F57 1485](#)

Ces présentes heures à l'usage de Paris sont toutes au lo[n]g sans riens requerir. [Paris]: Et furent acheuées le viii iour de Septembre, l'an. mil. cccc iiiixx et xviii pour Simo[n] Vostre libraire: demourant à Paris en la rue Neuue Nostre Dame à l'e[n]seigne Saint Jehan l'euangeliste, [8 September 1498]. [PLUME BX2080 A2 1498](#)

Schedel, Hartmann. *Registrum hujus operis libri cronicarum cu figuris et i[m]agibus ab inicio mudi*. [Nuremberg Chronicle.] Nuremberg: Anton Koberger, for Sebald Schreyer and Sebastian Kammermeister, 12 July 1493. [Plume D17 S35](#)

Seneca. [Works]. *Incipit Lucij Annei Senecae Cordubensis Liber de moribus in quo notabiliter [et] eleganter vitae mores enarrat*. Impressum Taruisij: Per Bernardum de Colonia, cM.cccc.lxxviiij [1478]. [Plume PA6661 A2 1478](#)

[Virgil?]. [Aeneid?]. Italy, [late 15th cent?]. Printed leaf. Plume Hays MS 99

Visit II: The Protestant and Catholic- or Counter-Reformations

Manuscripts

Consistory Court, Norfolk. "Notes of Such Things..." Robert Gould. [MS 101](#)

Edward VI. Court of Augmentation. Deed for three parcels of land in Stopham, Little Hunts, England : Bathpool Mead, Brooks Mead, and Mardon Mead, with seal of Edward VI. [MS 107](#)

Printed Works

Bible. [Geneva Bible]. *The Bible, that is, the holy Scriptures contained in the Olde and Newe Testament*. London: Barker, 1599. [BS171 1599](#)

Catholic Church. [Leo X, Pope]. *Bulla contra errores Marini Luther & sequatium*. [Ingolstadt]: [Andreas Litz], [1521]. [Plume BX873 1520 Jun.15, 1521](#)

[Council of Trent]. *Descriptio Tridentinae Civitatis* [Italy?]: n.p., [1600?]. [BX830 1545 A2 1600](#)

Doctrina, vita et passio Jesu Christi, juxta Novi Testamenti fidem & ordinem, artificiosissime effigiata. Francoforti: C. Egenolphum, [1537]. [BT300 S33 1537](#)

Foxe, John. *Actes and monuments of matters most speciall and memorable, happening in the church, with an vniuersall history of the same*. London: Printed by Peter Short..., 1596-1597. Plume OS1 [BR1600 F6 1596](#)

Henry VIII, King of England. *Assertio septem sacramentorum adversus Martinum Lutherum*. Paris: Sebastianum Niuellium sub Ciconiis, via Icobæa, 1561. [BX2200 H4](#)

Holinshed, Raphael. *The Chronicles ... of England, Scotlande, and Irelande*. London, I. Harrison, [1577]. [DA130 H73](#)

Luther, Martin. *Kurze Form der zehn Gebote*. [Augsburg]: Durch Siluanum Ottmar bey sant Vrsula kloster, [1520]. [BX8070 L7 A2 1520](#)

_____. *Ain kurtze vnderweysung wie man beichten sol*. [Augsburg]: [Silvan Otmar], [1520]. [BX8067 C7 L85 1520](#)

_____. *Sermon von dem Sakrament der Busse*. Gedruckt zü Augsburg: Durch Siluanum Ottmar, [1520]. [BR332 S4 B8 1520](#)

_____. *Sermons. Selections*. Wittenberg [i.e. Augsburg]: [Heinrich Steiner], 1523. [BR332 S3 1523a](#)

Tanner, Mathias. *Societas Jesu apostolorum imitatrix*. Praga: Typis Universitatis Carolo-Ferdinandae, in Collegio Societatis Jesu ad S. Clementem, 1694. [BX3706 T35 1694](#)

Scott, James. *The memoires of Sir James Melvil of Hal-hill: containing an impartial account of the most remarkable affairs of state during the last age, not mention'd by other historians: more particularly relating to the Kingdoms of England and Scotland under the reigns of Queen Elizabeth, Mary, Queen of Scots & King James. In all which transactions the author was personally and publicly concerned*. London: Printed for Robert Boulter, 1683. [DA785 M53 1683](#)

Visit III: Religious Wars and Expansion

Bible. *Biblia, das ist: Die ganze göttliche Heilige Schrifft Alten und Neuen Testaments :/bnach der deutschen Uebersetzung D. Martin Luthers; mit jedes Capitels kurzen Summarien, auch beygefügt vielen und richtigen Parallelen*. Germantown: Gedruckt und zu finden bey Christoph Saur, 1776. [BS239 1776](#)

Bible. *The first American Bible: a leaf from a copy of the Bible translated into the Indian language by John Eliot and printed at Cambridge in New England in the year 1663, with an account of the translator and his labors, and of the two printers who produced the book*. Boston: E.B. Updike, 1929. [PLUME BS345 A2 E6 1929](#)

Bible. [Geneva Bible]. *The Bible, that is, the holy Scriptures contained in the Olde and Newe Testament translated according to the Ebrew and Greeke, and conferred with the best translations in diuers languages. ; with most profitable annotations vpon all the hard places, and other things of great importance*. London: Barker, 1599. [BS171 1599](#)

Charles I. *Eikōn basilikē: the povtraictvre of His Sacred Majestie in his solitudes and sufferings*. [London]: 1648. [DA400 C484 1648x Miller](#)

de la Cruz, Juana Inés. *Obras poeticas de la musa mexicana*. Madrid: En la Imprenta real, por J. Rodriguez de Escobar, 1715. [PQ7296 J6 A17 1715](#)

_____. *Poemas de la unica poetisa americana*. Madrid: A.P. Rubio, 1725. [PQ7296 J6 A7 1725 T.1](#)

_____. *Poemas de la unica poetisa americana*. Valencia: A. Bordazar, a costa de J. Cardona, 1709. [PQ7296 J6 A17 1709](#)

_____. *Poemas de la única poetisa americana, musa décima, soror Juana Inés de la Cruz*. Barcelona: Por Joseph Llopis, 1691. [PQ7296 J6 A17 1691](#)

Dugdale, William. *Monasticon anglicanum: or, The history of the ancient abbies, monasteries, hospitals, cathedral and collegiate churches, with their dependencies, in England and Wales: also of all such Scotch, Irish, and French monasteries as in any manner relate to those in England ... Illustrated with the original cuts of the cathedral and collegiate churches, and habits of the religious and military orders.* London: Printed by R. Harbin, 1718. Plume OS [BX2592 D84 1718](#).

_____. *A short view of the late troubles in England: briefly setting forth, their rise, growth, and tragical conclusion. As also, some parallel thereof with the barons-wars in the time of King Henry III. But chiefly with that in France, called the Holy league, in the reign of Henry III and Henry IV, late kings of that realm. To which is added a perfect narrative of the treaty at Uxbridge in an. 1644.* Oxford, 1681. [DA400 D8 1681b](#).

A Full Answer to the Depositions; and to all Other Pretences and Arguments Whatsoever Concerning the Birth of the Prince of Wales... London, 1689. Willard Collection 202.

Glanville, Joseph. *Saducismus triumphatus, or, Full and plain evidence of witches and apparitions :/bin two parts : the first concerning treating of their possibility, the second of their real existence /cby Joseph Glanvil ... ; with a letter of Dr. Henry More on the same subject ; and an authentick, but wonderful story of certain Swedish witches, done into English by Anth. Horneck.* London, J. Collins and S. Lowndes, 1681. [BF1565 G58 1681](#)

Du Halde, Jean-Baptiste. *A description of the empire of China and Chinese-Tartary, together with the kingdoms of Korea and Tibet: containing the geography and history (natural as well as civil) of those countries ...* London: E. Cave, 1738-41. DK Bailey Collection OS 1 [DS708 D86 1738](#)

Hollar, Wenceslaus. *Etching of the English and Bohemian Civil Wars.* [MS 410](#)

James I, King of England. *The workes of the most high and mightie prince, Iames, by the grace of God King of Great Britaine, France and Ireland, defender of the faith, &c.* London: Printed by Robert Barker & Iohn Bill, 1616. OS1 [DA391 A13 1616](#).

Mather, Cotton. *Magnalia Christi Americana.* London, 1702. OS2 Uncat. 94-8-248

Mercator, Gerard. *Gerardi Mercatoris atlas sive cosmographicae meditationes de fabrica mundi et fabricati figura.* Amsterodami: Sumptibus et typis aeneis Henrici Hondij, 1630. Plume OS [G1007 A7 1630](#).

Milton, John. *Eikonoklastes: in answer to a book intitl'd Eikon basilike, the portrature of His sacred Majesty in his solitudes and sufferings.* London, 1649. [DA400 C49 M6 1649](#).

Montanus, Arnoldus. *Atlas japannensis: being remarkable addresses by way of embassy from the East-India company of the United Provinces, to the emperor of Japan.* London: Tho. Johnson, 1670. OS1 DS 808 M76

_____. *Gedenkwaerdige Gesantschappen der Oost-Indische Maatschappy in 't Vereenigde Nederland, aen de Kaisaren van Iapan.* Amsterdam: Jacob Meurs, 1669. OS1 DS 808

Secvnda Predicacion de la Decima Qvinta Concession de el Papa Vrbanao Octavo. Indulgence, c. 1700. Spain and New World. [MS 411](#)

Tanner, Mathias. *Societas Jesu apostolorum imitatrix.* Pragae: Typis Universitatis Carolo-Ferdinandae, in Collegio Societatis Jesu ad S. Clementem, 1694. [BX 3706 T35 1694](#)

HIST 4212 Age of Religious Wars: Assigned Textbooks

Duffy, Eamon. *The Stripping of the Altars: Traditional Religion in England, 1400-1580*. Yale University Press, 2005.

Te Brake, Wayne P. *Religious War and Religious Peace in Early Modern Europe*. Cambridge University Press, 2017.

Ginzburg, Carlo. *The Cheese and the Worms: The Cosmos of a Sixteenth-Century Miller*. Johns Hopkins University Press, 1992.

Excerpts

Ginzburg, Carlo. *The Night Battles: Witchcraft and Agrarian Cults in the Sixteenth and Seventeenth Centuries*. Johns Hopkins University Press, 1992.

Hale, John. *The Civilization of Europe in the Renaissance*. Simon and Schuster, 1993.

Stjerna, Kirsi. *Women and the Reformation*. Wiley-Blackwell, 2008.

Call for Papers and Presentations

The Era of Reformation and Religious War



“Finding Meaning in the era of the Reformation Past and Present”

April 23, 25 & 27, 2018 - Hellems 237 10:00-10:50 A.M.

Students are asked to submit initial paper and presentation proposals of 200-300 words to Professor Jobin no later than Monday, April 2nd, with final group proposals due Friday, April 13th. The papers and presentations should broadly fit the theme “Finding Meaning in the era of the Reformation, Past and Present.” Panel proposals, organized around common themes or ideas, are preferred. However, Professor Jobin will place individual submissions into groups. Please see session types and guidelines below.

Formal Panel Sessions:

The formal session is organized around a chair/commentator who introduces the 3-4 participants, points out the common theme among the papers, and comments at the end of the session before opening the floor to questions. Participants summarize their own paper in 4-5 minutes. The chair's comments should take no more than 3 minutes for a total session of around 15-20 minutes. (*Note that acting as a chair does not mean that you can avoid presenting your own work at the conference. If you can't find a chair among your peers, I will be happy to act in this position or find someone who will.*)

Roundtable Discussions:

The roundtable discussion session is organized more loosely than a formal session. The panel as a whole should choose a couple of key questions to discuss that relate to the research they have done. For example three students who have worked on topics related to women in the Reformation might focus their discussion around a central question such as “In what ways did women experience the Reformation differently than men?” Although each paper might have a totally different subject (women in religious orders, protestant mothers and education, or women as patrons and protectors) the discussion would center on where their topics overlap. Each student would give a brief introduction of what they researched, then, together they would address the central roundtable question. Participants may question each other, and the audience may also interject questions during the discussion. Total session should last for around 12-15 minutes.

“Poster” or Media Sessions:

The poster or media session will occur at some point during the conference as a single event. All students who wish to put together a media presentation or poster will set up their “exhibit” for viewing at a single session. The idea here is that the students may present their research in a visual form. One route might be to create a sort of “museum exhibit”. The central documents/artifacts/works of art relevant to the research question will be shown with analytical commentary. Other possibilities could include a short video, power point presentation, or interactive computer program.* Just remember to keep it short so that someone could view your exhibit in a few minutes and get the gist of your research. Remember that an “all about” type of presentation is not acceptable. Just like the papers that they are illustrating, the media or poster exhibits need to focus on a central question and demonstrate analytical thinking. Students presenting in the poster and media session are asked to stand by their presentation and be available for questions by their peers.

All presentations should be based on a completed 10-12 page research paper, and follow scholarly guidelines for their format, source citation, etc. Copies of these papers need to be submitted to Professor Jobin electronically on D2L **before** your presentation. Papers should be made available to conference participants on request. The bibliography and any visuals do not count as part of the paper length.

Due Dates:

April 2nd - Draft Paper Proposal Due

April 13th - Final Paper Proposal Due along with presentation type

April 18th - Annotated Bibliography Due

April 23-30 - Mini-Conference Presentations

April 23-30 - papers due

* Computer based presentations will need to be made on student’s own laptop or tablet. If you do not have a laptop or tablet, see me about possible arrangements.

Cumulative Short Answer Essay (2-4 paragraphs)

Throughout this semester, through our investigation of primary sources and our visit to Norlin Special Collections, one of the aspects of the Reformation and Religious wars that we have paid particular attention to is the role of the printed word. Briefly, what one or two primary source experiences from this semester best highlight the changing role of print in the era we have been studying.

Dear students in HIST 4212,

Susan Guinn-Chipman and I are requesting your permission to share examples of your course work for HIST 4212 with other students in future classes and with faculty. We show examples of student work to other students to improve their understanding of assignments, concepts, and paper/presentation options. We share student work with other instructors and faculty to enhance our teaching practices and improve student learning experiences. Any shared student work will be kept anonymous (unless you request otherwise); all names, student numbers, and other identifying information will be removed prior to sharing this material.

Additionally, we are requesting your permission to publish selections from your course work for HIST 4212 as part of our research on teaching and learning which may include CU's *Making Teaching and Learning Visible* portfolio project. Any published student work will be kept anonymous (unless you request otherwise); all names, student numbers, and other identifying information will be removed prior to publication. As part of our academic research, we are examining student learning around the use of primary source materials such as those introduced in our class visits to Norlin's Special Collections, Archives, and Preservation department. If you give permission, your course work may be included in this published research, in full or partial form.

Finally, we are asking permission to use any photographs taken of the class (HIST 4212), your work during our class visits to SCAP at Norlin Library, or during the final presentation/mini-conference. These photos will be used to illustrate the MTLV Portfolio on the internet and potentially any papers that come out of this research.

Thank you for considering this request and for helping to improve the quality of teaching and learning at the University of Colorado! Please contact us if you have any questions.

Sincerely,

Dr. Nicole V. Jobin
Nicole.Jobin@colorado.edu

Susan Guinn-Chipman
Susan.Guinn-chipman@colorado.edu

CONSENT TO SHARE AND PUBLISH STUDENT COURSE WORK

Please check the following designated purposes (if any) to which you give your consent:

I, _____ (please print your name),

_____ authorize Dr. Jobin and Dr. Guinn-Chipman to share my course work for HIST 4212 with other students and instructors.

_____ I wish my shared work to remain anonymous.

_____ I wish my name to remain associated with my work.

_____ I affirm that my course work submitted for HIST 4212 is my own original work and any copyrighted material quoted therein is intended for educational purposes only. I affirm that my permission to publish my course work was strictly voluntary and not required for class credit.

OR

_____ authorize Dr. Jobin and Dr. Guinn-Chipman to publish my course work for HIST 4212 as part of their academic research and the *Making Teaching and Learning Visible* Portfolio.

_____ I wish that any of my work included in this research will remain anonymous and will not include my name or any other identifying information. I acknowledge that if my course work is published, it will be available to a public audience.

_____ I wish my name to remain associated with any of my work included in this research. I acknowledge that if my course work is published, it will be available to a public audience.

OR

_____ do not authorize Dr. Jobin and Dr. Guinn-Chipman to share or publish my course work for HIST 4212.

CONSENT TO SHARE AND PUBLISH PHOTOGRAPHS

I, _____ (please print your name),

_____ do authorize Dr. Jobin and Dr. Guinn-Chipman to use any photographs of the class that I might appear in as part of either the MTLV portfolio or other research.

OR

_____ do not authorize Dr. Jobin to use any photographs of the class that I might appear in as part of either the MTLV portfolio or other research.

Student Signature: _____ Date: _____

Instructors Signatures: _____ Date: _____

_____ Date: _____

HIST 4212 - Worksheet #1 for Visits to Norlin Special Collections:

1. Choose two or three of the items you have been shown in special collections – describe the items and make a note of how to cite them. It would probably be a good idea to choose at least one manuscript item and one early print item to compare.
2. How might these items compare in subject to the books discussed in Duffy Ch. 6? Given their size and composition, which social class is likely to have seen or used the items you are examining?
3. Where images are used, in your estimation, would they be understandable to both the literate and illiterate?
4. What one or two questions do you have about the items you are examining that would be important to get answered in order to understand the role of the transition from written to printed word in this era?

Follow Up Reflection Questions posed in next class period:

In what ways has your hands-on experience with letterpress printing affected how you think about the challenges and benefits of the earliest years of print?

Nick worked with a printed Gutenberg bible leaf, a 15th c. French Book of Hours, and a page from the Golden Legend to answer the worksheet questions. His answers are a good indication of the students looking at the issue of context (in this case relating it back to class readings from Duffy) as well as the issue of the relationship between text and image. In the reflection question, Nick talks about the physical difficulties of setting type, thus demonstrating how the hands-on experience was integrated into an understanding of what the transition to printing meant for this era.

HIST 4212 - Worksheet #1 for Visits to Norlin Special Collections:

1. Choose two or three of the items you have been shown in special collections – describe the items and make a note of how to cite them. It would probably be a good idea to choose at least one manuscript item and one early print item to compare.

Printed Book of Hours – Paris, 1498. I would probably cite them in relation to Duffy Ch. 6 as supporting evidence. It has a colorful binding in Latin, has illustrations, and has a red letter/word to begin each sentence.

Jacobus de Voragine's "Golden Legend" 1527 – Early English, was printed by Wynkyn de Worde. Has an illustration – old English in black text.

Page from Gutenberg Bible 1455 with error – Red letters were added after – written in Latin.

2. How might these items compare in subject to the books discussed in Duffy Ch. 6? Given their size and composition, which social class is likely to have seen or used the items you are examining?

Several of these items (or similar ones) were mentioned in Duffy chapters of in class. I remember "Golden Legend" and a Book of Hours were discussed in the readings. They would be useful to understanding, in a physical sense, the relation of the texts to Medieval religious practices and the advent of the Reformation with print writing and the English vernacular. They would most likely have been read by the upper class who could read Latin and English – though lower classes might have access to be a part of the religious/cultural community.

3. Where images are used, in your estimation, would they be understandable to both the literate and illiterate?

The images would be understood by both. The Book of Hours was meant to be understood by illiterate. [sic] I doubt the illiterate would have been reading an old Latin Bible of "Golden Legend" by Jacobus de Voragine though they could have understood the pictures if they looked.

4. What one or two questions do you have about the items you are examining that would be important to get answered in order to understand the role of the transition from written to printed word in this era?

How did print evolve during the Middle Ages/Early modern period. It seemed way laborious but did it change at all and in what ways?

To what extent were the priests/church hierarchy involved in the printing of those religious texts?

Reflection Question following Visit #1: In what ways has your hands-on experience with letterpress printing affected how you think about the challenges and benefits of the earliest years of print?

It made me realize that it was extremely complicated and time consuming. I never knew how difficult it was to set the type. It had to be facing a certain way and many of the letters looked strange/unfamiliar. It made me realize that while printing was faster than handwriting books, it was still a complicated craft. Yet the relative easiness made it possible to disseminate a large amount of material to many people – certainly a lot more than with handwriting. This made it possible for ideas to travel much faster than before. The fact that printing could be done in English (and other languages too) meant that it was available to many new people. The printing press at the Special Collections allowed me to understand the fact that information could be provided to many people at just a fraction of the work.

This student compared a 13th manuscript Bible leaf, a leaf from a 15th c. herbal, and a text on Christianity to answer the worksheet questions. The answers to the questions deal with audience, though not in much depth. The reflection question answer, however, shows more depth when comparing the physical work the students experienced of typesetting to the actual primary source materials from the reading room.

HIST 4212 - Worksheet #1 for Visits to Norlin Special Collections:

1. Choose two or three of the items you have been shown in special collections – describe the items and make a note of how to cite them. It would probably be a good idea to choose at least one manuscript item and one early print item to compare.

Plate 3: Gart Der Gesundheit, Mainz, Peter Schöffer, 1485
Looks like pages taken out of a horticulture book with multiple authors

Lactantius, Lucius Coelius Firmianus, 1465
Boo on Christianity printed in, I believe, Latin

Dragon Leaf Bible Page, 1240
Handwritten book of the Bible leaflet

2. How might these items compare in subject to the books discussed in Duffy Ch. 6? Given their size and composition, which social class is likely to have seen or used the items you are examining?

The books discussed in Duffy Ch. 6 were all books for the elite. They were hand written for the most part and really only available to those in nobility/positions of power.

While the majority, few exceptions, that we're looking at now are printed and more available to the "common folk", those that are literate – middle class.

3. Where images are used, in your estimation, would they be understandable to both the literate and illiterate?

I think illiterate people could see the images and be able to get a vague idea on the message of the book, but not the fine details.

4. What one or two questions do you have about the items you are examining that would be important to get answered in order to understand the role of the transition from written to printed word in this era?

Even though books were more accessible, did literacy become more common so as to put the books to use? Or was it still for more of upper class?

Reflection Question following Visit #1: In what ways has your hands-on experience with letterpress printing affected how you think about the challenges and benefits of the earliest years of print?

I didn't realize how time consuming it was. When they talk about how much faster they could make books, I was thinking it was like an hour when in reality it still took weeks to print a book, compared to upwards of a year to handwrite each copy. It really put in perspective how illiterate those times were because access to books was available mainly to nobility and upper class.

This student examined a Gutenberg Bible leaf and a 15th c. French Book of Hours. He describes the potential audience for these works as well as reflecting on legibility of different kinds of printed text. On the reflection question, he answers that he did not do the print workshop the following session. Therefore, his answer provides insight into the contrast between students who did and did not participate in the print workshop when compared to the other examples in this section.

HIST 4212 - Worksheet #1 for Visits to Norlin Special Collections:

1. Choose two or three of the items you have been shown in special collections – describe the items and make a note of how to cite them. It would probably be a good idea to choose at least one manuscript item and one early print item to compare.

1440s Illuminated book of hours, French.

- Alternating red/blue handwritten ink
- Blue lapis lazuli was most expensive
- Gold leaf glued to page

Page from early Bible, Ezekiel

- Written mostly in black except capitals and last sentences, which were handwritten after printing in red
- Hand-drawn illuminated initial letters

2. How might these items compare in subject to the books discussed in Duffy Ch. 6? Given their size and composition, which social class is likely to have seen or used the items you are examining?

These were probably used by wealthy merchants, probably not kings or dukes, not peasants, but well-to-do people. Some of them are quite large and extravagant, but not the fanciest ever seen. Many of them are in Latin, which indicates they were meant for elites throughout Europe.

3. Where images are used, in your estimation, would they be understandable to both the literate and illiterate?

The images certainly would convey what was happening in the text, but you still probably would miss a lot of what you couldn't read.

4. What one or two questions do you have about the items you are examining that would be important to get answered in order to understand the role of the transition from written to printed word in this era?

Did printing and quantity of production influence the increase in vernacular texts? Why are some written in hard-to-read Gothic scripts and others Roman, and when did Roman become preferred?

Reflection Question following Visit #1: In what ways has your hands-on experience with letterpress printing affected how you think about the challenges and benefits of the earliest years of print?

I was not present for typesetting but was present to look at the printed early books and manuscripts. It (the experience) has not necessarily changed how I think about early printing but gave me a further appreciation for the historical impact of print – the accelerated dissemination of information. The effect can even be seen in the modern day, with the internet and the role it plays in politics. I think print had an effect on the medieval world comparable to that of the internet today, but in a slower, less instantaneous way. Special Collections was certainly a valuable experience today.

Andrew examined a Gutenberg Bible leaf, a 15th c. small printed Bible, and one of the herbal leaves, though this remains unidentified. While he does not make comparisons between these works and those in class readings by Duffy, he does discuss issues of audience and the readability of images to the illiterate. In the reflection questions, Andrew highlights the difficulties of getting something wrong in the typesetting process, again highlighting the physical aspect of print as a media.

HIST 4212 - Worksheet #1 for Visits to Norlin Special Collections:

1. Choose two or three of the items you have been shown in special collections – describe the items and make a note of how to cite them. It would probably be a good idea to choose at least one manuscript item and one early print item to compare.

Page from a Gutenberg Bible c. 1455 UCB Libraries

1 page from the book of Baruch, mistakenly labeled the Book of Ruth

1420s pocket bible

2. How might these items compare in subject to the books discussed in Duffy Ch. 6? Given their size and composition, which social class is likely to have seen or used the items you are examining?

For most manuscript works, either the wealthy or the clergy would have owned them for largely private consumption, with the exception of the large Bibles that were read out of at Mass. The scientific workers of the 15th century would have still been restricted to the upper classes. Many of these works would find wider popularity with the end of Latin's monopoly on written language.

3. Where images are used, in your estimation, would they be understandable to both the literate and illiterate?

Yes, depending on the text that they are featured in. For a religious image or an all Latin Bible, the image might not be understandable without the context of the accompanying text. For the 15th century images and descriptions of plants, however, anyone who has seen a certain plant, literate or illiterate, would be able to recognize a rendition of that plant.

4. What one or two questions do you have about the items you are examining that would be important to get answered in order to understand the role of the transition from written to printed word in this era?

1. What scale of production did the early presses reach/how many copies of a work could one expect to be printed?

Reflection Question following Visit #1: In what ways has your hands-on experience with letterpress printing affected how you think about the challenges and benefits of the earliest years of print?

My experience with the letter press was insightful and really hit home the difficulties experienced by the first printers. On our first try we made a typo, spelling die with a "j" instead of an "i". We had to go back and change the letters, a meticulous process. However, once we were corrected the press showed us why it was so revolutionary at the times using one text we made several cards for all of our group members in moments. What would have taken minutes to write out was now made, with copies, in a fraction of the time.

Making the Reformation Visible - Texts as Objects in Norlin Library Special Collections, Archives and Preservation

Title, author, and call number (if available) of the item you are examining:

Item as object

Write a physical description of the item in front of you. Is it large or small? Is it printed or written? Is it made with costly or inexpensive materials? How is it bound or contained? Does it contain images - if so of what kind? Hand drawn or colored, wood cuts or engravings? etc. Basically, record anything that a physical examination of the item not just as text, but as an object, can reveal.

Item as text

Now examine the item in front of you for its textual significance. This should include a description of what kind of text it is (letter, map, contract, government or church record, pamphlet, book, etc.), a description of who wrote or compiled it and who the intended audience appears to be, the date or time frame in which it was created, and with what purpose. Record anything here that you feel speaks to the text itself and the intent of the author in producing it.

Context

Finally, place the item you are examining into the context of what you know of the time in which it was produced. What was happening at the time of its creation? Was it made as a response to another text or some specific event? What point of view is the object speaking from and is it part of a particular argument or kind of reasoning? Are there any underlying assumptions the producers of the text were making or are there any things we should consider (either present or absent in the text) that would give us clues to the era in which it was created? Is there anything about the physical item itself, rather than just the words, that helps illuminate this context?

Any other observations you would like to make

Follow-up questions for class after library visits:

What could you learn from handling the sources in special collections that you would not have been able to learn if you only had a transcription of the text?

Do you consider yourself more of a visual learner, auditory learner, or experiential learner? Explain what this means to you.

Reflection Questions following Library Visit #2:

What could you learn from handling the sources in special collections that you would not have been able to learn if you only had a transcription of the text?

Do you consider yourself more of a visual learner, auditory learner, or experiential learner? Explain what this means to you.

The following bullet points were captured directly from student comments as they were discussing the question.

- Yes – this (handling the sources) helps. Handling the text gives a greater understanding of the difficulty of owning something like these texts – how old they are – not an interpretation, but a real pure experience or understanding of something. If you have both the experience physically with the object and then combine it with others interpretations or information you get a whole picture.
- Auditory learner perspective: Legal documents – lots of questions about terms etc. When Susan could answer questions then it started to make more sense. The document itself not as interesting as the information that gave it context.
- Nice to figure out things on your own (handling sources) – what you can see the actual differences in the text and figure things out about that specific document.
- More of an auditory learner – still touching things does give you a different experience. The physical object gives you different clues.
- Comparison between holding history in the things that are in Special Collections – like going to a lab for integrated physiology and holding organs – touching the interior parts of the body – in both cases you are holding life.
- Visual learner – being at an actual place makes it more immediate.
- They physical experience of something (handling sources) makes your idea of the object more concrete – more intimate.

This student chose to focus on Foxe's *Actes and Monuments* (1596). There are detailed observations that include comments on how the book contains handwritten notes as well as observations about which parts of the book seem to be most well-used.

Making the Reformation Visible - Texts as Objects in Norlin Library Special Collections, Archives and Preservation

Title, author, and call number (if available) of the item you are examining:

Book of Martyrs, John Foxe, Plume oversize Br 1600 1596

Item as object

Write a physical description of the item in front of you. Is it large or small? Is it printed or written? Is it made with costly or inexpensive materials? How is it bound or contained? Does it contain images - if so of what kind? Hand drawn or colored, wood cuts or engravings? etc. Basically, record anything that a physical examination of the item not just as text, but as an object, can reveal.

This is a large book, it is printed text and wood cut images on it. It is large book with images which makes me think it's not cheap but there isn't any color or fancy designs on it so not the most expensive book. This is a bound book with the first page starting at 141. Some pages have fallen apart. The pictures have a lot of detail and is very clear. There are small notes and annotations on the side.

- Samuel Bull and his descendants wrote in his book
- On page 1332 practice of handwriting suggesting this was a commonly viewed and reading of this book in the Bull family
- Pg. 713 King Henry VIII's page very worn out and used

Item as text

Now examine the item in front of you for its textual significance. This should include a description of what kind of text it is (letter, map, contract, government or church record, pamphlet, book, etc.), a description of who wrote or compiled it and who the intended audience appears to be, the date or time frame in which it was created, and with what purpose. Record anything here that you feel speaks to the text itself and the intent of the author in producing it.

The text and images in it show the Protestant Martyrs being killed. It is long timelines and descriptions in this book. John Foxe wrote this in 1563 to show the common people that Catholicism is actually heresy. This text also was to connect to people emotionally, to show

the brutality that were Catholics and the peace that Protestants had. The amount of detail and length of time that John Foxe covered also connected to the people as it showed them all those who they thought were heretics weren't.

Context

Finally, place the item you are examining into the context of what you know of the time in which it was produced. What was happening at the time of its creation? Was it made as a response to another text or some specific event? What point of view is the object speaking from and is it part of a particular argument or kind of reasoning? Are there any underlying assumptions the producers of the text were making or are there any things we should consider (either present or absent in the text) that would give us clues to the era in which it was created? Is there anything about the physical item itself, rather than just the words, that helps illuminate this context?

This text was published in 1563 by John Foxe during the time of the English Reformation. Queen Mary died in 1558, and there was an increase in Catholicism in England and the killing of Protestants. John Foxe knew that people were viewing these killings as justified as it was heretics being killed. John Foxe wrote the book of Martyrs in response to this, trying to show people that they are in fact Martyrs. He used emotional language, pictures, and deaths from ages ago to support his claim to the common people, even those who couldn't read. We can tell that this was related to the Reformation and the Pro-Catholic movement in England because it is showing Protestants in a good light and showing Catholics as evil heretics. It is missing the first 100+ pages, these missing pages are probably gone from age but they might have been taken out by an angry Catholic or they were so loved and over used they fell out.

Any other observations you would like to make

None

Ben examined a 16th c German book of woodcuts depicting the Passion and other scenes from the New Testament *Vita et Passio Jesu Christi*. As this work has minimal text, it provides an interesting contrast to some of the other primary sources students chose to work with and Ben's observations illustrate this. One thing he did not comment on in his answer, but which was exciting for all of us working in the reading room that day, was his discovery that one of the woodcuts had been printed upside-down while the text was correctly positioned according to the rest of the book. This fact had not been previously known to Special Collections. Together with Ben, we speculated about how this could have happened in the process of printing during the 16th c. I wish the discussion had been captured in his writing here, but it was a spontaneous reaction to the moment that provided a fantastic example of the power of experiential, object-based learning.

Making the Reformation Visible - Texts as Objects in Norlin Library Special Collections, Archives and Preservation

Title, author, and call number (if available) of the item you are examining:

[Student left blank – text identified as 16th c German *Vita et Passio Jesu Christi*]

Item as object

Write a physical description of the item in front of you. Is it large or small? Is it printed or written? Is it made with costly or inexpensive materials? How is it bound or contained? Does it contain images - if so of what kind? Hand drawn or colored, wood cuts or engravings? etc. Basically, record anything that a physical examination of the item not just as text, but as an object, can reveal.

A mid-sized book, thinner than a guide book, it looks like wood cuts and print however, some of the words are a different font than the others. The majority is pictures with captions describing what is happening. I'd be surprised if it was hand drawn as the letters are clearly printed, the paper is high quality, but I don't think it has the original binding.

Item as text

Now examine the item in front of you for its textual significance. This should include a description of what kind of text it is (letter, map, contract, government or church record, pamphlet, book, etc.), a description of who wrote or compiled it and who the intended audience appears to be, the date or time frame in which it was created, and with what purpose. Record anything here that you feel speaks to the text itself and the intent of the author in producing it.

This is a book depicting the life of Christ. It was clearly intended for the everyman, as the subtitles are both Latin and German. This is interesting as it was printed in Frankfurt, which was Catholic in 1537 (which explains the Latin) but having a German text in there is weird. This implies it wasn't meant for priests. The order of events is also interesting. The first "chapter" starts with the angel Michael (I think it was Michael) informing Mary she is pregnant, goes to the birth of Christ, his circumcision, Mary Magdalene, then a very descriptive

representation of his crucifixion, travels to Hell and resurrection. It's only the second half that goes into his finding of apostles and his miracles.

Context

Finally, place the item you are examining into the context of what you know of the time in which it was produced. What was happening at the time of its creation? Was it made as a response to another text or some specific event? What point of view is the object speaking from and is it part of a particular argument or kind of reasoning? Are there any underlying assumptions the producers of the text were making or are there any things we should consider (either present or absent in the text) that would give us clues to the era in which it was created? Is there anything about the physical item itself, rather than just the words, that helps illuminate this context?

This was made in a Catholic section of Germany, which is cool, because it was clearly intended to be accessible to the every man [sic]. It was "written" in 1537, so not super late in the Reformation. It also doesn't mention purgatory, but it has Latin, so it's Catholic, but not that Catholic.

Any other observations you would like to make

None

For this work, Jesse examined a sermon by Martin Luther on the sacrament of Baptism from 1519. Her observations on the physical printed text are particularly interesting as an example of a student engaging with the text as object and analyzing what that object reveals about how and where the text might have been disseminated.

Making the Reformation Visible - Texts as Objects in Norlin Library Special Collections, Archives and Preservation

Title, author, and call number (if available) of the item you are examining:

Martin Luther – Ain sermon von dem sacrament – selected sermons form Martin Luther

Item as object

Write a physical description of the item in front of you. Is it large or small? Is it printed or written? Is it made with costly or inexpensive materials? How is it bound or contained? Does it contain images - if so of what kind? Hand drawn or colored, wood cuts or engravings? etc. Basically, record anything that a physical examination of the item not just as text, but as an object, can reveal.

This object is about the size of an average reading book today – I am guessing about 5” x 7”

It is a printed text on paper that is thick and in good shape – so I think it could be expensive. The binding makes me think otherwise, however. It has no leather bindings or book cover – and there are not many pages – so it actually seems like more of a pamphlet or mass-produced prayer book.

The only images depicted are on the title page. There is a decorative border printed in ink – there are what appears to be little saints or king’s faces decorating all around the title

8 leaves of paper (short)

Item as text

Now examine the item in front of you for its textual significance. This should include a description of what kind of text it is (letter, map, contract, government or church record, pamphlet, book, etc.), a description of who wrote or compiled it and who the intended audience appears to be, the date or time frame in which it was created, and with what purpose. Record anything here that you feel speaks to the text itself and the intent of the author in producing it.

I would call this a short book. Luther wrote and dedicated these sermons to Duchess Margarete of Braunschweig. The information on this book says it was first printed October 1519, shortly after the invention of the printing press – this could explain why the book isn’t

bound in any fancy manner – the press had just been invented. Specifically I am interested in the dedication of this book to Duchess of Braunschweig.

Context

Finally, place the item you are examining into the context of what you know of the time in which it was produced. What was happening at the time of its creation? Was it made as a response to another text or some specific event? What point of view is the object speaking from and is it part of a particular argument or kind of reasoning? Are there any underlying assumptions the producers of the text were making or are there any things we should consider (either present or absent in the text) that would give us clues to the era in which it was created? Is there anything about the physical item itself, rather than just the words, that helps illuminate this context?

Project Wittenberg website – sermon on threefold righteousness – Martin Luther (for translation).

“Luther wrote for and dedicated to the pious Duchess Margarete of Braunschweig.”

“Despite strict regulations, published a great number of reformation pamphlets.”

The text was first printed in 1519, and the actual publication printed on the text is 1520. This is shortly after the invention of the printing press. Luther, the author was newly enabled to spread his thinking to a much greater audience (press).

Translation: Luther calls the righteousness of Christ “alien.”

“The German translation of this sermon, in the St. Louis edition, makes Luther more Lutheran than he was at the time.”

“This is concerning what I have just spoken about, what sort it should be, capital, countation, our rock and our whole substance, in which we glory into eternity, as the Apostle says, because our life is hidden together with Christ in God.” – Luther

Talks about baptism – how it officiates Christian practices. *

Any other observations you would like to make

None

Reflection Questions following Library Visit #2:

What could you learn from handling the sources in special collections that you would not have been able to learn if you only had a transcription of the text?

Do you consider yourself more of a visual learner, auditory learner, or experiential learner? Explain what this means to you.

The following bullet points were captured directly from student comments as they were discussing the question.

- Yes – this (handling the sources) helps. Handling the text gives a greater understanding of the difficulty of owning something like these texts – how old they are – not an interpretation, but a real pure experience or understanding of something. If you have both the experience physically with the object and then combine it with others interpretations or information you get a whole picture.
- Auditory learner perspective: Legal documents – lots of questions about terms etc. When Susan could answer questions then it started to make more sense. The document itself not as interesting as the information that gave it context.
- Nice to figure out things on your own (handling sources) – what you can see the actual differences in the text and figure things out about that specific document.
- More of an auditory learner – still touching things does give you a different experience. The physical object gives you different clues.
- Comparison between holding history in the things that are in Special Collections – like going to a lab for integrated physiology and holding organs – touching the interior parts of the body – in both cases you are holding life.
- Visual learner – being at an actual place makes it more immediate.
- They physical experience of something (handling sources) makes your idea of the object more concrete – more intimate.

During this visit, Gabriella worked with Montanus' *Embassy to the Emperors*. This work captured her imagination and provided her with a new thought about a paper topic for the final paper and presentation. It is interesting to see how her encounter with this source evolved from this first encounter into her final research topic which you can see in the Examples of Student Papers and Presentations section below.

Making the Religious Wars Visible - Texts as Objects in Norlin Library Special Collections, Archives and Preservation

Title, author, and call number (if available) of the item you are examining:

DS 808 M76 Oversize 1, The Embassies to the Emperors of Japan by Arnoldus Montanus

Item as object

Write a physical description of the item in front of you. Is it large or small? Is it printed or written? Is it made with costly or inexpensive materials? How is it bound or contained? Does it contain images - if so of what kind? Hand drawn or colored, wood cuts or engravings? etc. Basically, record anything that a physical examination of the item not just as text, but as an object, can reveal.

Brown leather bound, black and white woodcuts/engravings

14" x 10" Black and red ink, red on the title page

Given the size and detail of the images, this book was probably very expensive. The image of the city of B... [sic] is extremely detailed: a bird's eye view of the city with individual buildings and trees outlined. Images ranged between two-page length to 1/3 page in size.

Item as text

Now examine the item in front of you for its textual significance. This should include a description of what kind of text it is (letter, map, contract, government or church record, pamphlet, book, etc.), a description of who wrote or compiled it and who the intended audience appears to be, the date or time frame in which it was created, and with what purpose. Record anything here that you feel speaks to the text itself and the intent of the author in producing it.

This book seems to be describing the culture of Japan: Page 161 depicts an image of "Japanners" performing a play with horses on a field of sand. Montanus states the "Japanners . . . had no want of good poets," implying a sense of respect for the "Japanners." It also seems to place historical narrative to explain historical events in Japan. Page 200 describes the persecution of three Jesuits; execution by crucifixion and spears. Perhaps its purpose was to inform the British on the nation-state of Japan. Since it is a hefty volume, perhaps wealthy merchants or government officials would own it? Page 376 affirms my

assumption of Montanus stating the “Japanners” needed God in their lives: “ ... they embraced the errors of the most foolish heathens.”

Context

Finally, place the item you are examining into the context of what you know of the time in which it was produced. What was happening at the time of its creation? Was it made as a response to another text or some specific event? What point of view is the object speaking from and is it part of a particular argument or kind of reasoning? Are there any underlying assumptions the producers of the text were making or are there any things we should consider (either present or absent in the text) that would give us clues to the era in which it was created? Is there anything about the physical item itself, rather than just the words, that helps illuminate this context?

Given that this was published in 1675, and the Jesuits and other missionaries were travelling abroad to eastern countries, I would assume this text was meant to inform officials and others seeking to deal with Japan of their history, practices, and how they “needed Jesus.” Page 475 affirms my assumption of informing merchants: describes the “strange ways of trading in Japan” (having a large store of gold and silver, but receive money without telling/seeing it).

Any other observations you would like to make

None.

Danny chose to work on Wenceslaus Hollar's map comparing the Bohemian and English Civil Wars. This is an interesting choice as it illustrates analysis of an item that is not in book format that combines both text and image. Danny's comments in the historical context section of the worksheet are particularly interesting in that they reveal the kinds of context that can be given to an item both by a close reading of the work itself and by using knowledge of the wider events surrounding the item's creation.

Making the Religious Wars Visible - Texts as Objects in Norlin Library Special Collections, Archives and Preservation

Title, author, and call number (if available) of the item you are examining:

M410 (no call number or title) Wenceslaus Hollar

Item as object

Write a physical description of the item in front of you. Is it large or small? Is it printed or written? Is it made with costly or inexpensive materials? How is it bound or contained? Does it contain images - if so of what kind? Hand drawn or colored, wood cuts or engravings? etc. Basically, record anything that a physical examination of the item not just as text, but as an object, can reveal.

The item in front of me is a medium-sized paper with a printing of an etching. I would say this looks costly to produce because the process to make this whole page seems extremely difficult. This whole page is mostly images with short descriptions of those images at the bottom of the page. The images include one large image of the middle of the British Isles and then another large of the battle of Prague. The quality of the drawings combined with the style remind me of a modern day high-quality graphic novel. This is because the images are labeled in a certain order to tell a story like a comic book.

Item as text

Now examine the item in front of you for its textual significance. This should include a description of what kind of text it is (letter, map, contract, government or church record, pamphlet, book, etc.), a description of who wrote or compiled it and who the intended audience appears to be, the date or time frame in which it was created, and with what purpose. Record anything here that you feel speaks to the text itself and the intent of the author in producing it.

There is little text on this item, but the little text there is, is very interesting. The text is an ordered, one or two sentence description of each image or section of the drawings. The style that these descriptions are in is one long poem or rhyme. The ease of which I can understand them leads me to believe they are supposed to be easy to access by the literate European community. I believe that this source is intended to be read by anyone as a sort of news bulletin. From what I can tell, the text description of the images is giving a quick info session

on the state of the English Civil War and the 30 Years War up until when this image is made. From where the image descriptions end, I would put the time frame of this image as between 1622-1640 because it alludes to Cromwell winning in England and the first stage of the 30 Years War in Bohemia ending, both happening at different times, but within a decade of each other.

Context

Finally, place the item you are examining into the context of what you know of the time in which it was produced. What was happening at the time of its creation? Was it made as a response to another text or some specific event? What point of view is the object speaking from and is it part of a particular argument or kind of reasoning? Are there any underlying assumptions the producers of the text were making or are there any things we should consider (either present or absent in the text) that would give us clues to the era in which it was created? Is there anything about the physical item itself, rather than just the words, that helps illuminate this context?

I can make the assumption as to Hollar's leanings based on the way he describes his drawings. First, Hollar must be a Protestant because he describes the situation in Bohemia as being taken over by "papists" – a term I would associate being used by Protestants. Also, I believe Hollar must be somewhat sympathetic to the anti-crown side in the English Civil War because he describes the end of the violence as "Let us old England's Lawes and Freedoms have." [sic] Even though he might lean towards anti-royal Protestants, I feel like he abhors the violence occurring to defend these ideas. The last description states, "What Decollations then? What Blood? What far Outacted Tragic Scenes ensued that Warre?" [sic] Prior to his description of the war in Bohemia, he also states "Fed Them with Peace and Plenty, all that's Good." [sic] Even though I get these allusions to how Hollar felt, I don't believe he was making this for any political purpose.

Any other observations you would like to make

None.

This student chose to examine Mercator's Atlas. For display purposes, the atlas was open to the maps for Japan which clearly indicated some knowledge of the Jesuit missionary activity there, though the student was able to page through the atlas to make further observations.

Making the Religious Wars Visible - Texts as Objects in Norlin Library Special Collections, Archives and Preservation

Title, author, and call number (if available) of the item you are examining:

Gerardi Mercatoris Atlas by Mercator, Gerhard call # G1007.A71630

Item as object

Write a physical description of the item in front of you. Is it large or small? Is it printed or written? Is it made with costly or inexpensive materials? How is it bound or contained? Does it contain images - if so of what kind? Hand drawn or colored, wood cuts or engravings? etc. Basically, record anything that a physical examination of the item not just as text, but as an object, can reveal.

Mercator's Atlas is an enormous book, it is well worn and well-loved with rough and thumbprinted [sic] pages and yellowed animal skin binding. It is printed with very elaborate type and likely was extremely expensive due to being very large, bound and filled with colored engravings. The engravings themselves are of maps (accurate to the times from 1612-1630) which are beautifully colored with dyes in red, green, and most especially blue. The age of the book is obvious in the wear and old water damage. An extremely interesting book and absolutely incredible that it appears to have held together in spite of its age.

Item as text

Now examine the item in front of you for its textual significance. This should include a description of what kind of text it is (letter, map, contract, government or church record, pamphlet, book, etc.), a description of who wrote or compiled it and who the intended audience appears to be, the date or time frame in which it was created, and with what purpose. Record anything here that you feel speaks to the text itself and the intent of the author in producing it.

The text itself is an atlas, describing and depicting the world as it was known in the early 17th century. Mercator was the leading map-maker of the era and his incredible depictions of places such as Greece reveals the truly nebulous understanding of countries people had. The outlines of countries are fascinating in their relative accuracy yet the interiors remain largely unexplored. This reflects the colonization wherein explorers were expanding Western European borders via navies, but simultaneously restricted to ports due to the lack of manpower to travel inward immediately. The intended audience appears to be very rich/aristocratic individuals as well as merchants interested in selling their wares worldwide

(travel routes). The text seems to be meant for leisurely observation by extremely wealthy individuals and akin to that of a modern “coffee table book.”

Context

Finally, place the item you are examining into the context of what you know of the time in which it was produced. What was happening at the time of its creation? Was it made as a response to another text or some specific event? What point of view is the object speaking from and is it part of a particular argument or kind of reasoning? Are there any underlying assumptions the producers of the text were making or are there any things we should consider (either present or absent in the text) that would give us clues to the era in which it was created? Is there anything about the physical item itself, rather than just the words, that helps illuminate this context?

The time at which this Atlas was produced was one of extreme change as the world expanded and new religions, trade, and understandings were spread. The American colonies were coming into their own as tobacco became the major crop, Japan was in the midst of civil war similar to the German States and the Holy Roman Empire. Spain was at the peak of its strength in the New World. Essentially everything was exploration and discovery. The Atlas itself reveals a world learning more about itself and its boundaries. The Atlas also speaks of a time where merchants ruled as trade became the leading profit and the importance of knowledge showed in ports versus the rather unknown context of interior countries.

Any other observations you would like to make

Truly amazing to consider the expense of a book that is not only very large and highly illustrated, but uses rare color dyes like blue, green, and red in large amounts!*

*Instructor's note – the colors referred to are actually watercolor.

Reflection questions following visit #3:

Has the audience or target for printed materials changed significantly over the time period we covered in class? How could you see that in the items we viewed in special collections?

In what ways had the later materials we viewed changed from the earliest materials we saw on our first visit?

At the very beginning of printing, most printed works were smaller and designed for a wider public audience. Many works, particularly theological and academic, were still in manuscript form. As printing improved, and manuscript was phased out, more specific works with specific audiences found themselves in print. Many of the earlier printed works in S.C. [Special Collections] were pamphlets intended for mass distribution, while later works like Joseph Glanville's witchcraft text were more targeted in their audience.

Printing practices became more standardized, such as book size and paper quality. Manuscript was totally phased out. Many of the printing problems were fixed.

Reflection questions following visit #3:

Has the audience or target for printed materials changed significantly over the time period we covered in class? How could you see that in the items we viewed in special collections?

In what ways had the later materials we viewed changed from the earliest materials we saw on our first visit?

The audience/target for printed materials has absolutely change over the time period we've covered. Originally, literature was almost exclusively religious, expensive, and made for monasteries or extremely wealthy members of the aristocracy. With the implementation of the printing press and the shifting of world views throughout religious. Change and perspective change, literature became more welcomed and general amongst the masses. The material within the texts themselves likewise shifted to reflect new audiences with novels/epics like Dante being produced and merchant-favoring atlases depicting ports and productions. Furthermore, the diversifying nature of the audience meant books now produced in multiple languages rather than being restricted to Latin alone.

Reflection questions following visit #3:

Has the audience or target for printed materials changed significantly over the time period we covered in class? How could you see that in the items we viewed in special collections?

In what ways had the later materials we viewed changed from the earliest materials we saw on our first visit?

The audience for printed materials has changed significantly over the time covered in class in multiple ways. First, literacy has increased since printing was first invented so print styles has become less extravagant and more accessible to the general population. Also, as printing techniques have become more sophisticated, the ability to print more extravagant volumes became easier too. The etching and woodcuts are becoming more frequent and more detailed. Overall, though I can see in the language used in the later books and in the topics, that printed works are being intended for a larger population and not just an elite, noble class.

Reflection questions following visit #3:

Has the audience or target for printed materials changed significantly over the time period we covered in class? How could you see that in the items we viewed in special collections?

In what ways had the later materials we viewed changed from the earliest materials we saw on our first visit?

There are fewer errors in the newer prints, you can tell they are becoming faster with printing as there is more willingness to get rid of mistakes. It also looks like the books are becoming more accessible and less religious. There were almost no history books in the first visit, and no fiction books, but that changes.

Paper Title: Patriots and Instigators, Holy Men at Arms in Europe and Asia: a Comparison between the Roles of Holy Men in the Kappel Wars and the Hideyoshi Invasions/Imjin War by Gabriella Ramirez for HIST 4212 – 001: Reformation Europe, 1500 – 1648, April 28, 2018.

Gabriella became interested in the possible comparison between the European Wars of Religion and events in Asia when exploring Montanus' Embassy to the Emperors. Her research later brought her to other primary source materials including translated works of Huldreich Zwingli and Martin Luther on the European side and the diary of Admiral Yi Sun-sin of Korea on the Asian side. These excerpts do not deal directly with these sources, but they show her framing of the question at the center of the paper, its restatement in the body of the paper, and her concluding paragraph.

In her presentation for the poster/media session on her paper topic, Gabriella had a digital slide deck for the viewer to click through as well as two books which were open to the following quotations (also provided on the slides). Her inclusion of the texts themselves seemed an appropriate gesture given our focus on text as object. We have included a couple of her slides with these quotations at the end of the paper excerpts.

Introductory Paragraph: Since the advent of new thoughts and ideas, there has been conflict amongst the human race. Some of the most gruesome and horrific conflicts have arisen from two points of contention: race and religion. Religious warfare has been the cause of millions of deaths, while wars based on racial cleansing also range in millions of casualties. While it can be debated on what factors sparked each conflict, one common link between wars on religion and race can be traced: patriotism. The catalysts are similar in the First Kappel War as well as in the First Hideyoshi Invasion, and both leaders, Huldrych Zwingli and Hyujōng, can be painted in a patriotic light as well as take on the role of instigator... or even war-monger. While both wars took place on two separate continents, sixty-three years apart, both conflicts happen to share many similarities. The chief similarity between these conflicts is unmistakable: each war had a holy man urging others to take up arms and fight.

[PAGES OMITTED]

From the body of the paper comparisons between Zwinglin and Hyujōng set up: Still, even with, simply, historical similarities, perhaps there are other, more thought-provoking similarities. For example, both sets of wars had a notable religious leader at work: Zwingli for the Kappel Wars and Hyujōng for the Hideyoshi Invasions. Both men claimed to be staunch patriots and urged others, including, in Hyujōng's case, their fellow holy men to take up arms against their

foe. However, in a country renowned for their arms and military prowess, could others not fight for the right of practicing religion? What need would Zwingli, a minister, have to be present on the battlefield? In addition, the Josŏn dynasty had favored Confucianism over Buddhism and had abolished the system in which Buddhist monks were certified, as well as the possibility to obtain a degree to attain high priesthood, effectively rendering their status as monks, meaningless. Why, then, would Buddhist monks take up arms, an action, potentially, condemned by Buddhist teachings, for a country which did not even acknowledge their worth as monks? Perhaps these men were patriots, seeking to defend their rights and their country... or perhaps they saw war as a means to achieve what they truly wanted: power, glory, or, possibly, something as great as immortality.

[PAGES OMITTED]

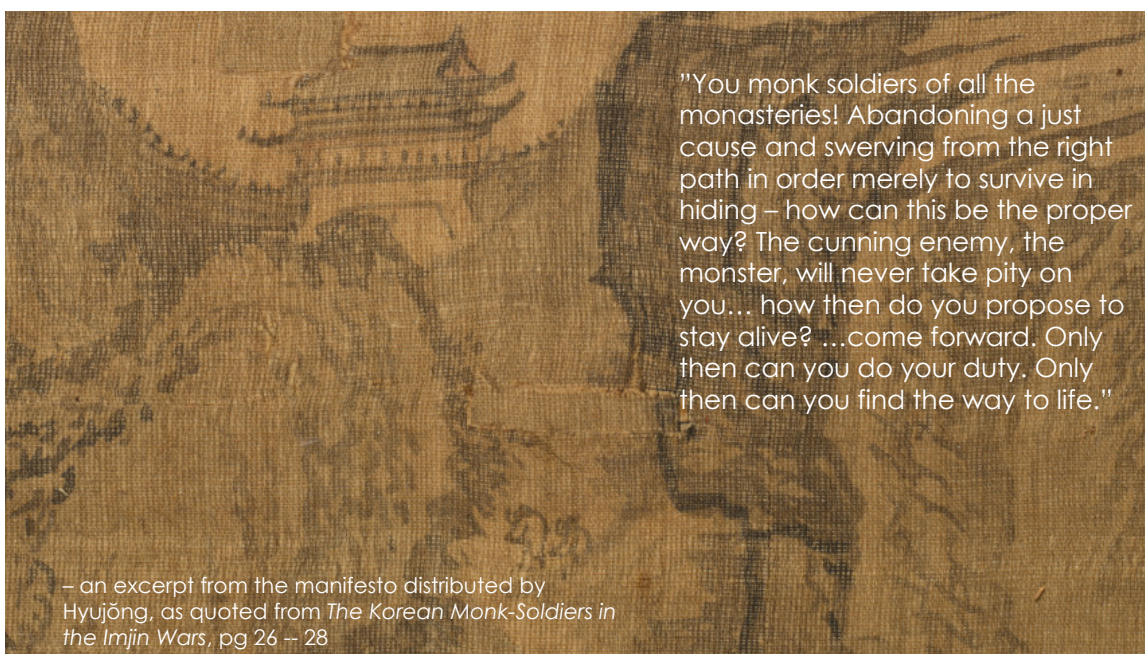
From the conclusion of the paper: History remembers Zwingli as a martyr as well as the only church reform leader whose conquest did not evolve into an organized church. History remembers Hyujŏng as a Buddhist master who united monk-soldiers against Japanese invaders. An image of a holy man does not conjure an instigator with a thirst for blood, nor does it bring to mind a war-monger seeking to raise the status of his people. However, does it instead bring forth the image of a patriot, fighting to defend one's country? Perhaps it elicits one, perhaps both, perhaps neither. History is often written by the victor, but it is a historian's job to cut through the haze and uncover the facts, leaving the interpretation for those who deem the information worthwhile.

Slides from Gabriella's Media Presentation:



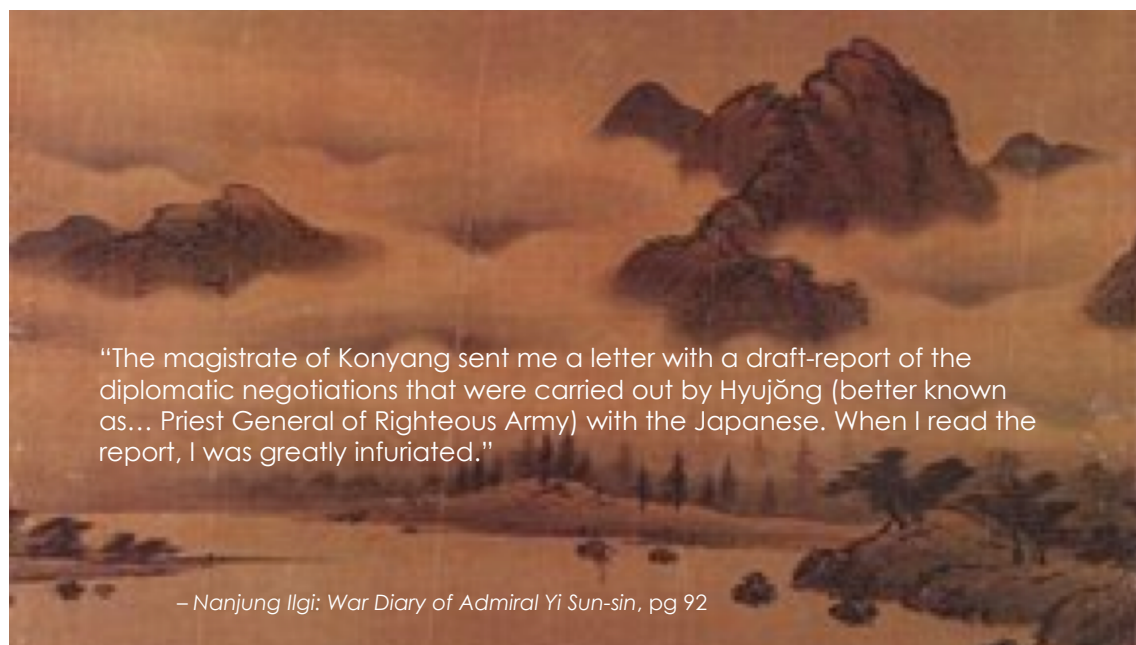
"The peace you want means war: the war I want means peace." – Zwingli, as quoted from *The New Cambridge Modern History*

"For the blood of Christ, mingled with the blood and slaughter of the Innocents, would have been able to atone for our faults..." – Zwingli, "Refutation of the Tricks of the Baptists"



"You monk soldiers of all the monasteries! Abandoning a just cause and swerving from the right path in order merely to survive in hiding – how can this be the proper way? The cunning enemy, the monster, will never take pity on you... how then do you propose to stay alive? ...come forward. Only then can you do your duty. Only then can you find the way to life."

– an excerpt from the manifesto distributed by Hyujŏng, as quoted from *The Korean Monk-Soldiers in the Imjin Wars*, pg 26 – 28



Bibliography

Elton, G. R., ed. *The New Cambridge Modern History*. 2nd ed. Vol. 2. The New Cambridge Modern History. Cambridge: Cambridge University Press, 1990.

DOI:10.1017/CHOL9780521345361.

This book contains the history of modern Europe, including the Age of Reformation and Huldreich Zwingli himself. Elton further implies Zwingli's desire for warfare and describes Zwingli's inner conflict between pacifism and enamor with Swiss arms as well as how Luther did not agree with Zwingli's stance on engaging in warfare in order to promote one's religion.

Housley, Norman. *Religious Warfare in Europe: 1400-1536*. Oxford: Oxford University Press, 2008. DOI:10.1093/acprof:oso/9780199552283.001.0001

This book describes the religious wars in Europe, including the Kappel Wars led by Huldreich Zwingli (1529 – 1531). This book contains contrasts between Luther and Zwingli's approach to Catholic resistance, noting how Zwingli possesses "patriotic zeal" and further implies his stance on initiating a war between Protestants and Catholics was deliberate.

Kim, Samuel Dukhae. *The Korean Monk-Soldiers in the Imjin Wars: An Analysis of Buddhist Resistance to the Hideyoshi Invasion, 1592-1598*. Master's thesis, Columbia University, 1978. Ann Arbor, MI: University Microfilms International, 1979.

This thesis describes the rolls of Buddhist monks during the Hideyoshi Invasion (1592 – 1598), specifically, the use of guerilla warfare on Japanese forces. This can provide a different perspective on the archetype of the "holy man" and how it differs, or possibly coincides, with their European counterparts.

Muller, A. Charles. *The Key Operative Concepts in Korean Buddhist Syncretic Philosophy: Interpenetration (通達) and Essence-Function (體用) in Wŏnhyo, Chinul, and Kihwa*. Research article, University of Tokyo, 1995. Tokyo: University of Tokyo, 1995. Accessed April 27, 2018. <http://www.acmuller.net/articles/1995-03-kiyo-wonhyo-chinul-kihwa.html>

This article contains information on the divisions between the Kyo and Sŏn sects of Buddhism. In addition, it also discusses the primary leaders in unifying, or, at least, reducing the tensions between the two factions. For the purposes of this paper, however, the information

regarding the reason as to why the schism between the Kyo and Sŏn sects of Buddhism are prevalent.

Pettegree, Andrew. *The Reformation World*. London: Routledge, 2000.

DOI:10.3138/cjh.38.2.371

This book provides information on the Reformation era. Chapter five denotes conflicts between Erasmus and Zwingli in the 1520s, as well as Luther's own remarks on the subject. This can provide some insight into Zwingli's character and, perhaps, imply Zwingli himself had sought out a confrontation with the Catholics.

Te Brake, Wayne P. *Religious War and Religious Peace in Early Modern Europe*. Cambridge University Press, 2017.

This book provides specific numbers regarding to the forces involved in the Kappel Wars. Specifically, Te Brake describes how, in the First Kappel War, Protestant forces outnumbered the Catholics; however, the situation was reversed in the Second Kappel War. In addition, this book postulates Zwingli did not have as many political allies as depicted in other sources due to the fact other city-states in Switzerland refused to rally alongside him in the First Kappel War.

Yi, Sun-sin. *Nanjung Ilgi: War Diary of Admiral Yi Sun-sin*. Edited by Pow-key Sohn.

Translated by Tae-hung Ha. Seoul, Korea: Yonsei University Press, 1977.

This book is the translated diary of Admiral Yi Sun-sin, a Korean documenting the events of the Hideyoshi Invasion (1592 – 1598). This first-hand account can provide insight on the

Korean's experiences as well as whether or not religion was a main concern for the Koreans when fighting against the Japanese.

Zwingli, Huldreich. *Selected Works of Huldreich Zwingli, The Reformer of German Switzerland:*

Translated for the First Time from the Originals. Edited by Samuel Macauley Jackson.

Philadelphia: University of Pennsylvania, 1901. Accessed April 25, 2018.

<http://oll.libertyfund.org/titles/zwingli-selected-works-of-huldrich-zwingli>

This book contains selected works of Huldreich Zwingli, the main instigator on the Protestant side of the Kappel Wars (1529 – 1531). These works contain, not only his religious beliefs and standings, but also a copy of a letter written to Erasmus Fabricius concerning delegates sent by the Bishop of Constance (1522). These works preclude the Kappel Wars and also his death: they can provide insight into his stance on, possibly, an eventual confrontation with Catholics, the Kappel Wars.

Jesse Dole examined the influence of the Reformation on the world view of Gerard Mercator and noted her inspiration as Special Collections' 10th edition. She describes it as a

“massive book filled with painted maps and writings about the places the maps depict ... As you turn the pages, time moves on in the age of exploration and the expansion of Christianity abroad is widened.”

In this short excerpt the impact of the visual appearance of the book and the physical act of paging through it have made their way into the text of Jesse's paper.

Paper Title: Medical Advancement Throughout the Reformation by Ben Klase for HIST
4212 – 001: Reformation Europe, 1500 – 1648, April 28, 2018.

Ben Klase's paper made use of William Turner's A new herbal, wherein are contained the names of heroes in Greke, Latin, Englysh, Duch, and Frenche . . . of 1568. Notice that Ben's whole argument in this excerpted section rests on the effect of printing on standardizing knowledge in medicine as extrapolated from this one kind of text and this one author. The language he uses demonstrates an integration not only of the words provided in a source, but also an evaluation of the very meaning of the source's existence and use.

Introduction: When most people think of European technological progress before the industrial revolution, the first period that comes to mind is the Enlightenment. However, this often leaves out the Reformation. Specifically, in terms of medical advancement, the Reformation progressed in leaps and bounds over previous eras. This marked the end of purely prayer and persecution-based healing, to a system moving closer to modern ideas of medicine. This article will look at how the Black Death, Reformation, and Religious Wars helped to drastically change how Europeans approached their health, and how these advancements mirror modern day medical practices. It will also look at a few ways that the reformation damaged the health of Europe, particularly in regards to puritan prohibition in England. The Reformation marked a massive turning point in terms of medical practice, and it must be addressed.

[PAGES OMITTED]

From the body of the paper. This is the introduction of the work of William Turner, one of whose leaves from an Herbal was included in our first SCAP visits: Herbalism began to see a real comeback for the first time in centuries as a mainstream practice. This can be seen particularly in the works of William Turner, perhaps the most important name very few people have ever heard of (Turner, 1568). Turner was a reformer in England, and respected botanist (Chicago Botanic Garden). While before, many texts regarding plants were written in Latin, Turner wrote in English, in fact, he was the first to ever do so. He also, unlike many previous botanists, included pictures and descriptions of the plants' possible uses. This makes sense, as he was trained as a physician, and was a strong proponent of the reformation (Chicago Botanic Garden). William Turner helped to standardize medical plants for the layperson, something

incredibly important to modern medicine. Not all people are helped by all medication all the time, but the fact that a single standard dose helps most people most of the time is extraordinary, especially when compared to the rest of human history (dr. Jack Klase). Suddenly, instead of just guessing, or relying on their own (sometimes lackluster) knowledge, village doctors could look up what plant would help a specific ailment. With this, physicians became much more common. Not just for rich people, and not just using their own knowledge (Stobart, 2016).

It really can't be overstated exactly how important standardization and sharing of knowledge can be. For instance, it is estimated in human history, the independent discovery of agriculture only occurred seven times (Fussell, 2017). In 200,000 years, only seven separate communities have discovered agriculture, and every single other person to ever use farming has been taught by someone else. Being able to pass along knowledge forms a cornerstone of human civilization. The printing press is one of the greatest human inventions because it makes the whole process extremely easy and prolific. People could spread knowledge without even leaving their community, and almost anyone (as long as they were literate) could learn about it. An equivalent form of communication really wouldn't be invented until the radio, or the internet.

William Turner's critical contribution to horticultural cataloguing helped lay the groundwork for modern day pharmaceutical study, but Turner occasionally messed up. Most noticeably he believed several plants helped in the case of possessions (Turner, 1568). Unless modern medical science really missed something, this probably is not true, but many of these plants actually do help symptoms that look like possessions. For instance, some help seizures, and others break temperatures high enough to cause delusions. Turner's explanation for these plants makes sense, as his training before the reformation was as a priest (Chicago Botanical Garden). Turner didn't abandon his faith when he converted, he simply made his faith and knowledge more accessible. Something that a lot of scholars seem to miss is that not just religious text got translated into common language for the first time. Before the Reformation, a scholar had to know Latin, but with the printing press and English, German, French etc. . . .manuscripts anyone could study law, or medicine, or history, or literature, or anything, and perhaps more importantly, they could contribute too. Understanding exactly how amazing this would be is really difficult, because there is no modern equivalent. The opening of knowledge drastically changed the landscape of Europe, regardless of a country's religious affiliation.

[PAGES OMITTED]

Conclusion: The Reformation allowed for the medical sciences to thrive, whether directly or indirectly. Standardization is not as sexy or interesting as vaccines or washing hands, but it has saved just as many lives. The fact that the Reformation gets overlooked when discussing technological advancements is truly a tragedy, as it helped pharmaceuticals and surgery advance closer to where the fields are today. Echoes of the Reformation are still felt in the modern day, and everyone benefits from it. Despite the horrors that allowed these advancements to happen (particularly surgery) the world is a better place for having it happen.

Bibliography:

1. Bostwick, William. *The Brewers Tale: A History of the World According to Beer*. New York: W. W. Norton & Company, 2015.
2. Byrne, Joseph Patrick. *Encyclopedia of the Black Death*. Santa Barbara, CA: ABC-CLIO, 2012.
3. Cunningham, Andrew, and Ole Peter. Grell. *The Four Horsemen of the Apocalypse: Religion, War, Famine and Death in Reformation Europe*. Cambridge: Cambridge University Press, 2010.
4. Fussell, George Edwin, Kenneth Mellanby, George Ordish, Kusum Nair, Wayne D. Rasmussen, and Gary W. Crawford. "Origins of Agriculture." Encyclopædia Britannica. March 10, 2017. Accessed April 27, 2018. <https://www.britannica.com/topic/agriculture>.
5. "Header." ISDH: Diseases Involving Sewage. Accessed April 27, 2018. <https://www.in.gov/isdh/22963.htm>.
6. Klase, Jack B. "Interview of Dr. Jack Klase." Interview by author. April 15, 2018.
7. "Monkshood." AACC. Accessed April 26, 2018. <https://www.aacc.org/community/divisions/tdm-and-toxicology/toxin-library/monkshood>.
8. Stobart, Anne. *Household Medicine in Seventeenth-Century England*. Bloomsbury Publishing Plc, 2016.
9. Turner, William, -1568, Steven Mierdman, Arnold Birckman, and English Printing Collection. A new herball, wherin are conteyned the names of herbes in Greke, Latin, Englysh, Duch, Frenche, and in the potecaries and herbaries Latin: with the properties degrees, and naturall places of the same. Imprinted at London: By Steven Mierdman ..., anno to 1562, 1551. Pdf. <https://www.loc.gov/item/05036423/>.
10. "William Turner and His Tudor Illustrators." William Turner and His Tudor Illustrators | Chicago Botanic Garden. Accessed April 27, 2018. <https://www.chicagobotanic.org/library/stories/turner>.

Paper Title: The Land is Darkened – the European Witchcraft Hysteria and the Protestant Reformation by Andrew Haley for HIST 4212 – 001: Reformation Europe, 1500 – 1648, April 13, 2018.

Introduction: The Reformation was the greatest religious upheaval in Christian European history. The schism that formed in the Christian European community would bring the end to an era of Papal dominance and usher in sweeping changes in the faith and lives of millions of Europeans. But while the Reformation would bring about much good and pave the way for such phenomenon as the use of printed word to spread information on an unprecedented scale, the phenomenon of Witchcraft also accompanied the Reformation. The theological power vacuum and social upheaval of the Reformation, combined with preexisting superstitions held by the peoples in areas that were part of or near the Reformation, created the ideal conditions for the emergence of whole fields of study on the question of Witchcraft. It also led to the spread of witch hunts across Europe, both Catholic and Protestant, and even to the New World that would claim over 50,000 lives.

[PAGES OMITTED]

Section of Andrew's paper focused on a comparison of Cotton Mather's *Wonders of the Invisible World* and Glanvill's *Saducismus Triumphatus. Or Full, and Plain Evidence Concerning Witches and Apparitions*: Minister Cotton Mather's *Wonders of the Invisible World* was published in 1692, the same year the Salem Witch Trials started. Mather was the son of New England's first prominent demonologist, Increase Mather, and both he and his father saw New England it's very pious Puritan community under assault by the Devil himself (Burns 190). This Protestant colony, fleeing England because of their extreme commitment to their religion, found it's pious community the perfect victim of the witch hysteria that had plagued Europe for over a century now. Indeed, Mather draws direct comparisons between European instances of witchcraft and the supposed witchcraft of New England. Whereas Glanvill's book is somewhat academic and attempts to be rational in its approach to witchcraft, Mather's book was entirely different. It was a full-on declaration of war against the Devil in Massachusetts (Mather 67). He

goes on to describe the malfeasance and darkness that had descended upon the region, and his fear that New England and her people must endure the Devil's wrath. His tone is alarmist and rings with concern even over three hundred years later: "It was said, in (Isaiah) 9 – 19: 'Through the wrath of the Lord of Hosts, the Land is (darkened).' Our Land is (darkened) indeed.; since the Powers of Darkness are turned against us..." (Mather 71). Mather's own story as a minister and a demonologist, combined with his book, give an incredible insight into the fear and superstition that governed many people during the witch hysterias of Europe and New England. For Cotton Mather it was not just *the* Devil; it included "the High Places in our Air, are Swarming full of those Wicked Spirits...they are so many, that it seems no less than a *legion*..." (Mather 140). For Mather and other devout members of the Salem area, Hell was literally and figuratively at the gates.

[PAGES OMITTED]

Conclusion: What can be extrapolated from the facts about Salem, *Saducismus triumphatus* and the witch hysteria at large? First is the inherent political and religious instability that came with the Reformation. The Holy Roman Empire is a prime example of how that instability was related to the weak central authority of the Empire: Germany holds the lion's share of trials and deaths during the witch hunts (roughly 30,000 trials Burns 212), and was one of the first countries to experience religious violence as a product of the Reformation. It also was where the 30 Years' War mainly took place England and Scotland, the source of English – language demonology works like *Saducismus triumphatus*, swung from Anglican to Catholic to Anglican again in the wake King Henry VIII and his son's death. While New England did not experience political upheaval in the way Europe was, the English Crown and Church's authority was much weaker by virtue of geography. The second is that the meteoric rise of the printing press as an agent of the Reformation also benefited other fields who used printed works, especially the field of demonology. Third is that demonology as a field, while predating the Protestant Reformation, exploded during the Reformation in prevalence in literature and academia. A community of likeminded demonologists and ministers formed and exchanged ideas in a peer-review manner, and worked to clearly define witches and witchcraft in juxtaposition to Christians and

Christianity. An important part of that definition was the malevolent intent of the Devil and his mortal agents to corrupt good Christians, which helped to crystalize witchcraft as a real, existential threat that required extraordinary measures to safeguard against it. Finally, the testimonies contained in Cotton Mather's book on the Salem Witch Trials give an insightful look into the attitudes and superstitions, inherited from Europe, that governed how witches were identified and accused. In all, these combined shine light on why and how the witch trials and gruesome deaths happened in relation to the Reformation.

Bibliography:

Burns, William. *Witch hunts in Europe and America: an Encyclopedia*. Connecticut: Westwood Press, 1958. <http://lib.myilibrary.com/colorado.idm.oclc.org/Open.aspx?id=241970>

Duffy, Eamon. *The Stripping of the Altars: Traditional Religion in England 1400-1580*. Connecticut: Yale University Press, 1992.

Glanvill, Joseph. *Saducismus Triumphatus. Or, Full and Plain Evidence Concerning Witches and Apparitions*. London: Roger Tucker, 1681.

Kallestrup, Louise Nyholm. *Agents of Witchcraft in Early Modern Italy and Denmark*. Hampshire; New York: Palgrave Macmillan, 2015.

Mather, Cotton. *On Witchcraft: Being The Wonders of the Invisible World*. New York: Peter Pauper Press, 1950 (reprint).

Paper Title: The Reformation of Sacred Music: Martin Luther and His Musical Vision for the Church by Daniel Weinstock for HIST 4212 – 001: Reformation Europe, 1500 – 1648, April 2018.

In his paper, Danny examined the ways that Martin Luther thought about and changed the nature of music as part of worship and as a method of communicating his reformed ideas to congregants. We found the way Danny explored the relative importance of Lutheran pamphlets with their focus on doctrinal differences, which not all could read, as opposed to vernacular Lutheran hymns, which did more to educate the illiterate, compelling. This passage beautifully illustrates reaching the goal of “reflection on the degree to which books penetrated late medieval and early modern European culture and how social class factored in to accessibility.”

Introduction: When Martin Luther posted his ninety-five complaints against the medieval Catholic Church in 1517, he became the catalyst for a century of religious, political and social change across the European continent. While Luther’s reforming efforts had unanticipated political and social consequences, his primary focus was always the individual’s relationship to the divine. Among the aspects of the medieval Catholic Church that Luther sought to reform were its reliance on good works, the sale of indulgences, plurality, and a score of other doctrinal and ecclesiastical issues. Integral to his vision for a reformed church both doctrinally and structurally is a less well-known yet equally important aspect of religious existence: the use and appreciation of music. While the overall place of music in the Catholic Church was one area with which Luther did not disagree, it was Luther’s specific views on the use of music in Christianity that would come to define an independent, Lutheran musical tradition. Drawing on his experiences as a youth, Luther witnessed the power of folk music to bring people together and to spread news. Thus he sought to incorporate these aspects into his unique perspective on religious music. Whereas sacred music in the medieval Catholic Church featured Latin texts sung to complex polyphonic harmonies, inaccessible both in form and language to the mostly illiterate European population, Luther pushed for religious song to be in the vernacular and to incorporate familiar tunes or simpler harmonies. He wanted faithful believers of any age and class to be able

to use sacred song in a variety of situations. Luther's changes to sacred music were just one aspect of his larger push for reforming medieval Christianity. Especially in Luther's hymns and their use by the laity, one can see a unification of his diverse goals for reforming the doctrine and practice of the church.

[PAGES OMITTED]

Section of the paper where Danny is exploring the spread of Luther's message through music as opposed to by pamphlet: Luther eventually composed more than forty new hymns for the church in Wittenberg. Some were rewritten from folk songs or established Catholic tunes while others were completely original compositions both in terms of text and tune.¹ His hymns put complicated doctrine into a more manageable form: folk-inspired music. According to Christopher Brown, "the hymns formed many a layman's chief individual form of contact with the word."² The goal of the Reformation was not just to change the medieval church, but to bring people to that church and engage them in the Christian faith. Because Luther knew that this new form of religious music would in turn become a primary method of engaging new converts, these hymns needed to transcend being part of the worship service and become a tangible connection to the new theology. Lutheran hymns tended to present spiritual problems and their solution through trust in Jesus' work; Catholic hymns presented examples of heroic sanctity, miracles, piety, and virtuous conduct.³ This is important to understand not just in terms of defining the split between the Catholic and Lutheran musical tradition, but in specifying how

¹For example, the words for the hymn "Come, Your Hearts and Voices Raising" (*Lutheran Service Book*, no. 375) were written by the Lutheran theologian Paul Gerhardt in the seventeenth century and set to fourteenth-century German folk tune. See also "Savior of the Nations, Come" (*Lutheran Service Book*, no. 332). The text for this hymn was written by Ambrose of Milan in the 4th century A.D. but the translation was done by Luther and the tune adapted by his friend Johann Walter.

²Christopher Brown, *Singing the Gospel* (Cambridge: Harvard University Press, 2005), p. 15.

³Brown, p. 24.

the convert to the church of the Reformation heard these hymns and understood their doctrinal messages. While rejection of transubstantiation, indulgences, or the papacy are commonly considered the biggest areas of change brought to the church through Protestantism, the new hymns define a more holistic and grassroots perspective by placing these messages into an understandable format. While Luther's preaching, lectures, and treatises made known these changes broadly, it is in the hymns that we see Luther's ideas in action directly with and in the language of the laity.

While Luther wrote prolifically on his theological disagreements with the Catholic Church, writings which were printed throughout Germany and sent all across Europe, most common people were illiterate. Even if people were ready to break with Catholicism, it was not Luther's pamphlets that would educate the people as to why reform was necessary or convince them to break away from the established church. Luther had seen the impact of vernacular music in engaging and informing the laity as well as witnessing the boredom a sermon could cause in a parish. In that evaluation, a middle ground was shown to Luther: "Songs reached out to the common folk and supplemented the information they received from their pastors."⁴ A popular tune based on a folk harmony with vernacular words would simplify the more academic message in a pastor's sermon and allow individuals to process the argument more intimately and therefore more readily grasp the deeper theology. Since the hymnody of the Reformation church was positioned as an initial point of exposure for new converts concerning the arguments of reform, Luther had to use music both to spread his ideas and to explain them.⁵ The use of hymns to explain Lutheran theology to the masses encompassed all of Luther's ideology on music in

⁴Rebecca W. Oettinger, *Music as Propaganda in the German Reformation* (Aldershot: Ashgate Publishing Limited, 2001), p. 34.

⁵Leaver 2007, p. 101.

Christianity. Because Luther truly believed he was re-introducing the Gospel to Christians, his use of hymns as the medium to accomplish this fulfilled his theological understanding that “God has preached the gospel through music.”⁶ In his practical influences, this tactic hearkens back to the influence of the storytelling ballad. The familiar music and simple rhymes of the ballad facilitated memorization of the text so a new song could spread rapidly through an urban population.⁷ By using music’s “sticky” quality, Luther’s reform message could travel far, travel fast, and explain itself better than any pamphlet.

[PAGES OMITTED]

Conclusion: The ninety-five complaints Luther wrote against the doctrine of the Catholic Church in 1517, started a movement that broke the Church of Rome’s religious, political, and social monopoly on Europe. Although often overlooked, the musical changes that Luther instituted in the church of the Reformation served to present his diverse doctrinal emphases in a unifying form. Combining his secular musical influences from the vernacular *Liesen* and ballad forms with his theological viewpoints on the spiritual qualities of music, Luther created a medium that efficiently and effectively transported his ideas to the broader population. By opening participation in the worship service to the laity and giving them an active part through the singing of hymns in the vernacular, Luther put into action his goal to make Christianity more personal and intimate. The laity responded to these changes enthusiastically, latching onto the new music and through it to the religious revolution, cementing the Reformation as a lasting

⁶“Table Talk recorded by John Schlaginhausen” (1531–1532), in *Table Talk*, vol. 54 of *Luther’s Works*, ed. Theodore G. Tappert (Philadelphia: Fortress Press, 1967), p. 129. Hereafter, all documents from this volume will be identified as in LW 54.

⁷Oettinger, p. 26.

movement for 500 years and establishing a unique musical tradition and identity that is still vibrant among millions of Lutherans across the world.

Bibliography:

Primary Sources

Leupold, Ulrich S. ed. *Luther's Works. Vol. 53, Liturgy and Hymns*. Philadelphia: Fortress Press, 1965.

Tappert, Theodore G. ed. *Luther's Works. Vol 54, Table Talk*. Philadelphia: Fortress Press, 1967.

Lutheran Service Book. St. Louis: Concordia, 2006.

Secondary Sources

Brown, Christopher B. *Singing the Gospel*. Cambridge, Ma: Harvard University Press, 2005.

Irwin, Joyce L. *Neither Voice nor Heart Alone: German Lutheran Theology of Music in the Age of the Baroque*. New York: Peter Lang Publishing, 1993.

Leaver, Robin A. *Luther's Liturgical Music: Principles and Implications*. Grand Rapids: Erdman's Publishing Company, 2007.

Leaver, Robin A. *The Whole Church Sings: Congregational Singing in Luther's Wittenberg*. Grand Rapids: Erdman's Publishing Company, 2017.

Oettinger, Rebecca W. *Music as Propaganda in the German Reformation*. Aldershot, GB: Ashgate Publishing Limited, 2001.

Final exam short essay question: Throughout this semester, through our investigation of primary sources and our visit to Norlin Special Collections, one of the aspects of the Reformation and Religious wars that we have paid particular attention to is the role of the printed word. Briefly, what one or two primary source experiences from this semester best highlight the changing role of print in the era we have been studying.

In this excerpt Ben discusses two different items he explored in SCAP - a book of woodcuts depicting the life and passion of Christ and a leaf from Turner's herbal. His writing focuses on the importance of images in the print revolution of the era revealing a deep engagement with the visual aspects of these items.

Perhaps the most interesting change for me in the age of the printing press is the inclusion of pictures. I looked at 2 books that relied heavily on pictures. A horticultural book by William Turner, and a pictorial representation of the life of Jesus. Pictures are easy, way easier to interpret than words, and so the standard inclusion of pictures shows an attempt to reach out to more people.

The pictorial representation of the life of Jesus is probably my favorite thing I "read" all semester in any class. I speak and read basically no Latin or German, the two languages the picture captions were in. Yet as someone with a mediocre knowledge of the New Testament I could still follow what each picture was pretty well. These pictures help people understand concepts that are difficult for them, and that's really important. Historians often talk about how the Reformation made information more accessible through the written word, but pictures are often unfairly ignored.

William Turner's horticulturalist books are extremely important. They are the first horticultural books to ever contain pictures or be printed in English. This, as mentioned in my paper, drastically helped people identifying medicinal and poisonous plants, which was a great boon for all involved.

Overall the proliferation of pictures was incredibly important in helping information spread, a function still used today.

Final exam short essay question: Throughout this semester, through our investigation of primary sources and our visit to Norlin Special Collections, one of the aspects of the Reformation and Religious wars that we have paid particular attention to is the role of the printed word. Briefly, what one or two primary source experiences from this semester best highlight the changing role of print in the era we have been studying.

This student reflected on the presence of handwriting in the printed text as well as a decrease in the size of texts over time. Again, comments about the physical aspects of these items show the student is connecting with the concept of materiality, or the idea that the physical properties of these artifacts of the past have implications for their use.

In the multiple visits to special collections, we were able to see how print influenced so many aspects of life living in the 15th and 16th centuries. One primary source I looked at was a large printed book with some of the pages ripped out. The next owner of that book hand-wrote the missing pages and then inserted them back into the book. This was especially interesting to see because it highlights that in the early stages of the printing press, books were very large and expensive, so it was easier for that individual to physically write in the missing pages rather than to buy a whole new book. This really highlights the shift between manuscripts and print technology.

Additionally, as we had more trips to special collections, the books we were examining were becoming smaller and smaller. This indicated the progression of print technology and shows us that as time went on books were becoming more portable and cheaper. This change directly relates to what we have been studying. Without the printing press and the ability for these books to be small and affordable, the Reformation wouldn't have been able to expand all over Europe and have the large success we see today.

Final exam short essay question: Throughout this semester, through our investigation of primary sources and our visit to Norlin Special Collections, one of the aspects of the Reformation and Religious wars that we have paid particular attention to is the role of the printed word. Briefly, what one or two primary source experiences from this semester best highlight the changing role of print in the era we have been studying.

In this example Karsten discusses Eliot's Algonquin Bible. In this case, materiality is less of a focus, but Karsten does an excellent job of putting this one text into a much broader perspective of the changes it represents during this era, thus highlighting a good sense of the importance of context.

Eliot's Bible, the first Bible printed in America, best highlights the changes the press has gone through. Eliot spent 14 years translating all 66 chapters in the Bible into Algonquin, a language that before him had no written form. The language was so different than his native English that more "k"s and "o"s needed to be ordered.

The reason this print is such an evolution is that it was a printed Bible, Protestant, in a new continent in a new language. Not only is it serving as an educational aid for learning to read and write a language, but it was the first book to do this for the Algonquin people in Massachusetts.

The printing press created the ability to create many copies of this book, allowing dissemination to the tribe to be much faster and potentially allowing communications and relationships to grow between the natives and the settlers.

A story, passed down for hundreds of years orally, eventually being scratched into stones or put to crude paper scrolls, continued on until it was hand painted by professional monks, eventually printed by a machine, which was translated and spread around a continent, fueling wars and death, eventually made it to a far-away land where it was translated again into a created language all so that these people would possibly go to "heaven."

Just the idea of this blows my mind, and without the press to spread works of literature easier, we perhaps would have never known about the past we studied.

Final exam short essay question: Throughout this semester, through our investigation of primary sources and our visit to Norlin Special Collections, one of the aspects of the Reformation and Religious wars that we have paid particular attention to is the role of the printed word. Briefly, what one or two primary source experiences from this semester best highlight the changing role of print in the era we have been studying.

In this example the student makes a link between the print revolution and the Renaissance that discusses both the subject and the physical nature of the items to make observations about the wider spread of information during this era.

The printed word and the increased availability of books and information jumpstarted the Renaissance that coincided with these Religious wars. Personally, I was impressed at special collections with the amount of small, portable books that were secular in nature dating from the 16th and 17th centuries. I always assumed that even at that time print was primarily reserved for religious or liturgical purposes – special collections proved me wrong.

I cannot remember which session at S.C. [Special Collections] it was (I believe it was the 2nd) but I remember seeing what I think was a pocket-sized book of Homer's Iliad or Odyssey. The print was in italics but in the original Greek, but the book wasn't ornately designed and to be honest looked well-used. To imagine someone not vastly wealthy during the 17th century carrying one of these around makes me realized the change Europe was experiencing at the time – unprecedented increased literacy and an increased affinity and tolerance for secular thought and secular literature.

In short, the production of secular literature for the non-elite or non-clergy was a major consequence of print, and portable classics volumes illustrate that perfectly.