Images of Men
in the Rare Book Collection
of the
Centre for Renaissance and Reformation Studies
(CRRS)
Victoria College
University of Toronto
The most important part of the CRRS Rare Book Collection is its extensive collection of works by the Dutch humanist Desiderius Erasmus of Rotterdam (1469-1536).

Several CRRS books contain portraits of Erasmus, such as this copperplate engraving from a 1689 English edition of some of his colloquies.

(PA 8508 E5 1689)
The 1689 copper engraving is signed by the Dutch printer-seller Peter Paul Bouche, then working in London. It is clearly derived from the iconic 1523 portrait by Hans Holbein the Younger, but without the book on the table, the scholarly shelf of books, or classicizing column in the background.

P. P. Bouche sculp.

(PA 8508 E5 1689)
But that is not the first “borrowing” from Holbein ... as we can see from this anonymous version (this time with book) in a 1539 Swiss edition of the Bible.

(BS 90 1539, v. 1)
A contemporary of Erasmus (born in the same year, in fact!) who appears in one of the CRRS books is the Italian political theorist Niccolò Machiavelli (1469-1527).

This 1541 title-page portrait, with book in hand, is perhaps not as complimentary, but it does seem to allude to Machiavelli’s reputed wily character ... mischievous, cunning, untrustworthy ...

(JC 143 M38 1541)
The Ferrarese scholar, grammarian, and lexicographer Francesco del Bailo (1485-1556), better known as Francesco Alunno, fares much better on his title page portrait.

Set in a classicizing profile pose, and framed, Francesco appears stable, important, masculine, ...

(PC 1620 A6 1557)
Another scholar who fares well is the Venetian Lodovico Dolce (1508/10-1568). His profile portrait is set in an oval frame within a very elaborate frontispiece engraving. The long beard, fur collar, and intent gaze speak to his alleged wisdom, social position, and focus.

(PA 4030 I8A4 1573)
Another bearded man in a fur coat, this time in Germany, is Heinrich Bullinger (1504-1575) depicted here with a rather stern look on his face in the frontispiece to the 1651 English translation of some of his sermons. No fancy frames or classicizing background – this is a reformer, not a humanist... a stern man!

(BS 2825 A2 B813 1561)
Apparently a more benign churchman, the English bishop Lancelot Andrewes (1555-1626) is depicted in an ornate oval that identifies him as the bishop of Ely. At the top of the oval, his coat of arms proclaims both his family lineage and his ecclesiastical title. With his left hand he holds open a small book while with his index finger he points to the phrase “Verbum Dei”.

(BV 4655 A6 1642)
Yet another English churchman, this time a Puritan, was Richard Baxter (1615-1691), depicted here dressed in simple Puritan black with a large white collar, a closed book in his right hand, and in front of a simple background, possibly in a church.

The engraving is signed by Robert White (1645-1703); “R. White delin. et sculp.”

(BV4500 .B37 1678 Large)
But let us leave men of the cloth aside and return to men of letters.

The frontispiece to John Barclay’s *Argenis* shows him with hair blown back and a very elegant Van Dyke beard (named after the Flemish painter Anthony van Dyck, 1599-1641).

The Van Dyke was highly popular with elegant men in the seventeenth century.

(PA 8465 A713 1629)
Another fine Van Dyke is sported by the Dutch humanist Hugo Grotius (1583-1645) in this frontispiece engraving from the 1641 edition of his *Annotationes in libris Evangeliorum*.

Engraved by Willem Jacobsz. Delfff, the portrait is based on Michiel Jansz. van Mierevelt’s 1631 portrait of Grotius.

(BS 2555 A2 G76 1641)
Long flowing hair was also a mark of masculinity in the seventeenth century.

The frontispiece engraving of the English poet Abraham Cowley (1618-1667) shows him with flowing long hair, very much as we see in his portrait by Peter Lely dated 1666-67.

(PA 3370 A1 1678 Large)
More long flowing hair can be seen in this portrait of King Louis XIV of France, complete with armour, a white silk collar, and tassles.

Might the long flowing hair serve as a counterbalance to a rather weak moustache?

(DC 124.45 F72 1660)
Louis XIV’s grandfather, King Henry IV of France, appears with short hair, but a full beard, armour, shoulder sash, and a crown of laurel leaves in this 1662 engraving from the *Histoire du roy Henry le Grand*.

The engraving is signed by Pierre Landry (1630?-1701)

(DC 122.8 P4 1662)
Military masculinity is clearly on show in idealized depictions of European and Ottoman soldiers.

In the engraved title page for Richard Knolles’s *The Generall Historie of the Turkes* (1603) European and Ottoman men are differentiated by their headwear, clothes, and facial hair.

(DR 439 K56 1603 Large)
A clear contrast between European and Ottoman facial hair is evident in the top cartouche from the title page engraving for Thomas Fuller, *The Holy State* (1651)

(D 158 F9 1651 Large)
Thank you for your attention 😊