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ON SCRIPT TYPES

By STANLEY MORISON

IN its third issue, *THE FLEURON* printed an article which attempted some account of a series of italics, the chancery types, whose form was based upon that kind of handwriting known as *cancelleresche* which was adopted by the Vatican chancery (*circa* 1431) for the exclusive use of the department which was concerned with the engrossing of briefs. The elegance and simplicity of this hand quickly won general admiration, and it was copied and adapted not only by the chancelleries attached to the courts of such cities as Florence, Ferrara, and Venice, but by scholars and others. The already mentioned article traced the development of a series of types based upon this hand, and cut by Ludovico Vicentino, Minizio Calvo, G. A. Castiglione and others in Italy, and by Simon de Colines and others in France.

Now printers and typefounders divide a fount of letter into *roman* and *italic*, these being of the same or similar design and based respectively (a) upon set, formal or text hands and (b) upon cursive current, or free hands. From these are descended all the types which we use to-day, with the exception of certain freaks manufactured for the provincial job printers of England and the United States. The cursive form, because it is essentially current, exhibits a more varied history than that of its upright counterpart. The distance which divides, let us say, an early pure roman type of relatively good design like Jenson's from one of positively poor design like Bodoni's, is as nothing in comparison with the gulf which separates the cursive of Ludovico Vicentino from that of J. F. Rosart. The difference is so considerable that, although we are content to classify both these forms as 'cursive', we distinguish them by naming the one 'italic' and the other 'script'. It is the origin and development of the latter series of types that I now wish to consider—a task by no means free from difficulty. As the subject has not been examined by previous writers, except accidentally, I can only hope that the following desultory notes will inspire others to chronicle the many script types which I may have overlooked.

It should be repeated that the pure *cancelleresca* of the Vatican court was a neat letter, rather formal and without flourishes. It was not originally a very systematic letter, but came to be formed geometrically by some



Fig. 1.— *Cancelleresca formata* from Ferdinando Ruano: *Sette Alfabeti*, Rome, 1554

❖ ❖ Frate Vespasiano Amphiarco. ❖ ❖

L a grandissima beneuolenza qual porto al nostro commune amico, Giouan battista Ciardi. §. Christofano amantissimo, mi ha constretto di mutar proposito; impero che sendomi quasi che deliberato di non uolere intagliare nell'opra mia altra sorte di letterav che quella Bastarda tanto fauorita, pure sapendo poi quanta inclinazione egli habbi alla mia Cancelleresca della quale tanto sollecitaua gli amati figliuolini, in sua gratificatione le presenti pollice sono date in luce, ne altro occorrendo se non che a V. B. et al humanissima cortesia sua infinitamente mi Raccom.

❖ ❖ Al suo Giouan Battista ciardi. ❖ ❖

Fig. 2.— An early *cancelleresca bastarda* (only slightly sloped and untied) from Vespasiano Amphiarco: *Opera nella quale sinsegna a scrivere*, Venice, 1554

of the fine professional scribes. Though most of these professionals claimed to work by geometrical rules deduced from the classical inscriptions, Ferdinando Ruano, writer at the Vatican, is the only one who has left us a book giving the geometrical rules for the formation of minuscular *lettera cancelleresca*. There was also a comparatively informal hand of this kind and in several varieties, of which one or two duly appeared in type. Thus we find the Aldine italic cut by Francesco Griffo, of Venice, in 1500, and the italic cut by Ludovico Vicentino and Bartolomeo Lautizio, of Rome, in 1522. If we compare these we shall notice several important differences. The Aldine is a smaller letter, round and composed with many ligatures (the *Virgil* of 1501 possesses about sixty-five tied letters), by means of which the typefounder more successfully reproduced the script of his time. Composition with this elaborate series of characters was such that we are not surprised to find that later Aldine books used a smaller number of ligatures, and that other Italian printers who copied the type refrained from cutting more than a few characters of this kind. For Aldus the experiment was a serious one. He felt he had to produce as nearly good a reproduction as possible of the hand employed for current purposes. This hand was, as we have already stated, a variety of the *lettera cancelleresca*. It is strongly cursive in character, that is to say it is a running hand, in which the letters are tied more frequently than not. Obviously it is a hand developed by and for rapid writing. The type of Vicentino, 1522, is a larger, more considered and pointed design immediately based upon a pure form of the *cancelleresca*.

If the types be placed side by side, it is impossible not to conclude that the Aldine letter is inferior in design to that of Vicentino, and that the reason lies in the fact that, whereas the Venetian italic was based upon a comparatively hurried script, the Roman owes its form to a particularly pure and painstaking hand. The truth is, that though the italic of Aldus is first in order of time, in order of merit it must yield place to that of Vicentino. In other words, the less perfect Venetian form appears in type twenty years in advance of the perfect Roman form.

The finest practitioners of the *cancelleresca* were to be found in Rome and Florence rather than in Venice. Nevertheless, as, in any case, it was the ambition of Aldus to issue cheap handy texts of the classics, the letter of his choice was justified at least by reason of its greater economy in space consumption than that of the more elegant Roman forms.

It was the evident purpose of Vicentino, on the other hand, to issue works

of distinction, and, being a first-rate calligrapher, he cut his type upon a particularly handsome design. When, therefore, we relate these two types to the calligraphic background from which they emerged, we observe that while the Aldine letter is undoubtedly a current form connected with the cheapest kind of work turned out by the writing shops of Venice, that of Vicentino carries on a finer calligraphic tradition, as witness the writing books of Vicentino himself, Tagliente, Palatino, Fanti, and others. Degeneration was the result of speeding up the pace of the calligrapher—no doubt the better to compete with the printer. Aldus answered the demand for cheap editions with the octavo series of classics inaugurated with the 1501 *Virgil*, printed entirely in the character which, as we have seen, he called *cancelleresca*. A more correct, or more specific term would, I think, have been 'cancelleresca bastarda', or simply 'bastarda'. The term *bastarda*, *bastarde*, *bâtarde*, *bastard*, was used in the fifteenth century somewhat arbitrarily to designate a current or cursive variety of a formal or text letter. In Tory's *Champ Fleury*, 1529, the gothic *lettre de forme*, as a text and formal letter, is angular, rigid, and pointed, whereas the gothic *bastarda* as a current hand has acquired the curves and rounded joints inevitable in a cursive form. A similar movement is to be observed elsewhere. There is a secretary hand and a bastard secretary, a *cancelleresca formata* and the *cancelleresca bastarda* with which we are immediately concerned. The *cancelleresca formata* is well shown in the writing books of Vicentino, 1522, Tagliente, 1530, Palatino, 1545, and Ruano, 1554. It is important to note that the *cancelleresca formata* is a narrow, pointed, carefully made letter governed by strict rules, the letters are made separately, and there is over all such an evidence of carefulness as almost to become artificiality; nor is the *formata* necessarily a sloped letter, Ruano's examples, for instance, are upright. The *bastarda* is generally sloped (later it develops a very positive inclination), rounded and made with a much greater degree of freedom and currency, possessing ties between letters. The Friar Minor Vespasiano Amphiarco of Ferrara claims to have invented the *bastarda* when staying in the convent of his brethren at Florence. It is unfortunate for the claim of Vespasiano that both Tagliente, 1530, and Palatino, 1544, also used the term *bastarda*. Nevertheless, as the friar claims to have been teaching writing in Venice for thirty years before the publication of his work, it is just conceivable that he was the first to apply to his form of *cancelleresca* a term which had already been employed to denote an informal form of gothic. Hercolani, however, whose very fine work

Psalmus 67
versibus per
onictis con-
stat ad vi-
ctoriam ce-
lebrandam
aptissimis,
quos om-
nes ideo in
paralipo-
menis refe-
remus, ubi
& latinos
hexame-
tros eundem
psalmum
exprimētes,
& a Doctis-
simo Bañio
scriptos da-
bimus.

Dieu se levera s'edain, sez anemis se ronpront: T's sez anemis
e'pars davant sa fase fuiront. Kome se casse la fume' Div tu le-p'sseras:
Kome sir' co fu se fond, le-me'ans se fondront Davant le rekar de Div.
S'os ki sont jans de bien Aront plezir, e' s'las s'e'jsi sans davan-Div. Donke
cante's a Div: Donk sone's a son nom.

T E N O R.

Dieu se levera s'edain, sez anemis se ronpront: T's sez anemis
e'pars davant sa fase fuiront. Kome se casse la fume' Div tu le-p'sseras:
Kome sir' co fu se fond, le-me'ans se fondront Davant le rekar de Div.
S'os ki sont jans de bien Aront plezir, e' s'las s'e'jsi sans davan-Div.
Donke cante's a Div: Donk sone's a son nom.

appeared at Bologna in 1570, ignores the term, though he employs throughout the book precisely that kind of rounded hand which Amphiareo signalized as *bastarda*. Hercolani's book, unlike those of his predecessors, is printed from engraved copper plates, a method of reproduction which exerted a considerable influence upon the development of letter forms. Thus, in the hands of the engravers, the original simple chancery hand became highly decorated and flourished. The beginnings of this may be seen in Hercolani. He is the last great Italian exponent, greater than Conretto or Cresci, and the next generation was to witness the passing of calligraphic primacy from Italy to France.

From this point it is French types and French writing which will hold our interest. The hands which were to serve as models for the types that are so cursive as to differ from italic are now developing very rapidly. But we have first to chronicle a highly interesting type cut *circa* 1620 for use in one of the most important works issued by that celebrated Parisian grand-juge, consul, printer and publisher, Sebastian Cramoisy II. The *Quaestiones Celeberrimae in Genesim* of the Minorite Friar Marinus Mersenne treats Hebrew music extensively and psalmody in particular. Mersenne includes (at coll. 1633-4, 1640-1) a version of the psalm *Exsurgat Deus*, translated by Jean Antoine de Baïf and first published by him in his *Etrènes de Poëzie Françoëze en vers mesurés* (Paris, de l'Imprimerie de Denys du Val, 1574). It will be recollected that de Baïf was one of that group of poets consisting of Ronsard, Du Bellay, Thiard, Jodelle and others known as the Pleiade. Baïf, like Louis Meigret, and Jacques Peletier the physician, also associates of the movement, was something of a spelling reformer. All three used alphabets of their own device and persuaded printers to cut them in type. Peletier's books were printed at Lyons by de Tournes and Baïf's in Paris by Du Val, amongst others. The latter's edition of the *Etrènes* is printed in an exquisite flowing italic which approximates to the *caractères de l'université* attributed to Garamond (but which are very doubtfully his), with a number of special sorts designed by Baïf.

In Mersenne's book the work of Baïf is set in a specially cut type based upon the author's holograph MS. (B.N. 19140 anc. 1247 St. Germain). The result is an altogether satisfactory chancery type of more than the usual freedom, possessing much grace (see Fig. 3). The letters still remain untied. Thus Cramoisy's type has more in common with Vicentino's than with the types which we shall later find in use.

The needs of business inevitably modified the rigidity of the original

R A a B b C c S s D d
 E e F f G g H h I i J j K k
 L l M m N n O o P p Q q R r S s
 T t U u V v X x Y y Z z
 & & & & & & & & &

Fig. 4. — Cursive Française from Fournier, *Manuel* II 292

Déclaration de l'usage du Graphometre, par la pratique du Gl l'on peut mesurer toutes distances de choses de remarque qui se pourront voir & discernir du lieu ou il sera posé: et pour arpenter terres, bois, prez, & faire plans de villes & fortifications, cartes Geographiques, & generalement toutes mesures visibles: & ce sans regle d'Arithmetique. Inuenté nouvellement, & mis en lumiere par Philippe Danfrie Tailleur general des Monnoies de France.

THE FRENCH NATIONAL HAND (SAEC. XV—XVI) IN TYPE

Fig. 5. — Civilité type cut by Philippe Danfrie and from his *Declaration de l'histoire du Graphometre*, Paris, 1597

Civilité au Corps de Gros Romain, Numero XLIX.

L'heure de vous lever étant venue, faites d'abord le signe de la Croix, & donnez aussitost votre coeur à Dieu, & ne soyez pas du nombre de ceux qu'on a bien de la peine à faire lever; mesme si vous avez la prudence & l'honneur en recommandation, vous ne souffrirez pas qu'aucune personne d'autre sexe entre en votre chambre, pendant que vous y estes; ainsi vous la tiendrez fermée de votre costé.

Levez-vous donc avec tant de circonspection, qu'aucune partie de vostre corps ne paroisse nue, quand mesme vous seriez seul dans la chambre, & que vous ayez quelqu'un qui fasse votre lit, ne le laissez pas néanmoins decouvert, quand vous en sortez, remettez au moins la couverture.

Prenez d'abord les habits qui vous couvrent le plus, pour cacher ce que la nature ne veut pas qui paroisse, & faites cela pour le respect de la Majesté d'un Dieu qui vous regarde; ne sortez jamais de la chambre à demi vestu.

Accoutumez-vous à garder le silence, ou à parler de quelque chose de bon en vous habillant:

M Hebreu

Fig. 6. — Civilité from the *Specimen de Caractères* of Claude Lamesle, Paris, 1742

text hands and, as Materot's book testifies, the increasing currency of writing had, in his time, gone far to round out the pointed hands, whether gothic or chancery. Since it is the purpose of this paper to deal only with the development of roman scripts, I do not concern myself with the hands known as *fiorentina*, *milanese*, *mercantile*, which never got into type, or with the *lettera moderna*, which did. Nevertheless, in view of its future development, it is necessary to give some account of the origin of the kind of letter form later known as 'Civilité'. Though the name is derived from the title of a work printed in that letter and entitled *La Civilité Puerile*, translated from the text of Erasmus and printed for Jean Bellère by Aimé Tavernier at Antwerp in 1559, the first type of this kind was cut two years earlier by Robert Granjon, then at Lyons. His first use of this type was in a French version of Innocenzio Ringhieri's *Dialogues de la vie et de la mort* (1557), in the dedication of which he writes:

'Je me suis mis à tailler nostre lettre Françoise, iustifier les Matrices, en faire la fonte, et finalement la rendre propre à l'Imprimerie: sy que l'en ay imprimé ce present Dialogue, esperant s'il plaist à Dieu et au Roy nostre Sire, d'en acheuer vne autre de plus gros corps, et beaucoup plus belle.'

Though Granjon's privilege accorded him a monopoly of the type for ten years, apparently he was unable to restrain the use of similar types by Philippe Danfrie and Richard Breton (1559), both of Paris. The *lettre française*, or *civilité*, enjoyed considerable vogue for a time. Apart from the imitation cut by Aimé Tavernier, there were two, if not three, cut for Christopher Plantin by Robert Granjon himself. The *Plantin Index* (1567) shows a *gros françoise* which is particularly interesting, since it so closely resembles the type used by Philippe Danfrie. There were, too, other designs than Granjon's and Tavernier's.¹ The *Grand Livre des Affaires commençant en octobre* 1563 proves that Laurent van Everbroeck founded for him on May 15, 1564, a type 'faceon d'écriture invention de Hamon'—no doubt the same Hamon (Pierre) who gained the post of secretary to Charles IX and lost his head in 1569 on charges of treason and forgery. Hamon's writing book, the first to appear in France, is dated Paris, 1561, and is commended by a sonnet from Ronsard. The book contains, in addition to a number of cursive gothics, fantastic *lettres coupées*, *patées*, *couchées*, *renversées*,

¹ And there are, of course, the numerous varieties cut in other parts of the Low Countries. These are illustrated and described in Ch. Enschedé: *Fonderies de caractères et leur matériel dans les Pays Bas dans le XV au XIX siècle*. (Haarlem, 1908.)

THE FRENCH NATIONAL HAND DEVELOPING FROM GOTHIC SECRETARY
(CIVILITÉ) INTO THE SCRIPT KNOWN AS FINANCIÈRE

a b c d e f g h i j k l m n o p q r s t u
v x y z & . p q r s t u v .

a b c d e f g h i j k l m n o p q r s t u v
x y z &

e Roy de l'adua de la Rine Riquart de Mare a ramuoye &
ramuoye le p^m place ordon. Con. pour au rappor du d.
d'Comary Controllaw genal des finances donne adua a
sa Ma.^{te} sur le contenu de l'eduy. Luy. Vu. Il sera paye elle
pouvoi au supp. ainoy. L'appartendra. fait a Minia
le xxix. Juin. l'elbi.

Fig. 7.—From Louis Barbedor: *L'Ecriture financière dans sa naïveté avec les autres Escriptures françoises propres*. Paris [1628]

Renouance & Domcouuau Controllaw genal
des Bastimena de sa Ma.^{te} a paye aux &
x. l'elbi. Nonmaincouual & Coumonuaincouu
Entrepriaua des Bastimena la somme de sept

Fig. 8.—From Louis Senault: *Livre d'écriture représentant naïvement la beauté de tous les caractères financiers maintenant à la mode*. Paris, chez N. Langlois [1650-1660]

etc., several good models of *lettre cancelleresque* which almost stand comparison with those of Tagliente and Palatino. There are, of course, specimens which are directly related to the forms of the *lettre françoise*, and they appear also in the *Alphabet de dissemblables sortes de lettres en vers Alexandrins* of Jacques de la Rue, 1565. This volume contains also a very interesting model which is a mixed form, half-way between gothic and roman, but predominantly gothic. In the first years of the next century we shall see further modifications of the gothic secretary and *civilité* hands.

In the year 1608 there was published the manual of Lucas Materot, who was a writer attached to the papal office at Avignon. It is a remarkably handsome oblong folio consisting of plates extremely well engraved. Though Materot was not the first to employ as a border to his plates that species of calligraphic decoration which became known to later English calligraphers as 'command of hand', it was his elaborate examples which led the fashion in this regard rather than those to be found in the books of his predecessors, Beaugrand, Paris, 1599; Le Gagneur, Paris, 1599; Beaulieu of Montpellier, 1599; and Van der Velde, Rotterdam, 1605. The importance of Lucas Materot for us lies in the fact that he rendered popular the 'lettre italienne bastarde'. This is a handsome, open, well-formed, but current hand, well calculated to overtake the more leisurely secretary hands which ruled in legal and other conservative quarters. His book also exhibits compromise alphabets, predominantly roman but possessing serious gothic vestiges.

The older and purer gothic secretary hands were still used at the beginning of the seventeenth century. Their later disappearance was due less to the teaching of the writing masters than to the influence of Jean Baptiste Colbert, who became Minister of Louis XIV, and to the rise of the French School of portrait engraving. Interest in handwriting was much abroad at that time. In 1628 there was published the first work of Louis Barbedor, a calligrapher second in importance only to Lucas Materot. In 1633 an arrêt of the Parlement conferred considerable privileges upon the writing masters of Paris.¹ At the same time Colbert was high in the councils of the State, though not yet in charge of the Ministry of Finance, as he became on the disgrace of Fouquet. Colbert's interests embraced the arts and sciences and writing. He was a patron of the writing masters, and assisted the simplification of French hands, securing the adoption of modified current hands in several departments of State. The copybook, *Livre d'écriture représentant*

¹Cf. Bonzon: *La Corporation des Maîtres-Ecrivains sous l'Ancien Régime*. Paris, 1899, pp. 11-12.



L'Imitation
de
Jesus-Christ.

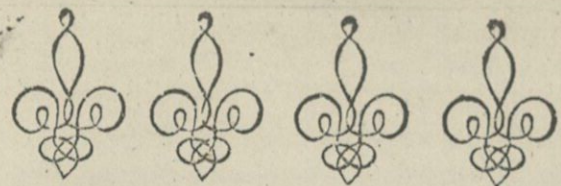
Divisée en iiij. Livres.

Fidelement traduits du Latin de
THOMAS A KEMPIS,
Chanoine Regulier.

Edition nouvelle,
Soigneusement reueüe,
Et corrigée.

A PARIS,
De l'Imprimerie, & des nouveaux
Caractheres de P. MOREAU,
tout contre la grande porte
des Augustins.

m. DC. xliii.



A la Reyne
Regente.

MADAME.

Je ne dois point crein-
dre de parestre derechef
deuant vostre Majesté,
ayant eu desja l'hon-

a ii

Extrait du Priuilege du Roy.

En au grace & priuilege de sa *Majesté*, donné à Paris
le quinzième Jour de février mil. quatre. quarante huit, signé
par le Roy en son conseil, bultonneau, & scellé du grand
seau de cire jaune. Il est permis à Pierre Moreau, son Im-
primeur ord.^{re} & nouueaux caractères de son Inuention, d'im-
primer un Liure intitulé *L'Eneide de Virgile, nouuelle-*
ment traduite en vers François, durant l'espace de six
ans, finis & accomplis, à commencer du Jour que ledit
Liure sera arde d'imprimer: & deffenses à tous Imprimeurs
& Libraires de l'imprimer à paine de deux mil Liures d'a-
mende, & autres peines contenues esdites Lettres de priuilege.
Acbeuë d'imprimer le dernier jour d'Avril 1648.

Les exemplaires ont esté fournis.

L'Eneide de Virgile

Traduite en Vers François.

Premiere Partie,

contenant

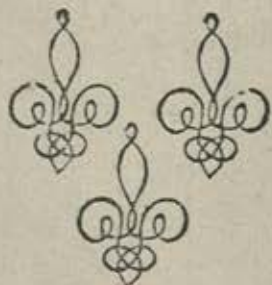
LES SIX PREMIERS LIVRES:

*Avec les remarques du Traducteur aux marges,
pour l'intelligence de la Carthe & de l'Histoire
ancienne, veritable, & fabuleuse.*

de de de

à Monseigneur l'Eminentissime

Cardinal Mazarin.



A Paris,

*Des caracteres de P. Moreau, seul Imprimeur & Graveur ordinaire
du Roy de la nouvelle Imprimerie par luy faite & inuentée: Et se
vend chez sa veufue, vis-à-vis l'Horloge du Palais.*

Avec Priuilege de Sa Majesté, 1648.

la beauté de tous les ecritures financiers maintenant à la mode, by Louis Senault (1660), is dedicated to him, so also the *De Re Diplomatica* of Mabillon. The *financière*¹ in question is shown in Fig. 8, and is a bold open letter which, though occasionally reminiscent of secretary, represents an approach to an upright roman form, though naturally it is not as strongly current as the *Bâtarde*, which now developed very quickly under the hands of the engravers.

It is interesting in this connection to reflect that, despite the vigour elsewhere displayed by contemporary artists and craftsmen, printing remained at a low level for the most part of the seventeenth century. This, no doubt, was due in part to the same rigid guild system which was in the next century to prevent Fournier-le-jeune from having a printing press in his establishment. There was, it is evident, a much greater public interest in calligraphy and engraving than in typography. Be this as it may, the seventeenth century offers very little of interest to the amateur of printing, if we except the work of Pierre Moreau. He was a writing-master and at one time *clerc-aux-Finances*,² who later came before the public with an engraved prayer book, *Les Saints Prières de l'âme Chrestienne Escrites et gravées après le naturel de La plume par P. Moreau, Mr. Escrivain Juré*³ (Paris, 1632). It is an octavo of no great interest, except that it indicates Moreau's style. Each page is bordered with one of a series of naturalistic designs of slight merit and which are varied in signatures. The style of the calligraphy also varies. Moreau first affects the Italian hand which employs solid loops, secondly a modified form of the Italian hand, and finally a number of pages are engraved in several sizes of *Bâtarde*. It was on writing of this kind that Moreau modelled that series of types which, apart from the face cut for Mersenne's book, form the first 'script types', as we should call them. To Moreau they were 'nouveaux caractères'. His first typographical book, an octavo *Imitation of Christ*, was published in 1643. Its dedicatory preface to the Queen is, perhaps, worth transcribing:

Madame

Je ne dois point creindre de parestre derechef deuant vostre Majesté ayant eu desja l'honneur de luy dedier pour premices de mes Ouurages,

¹ 'Financière', as we may learn from Etienne de Blegny, is so called from its employment in the Ministry of Finance (cf. de Blegny, *Les Elemens, ou Premières Instructions de La Jeunesse*, Paris, 1751).

² cf. *Les Vrays caractères de l'écriture financière, selon le naturel de la plume, escritz et gravez par P. Moreau, clerc aux finances* (Paris, 1626).

³ Reprinted in 1644, chez l'auteur devant l'orloge du palais.

une paire d'Heures burinées apres le naturel de la plume. Le fauourable accueil qu'il vous pleust me faire, en recevant ce petit Livre, dont vous pristes plaisir de voir les planches, m'a donné courage d'entreprendre depuis une autre Oeuvre de plus longue haleine, et qui ne peut estre que tres agréable au Publiq. C'est, Madame, une Impression de nouveaux Caractheres, ou i'ay trauaillé pour la gloire de la France; et que du viuant du feu Roy, ne fut pas plutost acheuée qu'uen ayant dedié les premieres espreuves à ce grand Prince, i'eus le bon-heur par mesme moyen de vous en presenter vne. Ce qui me réussit si à souhait que vous aprouuastes tous deux ce travail, apres en avoir consideré long-temps les particularitez et les ornemens. M'estant donc seruy de ces mesmes Caractheres en l'impression de cet Ouurage, qui porte pour tiltre, l'Imitation de Jesus Christ, i'ay creu, Madame, que ie ne pouuois le presenter plus legitimement à personne qu'à vous. Car puis qu'au iugement de tous le monde, ce Liure est vn des plus célèbres Chefs d'oeuvres de Pieté que nous ayons aujourd'huy et Votre Majesté la plus devote Princesse de l'Univers; Je ne doy point apprenender qu'elle ne l'agrée comme une chose que luy est entierement conuenable, et que le devoir m'oblige de luy adresser, pour avoir l'honneur de me pouuoir dire,

Madame, De vostre Majesté,

Le tres humble, tres obéissant et tres fidèle seruiteur et sujet,

P. MOREAU.

The first proofs of this work *de plus longue haleine* were presented to Louis XIII in 1642, the *Imitation* was issued in 1643, and nine books were issued between it and the appearance of his quarto edition of *Virgil* (dedicated to Cardinal Mazarin), 1648, which was also Moreau's final work in printing.¹

¹ According to the citations in Jacob, *Bibliographia Parisina*, and Lepreux, *Gallia Typographica*, Moreau published:

In 1643 *La Plainte du Caresme* 8°.

Villa: *Ode ad Invictissimum Principem Ludouicum Borbonium*.

In 1644 *Panegyrique a Mgr. le Duc d'Anguien* f°.

Traité des Divertissemens, Inclinations et Perfections Royales 8°.

Bigres: *Jesus Mourant, Poème* 4°.

Baudoin: *Les Saints Methamorphoses* 4°.

In 1645 Moreau: *Advis au Public touchant les Tromperies de l'Ecriture* 8°.

Les Heures des Princes, Princesses, Seigneurs et Dames de la Cour 4°.

Les Quatrains du Seigneur de Pybrac 8°.

In addition I have noted a handsome quarto, *La Belle Esclave, Tragicomédie de Monsieur L'Estoille* (1643).

It has been remarked by Fournier-le-jeune that the experiment was short lived because the public taste was not to be caught by such books as Moreau printed. It remains true, nevertheless, that his printing career was cut short not because he failed in business ability, nor because of lack of public support, but owing to the jealous action of the community of Master Printers of Paris. It will have been noticed that Moreau's engraved books, his first proofs of the cursive types and his *Imitation*, had all been dedicated to various members of the Royal Family. He was evidently well known in exalted circles, but it would seem that Moreau's patent of *Imprimeur ordinaire du Roy* issued by Louis XIII on March 24, 1643,¹ was irregularly obtained. He was for years harassed by printers, booksellers, and writing-masters alike. What is certain is that the action laid against the writing-master was finally successful, and in 1648 the *Communauté des Libraires, Imprimeurs et Relieurs* secured an *arrêt* which forbade him to exercise the office of printer.² Moreau was accordingly compelled to liquidate his business, and to abandon typography. He returned to the making of engraved books, and next year issued *Devote Prières écrites et burinées après le naturel de la Plume*, 1649 (16mo). He died, perhaps, in the same year.³ Denys Thierry (I) acquired his material, and on the passing of that foundry into the hands of the Collombats, *père et fils*, the Moreau types again secured usage.⁴ Later they passed by sale, in 1763, to the hands of Jean Thomas Hérissant, of whose foundry his widow issued a specimen in 1772. She sold, in 1787 (August 16), to Jean Anisson Dupéron, director of the Imprimerie Royale, the small printing establishment at Versailles, which she maintained for the service of the king, at the same time relinquishing her right to the title of *imprimeur du cabinet et maison de Sa Majesté*, acquired by her husband in 1763. The types sold to Dupéron consisted entirely of scripts, two *rondes*, three *bâtardes*, and two *brisées*,⁵ and included Moreau's types. These scripts,

¹ So Lepreux, *Galliae Typographicae Documenta*, p. 99.

² Ph. Renouard: *Les Fondateurs de Caractères Parisiens et leur clientèle de Province à la fin du XVII^e siècle*. (Paris, Leclerc, 1900, p. 15.)

³ 'en 1648 il est établi devant l'Horloge du Palais et c'est la dernière étape de cet imprimeur du Roi. On dit qu'il est mort cette année même, ce n'est qu'une supposition qu'il ne faut accepter que sous toutes réserves.' (Lepreux, *G.T.* I, 413.)

⁴ For example, in Jacques Auber: *Memoire concernant les Tailles*. (Paris, Jacques Collombat, 1721, 4to.) *Opuscules Sacrés, ou Cantiques* (Paris, Grangé for Nicolas Crapart, 1772, 8°).

⁵ cf. Bernard, *Histoire de l'Imprimerie Royale*, Paris, 1867, p. 292.

CARACTERE DE FINANCE, Din Batarde Coulée.

Nouvellement gravé par Fournier le jeune
Graveur et Fondeur de Caractere d'Imprimerie.
Demeurant actuellement rue St. Etienne des
grès, proche l'Abbaye de St^e Genevieve.
à Paris. 1749.

Le present Caractere est gravé à l'usage des
Imprimeurs curieux, pour l'impression de
certains ouvrages légers qu'on voudroit faire
passer pour être écrits. Il est utile pour les
Epîtres Dedicatoires, Lettres circulaires, Billets
de Commerce, d'invitation d'Assemblée, de
Cérémonie, &c. Nécessaire surtout pour les
ouvrages d'Intendance, comme Mandements,
Permissions, Ordonnances, Avertissements,
Ordres, Défenses &c. Pour les ouvrages
du Secretariat des Evêchez, pour les Bureaux
des Fermes, les Gabelles, les finances et autres
que le goût & la Curiosité dictent.

Le Prix est de Quarante sols la livre.

Fig. 9. — Fournier-le-Jeune's *Batarde Coulée*, dated 1749, inserted in the
St. Bride copy of the oblong folio specimen issued in 1742

In the middle of the XVIIth Century French writings underwent some simplification. The clerks in the Ministry of Finance departed from the *Ecriture Française* (see Fig. 8), and used a letter combining some of its characteristics with the *Batarde Italienne*, thus securing a running French hand, the *Batarde Coulée*.

so far as I can discover, were never again used in books, though they appear to splendid advantage in the high value Assignats printed in 1792. The Hérisant scripts were also used for this purpose, as may be seen in the complete collection of paper money preserved in the Departement des Estampes of the Bibliothèque Nationale. Both the Moreau and Hérisant types are displayed in the 1819 specimen of the Imprimerie Royale.

Moreau's types are of undeniable interest. His text letter is an admirable version of what I suppose he would have called *Bâtarde Italienne*,¹ though it approaches in several characteristics the hand known as the *Financière* or *Bâtarde Coulée*, which is, as its name implies, a somewhat more flowing script than the *Bâtarde Ordinaire*, and is obviously more suitable for business purposes than the more majestic *Ronde* preferred by the courts of justice. The *Ronde* is descended from the *Civilité*, and preserves a number of indications of its origin. In spite of the existence of the term *Ronde* in the books of Hamon and de Beauchesne, where it is misused to describe pointed hands, we may well restrict its use to the description of such hands as that shown in Fig. 8. Here we have an early specimen of the form which rapidly won the favour of writers to whom a ceremonial hand was an advantage. The *Ronde* is certainly an admirable hand, and, unlike the *Bâtarde* or the *Bâtarde Italienne*, it is of purely French descent. In view of Fournier's splendid *Bâtarde Coulée* (see Fig. 9), we cannot but regret his mean performance in the matter of *Ronde*. His specimen (Fig. 13) is a very poor attempt in comparison with, e.g., Gillé *fi*ls (Fig. 25).

As we have already suggested, the *Ronde* is the lineal descendant of the *Civilité*, and it is not surprising that Louis Luce, punch-cutter to the Imprimerie Royale, should call it 'Écriture française'. In his specimen, published by Barbou in 1771, he writes:

'L'écriture ronde, que toute l'Europe nomme *écriture française*, est la plus belle de toutes les écritures, et le plus agréable à lire; elle n'est, à proprement parler, qu'un *gothique simplifiée* par les célèbres écrivains du règne de Louis XIV qui en ont arrondi tous les angles, et rendu le coup d'œil plus agréable. Elle a été fort en usage sur le fin du dernier siècle; mais comme il est difficile de la bien écrire et qu'elle n'est pas assez coulante pour l'expédition des bureaux, on a fait choix de la *financière* (bâtarde) et de la *coulée* qui s'écrivent plus facilement;

¹ They are described in the Letters Patent as 'caractairres de son invention en lettres française, italienne et aultres, dont nous avons eu bien agréable les espreuves qu'il nous à présentées' (cf. the text in Lepreux, *Gall. Typ. Doc.* 99).

CARACTERE

28

FINANCE.

Dubbelde Mediaan Geschreven.

Fr. Cicero à deux Points coulé.

Dans le dessein ou nous sommes de nous unir, avec la bénédiction du Seigneur, par les saints nœuds du Mariage; nous avons l'honneur de vous communiquer, que nôtre première Annonce est à Dimanche prochain.

Nous nous flattons, que vous voudrez bien prendre part à nôtre satisfaction, et nous croire, avec la plus parfaite consideration.

Vos très humbles et très obeïssans

Serviteur et Servante

J. F. Rosart sculpsit.

Fig. 10.—Rosart's *Caractere de Finance*, originally cut in 1753 from Enschedé's specimen, Haarlem, 1768

CARACTERE

28

FINANCE,

dit Double Descendian coulé.

Dubbelde Descendiaan Geschreven.

Nouvellement gravé par Mr. J.M. Fleischman, en 1756.

Le Curieux aux Arts & Sciences voit par le présent Caractere une nouvelle Invention d'Ecriture imprimée, étant très utile pour les Epitres Dedicatoires, Lettres circulaires, Billets de Commerce, Connoiffemens, Lettres de Change, Assignations; principalement pour les Lettres de Notification des Mariages, des Decez, comme aussi pour la Finance, Ordres, Resolutions, Congés, Passports & autres Depeches de la Chancellerie.

Le Prix en est 22 Sols d'Hollande par Livre; & sur la hauteur d'Espagne ou d'Angleterre deux Sols d'avantage.

Fig. 11.—Fleischmann's adaptation of Rosart's *Finance* from the Enschedé specimen of 1768

LETTRES ORNÉES,

Pour tenir lieu de petites Capitales
dans le Caractere de FINANCE,
du Batarde Coulée. Gravé par
Fournier le jeune.

Fig. 12.—From the St. Bride copy of Fournier's 1742 specimen, cf. Fig. 9

Si c'est un avantage
malin qui n'est pas
naturel de vivre sans
chercher ce qu'on est,
il est encore plus
grand de vivre mal
en croyant Dieu.

Aa Bb Cc Dd Ee
Ff Gg Hh Ii Jj Kk
Ll Mm Nn Oo
Pp Qq Rr Ss Tt
Uu Vv Ww Xx
Yy Zz & c.

Fig. 13.—Fournier's *ronde*, from the *Manuel Typographique*, Paris, 1763

(98)



FINANCIERE
de deux points de Philosophie.

Nous Syndic &
Adjoint de la Librairie
& Imprimerie de cette
ville, certifions que M^r
Delacolonge a déclaré sur
les Registres de notre
Chambre Syndicale,
vouloir expédier à M^r
Imprimeur-Libraire à
caisse contenant caractères
d'imprimerie, à laquelle
expédition nous avons

Fig. 14.—From the specimen of the foundry of Delacolonge, Lyon, 1773

Caractere d'écriture sur quatre points de Cicero.

Les défauts de l'ame sont comme
les blessures du corps, quelque soin
qu'on prenne de les guérir, la
cicatrice paroît toujours, et elles
sont à tout moment en danger &

Fig. 15.—From *Caractères de la fonderie de J. Gillé*, Paris, 1778 (reduced)

reservant la *ronde* pour la distinction que nos habiles écrivains en ont faite et en feront dans tous les temps.'

By the last quarter of the eighteenth century, however, writing was not as conscientiously practised as in former generations. There was no longer a calligrapher who could rank with Nicolas Jarry; Harger, secretary to the *Académie de l'Écriture*, created in 1762, complained, for instance, at the *séance solennelle* of the 4th November, 1779, that:

'Les soins que les Maîtres Écrivains se donnèrent, aidés de l'autorité de l'arrêt du Parlement de 1633, et la protection que la grand Ministre qui illustra le siècle de Louis XIV (Colbert) accordoit aux belles mains, rendrent les bonnes écritures plus communes; la *ronde*, et la *bâtarde* devinrent les écritures usuelles. Le besoin d'accélérer les expéditions introduisit dans un siècle la *coulée* qui derive de l'une et de l'autre. On se servit aujourd'hui de ces trois écritures mais le *coulée* plus expeditive, l'a beaucoup emporté sur les autres et cette préférence qu'elle a obtenue a fait dégénérer l'écriture en France. Tout le monde veut écrire vite, et personne ne veut commencer par assujétir à se régler la main par un long usage de la *ronde* et de la *bâtarde* d'un résultat des écritures cursives, qui point ni règle, ni proportion ni grace et qui suivent deviennent illisibles.

. la *bâtarde* est la plus belle de toutes les écritures, la lecture est facile, et elle n'a d'autre inconvénient que celui de la lenteur.

This decay in handwriting showed itself in typography during the next twenty years. In the meantime it must be noted that Fournier's extremely handsome *Coulée* and *Financière* (Fig. 9), cut some time after 1742, were followed by a detestable script (Fig. 10), cut by the craftsman, J. F. Rosart, formerly in the service of the Enschedé foundry. Quarrelling with the Enschedés, Rosart removed to Brussels, and in 1768 issued a specimen of some interest. It exhibits a script type, 'Coulé,' which, says the text,

'A été inventé et Gravé la première fois l'An 1753 sur le double Mediaan ou Cicero, pour servir à la Musique, que J. F. Rosart a inventé et donné au Public le 3 de Janvier 1750 dont le Sr. Sancto Lapis & Antonio Mahout et toute la Ville d'Harlem peut certifier.'

The obvious pique in this notice is due to the fact that Fleischmann's cursive (Fig. 11), though dated 1756, was actually imitated from a letter cut by Rosart when at Haarlem, and exhibited in the Enschedé specimen dated 1757. These letters were copied by smaller foundries, Oomkens of Groningen 1807, De Groot of s' Gravenhage and others in Holland. Rosart's types

are singularly ugly, and it is remarkable that Bodoni, whose taste shows itself at its worst in his copies of it, should have ever considered it worth notice. Fortunately the Rosart design never secured any place in the esteem of French printers or founders. Thus J. Gillé's specimen of 1778 includes only *bâtardes* and *coulées* of the traditional French form (Fig. 15). He marks, however, the end of that remarkable generation of typefounders, S. P. Fournier, Lamesle, Briquet et Loyson, Gando.

In the eighteenth century changes were taking place in English writing. In the words which George Bickham, Sen., prefixes to his *British Youths' Instruction* (1740):

'Our forefathers (he is writing of conditions fourscore years before) practised a small running secretary hand; and it was as great a rarity to meet with a person who had not been so taught as it is now to meet with one that is. To talk then of round hand and persuade the practice of it, was the same thing, as it would be now to introduce a new character unknown to the generality of mankind. But at length, the excellency and usefulness of the round hand prevailing with many eminent penmen, to shew the delicacy of it and its natural tendency to facilitate and despatch business, being considered, it is universally received and practised by all degrees of men, in all employments, the law only excepted.'

Naturally dependent upon continental calligraphy since the introduction of italic during the reign of Henry VIII, the writing-masters of England, from Peter Bales and John Davies to Joseph Champion and Zachary Chambers, may invariably be found following Dutch, French and Italian models at a respectful distance. Printers were even farther behind the craftsmen of the continent than were the writing-masters. In the sixteenth and seventeenth centuries, as Bickham says, secretary was rather the rule than the exception. Martin Billingsley, of Bush Lane, near London Stone, was perhaps the first to patronise the later Italian hands.¹ His *Pen's Excellency or Secretary's Delight*, published in 1618, is, with possible exception of John Davies's *Writing Schoolmaster*, the first of the almost innumerable series of copper plate writing or copy books which essayed to

¹*Roman* is a hand of great account and of much use in this Realme, especially in the Universities and it is conceived to be the easiest hand that is written with Pen, and to be taught in the shortest time. Therefore it is usually taught to women forasmuch as they (having not the patience to take any great paines, besides Phantasticall and Humoursome) must be taught that which they may instantly

Fig. 16.—THE ITALIAN HAND DEVELOPING INTO ENGLISH RUNNING HAND.

I. *Lucas Materot Bourguignon françois, citoyen d'Amignon.*

II. *Edèle Welgeboorne
Vermogende Genadige Heer*

III. *If you would attain to an Excellency in Writing. Affect not new invented Forms of Letters, and throw not Strokes through the Bodies of those you use: This will preserve Its Legibility: Let your Letters be adapted to the most easy way of Joyning: This will make your Hand Expeditious: And if a Delicacy & Spirit appear in your Strokes, and a due regard be had to the Proportion of Letters, Words, and Lines, your Writing will appear Beautiful.* —

Yo^{rs} C. Snell.

'The first is that celebrated Italian, Signor Lucas Materot (1608); whose genius led him to the sole practice of the Italian hand, which he executed after so exceedingly neat and beautiful a manner that he flourished without a rival, was the admiration of all his contemporary Professors and the Darling of the Ladies.' (Bickham, *Penmanship in its utmost beauty and extent*. London, 1731, p. 1.)

II.—An Italian hand rounded out a little (from Ambrose Perlingh, *Groote en kleene voorbeelden van Latynse Italiaensche getalletteren*. Amsterdam, 1660).

III.—The same hand in England, but given more currency (from Snell, *The Art of Writing*. London, 1712).

For a more formal hand of the same kind, see Ayres, Fig. 17.

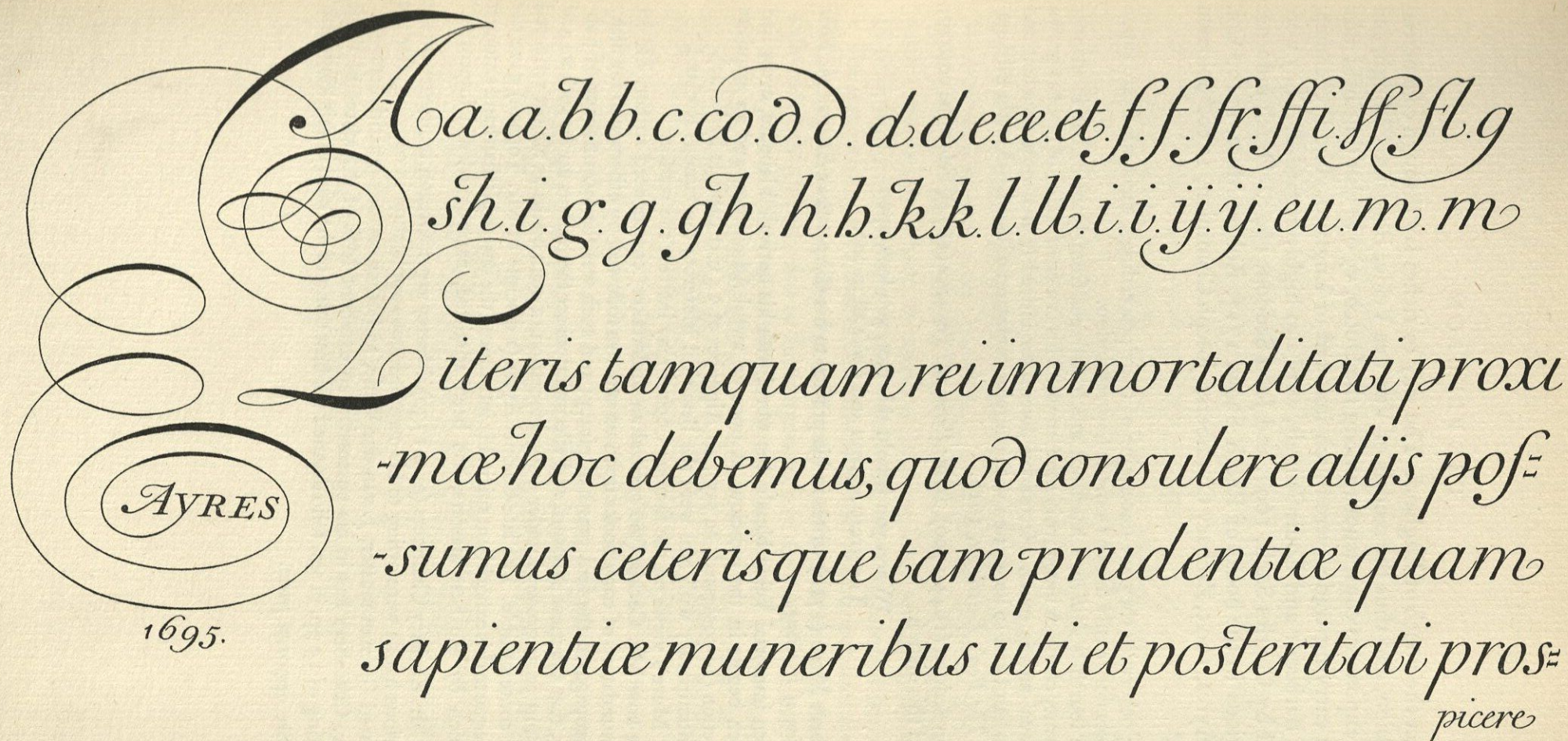


Fig. 17—The Italian hand as practised by John Ayres, one of the first to popularise it in England (from *A Tutor to Penmanship*. London, 1698).

instruct the youth of England. The way to riches lay through commercial expansion, and thus the models of Van der Velde, Boissens, Perlingh, and other exponents conspicuous among the Dutch, who at that time held most of the carrying trade, were much imitated in England. The Frenchmen, Louis Barbedor and Louis Senault, were also highly regarded. They were copied by Charles Snell, 1693, and John Seddon, 1695.¹ Dutch influence is obvious in the books of Ralph Snow, 1713, Robert More, 1710,² Col. John Ayres, 1695, Zachary Chambers,³ Joseph Champion, 1750,⁴ Solomon Cook.⁵

learne; otherwise they are uncertaine of their proceedings, their minds are (upon light occasion) easily drawn from the first resolution.

The fourth is *Italian*, a hand not much different from Roman, but in manner and forme, of much incongruitie thereunto. This is a *hand* which of late has grown very usual and is much affected by divers, for indeed it is a most excellent and curious hand and to be written with singular command of hand.—Martin Billingsley, in *The Pen's Excellence*, 1618.

¹John Seddon (1644-1700). In his *Penman's Paradise* (1695), below the portrait, we read this distich:

'When you behold this face, you look upon
The great *Materot* and *Velde* all in one.'

²Robert More (1710) writes in his preface to his *Compendious Essay on the First Invention of Writing*:

'Then immortal Velde bless'd the world with his unrivall'd labours, every line of which begets in the judicious at once an awful Admiration and an exquisite Satisfaction (he possessed, he says, an Alphabet of 24 text capitals by Velde).

'Contemporary with him were the Beautiful *Materot*; the famous *Roeland*.'

Mr. More's views on the famous Cocker may interest the reader:

'But now Mr. Cocker (too general an undertaker) commenced author. He let in an inundation of copy books upon us and was followed by others who for filthy lucre propagated the foul prank of piracy; and such was the incontinency of publishing, that the most awkward and vile imitators set themselves up for authors and the rolling press groaned under a superfoetation of such books as almost rendered the art contemptible. The late Colonel Ayres (a disciple of Mr. Tophan) gave the first cheque to this exorbitant spirit. He introduced the Bastard Italian hand amongst us, which by the best masters, has been admitted, naturalized and improved.'

³Of Mr. Zachary Chambers (*circa* 1730), Massey says: 'Greater improvements in the various hands were owing to his own assiduous application in copying after the celebrated German master, J. van der Velde, and other curious practitioners.

'Mr. Chambers has in his possession an excellent MS. of the aforesaid Velde consisting of 25 pp. in sm. folio deemed the best thing of the kind in this kingdom.'

^{4, 5} See opposite page.

That garrulous snob, William Massey, whose *Origin and Progress of Letters* (London, 1763) supplies brief biographies of all the leading English penmen, accounts Mr. Charles Snell to be the most eminent penman of his day. His superiority was due, he says, 'to a strong genius, and a constant industry and copying after the engraved works of Barbedor'. Thus he became 'one of our first English penmen who practised the art of writing in an absolute free, bold and neat manner on the revival of the useful elegance of the quill.'

Mr. Snell's book, *The Penman's Treasury Opened*, was published in 1693 when its author was twenty-three years of age. His more important work, *The Art of Writing in Theory and Practice*, was published at his Free Writing School in Forster Lane, London, 'With whom youth may board,' 1712. It is an interesting oblong folio of twenty-eight leaves, illustrating the round hands in a series of epistolary and commercial examples. The book includes a number of pages immediately copied from Barbedor and Materot, but what is more interesting, a number of English examples in every variety of that hand which was to become typical of the English commercial classes, and which, by means of business intercourse, was to succeed in overcoming the pinched Italian hands and their continental derivatives.

For successive generations our handwriting had been dependent first upon Italian, and then upon French, and finally upon Dutch writers, the latter's influence being largely due to their supremacy in the shipping trade. When, in 1658, Oliver Cromwell broke the Dutch commercial power and, by his Mercantile Act, compelled every cargo destined for England to be carried in English ships, there resulted a vast increase in the nation's shipping and at the same time the commercial clerk became a necessity. This was the opportunity for Mr. Charles Snell, and so it is that we find his writing-book full of bills of lading and other commercial documents.

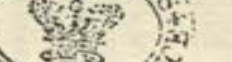
It must be admitted that though English script types were decidedly inferior in design to those made abroad, they were nevertheless early in use. Here I may not delay to discuss the use of English secretary hands which are

⁴Joseph Champion published in 1750: *The Parallel or Comparative Penmanship exemplified in four of the greatest foreign masters, L. Materot, L. Barbedor, J. V. Velde, Amb. Perlingh.*

⁵Solomon Cook published *The Modish Roman-hand* in 1730:
'... the examples are all in the round hand which now principally obtains and is happily practised in almost all sorts of pen business.'

CHARLES by the Grace of God, King of England, Scotland, France and Ireland, Defender of the Faith, &c. To all Mayors, Bayliffs, Constables, and other Our Officers and Ministers, Civil and Military, whom it may concern, Greeting. In pursuance of Our Declaration of the 15th of March, 167¹/₂. We do hereby permit and license



 of the Persuasion commonly called
to be a Teacher, and to teach in any place licensed and allowed
by Us, according to Our said Declaration. Given at Our Court at Whitehall,
the day of in the 24th year of Our Reign,
1672.

By His Majesties Command.

Fig. 18.—Certificate issued in connection with the First Declaration of Indulgence of Charles II of England, 1672, giving religious liberty to all dissidents save Catholics (who were allowed to have Mass only in private houses).

Fig. 19.—THE SCRIPT TYPE KNOWN AS 'ENGLISH'



£ 973. 16. 10.

London, July 30th, 1794.

One Month after Date, Pay to
Edward Wilkinson, Esq: or Order, Nine Hundred & Seventy
Three Pounds, Sixteen Shillings, and Ten Pence; for Value
delivered in Printing-Types.

To
William Smith, Esq.
Merchant,
London.

Fry & Steele.

An early English from the Fry & Steele specimen, London, 1795

Double Pica Script.

Sir,

Having published a
Specimen of improved Printing
Types, I have taken the liberty of
sending you a Copy, which I hope
you will approve of; and be assured
that every possible exertion shall be
used in completing those orders you
may favor me with.

I remain,

Sir,

Your obedient Servant,

Robert Thorne.

Barbican, 1803.

From Thorne's Specimen, London, 1803

SCRIPTPROBEN

DER

DR. C. WOLF'SCHEN BUCHDRUCKEREY.

TEXT ENGLISH CURRENT.

To a soul fond of virtue, and secured
by faith, time's swift wings give not a
moment's anguish. The good wish to get
rid of the incumbrance of clay, and the
pains of mortality, they pant for a dis-
solution — time seems an enemy, who
bars their speedy passage to that desirable
felicity, which is only to be found in the
regions of bliss.

From Wolf's Specimen, Munich, 1825

to be found very early in type.¹ The first script other than these that I have been able to discover in use in England is a very fine one, so fine that one immediately suspects it of foreign manufacture. It is, too, of the same general character as Moreau's, and there can scarcely have been in England at that time a craftsman capable of cutting so fine a character. As far as my information goes it was the first used in the certificates granted to Nonconformist preachers under the First Declaration of Indulgence by Charles II in 1672 (Fig. 18). I do not know the name of the printer of these licences, but possibly they were handled by Moses Pitt, a notable bookseller of the day, whose shop was situated 'at the White Hart over against the little North Door of St. Paul's Church,' London. Pitt published under his own name the next year (1673), *Articles and Rules for the Conduct of His Majesty's Army*. This is a handsome folio in which the text is set in the script in question (see Collotype inset). The octavo edition issued the same year employs the script only for the page headings. Examination of Pitt's publications during the years 1669-1696 does not yield any other specimens of the use of these types.

No other script of this generation is known to me. It is true that Robert Andrews, who was born in 1650 and succeeded Joseph Moxon (probably, says Reed, about the year 1683), cut a fount of Secretary Great Primer capitals. More cognate to our subject is the series of 'Scriptorials' listed by Rowe Mores as being in the possession of Grover's Foundry. This foundry was the most considerable of the English seventeenth-century houses, James and Thomas Grover beginning business about 1674. The list of their matrices made by Rowe Mores about 1700 credits the foundry with the following:

Scriptorials: Double Pica Court, English Court,² Great Primer Secretary,³ Double Pica Union Pearl⁴

¹ See Hilary Jenkinson, 'The Elizabethan Handwritings,' in the *Library*, Fourth Series, III, 1, June, 1922. Cf. *Transactions of the Bibliographical Society*, XIII.

² Illustrated in Reed 204. Updike II, 254.

³ Updike II, 254.

⁴ 'Union Pearl is a letter of fancy. It is English and of a recent date. For nothing exactly correspondent is given us among the whims of Yçiar of Saragossa the Cocker of the Spaniards in 1550, it received its name from the pears which grow in couples, to which the nodules in the letter were conceived to bear some resemblance.' Rowe Mores, *Dissertation*, p. 33.

and Kingly Government.

Pag. 5.

dition with them, without Our leave, or leave of Our General, or of the chief Commander in his absence; the Officers of Such Regiment, Troop, or Company, who are found guilty, shall dye for it; and of the Souldiers who shall consent thereunto, every tenth man by lot shall be hanged, and the rest shall be punished at the discretion of Our General Court-martial. But whatever Officers or Souldiers can prove, that they did their utmost to resist and avoid such a treaty, and were no way partakers of the crime, they shall not only go free, but shall also be rewarded for their constancy and fidelity.

The Penalty of Treating or entring into any Condition with the Enemy, without leave.

ART. IX.



Whoever shall go about to entice or perswade, either Officer or Souldier, to joyn or engage in any traiterous or rebellious act, either against Our Royal Person or Kingly Government, shall suffer death for it: And whoever shall not reveal to his Superiour Officer Such a conspiracy or intended rebellion, so soon as ever it shall come to his knowledge, shall be judged equally guilty with the contrivers of Such a plot or conspiracy, and consequently shall suffer the same penalty.

The Penalty on the Concealers and Contrivers of any Traiterous Conspiracy.

ART. X.

Whoever shall presume to violate Our Safe-guard, Safe-conduct, or Protection (knowing the same) shall suffer death, or Such other punishment as shall be inflicted on him by Our General Court-martial.

The Penalty of violating His Majesties Safe-Conduct.

ART.

Cursive: Double Pica,¹ Great Primer, English 1, English 2,
Pica, Long Primer

These 'cursive' Scriptorials of the Grover Foundry descended to James and certain of them are exhibited in the Sale Catalogue of the James Foundry printed in 1782. The Double Pica and the English No. 2 have certain affinities with the type of the Indulgence, but all are miserably inferior in design and in cutting. The only types of this series which I have been able to find in use is the double pica Scriptorial. This letter forms the entire text of an octavo burlesque, *An Old Maid's Fortune, or the Bride at her Wits' End* (printed and sold by John Applebee, Blackfryers 1727), which I discovered too late to be able here to insert an illustration. The English No. 1 appears in the *British Legacy or Fountain of Knowledge containing Two Hundred curious particulars of the utmost Service to Families* (London, printed for Thomas Chandler, 1732).

It was some time before the English developed a presentable script type based upon the typical production of contemporary London writing schools. The Caslon Foundry's first letter of this description is shown in their 1785 specimen. It is not a very good letter, rather, as Hansard notes, a 'clumsy' type. It was used for the entire text of Miss Mary Potter's *Poetry of Nature, comprising a Selection from the Works of the Caledonian Bards*. This volume, as the author remarks, had as 'its prime intent to introduce for public inspection a new species of Typographical Elegance as yet very little (if at all) known.' It was printed by Mr. J. P. Cooke, of St. Mary-at-Hill, and 'decorated with the superb ornaments of the celebrated Caslon'. Fry's script (Fig. 19) is a better type of this class.

By this time in France the distinction between *bâtarde* and *coulée* is hardly more than nominal. The *ronde* alone keeps its position as the characteristic French hand. Gillé's *rondes* form a very handsome and vigorous collection, superior in every quality to those of Mme. Hérissant, and in

¹ 'The Cursorial is a flimsey type imitating a pseudo Italian handwriting, and fitted for ladies and *beaux*— candidates for fair places donative, who court a pattern to save unnecessary trouble and to conceal their management of a pen. Of this there are seven founts in our foundry, and no other English founder has at present any. But Mr. Cottrell and Mr. Jackson are both cutting new founts resembling the common round-hand of the English writing-schools.' (Rowe Mores, *Dissertation*, p. 33.) Mores published his book in 1778. Cottrell's Secretary was cut about 1768, and the script to which Mores refers was a double pica. I have not been able to see it or the fount cut by Jackson in 1778 or so.

Scipion sentant expirer le terme de sa charge voulut entendre a la paix plutôt qu'il n'eut fait craignant que commençant un siege devant Carthage il ne l'eul pul luy même finir mais que son successeur fut venu tout à point pour avoir la gloire & la réputation de ce dont luy seul avoit eu la peine. Les anciens Romains avoient fait construire deux Temples joints l'un à l'autre : l'un étoit dédié à la Vertu et l'autre à l'honneur : de telle sorte néanmoins que l'on arrivoit en celui de l'honneur qu'en passant premièrement par celui de la Vertu.

Fig. 20.—From Luce's Specimen, Paris, 1771

BATARDE DU LOUVRE. (24 points.)

Gravée par LUCE.

Examinons sérieusement la source de nos maux, et en quoi ils consistent réellement, nous n'en accuserons pas les hommes, et nous ne murmurerons pas continuellement envers l'immuable Providence.

1234567890.

Fig. 21.—From the Specimen (1^{re} partie) of the Imprimerie Royale, 1819

COULÉE, BATARDE ET RONDE. (18 points.)

Gravées par MOLÉ.

COULÉE.

Lorsqu'un Esprit vain, enflé d'une réputation imaginaire, se laisse aller à des pensées insolentes et présomptueuses, sa légèreté et son impertinence le rendent d'ordinaire le jouet de tout le monde.

BÂTARDE.

On déclame continuellement contre les passions, on leur impute les peines de l'Homme, sans vouloir considérer qu'elles sont également la source de ses plaisirs; c'en dans sa constitution un élément dont on ne doit dire ni beaucoup de bien ni beaucoup de mal.

1 2 3 4 5 6 7 8 9 0

RONDE.

On rencontre communément un très-petit nombre d'hommes d'esprit, et plus rarement encore de bons cœurs; mais quel est l'homme qui peut se vanter d'avoir trouvé une âme véritablement honnête et sublime?

1 2 3 4 5 6 7 8 9 0

Fig. 22.—From the Imprimerie Royale Specimen of 1819

Mont-de-Marsan.

Calais.

1-3 Bourbon-Vendée.

Mézieres.

4, 5 La Rochelle

Touraine.

6, 7 Carcassonne.

Fig. 23.—From the Imprimerie Royale Specimen of 1809

The ronde of Madame Hérissant (1-3), possessing traces of Civilité; Bâtardes of Renard (4, 5) and Fagnon (6, 7)

certain respects to those cut for the Imprimerie Royale by Fagnon & Renard. Molé's *coulées* and *bâtardes*, cut for the same house, are excellent, fully equalling Gillé's. The outstanding feature of the latter's work is his partiality for types based upon the contemporary English running hand. His specimen sheets include a number of purely English designs. Though he was much interested in English paper-making and typography, I do not suggest that Gillé fils was the first to cut *Anglaise* types in France.

Gillé fils succeeded to his father's foundry in 1790 and was most active in the production of scripts. Before 1800 he had already cut a number of very handsome rondes, bâtarde, coulées, and by 1808 had a collection of some thirty-eight varieties, including a number of original faces. Gillé's folio specimen issued *circa* 1808 is a remarkable piece of work, containing some fourteen pages of *Caractères d'Écriture*. But in the cutting of *Anglaise* he appears to have been anticipated.

A script type of this sort was cut by S. P. Fournier-le-jeune (son of the author of the *Manuel Typographique*) in 1781 for Benjamin Franklin, and a specimen printed by Ph. D. Pierres exists in the Library of the American Type Founders Company in Jersey City (Fig. 24.) It is a commonplace variety of the current English character and may even have been designed by Franklin himself, who was at least a clear writer, as is proved by the famous 'you are now my enemy' letter of 1775. This script seems only to have been used by Franklin at Passy for the purpose of printing a passport, undated (but *circa* 1790).¹ His son-in-law, Benjamin Franklin Bache, in addition to the type of the passport put out in Philadelphia, displays a second script. This, like the rest of Bache's material, was no doubt of French cutting. It is known that Bache worked for some time in the foundry of S. P. Fournier, and we may safely assume that the script in question was cut there. The four page specimen sheet issued by Bache is chiefly made up of Caslon types, though a few, marked with an asterisk, were cast in Philadelphia

¹ 'This (type) was probably designed by Franklin himself for use in printing important documents which it might have been to the advantage of some one to counterfeit, such as the Passport blank'; so Livingston, *Franklin and His Press at Passy* (New York, Grolier Club, 1914, p. 109).

Franklin possessed also the capitals of another script type of Cicero size, not unlike the curious type of Grover. He only made sparing use of it (cf. the facsimile in Livingston, p. 105). This type was also shipped to the United States, and in 1776 figures in the Dollar notes printed at Philadelphia by Hall and Sellers. It does not appear in B. F. Bache's specimen.

CROMWELL alloit ravager toute la Chrétienté; la Famille Royale étoit perdue, & la sienne à Jamais puissante, sans un petit grain de sable qui se mit dans son uretère: Rome même alloit tomber sous lui. Mais ce petit gravier, qui n'étoit rien ailleurs, mis en cet endroit, le voilà mort, sa Famille fut abaissée, & celle de Charles rétablie.

VERS mis au bas du Portrait de M. FRANKLIN.

Honneur du nouveau Monde & de l'Humanité,
Ce Sage aimable & vrai les guide & les éclaire;
Comme un autre Mentor, il cache à l'œil vulgaire,
Sous les traits d'un Mortel, une Divinité.

Imprimé à Paris, par P. D. PIERRES, Imprimeur ordinaire de S. M. T. C.

Fig. 24. — Benjamin Franklin's script type cut by S. P. Fournier-le-jeune (son of the author of the *Manuel Typographique*).
(Reduced from the original in the Typographic Library maintained by the American Type Founders Company, Jersey City, N.J.)

from French matrices. Amongst those starred is the Passport Script. Another script in early use in America was supplied by what Updike calls 'the first regular American type foundry'—that of Christopher Sauer of Germantown, Pa., 1772. Sauer's script was imported from England.

The introduction of the *Anglaise* was evidently a considerable event in French type-founding. Apart from the experiment of Franklin, the types of Gillé fils, and the types of Molé, the most interesting are perhaps the versions cut by Firmin Didot. I do not know exactly when Firmin Didot père made his first *Anglaise*, but by the end of the first quarter of the nineteenth century he had evidently cut a considerable collection of types of this character, and of rondes also. They were very highly esteemed and were acquired by the Imprimerie Imperiale, says Duprat,¹ who quotes a document of the *garde des sceaux*, dated 3 August, 1831. In the face of this document it is curious that twenty years before this, the Imprimerie Imperiale published for the benefit of its correctors a 96-page octavo *Epreuve* (Figg. 26-29), which includes a 28-point *Anglaise* ascribed to Firmin Didot. It is a good example of this kind, and I show it at Fig. 28, and as the specimen seems not to be generally known I give a facsimile of the title-page in Fig. 26.

Bodoni possessed more than a score of script founts: *Cancelleresco*, *Finanziera* and *Inglese*, including two French *Rondes* misdescribed as *Inglese*. These are shown in the *Manuale Tipografico* of 1808, the preface to which is set in a 24-point Ronde. In all Bodoni's 'Serie de Caratteri Cancellereschi, Finanziere e Inglesi' there is not one which we can commend either for grace of character or originality of design. The features of Bodoni's scripts are in most cases borrowed from Fournier, Rosart, Fleischmann, J. G. Gillé, Firmin Didot, and above all from Gillé fils.

As is proved by his references to it in the preface to his *Manuale Tipografico*, Bodoni understood very little about handwriting. If further confirmation of his ignorance were needed, it is only necessary to glance at any of his cursives not closely copied from some other designer.

A rapid survey has now been made of the most important influences in Latin script type design. Consideration of the German *Kanzleischrift* and

¹ 'Ces caractères, regardés de tout temps comme les chefs-d'œuvre les plus parfaits en ce genre, et qui avait remplacé dans le commerce de l'imprimerie les caractères dits *financières* en usage à la fin du XVIII^e siècle, avaient obtenu la médaille d'or à chaque exposition de l'industrie.'—Duprat, *Histoire de l'Imprimerie Imperiale*, Paris, 1861, p. 300.

its progress from the *Teuerdanck* to Trattner belongs more consistently to the study of black-letter, and I leave that for another writer.¹

There remain too, one or two types which, though not gothic, lie outside the main stream of development of Latin cursive and which I have excused myself from describing in detail. I mean, for instance, Espinosa's type exhibited in his *Muestras de los caracteres*, Madrid 1771, and reproduced in Updike,² and that of Ichabod Dawks, grandfather of William Bowyer, noted by Reed.³

The script types of modern English and American foundries follow with more or less close approximation the 'English' form of Fry and Thorne (Fig. 19). Most of the continental foundries make English scripts and several of our foundries make a *ronde* of fairly corrupt antecedents. Among the scripts which the modern foundries give us, the commonplace English running hand occurs most frequently. Deberny (Paris) makes a very fair *ronde* and the German foundry have cut a number of cursive types. Of these, that of Professor Walter Tiemann is the most interesting. It is obviously based upon sixteenth-century Italian models and, in spite of the enforced narrowness of its body, very nearly succeeds in retaining the generous freedom of the calligraphy of that unsurpassed century. Nevertheless the *Tiemann Kursiv*, however good, remains an italic cut for companion use with his *antiqua*, cast by Klingspor in 1910. Among other German script types are those by Wieyck, Schneider, and these possess more originality but are too unrelated to English tradition to serve our needs. The best German script I have seen is that cut by the Bauersche Giesserei, Frankfurt, from the design of the well-known advertisement artist, Lucian Bernhard. His type lacks

¹ I may be allowed to quote the following: 'Schreibschriften wurden im XVIII Jhdt. wiederholt geschnitten. Christian Zingk in Wittenberg schnitt eine Schreibschrift in sächsischem Ductus nach Vorlagen des Schreibmeisters Schmotther, eine andere schnitt Christian Porsdorff in Lpz. 1722 und Johann Zacharias Fleischer druckte mit derselben 1725 zu Eisenberg Luther's Katechismus; der Stempel-schneider Schmidt schnitt eine Schreibschrift nach rheinischen Ductus und Trattner liess eine solche nach oesterreichischem Ductus und Trattner liess eine solche nach öesterreichischem Ductus anfertigen.' So K. Faulmann: *Illustrierte Geschichte der B'druckerkunst*, Wien, 1882, p. 495.

² P.T. 11,240 cf. F. Luis de Olod, *Origen y Arte de escribir bien*, Madrid, 1766, and Pedro Paredes, *Enseñanza del Arte de Escribir*, Madrid, 1792, for calligraphic models of similar design. The individual lower case *f* appears in Patino (see Cotarelo y Mori, *Diccionario* 11.157).

³ See Reed, *A History of the Old English Letter Foundries*, 1887, p. 173.

vigour but combines happily. English typography would, I think, undoubtedly gain by the employment of a new script type. It is many years since any type of this kind was used in an English book, nor, indeed, are we likely to find it if, as I am afraid is the fact, we have nothing better available than Stephenson and Blake's 'Palace' script. In the United States use is made of one or two faces imported apparently from France. They are bâtardees of corrupt design, e.g. the lower case *f* is a particularly poor character.

For occasional title-pages, chapter heads, etc., particularly in reprints (of diaries, for instance) we could wish to see used a suitable script, and in ephemeral printing its uses would be legion. We need, it seems to me, a modern script type related to our own traditions, consistent in character, open and flowing, and surpassing the italic in freedom, yet so easily legible because lacking affectation. The letter should be rounder and more spontaneous than the traditional *Anglaise* of the typefounder. The letters need not to be joined, but they must obviously possess maximum combining power. This could be helped by the addition of several extra sorts, terminal letters, line finishings, decorated capitals and flourishes. Revisions and recuttings of Civilité, whether by Louis Perrin or the American Typefounders Company, are too archaic for present-day use. The latter company might perhaps interest the Society of Calligraphers, Boston, U.S.(A.), in this problem. Mr. W. A. Dwiggins and Mr. Hermann Puterschein, the Society's Honorary Secretaries, could undoubtedly provide us with a script type whose design would be *en rapport* with our own age.

Of course, no series of script (or of any other type) will be satisfactory if it be made from a single master set of punches. It is further to be desired that any new script shall sort with old face types: thus there should be a script in addition to the italic. The three types will then harmonize. This article is over long for me to be allowed to show specimens of the application of this principle to typography. Another article will conclude this series of studies in italic by illustrating title and text pages with roman, italic and some new scripts designed to accord with the rest of the composition.

Administration

Ronde sur le même Corps.

Commerce, Arts

Anglaise sur deux Pointa de G. Canon.

De par l'Empereur Napoléon

Ronde sur Grosse de Fonte.

Commandement

Fig. 25.—From the Specimen of *Caractères d'Écriture* by Gillé, fils; Paris, 1808

ÉPREUVES
DES
CARACTÈRES FRANÇAIS
EMPLOYÉS
A L'IMPRIMERIE
IMPÉRIALE.



À L'USAGE DES PROTES ET CORRECTEURS.

1810.

Fig. 26

Mme. Hérissant's script types purchased by the Imprimerie Imperiale, 1787

*Bâtarde de M.^{me} Hérissant,
46 points (vieux système).*

*Le Trône même
ne pourrait inspi-
rer des sentimens
à une ame natu-
rellement basse.*

Fig. 27

*Anglaise, 28 points,
Gravée par M. Firmin Didot.*

*Napoléon, par la grâce de
Dieu, Empereur des Français.
Roi d'Italie, Protecteur de
la Confédération du Rhin,
Médiateur de la Confédéra-
tion Suisse.*

*Marie-Louise, Impéra-
trice et Reine, Protectrice de
la Société de la Charité mater-
nelle.* 1 2 3 4 5 6 7 8 9 0

Fig. 28

*Ronde de M.^{me} Grissam,
46 points (vieux système).*

*Napoléon 1.^{er},
Empereur
des Français
et
Roi d'Italie.*

Fig. 29