

The italics of Robert Granjon

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The basic design of our old face italics derives from types that the Parisian punchcutter Robert Granjon (1513–90) began to cut around 1543. This paper is an attempt to identify Granjon's italics and to ascertain the historical evidence for ascribing them. It is an update of a previous article by A. F. Johnson (1941), who listed fourteen items. The present article describes thirty typefaces, the attribution of three of which remains provisional pending further research.

Of type designers, the French sixteenth century knows two real great names: Claude Garamont (c. 1510–61) and Robert Granjon (1513–90). The first was a specialist of the old face roman. He perfected the roman designs which were developed in Paris around 1530 by (or under the direction of) Simon de Colines and Robert Estienne. The second was the leading artist in the development of the old face italic. Both masters enjoyed a world-wide reputation, lasting over centuries. This paper deals with Granjon's italics.

Granjon was innovative, talented, and amazingly productive. An approximate estimate of his production amounts to: twenty-seven italics, thirteen romans, seven civilités (a script imitating the contemporary gothic French cursive), nine greeks, a dozen exotics, half a dozen music faces, and an undefined number of initials, arabesque ornaments and fleurons. All were outstanding in quality. Granjon's punchcutting life extended from c. 1543 to 1590. Thus his average production was nearly two typefaces per year. And, besides cutting type, he was (though on a modest scale) active as publisher and bookseller. Moreover, he travelled frequently. Born and working mainly in Paris, he journeyed regularly to Lyons, where he married; stayed probably in Geneva and Frankfurt; lived for many years in Antwerp and Rome, where in 1590 he died, a trembling seventy-seven year-old still cutting marvellous punches for the printing offices of the Vatican and Medici. Granjon's typefaces were distributed on an international basis. Printing types from his matrices were available in France, Italy, Spain, the Netherlands, the German-speaking and Scandinavian countries through the normal typefounding trade until the end of the eighteenth century.

For a more detailed introduction to Granjon's biography, the reader is referred to Johnson (1959, 110–20), Carter (1967, 43–4), Vervliet (1981, 1–11). A good general survey of his work does not exist. However, besides Johnson's study (1941) on his italics, attention has been given to his civilités (Carter & Vervliet, 1966) and exotics (Vervliet, 1981). This article hopes to elucidate some of the lesser researched aspects of his type production. It could not have been written without the previous researches of Stanley Morison (1957, 1967), Mike Parker (Early inv., 1960), John Dreyfus (1963), Harry Carter (1967, 1969), Mrs A. Parent (1974), and others named in the list of references.

Apart from contemporary printed material, there are four main categories of archival sources for assessing Granjon's work on italic

types. The first is a series of half a dozen legal documents (1547–64), which are reported by Parent (1974, 71–7) and shed light on the earliest work of the punchcutter. Thereafter one can follow the Plantin inventories (1556–1652) and 1567–85 type specimens (Early inv., 1960; Vervliet & Carter, 1972), which illustrate Granjon's mature years. Thirdly, there are the 1592 and 1622 Berner type specimens with showings and ascriptions of some of Granjon's types (Dreyfus, 1963).

Finally, there are two important documents emanating indirectly from Guillaume Le Bé (1523–98). He was the younger colleague and (as one may guess) a friend of both Garamont and Granjon. He was instrumental in assembling a core collection of punches and matrices by these and other contemporary masters, a basis for the main French typefoundry which lasted through four generations of Le Bés and two of Fourniers until the beginning of the nineteenth century. The first important Le Bé document is the inventory of c. 1618 (Morison, 1957), which indicates that Le Bé's son, Guillaume II, owned at least fourteen italics by Granjon, either as punches, or as sets of matrices, or in both forms. As table 2 below shows, all of them can be identified, except for an elusive Brevier or Petit-texte (see § 14 below [§ is used to refer to items in the numbered listing of Granjon's italics below]).¹

The second Le Bé document is a memorandum chiefly of biographical notes about French punchcutters, typefounders and printers active in the sixteenth and the early seventeenth centuries, compiled by the same Guillaume II Le Bé around 1643 (Carter, 1967). His father was evidently the main source for the earlier part of the story. The paragraph on Granjon is quite explicit; it stresses his importance for designing italics and distinguishes two styles of them. The earlier style, which the author calls 'de la première taille' and for which he mentions a Great Primer (or Gros-romain in the French terminology), an English (or St.-augustin), a Pica (or Cicéro), and a Long Primer (or Petit-romain), corresponding, as we think, to §§ 6 (1547), 1 (1543), 8 (1548/9), and 2 (1545) below. For the later style ('de la dernière taille') he cites a Two-line double Pica or Gros-canon (1564; § 20 below); a Paragon (probably 1554; § 12); an English or St.-augustin inclined (1563; § 19); an English semi-inclined, probably a slip of the pen for a Pica of this kind (1565; § 21); one (or more) Picas or Cicéros (1554; § 10); one (or more) Long Primers or Petit-romain (1559; § 17, and 1579; § 26); the elusive Brevier or Petit-texte mentioned in the paragraph above; and finally a Nonpareil (probably 1572; § 25).

Table 1 below distinguishes four styles: firstly, the more or less hesitant and experimental designs of the 1540s. Secondly, from 1551 to the middle of the 1560s, the mature 'couchées' or inclined italics designed with great panache, which became the models for our subsequent old face italics. Thirdly, the semi-inclined or 'droites', compact and economical typefaces that Granjon made in the mid-1560s. Lastly, his brilliant 'Baroque' italics of the 1570s, daringly designed and perfectly executed, but never imitated before the late twentieth-century revivals, with large open counters and angular letterforms, reminiscent of the writing examples for the cancellaresca by both Palatino and Hamon (Osley, 1980).

Granjon laid the foundation for our image of the way an italic should look. In Paris from 1543 onwards, he introduced an italic

1. Here, two caveats are due. Firstly, on the fact that the Le Bé inventory mentions three italics on small body sizes by Nicolas II de Villiers (*fl.* 1555–60). Of his production next to nothing is known (Carter, 1967, 51) but, as he may have been an acquaintance of Granjon (Renouard, 1964–91, 3: 202), it seems important to attempt an identification of these founts (see § 14 below). Secondly, on the probability that further research may uncover as-yet-unknown italics by Granjon, especially those cut during his final stays in Paris and Lyons around 1570–78. During the preceding years his output was steady, amounting to an average of two typefaces (of whatever family) per year, whereas his later years in France produced a meagre total of six typefaces (four italics, one greek, one civilité). Can this be explained by bad health, or economic and political circumstances; or have we failed to observe a part of Granjon's production?

with sloped capitals, of a style which is still common today and known as ‘old face italic’. It was an italic made for a body of English or St.-augustin size (about 13 Anglo-American or 12 Didot points) and it was the first of a series of more than two dozen italics that Granjon engraved. The new style heralded in France the demise of the so-called Aldine italic (with upright capitals). The typeface in question (§ 1 below) was Granjon’s first attempt, and it represents an early stage of aesthetic development. Here, for the first time, Granjon solved successfully the problem of a balanced inclination of the capitals, a feature far advanced from the designs with a more irregular slope by his Viennese and Mainz predecessors (Johann Singriener, 1524; Peter II Schoeffer, 1534) or of his Antwerp colleague (François Guyot, 1543) and even compared to the experiments of a few years later (1545–7) by Granjon’s more famous contemporary, Claude Garamont. A proper optical harmony of the angle of slope is characteristic of all Granjon’s italics; it allowed the compositor to typeset whole lines of capitals without causing too much giddiness (Argetsinger & Kelly, 1991, 76–7). Granjon also restrained the impact of the capitals by reducing their height slightly compared to the ascenders of the lowercase. Were these new features entirely the invention of Granjon? Strictly speaking, no. It is reasonable to assume that he was influenced by the inclined capitals of the Schoeffer italics (which were in use in Lyons), but a balanced inclination and reduced capital-height certainly were Granjon’s contributions. What were his sources? Was he a superior designer arriving autonomously at this solution? Or did he derive his ideas from predecessors outside the field of printing?

Carter (1969, 123) suggests that Granjon’s italics ‘could not have been cut unless Granjon had admired the cancellaresca corsiva, which he probably knew from the writing manuals’. Doubtless, this is true for the lowercase and swash letters of Granjon’s italics, but the statement may be questioned for the sloped capitals. These do not occur in the writing manuals before, say, 1549. Here, therefore, is a possibility that, perhaps for the first time, punchcutters did not rely on scribal or calligraphic models and that they more or less invented their own designs. Further research is needed to determine the possible influence of lesser-known contemporary calligraphers like Jean Mallard (Rothschild, 1884–1920, 4: 212, no. 2871; Fairbank & Hunt, 1960, pl. 15), of the Fontainebleau inscriptions, or of textual examples occurring on maps, globes, goldsmithery, and possibly even of the earliest legends in italic on copperplate engravings.

One can imagine that Granjon’s departure from the accepted Aldine norm of italic (with upright capitals) was not greeted with great enthusiasm in humanistic and scholarly quarters. These preferred to stay within the tradition that the scholarship of Aldus Manutius had made respectable. The advice of the best authority in this field, the writing master Ludovico degli Arrighi, in his ‘Operina’ of 1522 was clear:

‘... & voglio che le tue Majuscule sempre siano tirate drite & e con li suoi tracti fermi & saldi senza tremoli per dentro, che altramente, a mio parer non haveriano gratia alcuna.’ (Morison, 1926, 18)

‘And I would like your capitals always to be drawn upright and the strokes to be firm and without any wavering at all, otherwise, it seems to me that they would have no beauty.’ (translation after Benson, 1955, 18)

For this reason perhaps Granjon’s next italic (1545) on Gros-romain body size (§ 2 below) was provided with both upright and sloped capitals.

Most, though not all, of the typefaces share common characteristics, which seem typical of Granjon: the middle arms of E and F somewhat heavier than the upper and lower ones; the tails of K and R without serifs and (except in the swash sorts) rather short. The deliciously varied swash letters and ampersands of Granjon merit a study on their own (Argetsinger & Kelly, 1991, 78–9; 84, n. 45). Granjon was also a specialist of small sizes, responding thus to an increasing demand for portability and economy; although he cut a Two-line Double Pica or Gros-canon (40/36 Anglo-American/Didot points) and a Two-line Pica or Gros-parangon (20/18 points), about half of his production described here measures 10/8 points or less, his smallest being an Emerald (6/5 points).

The following descriptive notes are arranged in chronological order according to the date of the first publication in which the typeface has been observed. The sections on ‘Contemporary attributions’ and ‘History’ try to cover the genesis and earliest history of the typeface. Conversely, the sections on ‘Early appearances’ and ‘Type specimens’ are only intended to give a general idea of the geographical distribution and period of use for each typeface. They should be considered as indicative, not as exhaustive listings.

A note on the listings and illustrations

The following formula is used in the marginal notes on 'Size':

20 measurement of 20 solid lines in mm

x height of lowercase x in mm

H height of capital H in mm.

All measurements are approximate. The values given in Anglo-American and Didot points are only approximate equivalents to the old typesizes.

All illustrations are at actual size.

58

DV VOYAGE

Qu'il fait bon veoir ta verdure.
 Toute la plaine
 Est pleine
 D'hommes & femmes marchants:
 A dextre,
 Et à fenestre
 Oyez des Oyseaulx les chants.
 Oyez vous?
 Ce bruyt tant doux
 Decliquer de la gorgette
 Du Geay mignot,
 Du Linot,
 Et de la frisque Alloette:
 Lesquels nous rient,
 Et crient
 Que chanter devons aussi.
 O cures
 Vaines, & dures,
 Nous vous lairrons donc icy.
 Vien Soulas
 Nous rendre las
 De Passetemps & Plaisance:
 Sus, chantons tous.
 Dirons nous
 Le Content, ou Ionysance?
 Chantons en vne:

Fortu

DE L'ISLE.

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Fortune.
 Douce memoire, à loysir.
 Et voire,
 Douce memoire,
 Auant, ou Pour vn plaisir.
 Papillons,
 Et Oysillons
 Voletans par la Montaigne:
 Les tant follets
 Aignelets
 Sautelans en la Campaigne.
 Chascun conuoye
 La ioye
 Des Lyonnois, que Dieu gard:
 Les Bestes
 Dressent leurs testes,
 Pour en auoir le regard.
 Les Poissons
 Viennent aux sons
 Des Rebecs, & Espinettes,
 Et loing du fond
 De l'eau, font
 Petites gambadelettes.
 Les tant honnestes
 Brunettes
 Nymphes, de Bacchus prochain

Suy

Figure 1a. B. Des Periers, *Recueil des oeuvres*, Lyons, J. de Tournes, 1544, pp. 58–9.

A B C D D E F G H I J K L M N O P Q R S T V W X Y Z
 a b c d e f g h i k l m n o p q r s f t u v w x y z
 æ as et & ff fi ŷ is ll œ si sp ss ß st ft us á à ä å ã ç
 é è e ě ē í ï i ī ï ò ó ô õ ö ő p̃ p̃ q̃ q̃ ú ù û ũ ũ ù
 ' , . ; : ! ? (-

Figure 1b. Granjon's Italique St.-augustin première (1543–) as cast from matrices in the Plantin-Moretus Museum (MA 27a). © Plantin-Moretus Museum.

1. Italique St.-augustin première (1543–)

SIZE English (Saint-augustin); 13/12
Anglo-American/Didot points;
20 98 x 1.8 H 2.4

CONTEMPORARY ATTRIBUTIONS Grosse
coursiue du blanc de saint augustin
(Contract Molina-Granjon, 1547); Ytalie
en blanc de Saint Augustin (Contract
Hus-Granjon, 1548); Italique blanc de
St Augustin taille de Granjon (Plantin,
1563); Italique de Granion sur l'augustin
(Plantin, 1566); Italique St. Augustin
premiere Granjon (Le Bé, 1618).

EARLY APPEARANCES Paris: 1544,
J. Loys; 1546, J. de Marnef, M. de
Vascosan (lowercase only); 1547,
E. Groulleau (with phonetic sorts); 1549,
M. Le Jeune (lowercase only); 1550,
M. de Vascosan; 1558, P. Gaultier;
Lyons: 1544, J. de Tournes,
S. Gryphius; 1546, Beringi Fratres,
G. Rouillé; 1547, Ph. Rollet, J. Ausoult;
1548, J. Frellon; 1549, B. Arnoullet; 1551,
J. Temporal; 1554, Th. Payen; 1558,
M. Jouve; Poitiers: 1545, De Marnef
(with phonetic sorts); Louvain: 1547,
B. Gravius; 1549, S. Sassenus;
Zaragoza: 1548, B. de Nájera;
Palermo: 1550, P. Spira & A. Anay;
Zurich: 1551, A. Gessner; Venice:
1555, P. Manutius; 1556, F. Marcolini,
G. Giolito; Antwerp: 1557, C. Plantin.
More references in Johnson, 1941,
292–3, no. 1 and Tinto, 1972, 67.

TYPE SPECIMEN 1567, *Index characterum*,
Antwerp, Plantin, fol. C3, 'V. Tuscul'
(Vervliet & Carter, 1972, 4, no. 25).

MATRICES PRESERVED Antwerp, Museum
Plantin-Moretus, MA 27a (Early inv.,
1960, 28).

KEY LETTERS Capital A with right-hand
top curl; tail of Q attached directly to
bowl; lining, pointed v.

VARIANT LETTERS From 1544 onwards,
De Tournes uses two forms of the capital
A (one of which without a right-hand
top curl; similar to but different from the
A of the second state of this typeface [see
§ 5 below]); cf. Des Periers; Cartier, 1:
181, no. 19; Morison, 1924, 256–7.

FIRST SEEN IN 1543, Paris, Denis Janot (G. Corrozet, *Hecatographie*,
2nd issue: title-page dated 1543 [=1544; cf. Corrozet, 1997, 66];
Bib. nat. Paris, Z 2599); or 1543, Paris, Louis Grandin (Demosthenes,
Oratio contra Philippi epistola; after Johnson, 1941, 292–3, no. 1).

HISTORY An italic of this size cut by Granjon is well documented by
contemporary archival and bibliographic sources. The oldest are the
Molina contract, dated 1547, summarized by Baudrier (1: 284–5) and
the Hus contract, dated 1548, quoted by Parent (1974, 72). The latter
agreement refers to strikes of an italic St.-augustin ('trois frappes
d'ytalie en blanc de Saint Augustin valant 24 ecus soleil') to be delivered
by Granjon to his Lyonesse customers. In the first Granjon agrees to
deliver a strike of 'une grosse coursiue du blanc de saint augustin'
(Lyons, Arch. départ. Rhone, 3 E 3920, fol. 246 vo). Both contracts
describe the type as being in use at the presses of De Tournes and
Gryphius. And indeed, a new italic of this size appeared from 1544
onwards at the De Tournes press (e.g. Bon. Des Periers; Cartier, 1: 179,
no. 19) and from 1545 at the Gryphius press (e.g. Petr. Lorient;
Baudrier, 8: 197).

A second state of this typeface appears in Granjon's own publica-
tions, Paris, 1550–51. See § 5 below.

Christopher Plantin in Antwerp used the first state from 1557 until
1572. It appears in his specimen of 1567 (Vervliet & Carter, 1972, 4, no.
25). In 1563 he paid the local typefounder François Guyot fl. 48, pat. 5
for casting a 'lectre Italique blanc de St Augustin taille de Granjon'
(Plantin Arch., 3, f. 1vo; 36, f. 55). And in the Plantinian inventory of
1566 the typeface is described as 'L'italique de Granion sur l'augustin'
(Early inv., 1960, 28–9, MA 27a). Later Plantinian inventories report
the set without attribution.

An italic by Granjon of this size was in the estate of the Parisian
typefounder Jacques Marc in 1564 (Parent, 1974, 77). By the beginning
of the next century, the c. 1618 Le Bé inventory mentions matrices of an
'Italique St Augustin premiere Granjon' (Morison, 1957, 18) and there
can be little doubt that both mentions refer to this typeface, although it
is unclear whether the first or second state is meant.

The new type with its novel capitals immediately proved a great
success. Parisian and Lyonesse printers introduced it en masse from
1544 onwards. Later it became popular in the Netherlands, Spain, and
Italy. In Paris a few more traditionally-minded printers rejected the
sloped capitals: Vascosan and Le Jeune did not use the capitals of the
St.-augustin but, if I am not mistaken, only its lowercase married to
the upright capitals of Garamont's 1543 Aldine italic on Pica (or
Cicéro).

Granjon cut two (or three) other italics on this size; see §§ 5, 16, 19.

LITERATURE Johnson, 1941, 292–3, no. 1; Johnson, 1959, 112; Early
inv., 1960, 28–9 (MA 27a); Carter, 1969, 124; Vervliet & Carter,
1972, 4, no. 25; Tinto, 1972, 67 (98a), pls. 10–11.

2. Italique Petit-romain première (1545-)

SIZE Long Primer (Petit-romain; Garamonde); 10/8.5 Anglo-American/Didot points; 20 67 x 1.2 H 2

CONTEMPORARY ATTRIBUTIONS Petite frappe de coursue dont lon imprime les petits poetes (? Contract Granjon-Molina, 1547); Petit ytalic en blanc de petit cicero (Contract Granjon-Hus, 1548); Petite ytalique de laquelle communement lon fait les petits poetes toutes lesdites deux frappes fondues sur le mesme blanc [de petit romain] ... garnye de deux sortes de cappitales assavoir droites et couchees (Contract Granjon-Martinez, 1551); Petite cursive de Robert Granjon (Beringen, 1556); Petite Italique Grand Jonc (Plantin, 1556); Garamont petit Rommain Italique de Granjon (Plantin, 1561); Italique de Granjon premiere [sur la] Garramonde (Plantin, 1572); [Garmont] eerste cursyue van Granjon (Plantin, 1580); Cursyue de Robert Granjon premiere [sur] Colineus (Plantin, 1581); Colineus cursyff van robert granJon, genaemt de granlonne cursyve (letter of De Vechter to Moretus, 1592); Italique petit Romain Granjon poettes (? Le Bé, 1618).

EARLY APPEARANCES Paris: 1546, J. de Marnef (Widow Janot); 1547, Ch. Guillard; 1548, C. Badius, G. Morel; 1549, J. Du Puys, M. Fezandat & R. Granjon, M. de Vascosan; 1553, E. Groulleau; 1556, G. Du Pré, G. Cavellat (Renouard, S3: 100); 1557, B. Prevost; 1558, G. Desboys, J. Ruelle; 1574, M. de Roigny, N. Bonfons; 1576, A. L'Angelier; Lyons: 1547, G. Rouillé, J. Ausoult, Beringi Frates; 1549; Ph. Rollet; Basle: 1547, J. Oporinus; Antwerp: 1548, M. Nutius; Venice: 1549, G. Giolito (Tinto, 1967, pl. 28; Morison, 1924, 37-24); 1555, P. Manutius.

TYPE SPECIMENS 1567, Plantin, *Index characterum*, Antwerp, fol. D, 'Pro Sestio' (Vervliet & Carter, 1972, 4, no. 32); 1575, Plantin, *Inventaire des lettres*, Antwerp, fol. 47 vo, 'Garamonde Cursyue' (Plantin Arch., 43); 1582, Silvius, *Afdrukkel van alle de letteren*, Leiden, 'Garmont Curciif' (Valkema Blouw, 1983, 14, no. 12); c.1585, Plantin, *Folio specimen*, Antwerp, 'Colineus Cursyue'; with capitals of Granjon's Valentine (Vervliet & Carter, 1972, 10, no. 60); 1628, *Indice de caratteri ... nella stampa Vaticana*, Roma, fol. 57, 'Corsiuo Garamone' (Vervliet, 1967, 36, no. 57); 1653, Wid. Broer Jansz., *Proeven van letteren*, Amsterdam, 'Descendiaen Cursijf' (Leiden UL, 1207 A 1), lowercase only, divergent sorts; c.1695, Wid. D. Voskens, *Proef van Letteren*, Amsterdam, 'Garmond Cursyf [3]', (Dreyfus, 1963, 9), lowercase only; 1725, [Balthasar van Wolsschaten], *Proef van letteren*, Antwerp, 'Bovrgois'; Antwerp, Museum Plantin-Moretus, R 63.8:2B, fol. 82, with divergent sorts.

FIRST SEEN IN 1545, Paris, J. Bogard (with upright capitals: Cl. Marot, *Cinquante deux pseumes de David*; Geneva BPU, Bb 2367 Rés.); and J. Barbé (M. A. Flaminio; Renouard, 3: 39, no. 43, pl. B-II-7); and N. Du Chemin (*Cinquante pseumes de David*; Bib. nat. Paris, Yc 1486 Rés.); and 1545, Lyons, J. de Tournes (with sloped capitals: *Il Petrarca*; Lyons BM, 805432 Rés.).

HISTORY In his introduction to one of the first works to be composed in this typeface, *Il Petrarca*, 1545, f. a2, Jean de Tournes implies that it was a novelty where he writes: 'Or havend' io fato tagliar' questi caratteri, et altri propri per stampar Poëti, e altre opere da piacer...' (see fig. 2a). The Lyon printer does not cite a punchcutter, but Johnson (1941, 293, no. 2) assigns it to Granjon because of its close resemblance in design to the type described above in § 1. Johnson's attribution is fully corroborated by contemporary archival sources.

Five contracts pertaining to the delivery of matrices or punches by Granjon in the years 1547-1551 were quoted by Baudrier (1: 284) and Parent (1974, 71-2). They speak of italics previously used by de Tournes or Gryphius for printing 'les petits poetes' (which direct us to their editions of Ovid, Martial, Petrarch, etc.). However, the stipulations of the agreements are not always so clear that we can deduce for certain that italics on Petit-romain body-size were meant. The first difficulty is the fact that Gryphius uses a slightly different italic (see § 4 below). Secondly, there is the erratic denomination of the size: the contracts speak of 'petitte italicque', or 'petite coursue nommee la non pareille' (see § 7 below), or 'petit ytalic en blanc de petit cicero'. Nompareille is a very small size: about 6 Anglo-American points, 5 points Didot, or 40 mm/20 lines. And Johnson (1941, 292) prudently concluded: 'As to Nompareille, I can find no type so small...'. Conversely the size 'petit cicero' (later Small Pica or Philosophie, about 10.5 Anglo-American points, 9 points Didot, or 72 mm/20 lines) is too large for this type. Carter (1969, 124) suggested that 'nompareille ... had not yet acquired a fixed meaning as a measure of a body'. Probably, he was right. The 1551 Martinez contract speaks of a 'petit romain nommé petit cicero' and of the 'petite ytalique sur le mesme blanc garnye de deux sortes de cappitales, assavoir droites et couchees'. That links this contract and the size name directly to this typeface, the only one on this body-size, as far as I know, to possess upright and sloped capitals.

Moreover, there can be little doubt that the 'Petite cursive de Robert Granjon' in the 1556 Beringen inventory (Baudrier, 3: 35) refers to this type, which the Beringi used from 1548 onwards.

MATRICES PRESERVED Antwerp, Museum Plantin-Moretus, MA 54a (Early inv., 1960, 8).

KEY LETTERS The fount has upright and sloped capitals; the sloped capital A has a right-hand top curl, similar in design to the capital A of § 1.

VARIANT LETTERS In the upright capitals, variants occur in the H (narrower/broader) and P (larger/smaller); in the sloped capitals, there is an A without right-hand top curl and an M with/without right top serif. The lowercase i, z, and the ampersand have variant forms. In 1572 the Ghent punch-

cutter Hendrik van den Keere cut a shorter b, d, g, h, p, and q, to allow Plantin to cast this typeface on the smaller Bourgeois body (Gaillarde, Colineus; 8.5/7.5 Anglo-American/Didot points; 60 mm/20 lines). This shortened version is shown in the Plantin c.1585 Folio Specimen (Early Inv., 1960, 77, MA 54b; Vervliet & Carter, 1972, 10, no. 60). At the end of the century the lowercase appears in Paris with the capitals of Granjon's Valentine (see § 26 below), at the presses of Patisson and Prévosteau, among others.

Similarly, the Plantin archives are quite explicit. His inventory of 1556 mentions matrices for a 'Petite Italicque Grand Jonc', which included 23 'Capitales droictes' and the same number of 'Capitales couchees' (Early inv., 1960, 8, MA 54a). It appears in Plantin imprints from 1558 onwards; it is shown in his 1567 specimen and (with variants) in that of c. 1585 (Vervliet & Carter, 1972, 4, no. 32; 10, no. 60). In the subsequent Plantin inventories it returns always attributed to Granjon (see 'Contemporary attributions'). In a 1592 correspondence the Leiden typefounder, Thomas de Vechter, refers to this typeface as 'Colineus cursyff ... van robert granJon, genaemt de granJonne cursyve' (Plantin Arch. 81, 353).

The c. 1618 Le Bé inventory (Morison, 1957, 20) mentions three sets of matrices of an 'Italicque petit Romain poettes'; this may refer to the present type, but more probably to that described in § 3.

The 'Fell Long Primer italic' at the University Press, Oxford, seems to be a close copy of Granjon's typeface (Morison, 1967, 141) or, in the opinion of Harry Carter, a mixture (Hart, 1970, 181).

LITERATURE Johnson, 1939, 200, no. 11; Johnson, 1941, 293, no. 2; Johnson, 1959, 112–13; Early inv., 1960, 8 (MA 54a); Vervliet, 1967, 36, no. 57; Hart, 1970, 181; Vervliet & Carter, 1972, 4, no. 32; 10, no. 60; Tinto, 1972, 77, pl. 23.

3. Parisian Petit-romain italic (1546–)

FIRST SEEN IN 1546, Paris, J. de Marnef, widow Janot (Apuleius, *L'amour de Cupido*; Antwerp, Museum Plantin-Moretus, BH 2305; Mortimer, 1: 41–4, no. 33).

HISTORY This italic was especially popular in Paris. It was first used together with Italicque Petit-romain première (§ 2). It is attributed to Granjon because of its occurrence in Fezendat–Granjon imprints and due to its stylistic similarity to the types described in §§ 4 and 6. Moreover, the c. 1618 Le Bé inventory (Morison, 1957, 20) mentions three sets of matrices of an 'Italicque petit Romain poettes' which more probably refers to this type rather than to the next or the previous one. On the term 'poettes', see also § 22.

The types described in §§ 3, 4, 6 and 7 display more florid sorts than the other typefaces (§§ 1, 2, 5, 8) of Granjon's first period. In the earliest typefaces the calligraphic element was solely conspicuous in the sweeping forms of the capitals A and Q. Without doubt Granjon borrowed (and refined) both forms from the italics of his predecessor Peter II Schoeffer. However, in the typefaces of this group his calligraphic drive encompasses nearly the whole range of the capitals. It inaugurates a large series of italics adorned with deliciously daring swash forms.

Figure 3. Granjon's Parisian Petit-romain italic (1546–) as it occurs in A. de Seymour, *Le tombeau de Marguerite de Valois*, Paris, M. Fezendat & R. GranJon, 1551, fol. H7 vo.

SIZE Long Primer (Petit-romain; Garamonde); 10/8.5 Anglo-American/Didot points; 20 67 x 11.1 H 1.5

CONTEMPORARY ATTRIBUTION Italicque petit Romain Granjon poettes (? Le Bé, 1618).

EARLY APPEARANCES Paris: 1547, E. Groulleau; 1548, Ch. Guillard, T. Richard (after Johnson, 1941, 295, at no. 10); 1549, J. de Roigny, L. Begat; 1551, M. Fezendat & R. Granjon, S. Nivelles; 1554, J. Kerver; 1561, G. Merlin, G. Desbois; 1567, H. de Marnef & G. Cavellat.

KEY LETTERS Capital A with hooked tail; broad E and F; calligraphic P, Q, R. The lowercase all but indistinguishable from § 2.

T V M B E A V
En la personne de la Roynne.

*I cy mies demeurans a vous Terre ie laisse
Mes faictz, dictz, & escripts, & leur seur la Princeesse.
Esprits diuins cessez cuydez vous m'honorer
Plus quen'hal' Eternel, qui mon chef couronner
De ses grans dons voulut tandis qu'estois viuant?
Ne doutez maintenant, que de moy sa seruante
Marguerite, il recueille l'ame sainte & faconde,
L'auant pour ma memoire vn cercueil, Tout le monde.*

I. du 1 ulet:

4. Petit-romain italic for Sebastian Gryphius (1546–)

SIZE Long Primer (Petit-romain; Garamonde); 10/8.5 Anglo-American/Didot points; 20 65 x 11.1 H 1.5

CONTEMPORARY ATTRIBUTIONS Nompaille (Contract Granjon–Molina, 1547); Non pareille ytalique (Contract Granjon–Rouillé, 1550).

KEY LETTERS Capitals similar to those of § 3, but lighter, smaller, and somewhat more inclined. Conspicuously small C and R. Lowercase similar to § 3, but the letters i, q, y, z, the ampersand, and the ligatures ss and st differ. As in the St.-augustin italic (§ 1) there are two capitals A, one with overhanging right-hand top curl. The typeface includes italic small capitals.

FIRST SEEN IN 1546, Lyons, Seb. Gryphius (A. Politianus, *Operum tomus primus*; Antwerp, Plantin–Moretus Museum, K 260; Baudrier, 8: 199).

HISTORY Attributed to Granjon on the strength of the 1547 Molina (Lyons, Arch. départ. Rhone, 3 E 3920, fol. 246 vo) and 1550 Rouillé contracts (Parent, 1974, 71); see § 2 above. Carter (1969, fig. 84a) assigns the type to Granjon, but does not make clear whether he thinks it different from § 3 or not. Apparently – except for a single occurrence with a De Tournes imprint (Iamblichus, *De mysteriis*, 1548) – Gryphius was the only user of this typeface.

This typeface must be distinguished from a 1545 Petit-romain italic of Sebastian's brother, the Parisian printer François Gryphius, whose house Granjon rented. See § 28 below.

16 CONIVRATIO
 rus erat: Cn. Pompeius in extremis terris bellum
 gerebat: ipsi Consulatum petenti magna spes:
 Senatus nihil sanè intentus: iura, tranquillaq;
 res omnes. Scilicet ea prorsus opportuna Catilina
 uidebantur. Igitur circiter Calendas Ian.
 L. Cesare, & C. Figulo Consulibus, primò sin-
 gulos appellare, hortari alios, alios tentare:
 opes suas, imparatam Rempublicam magna
 premia coniurationis docere. Vbi satis explo-
 rata sunt, quæ uoluit, in unum omnes conuocat,
 quibus maxima necessitudo, & plurimum au-
 dacia inerat. Eò conuenere Senatorij ordinis, P.
 Lentulus Sura, P. Antonius, L. Cassius Longi-
 ninus, C. Cethegus, P. Seruius Sylla Seruij fi-
 lius, L. Vargunicius, Q. Annius, M. Por-
 cius Lecca, L. Bestia, Q. Curius: præterea ex
 Equestri ordine, M. Fuluius Nobilior, L.
 Statilius, P. Gabinus Capito, C. Cornelius.
 Ad hæc multi ex coloniis, & municipijs do-
 mi nobiles. Erant præterea complures paulò
 occultius consilij huiusce participes nobiles, quos
 magis dominationis spes horrabatur, quam
 inopia, aut alia necessitudo. Ceterum iuuentus
 pleraque, sed maxime nobilium, Catiline in-
 ceptus fauebat. Quibus in otio uel magnificè,
 uel molliter uiuere copia erat: incerta pro cer-
 tis, bellum, quam pacem, malebant. Fuere ite-
 ra tempestate, qui crederent, M. Licinium
 Crassum non ignarum eius consilij fuisse: quia
 Cn.

CATILINAE. 17
 Cn. Pompeius inuisus ipsi magnam exercitum
 ductabat, cuius opes uoluisse contra illius
 potentiam crescere: simul confisam, si coniu-
 ratio ualisset, facile apud eos se principem fore.
 Sed antea item contrariare pauci contra
 Rempublicam in quibus Catilina fuit: de qua,
 quam uerisimè potero, dicam. L. Iulio, M. Lepi-
 do Consulibus, P. Antonius, & P. Sylla
 designati Consules, legibus ambitus interrogati,
 pœnas dederant. Post paulò Catilina pecunia-
 rum repetundarum reus, prohibitus erat pete-
 re Consulatum, quod intra legittimos dies pro-
 fueri nequiuisset. Erat eodem tempore Cn. Pi-
 so adolescens nobilis: summa audacia, egens,
 factiosus: quem ad peruerbandam Rempubli-
 cam inopia, atque mali mores stimulabant.
 Cum hoc Catilina, & Antonius circiter Nonas
 Decembris communicato consilio, para-
 bant in Capitolio Calendas Ianuarias L. Tor-
 quatum, & L. Cottam Consules interficere.
 Ipsi fascibus correptis, Pisem cum exercitu,
 ad obtinendus duas Hispanias mittere. Ea re
 cognita, rursus in Nonas Februar. consilium
 eadus transtulerunt. Iam iam non Consulibus
 modo, sed & plerisque Senatoribus pernitem
 machinabantur. Quod ni Catilina mauisset
 pro Curia signum socijs dare, eo die post con-
 ditam urbem Romanam pessimum facinus pa-
 tratum foret. Sed quia nondum frequentes ar-
 mati
 b matu

Figure 4a. Sallustius, *Catilina*, Lyons, Sebastian Gryphius, 1546, pp. 16–17.

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

Figure 4b. Granjon's Petit-romain italic for Sebastian Gryphius (1546–) assembled from the work quoted in Figure 4a.

Hymne Triumphal

Sur le trepas de MARGVERITE

DE VALOIS Royne de

Nauarre,

Par Pierre de Ronfard

Vandomois.



V i r'enforcera ma voix?

E t qui fera que ie vole

I usqu'au ciel a cette fois

Sur l'aile de ma parolle?

O r mieulx que deuant il fault

A uoir l'estommac plus chaut

D e l'ardeur qui ia m'enflamme

L e cœur d'une plus grand flamme,

O res il fault que le frain

Q ui ia par le ciel me guide

P eu seruiteur de la bride

F ende l'air d'un plus grand train.

A sés Pindarx a chanté

*L es ieux * d'Herculx, & sa gloire,*

E t son Oliuier planté

P our refreschir la memoire

Figure 5. Granjon's Italique St.-augustin première: second state (1547–) as it occurs in A. de Seymour, *Le tombeau de Marguerite de Valois*, Paris, M. Fezandat & R. Granlon, 1551, fol. H8.

5. Italique St.-augustin première: second state (1547–)

SIZE English (Saint-augustin); 13/12
Anglo-American/Didot points;
20 98 x 1.8 H 2.4

EARLY APPEARANCES **Florence:** 1548, L. Torrentino; **Paris:** 1549, M. de Vascosan (after Barbier, 1990, 11); 1550, Granjon & Fezandat (with phonetic sorts), G. Cavellat; 1551, J. Roigny; 1552, Wid. M. de La Porte; 1555, A. Wechel, G. Morel; 1558, G. Du Pré; 1559, R. Le Mangnier; 1561, F. Morel; 1566, J. Bienné; 1571, J. Dallier; 1573, R. Estienne; 1574, D. Du Pré; 1582, M. Patisson; 1598, D. Binet (with variant v); **Basle:** 1550, M. Isigrinus; **Toulouse:** 1559, P. Puteus; **Orléans:** 1568, E. Gibier; **Blois:** 1589, J. Mettayer. More references in Johnson, 1941, 293, no. 3 and Tinto, 1972, 67–71 (98b).

KEY LETTERS Capitals A (without right-hand top curl) and Q (tail with link, not springing directly from bowl); lowercase v with left ascending terminal.

VARIANT LETTERS Ascenders and descenders with curved and swelling tips in the style of the calligraphic 'cancellaresca corsiva' appear in Geneva from 1552 at the press of Jean Crespin (J. Calvin, *De la predestination*) and Jean Gérard (J. Calvin, *Vingtdeux sermons*, 1554).

FIRST SEEN IN 1548, Paris, Thomas Richard (J. Willich, *In... Vergilii... commentaria*; Bib. nat. Paris, Yc 588).

HISTORY Attributed to Granjon on the same basis as mentioned in § 1; also due to its appearance in Granjon's own imprints from 1550 onwards in his publishing venture (1549–1551) with the Paris printer Michel Fezandat. And one supposes that the set of matrices of a St.-augustin italic by Granjon, mentioned in an inventory (1561) of the typefoundry of Jacques Marc (Parent, 1974, 77) relates to this typeface.

Johnson (1941, 293, no. 3) describes this second state as 'a type which in the main seems to be the same as no. 1' (also § 1 here). It differs conspicuously only in a few letters, e.g. the A without top curl; the tail of the Q with link, not springing directly from bowl; the v with an ascending left diagonal; the ampersand with an hooked right serif. Harder to discern are the differences in Y (with a somewhat shorter right diagonal); in the f (somewhat shorter), i (dot somewhat higher), and ligature ct (lower link).

The other characters seem to me indistinguishable from those of the first state; notwithstanding the divergent opinions of Johnson (1941, 293, no. 3) and Tinto (1972, 67), it seems reasonable to assume that most sorts were cast from matrices of the same punches, and that we should see this typeface as a second-state rather than as a new type. It is noteworthy that the second-state ampersand and ligature ct appear already in 1543 in the first state, viz. in the *Hecatographie* of Corrozet, mentioned above in § 1. Here I have maintained this typeface in a separate section only in deference to the precedent established by A. F. Johnson (1941).

The cancellaresca variant (mentioned in 'Variant letters') occurs only in Geneva, as far as I know. The few additional letters may have been cut by a local resident. Typecutters such as Michel Du Boys, Guillaume I Le Bé, and Pierre Haultin were (or had been) reportedly in Geneva in these years. If Granjon were the author, this may be the only cancellaresca that he engraved.

LITERATURE Johnson, 1941, 293, no. 3; Johnson, 1959, 112; Carter, 1969, 124; Tinto, 1972, 67–71 (98b), pls. 12–13.

SIZE Great Primer (Gros-romain); 17/15
Anglo-American/Didot points;
20 120 x 2.1 H 3.2

CONTEMPORARY ATTRIBUTIONS Grosse
italie (Contract Hus-Granjon, 1548);
La grand cursive de Robert Granjon (?
Beringen, 1556).

EARLY APPEARANCES Lyons: 1548,
G. Rouillé, S. Gryphius, Beringi Fratres;
1550, B. Arnoullet; 1553, J. Temporal;
1568, M. Jouve; Florence: 1548,
L. Torrentino; Poitiers: 1549, Marnef;
Basle: 1550, M. Isigrinus, J. Oporinus;
Coimbra: 1550, J. Barrerius &
J. Alvarus; Geneva: 1552, Ph. Hamelin,
Frères Rivery, J. Crespin; 1557,
J. Bourgeois; Venice: 1555, G. Giolito;
Valencia: 1558, Widow J. Mey. More
references in Tinto, 1972, 71–3.

KEY LETTERS Swash capitals A, B, E, G,
H, M, N, P, Q, R, V, W; long Y; two
forms of C, E, G; lowercase a is pointed,
y narrow, pointed v with ascending left
diagonal.

6. Gros-romain italic A (1547–)

FIRST SEEN IN 1547, Lyons, Jean de Tournes (Petrarca, *Il Petrarca*;
Lyons BM, 805432 Rés.; Mortimer, 2: 535, no. 427).

HISTORY Attributed by Johnson (1941, 293, no. 5) on the basis of the
similarity of its lowercase with that of the types described in §§ 9 and
18 below. This attribution is corroborated by the quotations of the
Hus-Granjon contract of 1548 (Parent, 1974, 72) and of the 1556
Beringen inventory (Baudrier, 3: 36–7). The type was a commercial
success, except in Paris where the Garamont Great Primer italics
(Aldine, 1541–; old face, 1547–) were apparently more popular.

LITERATURE Johnson, 1939, 200, no. 11; Johnson, 1941, 293, no. 5;
Johnson, 1959, 114; Tinto, 1972, 71–3, pl. 15.

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LE SEPTIEME LIVRE

<i>campis: pars arduus altis Puluerulentus equis furit: omnes arma requirunt. Pars laevis clypeos, et spicula lucida ter- gent Armina pingui: su- biguntq; in cote se- cures: Signaq; ferre iuuat, sonitusq; audire tu- barum.</i>	<i>Marcher à pied. les autres vont cherchans A se monter, furieux comme foudre, Sur fiers chevaux qui font voler la poudre: Tous de s'armer ont grand desir & cure. L'un son escu poli frotte & rescure: L'autre fourbit ses traits & dards luisans D'huile & soin gras: maints autres aguizans Leurs haches, vont les esmoudre à la meule. Tous ont entre eux une affection seule, De mettre au vent enseignes & guidons: Et bruire ouir trompettes & bourdons. Par cinq citez bien grandes, disposees A guerroyer, sus enclumes posees Renouveler les bastons peult on voir, Et les remettre à poinct, c'est assavoir</i>
--	---

Figure 6a. Vergilius, *Eneide*, Lyons, J. de Tournes, 1560, p. 376.

ABC(DE EFGGHI KL
MNOPQRST UXYZ
a b c d e f g h i j k l m n o p q r
s t u v w x y z
& fl fr fp ff ff st st

Figure 6b. Granjon's Gros-romain italic A (1547–) assembled from the work
quoted in Figure 6a.

7. Lyonese Petit-romain italic (1548–)

SIZE Long Primer (Petit-romain; Garamonde); 10/8.5 Anglo-American/Didot points; 20 67 x 11.1 H 1.5

CONTEMPORARY ATTRIBUTION Petite coursive nommée la non pareille (? Contract Molina-Granjon, 1547).

EARLY APPEARANCES Lyons: 1551, G. Rouillé; 1562, J. Frellon.

KEY LETTERS Swash capitals A, B, C, E, G, M, N, P, Q; duplicate normal forms for C, D, E, G. Lowercase similar to § 6. Two ampersands (the more florid form returns in § 9).

FIRST SEEN IN 1548, Lyons, J. de Tournes (Lactantius; Ghent UL, Cl. 1455; Cartier, 1: 266, no. 120).

HISTORY Attributed to Granjon because of its stylistic likeness to the Great Primer italic, described above in § 6. I have only seen this typeface at the presses of De Tournes, who changed in 1555 to another slightly smaller Gaillarde italic (see § 15), and of Rouillé (and his contractors). More research is needed to determine whether the items of the 1547 Molina contract, which mentions two different small italics by Granjon (Lyons, Arch. départ. Rhone, 3 E 3920, fol. 246 vo), refer to this typeface or to the earlier sizes; see § 2 above.



Figure 7a. Lactantius, *Diuinarum institutionum lib. VII*, Lyons, J. de Tournes & G. Gazeau, 1548, pp. 18–19.

A B C C D E E F G G H I L M N O P Q R S T V X Y Z

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

Æ Œ & ß ¶

Figure 7b. Granjon's Lyonese Petit-romain italic (1548–) assembled from Gratianus, *Decreta*, Lyons, G. Rouillé, 1555.

E V A N G. S E C V N D. M A T T H.

CLARISSIMA IN QUATUOR EVANGELIA, EX DIVERSORVM VTRIVSQUE

linguae Codicum, scholia, ad subdubios in illis locos enarrandos, maxime conducentia. Et primò in Evangelium IESV CHRISTI, secundum Matthæum.



ΕΥΑΓΓΕΛΙΟΝ. Græca vox rei lætæ, ac salutaris nuncium significat. Et quid latius ac salutare magis, quàm gratia per CHRISTVM facta nunciatio? quàm lex quidem promittit, Evangelia vero sonant exhibitam. Caterum Evangelia, Græcis dicuntur sacrificia & supplicationes, pro fausto & læto nūcio suscepto, eiusque nuncij præmia. Quinetiam & illa ipsa rei bona renunciationes & præconia, id est, κενώματα, καὶ κηρύγματα, Hesichio teste, in qua significatione, quatuor Evan-

gelia Latini & Græci ἐρροδοξοὶ sumpserunt: quod in his veri nuncij, de CHRISTO saluatore nato, & peccatorum per eum remissione κηρύγματα tractentur. Et septuaginta pro eo verbo, quo publicam rei desideratæ annūciationem exprimunt, Hebræi semper τὴν εὐαγγελισθεῖν verbo vtuntur. Itaque non modò quatuor Evangelistarum libri, Evangelia vocari debent, sed Apostolica omnino scripturæ: & quicquid à viro bono pioque populis annūciatur, quod ad vitam æternam faciat consequendam: siue illud sit per scripturarum explicationem, siue per veteris vitæ increpationem, & ad piè rectèque viuendum incitationem: vt nimis mihi euangelij verbum coactare videantur, qui ad quatuor Evangelia, aut scripturas sacras tantum, illud referunt.

Secundum Matthæum, id est, scriptore & auctore Matthæo, prout illi suggessit spiritus sanctus: quod CHRISTI in mundum sonat, secundum hominem ingressum, & exinde progressum iuxta diuinitatem, & tandem egressum iuxta vtrunque.

Figure 8a. J. de Gagny, *Clarissima ... in Evangelia ... scholia*, Paris, Ch. Guillard & D. G. Des Boys, 1552, p. 1.

A B C D E F G H I K L M N O P Q R S T V X Y Z
a b c d e f g h i k l m n o p q r s t u v w x y z
æ as et ff ffi ffl fi fl fr ij is ll œ sb sh si sl sp st us
á à â ã ä å ç é è ê ë ì í î ï ï ó ò ô õ ö ø þ ð
í þ ð q ñ ú û ü ù ů , : ! ? - (ʒ

Figure 8b. Granjon's *Italique Cicero première* (1548/9) as cast from matrices in the Plantin-Moretus Museum (MA 133). Capital Q is a later addition. © Plantin-Moretus Museum.

8. Italique Cicero première (1548/9–)

SIZE Pica (Cicero; Mediane); 12/11
Anglo-American/Didot points;
20 82 x 1.5 H 2

CONTEMPORARY ATTRIBUTIONS

Coursive de cicero (Contract Granjon–Molina, 1547); Ytalie en blanc de cicero (Contract Hus–Granjon, 1548); Cicero Italique Grand Jone (Plantin, 1556); Mediane première Italique de Granion (Plantin, 1561); [Mediane ou Cicero] italique autre première de Granion (Plantin, 1563); Italicque de Robert Granjon couchée (Plantin, 1581); Italique Cicero Granjon prem[ie]re taille (Le Bé, 1618).

EARLY APPEARANCES **Lyons:** 1550, B. Arnoullet; **Paris:** 1552, Ch. Guillard, A. Turnebus, Wid. M. de La Porte; 1553, S. Nivelles; 1554, J. Dallier, J. Kerver; 1557, P. Gaultier; G. II Nyverd; 1571, G. Buon; 1572, J. Ruelle; 1573, G. Du Pré; 1574, D. Du Pré, N. Bonfons; 1578, L. Cavellat; 1586, J. Blochet; 1609, G. II Le Bé; **Basle:** 1552, J. Oporinus; **Geneva:** 1552, Frères Rivery; **Poitiers:** 1554, De Marnef; **Venice:** 1555, G. Giolito; **Antwerp:** 1555, C. Plantin; **Zurich:** 1559, A. Gessner; **Orleans:** 1568, E. Gibier; **London:** 1574, H. Bynnenman. More references in Johnson, 1941, 293–4, no. 4 and Tinto, 1972, 75–7.

TYPE SPECIMENS 1653, Wid. Broer Jansz., *Proeven van letteren*, Amsterdam, 'Descendiaen Cursijf' (Leiden UL, 1207 A 1), capitals only; c. 1695, Wid. D. Voskens, *Proef van Letteren*, Amsterdam, 'Garmond Cursyf[3]' (Dreyfus, 1963, pl. 9), capitals only.

MATRICES PRESERVED Antwerp, Museum Plantin–Moretus, MA 133 (Early inv., 1960, 8).

KEY LETTERS Capital A with hooked tail; long-tailed R; ascending Y; lowercase v with ascending left diagonal; ligature ij without left dot).

VARIANT LETTERS Two capitals A (one with overhanging top curl); B, G, Q (narrower/broader); round lowercase v.

FIRST SEEN IN 1548, Florence, L. Torrentino (lowercase only: Aristotle, *De coloribus*; after Tinto, 1972, pl. 18) and 1549, Lyons, J. de Tournes (Cl. d'Espence, *Traicté contre l'erreur*; Lyons, BM, 329931; J. Le Maire, *Illustrations de Gaule*; Ghent UL, Acc. 4033; Cartier, 1: nos. 112, 145; with phonetic sorts); and 1549, Lyons, Ph. Rollet & B. Frein, apud G. Rovillium (Galenus, *De sanitate*; Ghent UL, Med. 278; Baudrier, 9: 153) and 1549, Paris, M. Fezandat (Horace, *Premier livre des Sermons*; Bib. nat. Paris, Yc 6152) and J. de Roigny (G. Putherbius, *Theotimus*; Antwerp, SB, E 11766).

HISTORY Attributable to Granjon on the strength of the 1547 Molina (Lyons, Arch. départ. Rhone, 3 E 3920, fol. 246 vo) and the 1548 Hus–Granjon contracts (Parent, 1974, 72), corroborated by the Plantin (Early inv., 1960, 8) and c. 1618 Le Bé inventories (Morison, 1957, 19); the latter reports three sets of matrices. Stylistically this italic is related to the contemporary St.–augustin and Parisian Petit–romain by Granjon (see §§ 5 and 3).

Besides this typeface, Granjon engraved two other ones on this size, viz. his 'pendante' or 'derniere' (see § 10) and 'droite' (see § 21).

LITERATURE Johnson, 1939, 200, no. 13; Johnson, 1941, 293–4, no. 4; Johnson, 1959, 114; Early inv., 1960 (MA 133); Carter, 1969, 124; Tinto, 1972, 75–7, pls. 18–9.

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re alla Santita di Nostro Signore, non senza suo grand'utile, et honore, ci è stato rubato. Possiamo quindi ueder M. Giulio, che la mala sorte spesso turba et confonde tutte le cose mortali. Io mi sento così serrato il core dall'affanno, che non mi posso estender più oltre. Nostro signore Id-dio uoi conserui, et guardi da tutti gli strani auenimenti. A di XXV. d'Aprile. M D XLIII.

I L F I N E.

R E G I S T R O.

** A B C D E F G H I K L M N O P Q R S.

Tutti sono Quaderni.

Figure 9a. G. B. Girardi, *Discorsi intorno al comporre de i romanzi*, Venice, G. Giolito, 1554, p. 287.

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

Figure 9b. Granjon's Gros-romain italic B (1551–) assembled from D. Delfino, *Sommario di tutte le scientie*, Venice, G. Giolito, 1556.

9. Gros-romain italic B (1551–)

SIZE Great Primer (Gros-romain); 17/15
Anglo-American/Didot points;
20 120 x 2.1 H 3.2

CONTEMPORARY ATTRIBUTION Italique
Gros Romain Granjon (? Le Bé, 1618).

EARLY APPEARANCES Lyons: 1552,
M. Bonhomme; 1556, J. Temporal
(with phonetic sorts); Paris: 1552, Ch.
Guillard, Wid. M. de La Porte; 1558,
G. Le Bé; 1559, Robert II Estienne; 1561,
Ch. Langelier, J. Le Royer; Venice:
1553, G. Giolito; Toulouse: 1559,
P. Puteus; Geneva: 1560, N. Barbier &
Th. Courteau; 1561, J. de Laon; 1562,
F. Perrin; Zurich: 1560, Ch. Froschauer;
Basle: 1567, N. & E. Episcopius;
Bordeaux: 1580, S. Millanges.

TYPE SPECIMENS 1742, Cl. Lamesle,
Epreuves générales des caracteres, Paris,
'Gros Romain italique ordinaire,
Numero XLVI' and 'Gros Romain oeil
moyen, Numero XLVIII' (Johnson, 1965),
both heavily mutilated; 1758, N. Gando,
Epreuves générales des caracteres, Paris,
'Gros Romain italique ordinaire,
Numero XLVI' and 'Gros Romain oeil
moyen, Numero XLVIII'; both heavily
mutilated (Antwerp, Museum Plantin-
Moretus, B 3051:3); 1773, L. Dela-
cologne, *Les caracteres et les vignettes*,
Lyons, p. 37 'Gros romain a son oeil
italique' (Carter, 1969a, 55), heavily
mutilated.

KEY LETTERS Swash capitals A, B, C, D,
E, H, M, N, P, Q, R; two forms of E, M,
N; two of lowercase v (one round with
protruding lead-in stroke); three amper-
sands (which occur also in Granjon's
Gros-romains C and D (§§ 11 and 18
below).

FIRST SEEN IN 1551, Paris, M. Fezandat & R. Granjon (Horace, trad.
Fr. Habert; Antwerp, Museum Plantin-Moretus, BH 2192).

HISTORY The attribution to Granjon is based on the appearance of
this type in Fezandat-Granjon imprints in 1551, when Fezandat
exchanged his old face Gros-romain italic of Garamont for this one,
and on the stylistic similarity of the fount to previous and subsequent
italics of Granjon. Guillaume Le Bé, in one of his scarce publications
(1558, *Discours de la prinse de Calais*), uses this typeface, which perhaps
should be related to the mention of punches (but strangely enough not
of matrices) for an 'Italique Gros Romain Granjon' in the c. 1618 Le Bé
inventory (Morison, 1957, 24).

It has been claimed, perhaps wrongly, that the lowercase sorts of
the Gros-romains A, B, C, D of Granjon (§§ 6, 9, 11, 18) are identical
(Johnson, 1941, 294, no. 6; Early inv., 1960, 12; Carter, 1969a, 55).
Certainly they are similar, but in their majority the sorts are not
identical. A minority may originate from the same punches. This
would help to explain the fact that later in the century publications
exhibit a mixture of the four italics Granjon made on this size.

From this typeface onwards, we may consider that Granjon's
second style begins. The lowercase sorts are designed with a greater
boldness and assurance. The capitals offer a larger choice between
swash and simple forms. Granjon's mature style can be characterized
as freer, richer, and more calligraphic than that of the earlier typefaces.

LITERATURE Johnson, 1941, 294, no. 6; Early inv., 1960, 12; Carter,
1969a, 55; Tinto, 1972, 73–5.

10. Second Cicero italic (1554–)

SIZE Pica (Cicero; Mediane); 12/11
Anglo-American/Didot points;
20 82 x 1.7 H 2.6

CONTEMPORARY ATTRIBUTIONS

[Mediane] Italique deuxiesme de Granion (Plantin, 1561); Italique [Mediane] Grandion derniere (Plantin, 1563); Mediane cursyue van granjon (Plantin, 1580); Hanghende mediane cursyue van granjon (Plantin, p.1581); [Mediane] Italique de Robert Granjon couchée (Plantin, 1581); Mediane cursiue pendante (Plantin, 1585); Curs. Cicero de GranIon (Berner, 1592, 1622); Italique Cicero Granjon derniere taille (Le Bé, 1618).

EARLY APPEARANCES Lyons: 1556,

G. Rouillé; Geneva: 1560, N. Barbier & Th. Courteau; 1561, A. Reboul; 1563, H. II Estienne; Antwerp: 1562, W. Silvius, C. Plantin; Venice: 1564, G. Ziletti; Annecy: 1572, J. Bertrand; London: 1575, J. Day; La Rochelle: 1575, P. Haultin; Frankfurt: 1577, A. Wechel; 1581, S. Feyerabend.

TYPE SPECIMENS 1567, Plantin, *Index characterum*, Antwerp, fol. C4, 'III. Offic.' (Vervliet & Carter, 1972, 4, no. 27); 1575, Plantin, *Inventaire des lettres*, Antwerp, fol. 51 vo, 'Mediane Cursiue Pendante' (Plantin Arch., 43); c.1585, Plantin, *Folio Specimen*, Antwerp, 'Mediane cursiue pendante', (Vervliet & Carter, 1972, 9, no. 39); 1592, C. Berner, *Specimen characterum*, Frankfurt, 'Curs. Cicero de GranIon' (Mori, 1955, 3; Dreyfus, 1963, 2); 1622, J. Berner, *Specimen characterum*, Frankfurt, 'Curs. Cicero de GranIon' (Mori, 1955, 4; Dreyfus, 1963, 3); 1643, [*Spécimen... Imprimerie royale*], Paris, fol. 12, 'Italique de Cicero' (Veyrin-Forrer & Jammes, 1958); with capital Q of § 19; 1653, Wid. Broer Jansz., *Proeven van letteren*, Amsterdam, 'Mediaen Cursijf' (Leiden UL, 1207 A 1), divergent sorts; 1664, J. Luther, *Specimen characterum*, Frankfurt, 'Cicero Cursif de Granion' (Mori, 1955, 5); 1664, J. Ph. Fievet, *Iehova*, Frankfurt, 'Cicero Cursiff' (Mori, 1955, 15; Dreyfus, 1963, 4); 1681, [C. van Dyck &] Wid. D. Elsevier, *Proeven van letteren*, Amsterdam, 'Mediaen cursijf [1]' (Dreyfus, 1963, 12), mutilated; 1682, J. D. Fievet, *Iehova*, Frankfurt, 'Cicero Cursiv' (Mori, 1955, 16; Dreyfus, 1963, 5); c.1684, [C. van Dyck &] J. Bus & J. Athias, *Proeven van letteren*, Amsterdam, 'Mediaen Cursijf [2]' (Hellinga, 1962, pl. 159), mutilated;

FIRST SEEN IN 1554, Lyons, M. Bonhomme (G. Rondelet, *Libri de piscibus*; after Johnson, 1941, 295, no. 7).

HISTORY Attributed to Granjon on the basis of the Plantin (Early inv., 1960, 13–14, LMA 3; 79, MA 113) and Le Bé inventories (Morison, 1957, 19; 24). It is also assigned to him in the 1592 and 1622 Berner specimens (Dreyfus, 1963, 2–3). The design is characteristic of Granjon's mature style, which was introduced in his Gros-romain B (§ 9) and returns in his Paragon (§ 12). The type was widely used in Europe, except perhaps in sixteenth-century Paris, notwithstanding the fact that Le Bé owned the punches and a set of matrices.

LITERATURE Johnson, 1941, 294–5, no. 7; Early inv., 1960, 13–14,

LMA 3; 79, MA 113; Dreyfus, 1963, 5; Tinto, 1972, 82–3, pls. 24–5; Vervliet & Carter, 1972, 4, no. 27; 9, no. 39.

1695, Heirs J. Blaeu, *Proeve der drukkerij*, Amsterdam, 'Gemeene Med. Cursyf'; Kleyne Med. Cursyf, No. 1; Kleyne Med. Cursyf, No. 2 (Antwerp, Museum Plantin-Moretus, R 30.14); c.1695, Wid. D. Voskens, *Proef van Letteren*, Amsterdam, 'Mediaen Cursyf' (Dreyfus, 1963, 9); c.1700, Adamsz. & Ente, *Proef van Letteren*, Amsterdam, 'Mediaan Cursyf No. 2', (Dreyfus, 1963, 10); 1702, Wid. J. Luther, *Specimen characterum*, Frankfurt, 'Cicero cursiv No. 7' (Mori, 1955, 10); 1713, A. Elzevier, *Proeve der drukkerij*, Leiden, fol. C3, 'Mediaan Cursijf' (Leiden UL, 743 F 45), except capital and lowercase w; 1714, J. H. Stubenvoll, *Characterum seu typorum*, Frankfurt, 'Cicero cursif [1]' (Mori, 1955, 21); 1718, Luther, *Specimen characterum*, Frankfurt, 'Cicero Cursiv No. 8' (Mori, 1955, 13); 1727, J. F. Halle, *Specimen characterum*, Frankfurt, 'No. 20 Cicero Cursiv' (Mori, 1955, 24); p. 1728, Voskes en Clerk, *Proef van letteren*, Amsterdam, 'Klyne Mediaan Cursijf' (Antwerp, Museum Plantin-Moretus, R 63.8:4, fol. 87), adulterated; c.1730, W. Goeree, *Proeven van letteren*, Amsterdam, 'Mediaan cursijf'; 'Kleyne mediaan cursyf'; (Leiden UL, 744 D 19), except capital and lowercase w; 1742, Cl. Lamesle, *Epreuves générales des caracteres*, Paris, 'Philosophie Numero xxvi' (with shortened ascenders and descenders) and 'Cicero italique oeil ordinaire Numero xxvii' (Johnson, 1965); 1745, Luther, *Specimen... characterum*, Frankfurt, 'Cicero Italique à petit oeil No. 13' (Mori, 1955, 14); c.1749, I. van der Putte, *Proef van letteren*, Amsterdam, 'Mediaan No 2' (Antwerp, Museum Plantin-Moretus, R 63.8:2A, fol. 70);

1755, J. H. Schippelius, *Specimen characterum*, Frankfurt, 'No. 27 Cicero Cursiv' (Mori, 1955, 27); 1758, Paris, N. Gando, *Epreuves générales des caracteres*, 'Philosophie Numero xxvi' (with shortened ascenders and descenders) and 'Cicero italique oeil ordinaire Numero xxvii' (Antwerp, Museum Plantin-Moretus, B 3051:3); c.1762, J. Roman, *Proeven van letteren*, Amsterdam, 'Mediaen cursijf' (Dreyfus, 1963, 13), some wrong sorts; 1767, Ploos van Amstel, *Proef van letteren*, Amsterdam, fol. F1 'Mediaan No. 2' (Antwerp, Plantin-Moretus Museum, BM 30.102:2); 1773, L. Delacologne, *Les caracteres et les vignettes*, Lyons, p. 26, 'Cicero a son oeil italique' (Carter, 1969a, 48); c.1781, A. G. Mappa, *Proeven van letteren*, Rotterdam, 'Mediaan Cursyf' (Plantin-Moretus Museum, BM 30.102), some divergent sorts.

MATRICES PRESERVED Antwerp, Museum Plantin-Moretus, MA 113 (Early inv., 1960, 13–14, LMA 3; 79, MA 113).

KEY LETTERS Capitals Q, J, T only in swash form; duplicate swash capitals A, B, C, D, E, G, M, N, P, R, V; lowercase round v; ligature ij without right-hand dot. The capitals are of the same height as those of Granjon's St.-augustin couché (§ 19) and all but undistinguishable from them. Of the latter, however, the 2-shaped Q is an indicator, as are its narrower M, N, and broader Y. The lowercase on the other hand is very similar to that of Granjon's earlier Cicero italic (§ 8); distinctive letters are the smaller g, the longer k, the rounded v, the short-tailed z, and the ij ligature without right-hand dot of the second Cicero.

II. Gros-romain italic C (1554–)

SIZE Great Primer (Gros-romain);
17/15 Anglo-American/Didot points;
20 115 x 2.1 H 3.2

EARLY APPEARANCES Paris: 1555,
M. Menier, G. Morel; 1557, G. Cavellat;
1558, Ch. Guillard, J. Caveiller,
B. Prévost; 1561, S. Nivelles, J. Kerver;
1564, J. Du Puys; 1568, M. Sonnius;
1569, G. II Nyverd; 1572, R. Granjon;
1573, Galiot du Pré; Metz: 1596,
A. Fabert.

KEY LETTERS Narrow capital C; K with
serifed tail; calligraphic M, N; lowercase
g with lower counter extended to the
right; pointed v.

FIRST SEEN IN 1554, Paris, V. Sertenas (Homerus, *Iliade*; after Barbier, 1990, 250).

HISTORY This italic is quite popular in Paris from 1555 onwards. It cannot be attributed with certainty. The style of some sorts, such as K, M, g, point to Pierre Haultin. The typeface appears at the press of his associate Benoit Prevost. Its use was confined to the Parisian region, much in contrast with the continental success of other Granjon types. However, two good reasons for maintaining the attribution to Granjon is his use of the typeface in his own Parisian impressions of the period 1570–74 (Nouvelet, 1572), and its likeness to his earlier Gros-romain B (§ 9). The typeface lacks most of the swash letters of the earlier type and may be considered as its economy version.

Romani sunt qui ex Iudæis & gentibus crediderunt. Hi superba contentione volebant se alterutrum super ponere. Nā Iudæi dicebāt: Nos sumus populus dei, quos ab initio dilexit & fuit: nos circuncisi ex genere Abraham, sancta descendimus ex stirpe: & notus retro apud Iudæā tantū deus. Nos de Aegypto signis dei & virtutibus liberati, mare sicco pertransiimus pede, cū inimicos nostros gravissimi fluctus inuoluerēt. Nobis pluit manna dominus in deserto, & quasi filiis suis cæleste pabulū ministravit. Nos die noctūque in colūna nubis ignisque præcepit: ut nobis in inuio iter ostenderet. Atque ut cætera eius circa nos immensa beneficia taceamus, nos soli digni fuimus dei legem accipere, & vocē dei loquentis audire, eiusque cognoscere voluntatē. In qua lege nobis promissus est Christus, ad quos etiā ipse venisse testatus est, dicēs: Nō veni nisi ad oues quæ perierant domus Israel: cū vos canes potius quā homines appellauerit. Aequū ne ergo est ut idola hodie deferentes, quibus ab initio deseruistis, nobis cōparemini, & non potius in Proselytorum locum ex legis autoritate & consuetudine deputemini? Et hoc ipsum non merebamini, nisi quia larga semper dei clementia voluit vos ad nostram imitationem admittere. Gentes etiam e contrario respondebant: Quanto enim maiora erga vos dei beneficia narraueritis, tanto maioris vos criminis reos esse monstrabit. Semper enim his omnibus extitistis ingrati. Nam ipsis pedibus quibus aridum mare transistis, ludebatis ante idola quæ fecistis: & ipso ore quo paulo ante ob necem aduersariorum domino cantaueratis, simulachra vobis fieri poposcistis: illis oculis quibus venerando deum in nube vel igne conspiciere solebatis, simulachra intuebamini. Manna quoque vobis fastidio fuit, & semper in deserto contra dominum murmurastis, ad Aegyptum vnde vos manu valida eiecerat, redire cupientes. Quid plura? Ita patres

Figure 11a. *Biblia sacra*, Paris, Heirs of C. Guillard, pr. B. Prevost, 1558, fol. GG4 vo.

ABCDEF GHI KLMNOPQRST V X Z
a b c d e f g h i l m n o p q r s t u v x y z &

Figure 11b. Granjon's Gros-romain italic C (1554–) assembled from the work quoted in Figure 11a.

12. Petit-parangon Italique (1554–)

SIZE Paragon (Petit-parangon); 18.5/17
Pica/Didot points; 20 130 x 2.9 H4

CONTEMPORARY ATTRIBUTIONS

Parangonne Italique de Granjon (Plantin, 1563); Parangon italique Grandion (Plantin, 1566); Parangon cursiue (Contract Plantin-Granjon, 1567); Italicque [Parangonne] de Granjon (Plantin, 1572); Italicque [Parangonne] de Robert Granjon (Plantin, 1581); Cursiue Parangonne de Granjon (Plantin, 1588); Parangonne Cursiue granjon (Plantin, 1589); Cursiue parangon de Granjon (Plantin, p. 1590); Cursiff Parangon de Granjon (Berner, 1592, 1622); Italique Petit Parangon Granjon (Le Bé, 1618).

EARLY APPEARANCES Lyons: 1555, J. de

Tournes (the illustration in Cartier, 1: 282 is misplaced; the reference to a De Tournes edition of 1554 of Herodianus, *Histoire d'Herodian* [Baudrier, 9: 217–18; Cartier, 1: 369, no. 279] is questionable); 1556, M. Bonhomme; 1560, Ph. Rollet; 1561, Heirs S. Gryphius; 1564, J. d'Ogerolles; 1571, J. Marcorelle; Paris: 1560, M. Vascosan, A. Wechel; 1573, Fed. I Morel; 1578, D. Du Pré; 1579, J. Mettayer; 1582, M. Patisson; 1596, E. Prevosteau; Venice: 1561, V. Valgrisi; 1563, G. Ziletti (more references in Tinto, 1972, 80); Geneva: 1559, J. Crespín; 1560, J. Bonnefoy; 1563, Henri II Estienne; 1564, Fr. Estienne; Alençon: 1564, J. de Contrières & R. Le Crosnier; Antwerp: 1564, C. Plantin; Alcalá de Henares: 1565, P. de Robles & F. de Cormellas; Frankfurt: 1575, C. Egenolff; 1577, S. Feyerabend; 1580, A. Wechel; Madrid: 1581, A. Gomez; Ingolstadt: 1582, W. Eder; Helmstadt: 1589, J. Lucius; Nuremberg: 1594, P. Kauffmann.

TYPE SPECIMENS 1567, Plantin, *Index*

characterum, Antwerp, fol. C1, 'III. Tuscul.' (Vervliet & Carter, 1972, 3, no. 21); 1575, Plantin, *Inventaire des lettres*, Antwerp, fol. 61 vo 'Parangonne Cursiue' (Plantin Arch. 43); c.1585, Plantin, *Folio Specimen*, Antwerp, 'Parangonne cursiue' (Vervliet & Carter, 1972, 8, no. 13); 1592, C. Berner, *Specimen characterum*, Frankfurt, 'Cursiff Parangon de Granjon' (Mori, 1955, 3; Dreyfus, 1963, 2); 1622, J. Berner, *Specimen characterum*, Frankfurt, 'Cursiff Parangon de Granjon' (Mori, 1955, 4; Dreyfus, 1963, 3); 1628, *Indice de caratteri ... nella stampa Vaticana*, Roma, fol. 35, 'Corsivo Grosso' (Vervliet, 1967, 32, no. 35); 1643, [*Spécimen ... Imprimerie royale*], Paris, fol. 10, 'Italique de petit parangon' (Veyrin-Forrer & Jammes, 1958); with variant capital M; 1653, Wid. Broer Jansz., *Proeven van letteren*, Amsterdam, 'Oude Paragon Cursijf' (Leiden UL, 1207 A 1); 1658, J. Elsevier, *Specimen typorum*, Leiden, 'Paragon Italicum' (Leiden UL,

FIRST SEEN IN 1554, Lyons, G. Rouillé (F. Duarenus, *Commentarius*; Ghent UL, Jur. 4387; Baudrier, 9: 214–15).

HISTORY From 1563 onwards, the Plantin (Early inv., 1960, 21, MA 15; 49, LMA 9; 63, MA 144–5) and c.1618 Le Bé inventories (Morison, 1957, 18) attribute this typeface to Granjon. In his 'Livres des ouvriers' (Arch. Plant. 31, fol. 88 vo) Plantin noted (about 1568) that he received from Robert Granjon two strikes of a 'Parangon cursiue', ostensibly acquired for sale in Frankfurt. Beginning with the Berner specimen of 1592, many subsequent German type specimens show this typeface, attributing it to Granjon.

This popular italic was named by Guillaume II Le Bé in his 1643 Memorandum (Carter, 1967, 20) as the earliest example of Granjon's mature style, whereas § 9 (1551) seems to be the first example. It was the basis for the italic of the 1989 Adobe Garamond (Argetsinger & Kelly, 1991).

743 f 44); 1664, J. Luther, *Specimen characterum*, Frankfurt, 'Parangon Cursif de Granjon' (Mori, 1955, 5); 1664, J. Ph. Fievet, *Iehova*, Frankfurt, 'Parangon Cursiff' (Mori, 1955, 15; Dreyfus, 1963, 4); 1681, [C. van Dyck &] Wid. D. Elsevier, *Proeven van letteren*, Amsterdam, 'Paragon cursijf' (Dreyfus, 1963, 12); 1682, J. D. Fievet, *Iehova*, Frankfurt, 'Parangon Cursiv' (Mori, 1955, 16; Dreyfus, 1963, 5); c.1684, [C. van Dyck &] J. Bus & J. Athias, *Proeven van letteren*, Amsterdam, 'Paragon Cursijf' (Hellinga, 1962, pl. 159), mutilated; 1695, Heirs J. Blaeu, *Proeve der drukkerij*, Amsterdam, 'Parangon Cursyf' (Antwerp, Museum Plantin-Moretus, R 30.14); c.1695, Wid. D. Voskens, *Proef van Letteren*, Amsterdam, 'Parangon' (Dreyfus, 1963, 9); p.1701, [Melchior van Wolsschaten], [Incipit: *Dobbel Mediaen rom.*], Antwerp, 'Paragon Cursijf'; Antwerp, Museum Plantin-Moretus, R 63.8:2A, fol. 66; 1702, Wid. J. Luther, *Specimen characterum*, Frankfurt, 'Parangon cursiv No. 3' (Mori, 1955, 10); 1706, Oxford University Press, *Specimen of the several sorts*, Oxford, 'Paragon Italic' (Hart, 1970, 69); 1713, A. Elsevier, *Proeve der drukkerij*, Leiden, fol. C1, 'Paragon cursijf' (Leiden UL, 743 F 45); 1714, J. H. Stubenvoll, *Characterum seu typorum*, Frankfurt, 'Parangon cursif' (Mori, 1955, 21); 1718, Luther, *Specimen characterum*, Frankfurt, 'Parangon Cursiv No. 3'; 'Parangon Cursiv No. 4' (Mori, 1955, 13); p.1725, [Balthasar van Wolsschaten], *Proef van letteren*, Antwerp, 'Klyne Paragon'; 'Groote Text'; Antwerp, Museum Plantin-Moretus, R 63.8:2B, fol. 82; 1727, J. F. Halle, *Specimen characterum*, Frankfurt, 'No. 6 Tertia Cursiv' (Mori, 1955, 24); p.1728, Voskes en Clerk, *Proef van letteren*, Amsterdam, 'Paragon Cursyf' (Antwerp, Museum Plantin-Moretus, R 63.8:4, fol. 87); c.1730, W. Goeree, *Proeven van letteren*, Amsterdam, [p.5], 'Paragon Cursijf', except lowercase j; [p. 21, line 9], 'EMN ...', capitals only; (Leiden UL, 744 D 19); 1740,

J. F. Halle, *Specimen characterum*, Frankfurt, 'No. 12 Tertia Cursiv' (Mori, 1955, 25); 1742, Cl. Lamesle, *Epreuves générales des caracteres*, Paris, 'Petit Parangon Italique, numero LII' (Johnson, 1965); 1745, Luther, *Specimen ... characterum*, Frankfurt, 'Parangon Italique de Robert Granjon No. 5' and 'Italique No. 7' (Mori, 1955, 14); 1755, J. H. Schippelius, *Specimen characterum*, Frankfurt, 'No. 12 Tertia Cursiv' (Mori, 1955, 27); 1758, N. Gando, *Epreuves générales des caracteres*, Paris, 'Petit Parangon Italique Numero LII' (Antwerp, Museum Plantin-Moretus, B3051:3); 1764–5, Fournier, *Manuel typographique*, Paris, t. 2, 188, 'Italique ancienne', some variant sorts (Fournier, 1995, 3: *429); c.1762, *Proeven van letteren*, Amsterdam, J. Roman, 'Paragon cursijf' (Dreyfus, 1963, 13); 1770, J. Becker, *Specimen characterum*, Frankfurt, 'No. 12 Tertia Cursiv' (Mori, 1955, 32); 1771, J. Kannevet, *Proeven Van ... Letteren*, Amsterdam, fol. A3, 'No. 1 Paragon Cursyf' (Amsterdam UL); 1773, L. Delacologne, *Les caracteres et les vignettes*, Lyons, p. 40, 'Gros romain a gros oeil italique'; p. 42, 'Parangon a son oeil italique'; p. 86, 'Italique' (Carter, 1969a, 56–7; 68), mutilated; c.1781, A. G. Mappa, *Proeven van letteren*, Rotterdam, 'Paragon Cursyf' (Plantin-Moretus Museum, BM 30.102).

MATRICES PRESERVED Antwerp, Museum Plantin-Moretus, MA 15; MA 144–145 (Early inv., 1960, 21–2; 49; 63); Stockholm, Royal Printing Office, Norstedt Collection, NS 168, Tertia kursiv (Axel-Nilsson, 1983, 119).

KEY LETTERS Capital T only in swash form; duplicate swash forms of the capitals A, B, C, D, E, G, H, M, N, P, Q, R, V; narrow capital Y; lowercase g with broad somewhat flattened lower counter; two lowercase z (one ascending); two ampersands (one ascending).

See figures overleaf

VARIANT LETTERS Two variants of swash capital M occurs from the 1580s onwards. The first is shown in the 1592 Berner specimen, the second in the 1643 specimen of the Imprimerie royale. I hesitate to attribute the latter to Granjon. A copy (20 130 H 2.9 x 4) of this typeface (C, P, and Q are different and the lowercase is a bit rounder) appears in Rome in the early seventeenth century at Zannetti's press.

In the 1702 type specimen of Luther (Mori, 1955, 10) a 'Parangon Cursiv no. 4' is shown which is not identical with this typeface but which is near to it. Further research is needed to ascertain its origin.

LITERATURE Johnson, 1941, 295, no. 8; Early inv., 1960, 21, MA 15; 49, LMA 9; 63, MA 144-5; Dreyfus, 1963, 5; Vervliet, 1967, 32-3, no. 35; Hart, 1970, 185; Vervliet & Carter, 1972, 3, no. 21; 8, no. 13; Tinto, 1972, 78-81; Axel-Nilsson, 1983, 119; Fournier, 1995, 3: *429.

ILLA est perstans & diuina sapientia, præceptas penitus & pertractatas humanas res habere: nihil admirari cum acciderit: nihil, antequam euenerit, non euenire posse, arbitrari.

Sapientia nihil est melius. 2. de natura Deorum.

Ad rempublicam plurima veniunt commoda, si moderatrix omnium rerum præsto est sapientia: hinc ad ipsos qui eam adepti sunt, laus, honor, dignitas confluit.

1. de Inuent.

Oculorum, inquit Plato, est in nobis sensus acerrimus: quibus sapientiam non cernimus. Quam illa ardentes amores excitaret sui, si videretur! 2. de Finib.

Figure 12a. *Index characterum*, Antwerp, Plantin, 1567, fol. C1.

Figure 12b. Granjon's Petit-parangon Italique (1554-) as cast from matrices in the Plantin-Moretus Museum (MA 15). Capital J in the first line is dubious. © Plantin-Moretus Museum.

A B C D E F G H I J K L M N
O P Q R S V X Y Z a b c d e f g h
i j k l m n o p q r s t u v w x y z
Æ Ex Qu æ ct as at eta eis et & & ff
ffi fi ffl fl fr ij is ll æ sb si sl sp sp ss st
nt ß ta th us á à â ã ç é è ê ë ð í
ì î ï ï ï ï ï ï ï ï ï ï ï ï ï ï ï ï ï
ñ ó ò ô õ þ ð þ ð ð ð ð ð ð ð
ñ ù ù ù ù ù ù ù ù ù ù ù ù ù ù ù ù ù
A B C D E F G H I J K
L M N P R T V e m z 1 2 3 4 5 6
7 8 9 0 , ' . ; : ! ? (- * _ S T U

13. Petit-texte italic for Jean de Tournes (1555–)

SIZE Brevier (Petit-texte); 8/6.75
Anglo-American/Didot points;
20 54 x 11 H 1.5

CONTEMPORARY ATTRIBUTION Autre
lectre italicque [pour] Jehan de Tournes
(? Contract Granjon-Fezandat, 1551).

KEY LETTERS Capitals A, C, N, P differ
from the next Petit-texte italic (§ 14),
to which this typeface otherwise bears
a great resemblance.

FIRST SEEN IN 1555, Lyons, Jean de Tournes (*Hippocrates, Aphorismi*;
Antwerp, SB, J 5818; Cartier, 2: 389, no. 300).

HISTORY This typeface is attributed to Granjon on the basis of its
appearance at the De Tournes press and its general likeness to the next
Petit-texte (see § 14), the attribution of which is well secured. Johnson
(1941, 295, no. 9) – and after him, Early inv. (1960, II MA 58 a),
Morison, (1967, 141–2), Vervliet & Carter, (1972, 5, no. 36) – perhaps
mistakenly considers these two typefaces as being identical. I have seen
this typeface only in editions of De Tournes's press). It is perhaps the
typeface which the Fezandat-Granjon division of estate of 29
December 1551 (Coyecque, 2: no. 5985) alludes to.

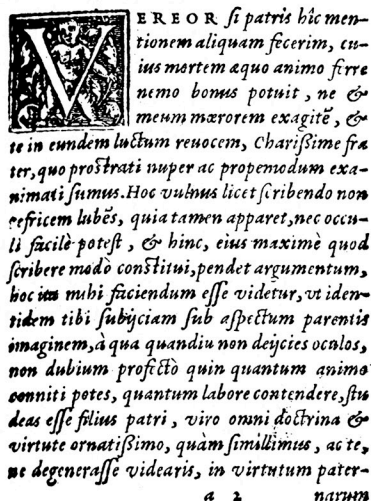
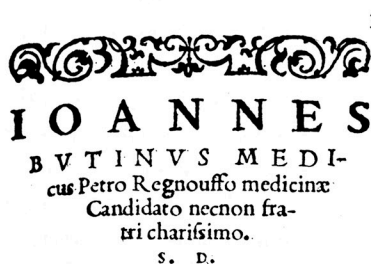


Figure 13. Granjon's Petit-texte italic for Jean de Tournes (1555–) as it occurs in *Hippocrates, Aphorismi*, Lyons, J. de Tournes & G. Gazeau, 1555, fol. a1 vo.

14. Petit-texte italique première (1555–)

SIZE Brevier (Petit-texte; Bible); 8/6.75
Anglo-American/Didot points;
20 54 x 1 H 1.6

CONTEMPORARY ATTRIBUTIONS Petite
lettre cursive appelée la nompaille (?)
Contract Granjon-Rouillé, 1550; Petite
lettre italienne nommée la Non Pareille
(? Agreement Granjon-Fezandat, 1551);
Breuiare Italique Grandion (Plantin,
1563); Cursiue Mignonne [de Granjon]
(Plantin, 1571); [Breuiere] Italique de
Granjon (Plantin, 1572); Cleen cursiue
van granjon (Plantin, 1580); Petite
cursiue mignogne de GrandJon (Plantin,
1588); [Byble] cursiue de Granjon
(Plantin, 1581); Breuiers cursijf granjon
(Plantin, 1589); Cursiue mignonne de
Granjon (Plantin, 1589); Cursiue
mignonne de granjon (Plantin, 1590);
Curs. Petit Text de G. (Berner, 1592,
1622); Italique petit Texte premiere taille
(? Le Bé, 1618).

EARLY APPEARANCES Lyons: 1556,
J. Martin; Antwerp: 1560, C. Plantin;
Emden: 1563, L. Der Kinderen; Paris:
1572, A. Wechel.

TYPE SPECIMENS 1567, Plantin, *Index
characterum*, Antwerp, fol. D2, 'Pro
Muraena' (Vervliet & Carter, 1972, 5,
no. 36); 1575, Plantin, *Inventaire des let-
tres*, Antwerp, fol. 43 vo 'Bible Cursiue'
(Plantin Arch. 43); 1582, Silvius,
Afdrucksel van alle de letteren, Leiden,
'Brevier Cursiif' (Valkema Blouw, 1983,
14, no. 16); c.1585, Plantin, *Folio
Specimen*, Antwerp, 'Bible cursiue'
(Vervliet & Carter, 1972, 10, no. 64);
1592, C. Berner, *Specimen characterum*,
Frankfurt, 'Curs. Petit Text de G.'
(Mori, 1955, 3; Dreyfus, 1963, 2); 1622,
J. Berner, *Specimen characterum*,
Frankfurt, 'Curs. Petit Text de G.'
(Mori, 1955, 4; Dreyfus, 1963, 3); 1653,
Wid. Broer Jansz., *Proeven van letteren*,
Amsterdam, 'Brevier Cursijf' (Leiden
UL, 1207 A 1); 1658, J. Elsevier,
Specimen typorum, Leiden, 'Brevier
Italicum' (Leiden UL, 743 f 44); c.1660,
B. Voskens, *Proben von ... Matryssen*,
Hamburg, 'Brevier' (Dreyfus, 1963, 6);
1664, J. Luther, *Specimen characterum*,
Frankfurt, 'Petit Cursif de Granion'
(Mori, 1955, 5); 1664, J. Ph. Fievet,
Iehova, Frankfurt, 'Petit Cursiff' (Mori,
1955, 15; Dreyfus, 1963, 4); 1682, J. D.
Fievet, *Iehova*, Frankfurt, 'Petit Cursiv'
(Mori, 1955, 16; Dreyfus, 1963, 5);
c.1686, Oxford University Press, [*Christ
Church Specimen*], Oxford, 'Brevier Ital.'
(Morison, 1967, pl. 11); 1693 [& 1695 &
1706], Oxford University Press,
Specimen of the several sorts, Oxford,
'Brevier italic' (Hart, 1970, 27; 27c);
1695, Heirs J. Blacu, *Proeve der
drukkerye*, Amsterdam, 'Brevier Cursyf'
(Antwerp, Museum Plantin-Moretus,
R 30.14); c.1695, Wid. D. Voskens, *Proef
van Letteren*, Amsterdam, 'Brevier

FIRST SEEN IN 1555, Lyons, J. Ausoult for G. Rouillé (Gratianus,
Decreta scriptorum ecclesiasticorum; Antwerp, Museum Plantin-
Moretus, B 3100:1), and 1555, Lyons, M. Du Boys for J. Frellon and
A. Vincent (Terentius; Lyons BM, 811647).

HISTORY The attribution of this typeface to Granjon is well secured:
implicitly, by its use in a Granjon imprint (Lyons, 1557, *Horae in lau-
dem B.V. Mariae*); explicitly, by the Plantin inventories from 1563
onwards, though it appears there variably under different and some-
what confused size names, as Breviaire, or Bible, or Mignonne, or
Petite (Early inv. 1960, 11, MA 58a; 49, MA 189), and by the headings
of the Berner specimens, 1592 and 1622 (Dreyfus, 1963, 6). Whether it
is mentioned in the Rouillé-Granjon contract of 1550 (Parent, 1974, 71,
n. 3) or the Fezandat-Granjon division of estate of 29 December 1551
(Coyecque, 2: no. 5085) as a typeface ordered by Rouillé is a moot ques-
tion (see also § 29 below); the same is the case for the question of
whether Le Bé knew it as Granjon's 'Petit Texte premiere' or 'dernière
taille' (Morison, 1957, 20; 24; Enschedé, 1978, 93, n. 22).

Guillo (1991, 117) suggests that the typeface may be ascribed to
Michel Du Boys or Sylvius, a modest punchcutter and printer, active
in Geneva, Venice, and Lyon (1537–61); he refers to a phrase in the
introduction of the 1555 Terence edition by Du Boys, where the print-
er claimed: 'in quibus [characteribus] formandis multum posuimus
operae'. I guess, however, that 'formare' means typefounding or com-
posing rather than letter-cutting (Shaw, 1989, 229).

More research is needed to ascertain whether the 'Brevier cursijf'
of the 1681, c.1684, and c.1762 Van Dyck specimens (Dreyfus, 1963,
12–13; Hellinga, 1962, pl. 159) is a copy by Van Dyck (Dreyfus, 1963,
18) or yet another Granjon Petit-texte (Enschedé, 1978, 93, n. 22).

It must be noted that, from the 1560s onwards, there appears in
Paris, e.g. at the Cavellat press (Cicero, 1567; Renouard, 1964–91,

Cursijf'; 'Brevier Cursyf', (Dreyfus, 1963,
9); c.1700, Adamsz. & Ente, *Proef van
Letteren*, Amsterdam, 'Brevier Cursyf',
(Dreyfus, 1963, 10); p.1701, [Melchior van
Wolsschaten], [Incipit: *Dobbel Mediaen
rom.*], Antwerp, 'Brevier Corsyf'; Antwerp,
Museum Plantin-Moretus, R 63.8:2A, fol.
66; c.1710, [Melchior van Wolsschaten],
[Incipit: *Text Gheschreven*], Antwerp,
'Brevier Corsyf'; Antwerp, Museum
Plantin-Moretus, R 63.8:1, fol. 81; 1713,
A. Elzevier, *Proeve der drukkerye*, Leiden,
fol D1, 'N. 1 Brevier Cursijf' fol. D2, 'N. 3
Brevier Cursijf' (Leiden UL, 743 f 45);
p.1725, [Balthasar van Wolsschaten], *Proef
van letteren*, Antwerp, 'Brevier'; Antwerp,
Museum Plantin-Moretus, R 63.8:2B, fol.
82; p.1728, Voskes en Clerk, *Proef van let-
teren*, Amsterdam, 'Groote Brevier
Cursyf'; 'Klyne Brevier Cursyf' (Antwerp,
Museum Plantin-Moretus, R 63.8:4, fol.
87); c.1730, W. Goeree, *Proeven van letteren*,
Amsterdam, 'Brevier Cursijf' (Leiden UL,
744 D 19), except capital and lowercase w;
1742, Cl. Lamesle, *Epreuves générales des
caracteres*, Paris, (only lowercase) 'Petit

texte italique Numero X' (Johnson, 1965);
c.1749, I. van der Putte, *Proef van letteren*,
Amsterdam, 'Brevier' (Antwerp, Museum
Plantin-Moretus, R 63.8:2A, fol. 70); 1755,
J. H. Schippelius, *Specimen characterum*,
Frankfurt, 'No. 39 Petit Cursiv' (Mori,
1955, 27); 1758, N. Gando, *Epreuves
générales des caracteres*, Paris, (only lower-
case) 'Petit texte italique Numero x'
(Antwerp, Museum Plantin-Moretus,
B3051:3); 1767, Ploos van Amstel, *Proef
van letteren*, Amsterdam, fol. F5, 'Brevier'
(Antwerp, Plantin-Moretus Museum, BM
30.102:2); 1768, Widow J. H. Schippelius,
Specimen characterum, Frankfurt, 'Petit
Cursiv N.6' (Mori, 1955, 29); 1773,
L. Delacologne, *Les caracteres et les
vignettes*, Lyons, p. 10, 'Mignonne gros
oeil italique'; p. 12, 'Petit-texte a son oeil
italique'; p. 111, 'Petit-romain italique oeil
de Petit-texte' (Carter, 1969a, 43–4); c.1781,
A. G. Mappa, *Proeven van letteren*, Rot-
terdam, 'Groote Brevier Cursyf' (Plantin-
Moretus Museum, BM 30.102).

MATRICES PRESERVED Antwerp, Museum
Plantin-Moretus, MA 58a; MA 110; MA

189 (Early inv., 1960, 11, 49, 88, 110, 120); Oxford, University Press, Brevier italic, No. 19 (Morison, 1967, 141–2).

KEY LETTERS Swash capitals A, K, Q; duplicate swash capitals B, C, D, E, G, H, M, N, P, R, V; duplicate lowercase swash z; capitals A, C, N, P differ from the previous Petit-texte italic; to which, however, this typeface is very similar.

VARIANT LETTERS Variant lowercase swash z.

suppl. 3: 205, no. 236), a Petit-texte, which is similar to but not identical with Granjon's typeface. The later fount has a capital swash A with overhanging top curl, broader capitals H and N, and a pointed lowercase v. It could be the Petit-texte which the c. 1618 inventory of Guillaume II Le Bé ascribes to Nicolas II de Villiers (Morison, 1957, 24).

LITERATURE Johnson, 1941, 295, no. 9; Early inv., 1960, 11 (MA 58a); 49 (MA 189); 88 (MA 110b); 110 (MA 110a); 120 (MA 189); Dreyfus, 1963, 6; Morison, 1967, 141–2; Hart, 1970, 181.



PRO MVRÆNA.

R **E** **I** militaris virtus præstat ceteris omnibus. Omnes urbanae res, omnia nostra studia, & hac forensis laus & industria latent in tutela ac præsidio bellicæ virtutis: & simul atque increpuit suspicio tumultus, artes illico nostræ conticescunt. Omnia denique quæ sunt in imperio, & in statu ciuitatis, ab iis defendi, & firmari putantur, qui militari virtute antecellunt.

Multo plus adfert dignitatis rei militaris, quàm iuris ciuilibus gloria. Vigilas tu de nocte, ut tuis consultoribus respondeas: Ille verò, ut quò intendit, maturè cum exercitu perueniat. Te gallicorum, illum buccinarum cantus exuscitat. Tu actionem instituis, ille aciem instruit. Tu caues: ne tui consultores, ille ne vrbes aut castra capiantur. Ille tenet & scit ut hostium copie: tu ut aque pluuia arceantur. Ille exercitatus est in propagandis sinibus, tu in regendis. Pto Muræna.

Minuenda est horum opinio, qui arbitrantur res bellicas maiores esse, quàm urbanas. Quamuis enim Themistocles iure laudetur, & sit eius nomen quàm Solonis illustrius: citetur quæ Salamis clarissima testis victoriæ, quæ anteponatur consilio Solonis, ei quo primum constituit Areopagus: non minus præclarum hoc, quàm illud, iudicandum est. Illud enim semel profuit, hoc semper proderit ciuitati. 1. Offi.

Figure 14a. *Index characterum*, Antwerp, Plantin, 1567, fol. D2.



Figure 14b. Granjon's Petit-texte italique première (1555–) as cast from matrices in the Plantin-Moretus Museum (MA 58a). Swash capital R is missing; lowercase ñ is a later addition. © Plantin-Moretus Museum.

SIZE Bourgeois (Gaillarde); 8.5/7.5
Anglo-American/Didot points;
20 62 x 1.6 H 1.9

KEY LETTERS Capitals A, B, N, Q only in swash form; duplicate swash capitals D, E, G, H, M, P, T, V; two lowercase v (one round); ligature ij without right-hand dot; ampersand with bulbous top terminal.

Figure 15. Granjon's Gaillarde italic for Jean de Tournes (1555–) as it occurs in Hippocrates, *Aphorismi*, Lyons, J. de Tournes & G. Gazeau, 1555, fol. a1.

15. Gaillarde italic for Jean de Tournes (1555–)

FIRST SEEN IN 1555, Lyons, Jean de Tournes (Hippocrates, *Aphorismi*; Antwerp, SB, J 5818; Cartier, 2: 389, no. 300).

HISTORY This 'delicate, silvery italic' in the words of Updike (1937, 1: 204) is attributed to Granjon because of its occurrence in De Tournes imprints, and because of its design. The lowercase is very similar to (but not identical with) that of the earlier Granjon italic on Petit-romain (see § 2 above). We have seen it only at De Tournes's press.

LITERATURE Updike, 1937, 1: 204; Johnson, 1941, 295, no. 10.

H I P P O C R A T I S
Aphorismi digesti in ordinem secundum locos congruentium secundum materialem: Cum breui & dilucida expositione singulis Aphorismis ex Galeno supposita, quae intergrorum vice commentariorum esse possit.
Eiusdem Hippocratis Prænotionum libri tres, cum explanatione eodem ex fonte, hausta.
Insigniores aliquot sententiae selectae ex libris Aurelij Cornelij Celsi, medici inter Latinos eloquentissimi.



· LVGDVNI,
ATVD IOAN. TORNAESIVM,
ET GVL. GAZEIVM.
M. D. LV.

16. St.-augustin italic for Jean de Tournes (1558–)

SIZE English (Saint-augustin); 13/12
Anglo-American/Didot points;
20 97 x 2 H 2.6

EARLY APPEARANCES Lyons: 1565,
P. de Robles & F. de Cormellas; 1567,
B. Rigaud; Alcala de Henares:
Barcelona: 1576, S. Arbus; 1577,
J. Sendrat.

KEY LETTERS Swash capitals A, D, H, M, P, Q, R, T; duplicate swash E; lowercase v pointed and with left ascending terminal; two ampersands (normal/florid).

FIRST SEEN IN 1558, Lyons, J. de Tournes (G. Paradin, *De motibus Galliae*; Antwerp, SB, K 7209; Cartier, 2: 473, no. 412).

HISTORY Although unsupported by contemporary archival sources, the design of this italic is unmistakably Granjon's. It is very similar to Granjon's Immortelle (§ 17), which is attributable on sure grounds. Jean de Tournes began to use this St.-augustin from 1558 onwards instead of the St.-augustin première (see § 1). Both arguments allow us to attribute this very elegant italic safely to Granjon. The design is more calligraphic, daring and bolder than Granjon's earliest typefaces. It is lavishly equipped with ligatures, and with its many overhanging letters it is the contrary of an economy typeface. Except for some later appearances in Lyons and Spain, we seen it only at De Tournes's press.

LITERATURE Johnson, 1937, 56.



Aduertissement aux Lecteurs.



SIGNEURS Lecteurs, puisque la conférence des autres Exemplaires vous pourra tesmoigner de la vérité, ie n'employeray point ici grand langage à vous monstrer combien le present Auteur estoit corrompu, par l'ignorance des escriuains du temps passé, & par la négligence de ceux, qui, faisans beaucoup plus de compte de leur profit particulier, que de celuy du Public, & de leur propre honneur, ne se sont aucunement souciés comment il fust imprimé. Seulement vous aduertiray que l'Exemplaire, duquel i' ay fait copie à la presente Impression, est de mille cinq cens. trente, par vn Anthoine Couteau, Imprimeur à Paris: & des deux autres, dont ie me suis aidé à la correction d'iceluy, l'un est de mille cinq cens & cinq, par Michel le Noir, Libraire de Paris, & l'autre par Anthoine Verard, aussi Libraire de Paris, sans aucun date: combien qu'il me semble estre plus-vieil que les deux autres, & moins que le fragment, duquel nous faisons quelquesfois mention sur la marge. Toutesfois, à veritablement parler, ayans esté imprimés les vns sur les autres, le second Imprimeur a eu tant peu d'égard à corriger le premier, & le tiers le second, que tous trois ensemble ne me peuuent sembler qu'un tout seul: comme aussi l'Exemplaire du tiers Volume de la Mer des Histoires, prenant les mesmes mots de Froissart en plusieurs lieux, & iusques au 177. Chap. d'iceluy Froissart, ne me peut estre en autre compte. Quant aux Abregés (que ie nomme par le nom des personnages ausquels ils sont, n'y trouuant aucunement celuy des Abregeurs) le premier (que le Seigneir Sala, Capitaine de Lion, m'a liberalement presté) est escrit à la main, sans auoir iamais esté imprimé: & portant tel tiltre sur sa couuerture, Les Cournique de Froissart. au front du second fueillet, ayant le premier esté deciré, monstre ces propres mots, Table du premier liure: & apres estant ceste page séparée en deux coulannes, comme toutes les autres

Figure 16a. J. Froissart, *Histoire et chronique*, Lyons, J. de Tournes, 1559, vol. I, fol. A2 vo.

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

Figure 16b. Granjon's St.-augustin for Jean de Tournes (1558-) assembled from the work quoted in Figure 16a.

Faceties, et motz subtilz.

point des terres de Chablais, d'Ostie, et de Vaug, sachant bien que nouvellement il les avoit conquises: A quoy le Comte mettait la main à l'espée, et la lui monstroit toute nue respondit, qu'il n'en avoit autres lettres que cela. Despuís l'Empereur lui demanda qui le mouvoit à porter une telle robe moitié de drap d'or, et moitié d'acier. Le Comte lui respondit, qu'il portoit le drap d'or à main droite, pour faire honneur à sa maiesté: et quant au costé gauche (dit il) signifie, que si oy me dressé quelque querelle finistie, est mauuaise, ie suis prest de me deffendre, et combattre iusques a la mort.

Un Astrologue faisoit estat de prédire les choses advenir, et le bonheur et malheur des hommes, regardant au visage, Jay Galeas Duc de Milan, lui dit: Seigneur disposez à temps de vos affaires, car vous ne pouvez vivre longuement. Comment le fais tu, dit le Duc? pource (dit il

Saux, sapendo bene che nuouamente le hauena aquisate. A che il Conte ponendo la man alla spada, e mostrandola a lui tutta ignuda, rispose che egli no ne hauena altre lettere che quella. Dopo questo l'Imperatore domandoli, perche causa portaua una tal veste, metà di panno d'oro, e metà d'acciaio. Il Conte gli rispose, che egli portaua il panno d'oro a man dritta per far honore a sua Maestade. E quanto allato manco (disse) significa, che se qualcheduno mi muoua question, sinistra è mala, io sono apparecchiato da difendermi, e combattere per fino alla morte.

Uno astrologo facendo professione da predire lo cose future, e la felicità o infelicità degli huomini, guardando al volto Giouanni Galeazzo Duca di Milano, gli disse. Signore, disponete per tempo delle facende vostre, perche voi non potete vivere lungamente. Come il sai tu? (disse il Duca) rispose l'astr

Faceties, et motz subtilz: f. 41ij.

il) qu'ayam consideré les astres gouuerneurs de vostre vie, ie trouue qu'ilz vous menassent de mourir en fleur d'age. Et toy (dit le Duc) combien dois tu vivre? Dit l'Astrologue, Ma planete me promet longue vie. Or a fin (dit le Duc) que tu ne te fies plus en ta planete, tu pourras maintenant contraindre ton opinion: et toutes les planetes du ciel me t'en pourroyent sauuer. Et dit, Comanda estre pendu à l'heure mesme: ce qui fut executé.

La Hire Capitaine Francois, estant enuoyé de l'armée vers le Roy de France Charles septieme, pour lui remonstrer les affaires de la guerre, et que par faulte de viures, d'argent et autres choses necessaires, les Francois auoient perdu quelques villes et batailles contre les Anglois. Le Roy voulant, enuers lui, estre de familiarité: lui monstre les delieux apparels de ses plaisirs, les esbatemens, les dames, et les banquets, en quoy il prenoit sa

l'astrologo che hauendo considerati gli astri gouernatori di vostra vita, io trouo ch'essi si minacia no di morire in eta fiorita. E te (disse il Duca) quanto hai da viuere? Disse l'Astrologo. Il mio Pianeta mi promette lunga vita. Hor a ciò (disse il Duca) che tu non ti fidi piu nel tuo pianeta, tu morirai di presente contra tua opinione: e tutti i pianete del cielo non te potranno saluare. Questo detto, comandò colui essere impicato a l'hora medesima. Qual cosa fu eseguita.

La Hire Capitano Francese, essendo mandato da l'armata verso il Re di Francia, Carolo settimo per rimonstrarli le facende della guerra, e che per disaggio di vitouaglie, di danari, e altre cose necessarie, i Francesi hauenoano perse qualche terre e battaglie contra gli Inglesi. Il Re volendo verso di lui esser di domestichezza, mostròli i deliziosi preparamenti di suoi piaceri, i giochi, le donne, i conuitti, ne i quali egli pigliaua la sua recreatione.

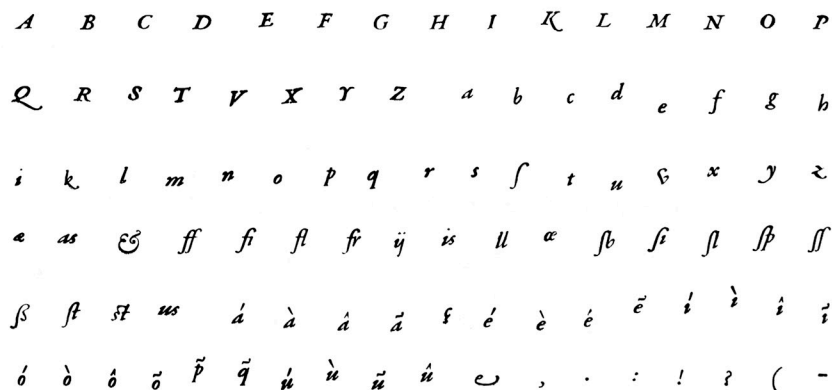
Figure 17a. L. Domenichi, *Faceties*, Lyons, R. Granjon, 1559, fol. 41 vo–42.

Figure 17b. Granjon's Petit-romain italic L'Immortelle (1559) as cast in strikes of the Plantin-Moretus Museum (MA 147). © Plantin-Moretus Museum.

SIZE Long Primer (Petit-romain; Garamonde); 10/8.5 Anglo-American/Didot points; 20 65 x 1.5 H 1.8

CONTEMPORARY ATTRIBUTIONS Italicque l'immortelle de Granjon (Plantin, 1561); Italicque appelee l'immortelle de Granjon de grosseur la petite Essendonica (Plantin, 1563); Italica immortalis [de GrandJon] (Plantin, 1588); Curs. Garamond ou Immortel de Granjon (Berner, 1592); Italicque petit Romain Granjon immortalis (Le Bé, 1618).

EARLY APPEARANCES Lyons: 1559, S. Gryphius (after Johnson, 1941, 295, no. 11); 1561, G. Rouillé; 1565, J. Martin; Geneva: 1561, C. Badius; 1562, H. II Estienne, Fr. Estienne; London: 1568, J. Day; Frankfurt: 1582, A. Wechel; Venice: 1587, Heirs G. Giolito.

TYPE SPECIMENS 1592, C. Berner, *Specimen characterum*, Frankfurt, 'Curs. Garamond ou Immortel de Granjon' (Mori, 1955, 3; Dreyfus, 1963, 2); c. 1660, B. Voskens, *Proben von ... Matryssen*, Hamburg, 'Garmont' (Dreyfus, 1963, 6), capitals only; c. 1695, Wid. D. Voskens, *Proef van Letteren*, Amsterdam, 'Garmont Cursijf [1]' (Dreyfus, 1963, 9),

FIRST SEEN IN 1559, Lyons, R. Granjon (L. Domenichi, *Facecies*; Antwerp, Museum Plantin-Moretus, BH 2094; Baudrier, 2: 61–2).

HISTORY This italic is attributed to Granjon on the strength of its first appearance in Granjon's Lyonese imprints and ascriptions in inventories and specimens. Plantin owned a set of strikes (regularly ascribed to Granjon) but apparently never used the typeface himself (Early inv., 1960, 13; 110, MA 147). Further citations in the 1592 Berner specimen (Dreyfus, 1963, 2) and in the c. 1618 Le Bé inventory (Morison, 1957, 20) ascribe a typeface of this name to Granjon.

LITERATURE Johnson, 1941, 295, no. 11; Johnson, 1959, 119; Early inv., 1960, 13, 110; Dreyfus, 1963, 6, 10, 13, pls. 2, 6, 9.

capitals only; p. 1728, Voskens en Clerk, *Proef van letteren*, Amsterdam, 'Bourgeois Cursyf' (Antwerp, Museum Plantin-Moretus, R 63.8:4, fol. 87); c. 1749, I. van der Putte, *Proef van letteren*, Amsterdam, 'Garmond. No. 3' (Antwerp, Museum Plantin-Moretus, R 63.8:2A, fol. 70); 1767, Ploos van Amstel, *Proef van letteren*, Amsterdam, fol. F4, 'Garmond. No. 3' (Antwerp, Plantin-Moretus Museum, BM 30.102:2); c. 1781, A. G. Mappa, *Proeven*

van letteren, Rotterdam, 'Garmont Cursyf' (Plantin-Moretus Museum, BM 30.102), some wrong sorts.

STRIKES PRESERVED Antwerp, Museum Plantin-Moretus, MA 147 (Early inv., 1960, 13, 110).

KEY LETTERS Long-tailed capital K; oval Q; lowercase florid v; two ampersands (one ascending like an inverted 3).

PARADOX. IIII.

SAPIENTIS animus magnitudine consilij, tolerantia rerum humanarum, contemptione fortunæ, virtutibus denique omnibus et mœnibus septus, vinci aut expugnari non potest.

Sapientis animus nunquam est in vitio, nunquam turgescit, nunquam tumet: nunquam sapiens irascitur. 3. Tuscul.

Est sapientis, quidquid homini accidere possit, id præmeditari, et ferre modicè, si aduenerit. Philip. II.

Neque lætabitur unquam, neque mœrebit nimis, qui semper in Deo omnem spem reponet sui.

Sapientia est una quæ mœstitiam pellat ex animis, quæ nos exhorrescere metu non sinat: qua præceptrice, in tranquillitate viui potest, omnium cupiditatum ardore restincto. 1. de Finib.

Figure 18a. *Index characterum*, Antwerp, Plantin, 1567, fol. C2.

A B C D E F G H I J K L M N O P Q
R S T V X Y Z a b c d e f g h i j k l m n
o p q r s t u v w x y z Æ æ as et &
& & & fa ff ffi ffl fi fl fr ij is ll æ sb si fl
ss sp sp β ssi st st us ° á à á ä ç é è é ë è é í
ì í î ï j ñ ñ ó ò ô õ p p p q q q q q r r
t ú ù ù ü ü x 1 2 3 4 5 6 7 8 9 0 , ' . ;
: ! ? (- s J A B C D E M N P
R U V Z

Figure 18b. Granjon's Gros-romain italic D (1562–) as cast from matrices in the Plantin-Moretus Museum (MA 81). The second lowercase v is a later addition. © Plantin-Moretus Museum.

18. Gros-romain italic D (1562–)

SIZE Great Primer (Gros-romain);
17/15 Anglo-American/Didot points;
20 115 x 2 H 3.1

CONTEMPORARY ATTRIBUTIONS [Texte]
Italique de Hautin (Plantin, 1561); Texte
Italique Hautin (Plantin, 1563); Italique
[Gros texte] de Granjon (Plantin, 1572);
Text Cursyve van granjon (Plantin,
1580); [Texte] Italique de Robert
Granjon (Plantin, 1581); Curs. Gros
Text de Granjon (Berner, 1592, 1622);
Italique gros Romain Granjon (? Le Bé,
1618).

EARLY APPEARANCES Antwerp: 1564,
C. Plantin; Orléans: 1568, E. Gibier;
Venice: 1568, G. Giolito; Bordeaux:
1572, S. Millanges; Angoulême: 1576,
J. de Minières; London: 1582,
H. Denham; 1589, Th. Orwin; La
Rochelle: 1586, P. Haultin; Paris: 1586,
A. Blochet; 1587, G. Blaise.

TYPE SPECIMENS 1567, Antwerp, *Index
characterum*, C. Plantin, fol. C2,
'Paradox. III' (Vervliet & Carter, 1972, 4,
no. 23); 1575, Antwerp, *Inventaire des
lettres*, Plantin, fol. 60 vo 'Texte Cursiue'
(Plantin Arch. 43); 1585, Antwerp, *Folio
specimen*, C. Plantin, 'Texte cursiue'
Vervliet & Carter, 1972, 8, no. 22); 1592,
C. Berner, *Specimen characterum*,
Frankfurt, 'Curs. Gros Text de Granjon'
(Mori, 1955, 3; Dreyfus, 1963, 2); 1616,
G. L. Fuhrmann, *Typorum & charac-
terum officinae ... designatio*, Nuremberg,
'7. Cursiva, quam tertiam vocant'
(Dresden UL, Techn. B.175); 1622,
J. Berner, *Specimen characterum*,
Frankfurt, 'Curs. Gros Text de Granjon'
(Mori, 1955, 4; Dreyfus, 1963, 3); 1653,
Wid. Broer Jansz., *Proeven van letteren*,
Amsterdam, 'Nieuwe Text Cursijf'
(Leiden UL, 1207 A1); 1658, J. Elsevier,
Specimen typorum, Leiden, 'Text sive
Bibel Italicum' (Leiden UL, 743 f 44);
1664, J. Luther, *Specimen characterum*,
Frankfurt, 'Tertia Cursif de Granion'
(Mori, 1955, 5); 1702, Wid. J. Luther,
Specimen characterum, Frankfurt, 'Tertia
cursiv No. 5' (Mori, 1955, 10); 1713,
A. Elzevier, *Proeve der drukkerye*, Leiden,
'Text Cursijf' (Leiden UL, 743 F 45),
except lowercase w; 1718, Luther,
Specimen characterum, Frankfurt, 'Tertia
Cursif No. 5' (Mori, 1955, 13); 1718,
Pierre Esclassan, *Epreuve de quelques
matrices*, Paris, 'Italique de gros Romain
A' (Bib. nat. Paris, Gr. fol. W 1319 T;
Howe, 1951, 32); 1745, Luther, *Specimen
... characterum*, Frankfurt, 'Romain
Italique à petit oeil No. 8' (Mori, 1955,
14).

MATRICES PRESERVED Antwerp, Museum
Plantin-Moretus, MA 81 and MA
22a–23 (Early inv., 1960, 12, 61–2).

FIRST SEEN IN 1562, Antwerp, W. Silvius (*Spelen van sinne*; Antwerp,
Museum Plantin-Moretus, R 47.41).

HISTORY The attribution of this italic is debatable. In the Plantin
inventories of 1561 and 1563 it is ascribed to Pierre Haultin (Early
inv., 1960, 12, MA 81). And from 1586 on, Haultin himself uses the
typeface in his La Rochelle imprints (Desgraves, 1960, 34; Desgraves,
1965, fig. 6). Moreover, in 1572 he sells Simon de Millanges in Bordeaux
a 'Gros Texte et son ytalique' (Desgraves, 1960, XVI); both can be seen
in the Millanges printing from the same year onwards (Labadie, 1909,
60). The italic appeared in the same period in Orléans at the Gibier
press (Desgraves, 1966, nos. 69 and 71), in Angoulême at the Minières
address (Desgraves, 1968, 32), and in Agen at the Pomaret press
(Desgraves, 1968, 63). It is clear that these provincial printers relied on
Haultin as typefounder and that he owned a set of matrices. But as he
also used other Granjon italics (such as the second Cicero italic; § 10)
an attribution of the punches to Haultin cannot be firm.

Conversely the Plantin inventories of 1572, 1580, and 1581 attribute
the typeface to Granjon, as do the Berner type specimens from 1592
onwards. The Plantin inventory of 1572 was compiled by Hendrik
van den Keere, the Ghent punchcutter (Vervliet, 1968, 30–32), who
one would not expect to have made errors of attribution. Moreover the
style is wholly Granjon's and the fount occurs first in the early 1560s at
the Antwerp press of the royal printer, Willem Silvius, and in 1564 at
Plantin's press during the very years that Granjon stayed in Antwerp
and supplied both printers with his civilite types (Carter & Vervliet,
1966, 35). Finally the Plantin inventories of 1561 and 1563 mention a
'Texte romain Granion', which does not exist. Probably the two inven-
tories have inverted the attribution of the roman and the italic (Early
inv., 1960, 12).

Punches (but strangely enough not matrices) for an 'Italique
Gros Romain Granjon' are mentioned in the c. 1618 Le Bé inventory
(Morison, 1957, 24). They may relate to this typeface, or, perhaps
more likely to the 'Gros-romain italic B' (§ 9). The large number of
type specimens that display this typeface well into the eighteenth
century is an indication of its popularity. Its distribution throughout
continental Europe deserves further study.

LITERATURE Johnson, 1941, 294, at no. 6; Early inv., 1960, 12, MA 81;
61–2, MA 22a–23; Dreyfus, 1963, 5; Tinto, 1972, 73–5; Vervliet &
Carter, 1972, 4, no. 23.

KEY LETTERS Duplicate swash capitals A, B,
C, D, E, M, N, P, R, V; short lead-in strokes
to swash A and N; left-hand stroke of swash
N is curved; two-shaped Q; short-tailed
capital R; swash V rounded and short lead-
in stroke. Lowercase f with slanted bar;
three kinds of v; two of z; four ampersands,
three of which appear also in the preceding
Gros-romain italics of Granjon (§§ 9, 11).

A B C D E F G H I K L M N O P Q R S T V X Y Z.

Memor fui nocte nominis tui Domine: & custodiui legem tuam. Hæc facta est mihi: quia iustificationes tuas exquisiui. Portio mea Domine, dixi custodire legem tuam. Deprecatus sum faciem tuam in toto corde meo: miserere mei secundum eloquium tuum. Cogitavi vias meas & conuerti pedes meos in testimonia tua. Paratus sum, & non sum turbatus: ut custodiam mandata tua. Funes peccatorum circumplexi sunt me, & legem tuam non sum oblitus. Media nocte surgebam ad confitendum tibi, super iudicia iustificationis tue. Particeps ego sum omnium timentium te: & custodientium mandata tua.

Figure 19a. Granjon's Italicque St.-augustin couché (1563–) as shown in the type specimen of the *Imprimerie royale* (1643), fol. 12. Courtesy of Bibliothèque Nationale, Paris.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i k l m n o p q r s t u v x y z
Æ æ as et & ff fi fl ffi fr ij is ll æ si sl sp ss ffi ß st
st us á à â ã ç é è ê ë ě í î ï ï ĳ ñ ó ò ô õ þ þ
p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 , ' . : - ? ! ()
A M N U Z

Figure 19b. Granjon's Italicque St.-augustin couché (1563–) as cast from matrices in the Plantin–Moretus Museum (MA 28). Capitals J, U, and the ligatures Æ and long ssi are later additions. © Plantin–Moretus Museum.

19. Italique St.-augustin couché (1563–)

SIZE English (Saint-augustin); 13/12
Anglo-American/Didot points;
20 93 x 2 H 2.5

CONTEMPORARY ATTRIBUTIONS

Augustin cursiue (Contract Plantin-Granjon, 1568); [Augustine] Italique de Granjon couchée (Plantin, 1572); Augustyne cursiue granjon (Plantin, 1580); [Augustine grosse] Italique de r. Granjon (Plantin, 1581); Italiq. de St Augustin, GrandJon; Cursiue St Augustin de GrandJon (Plantin, 1588); Augustyn cursiue granjon (Plantin, 1589); Italique St Augustin dernière Granjon (Le Bé, 1618); Curs. S. Augustin de GranJon (Berner, 1622).

EARLY APPEARANCES Paris: 1566,

A. Wechel (1572, phonetic sorts); 1572, R. Granjon, J. de Bordeaux; 1574, D. Du Val (with phonetic sorts); 1579, J. Mettayer; 1608, G. II Le Bé; London: 1568, J. Day; Venice: 1569, C. & G. Borgominieri; Antwerp: 1571, C. Plantin. More references in Tinto, 1972, 81.

TYPE SPECIMENS 1575, *Inventaire des*

lettres, Antwerp, Plantin, fol. 56 vo 'Augustine Cursiue Grosse' (Plantin Arch. 43); c.1585, Plantin, *Folio Specimen*, Antwerp, 'Vraye Augustine Cursiue'; 'Petite Augustine Cursiue' (Vervliet & Carter, 1972, 9, nos. 27 and 33); 1592, C. Berner, *Specimen characterum*, Frankfurt, [incipit:] 'rem Adolescentiae' (Mori, 1955, 3; Dreyfus, 1963, 2); 1616, G. L. Fuhrmann, *Typorum & characterum officinae... designatio*, Nuremberg, '8. Cursiva, quam vocant mediam' (Dresden UL, Techn. B.175), some divergent sorts; 1622, J. Berner, *Specimen characterum*, Frankfurt, 'Curs. S. Augustin de GranJon' (Mori, 1955, 4; Dreyfus, 1963, 3); 1628, *Indice de caratteri ... nella stampa Vaticana*, Roma, fol. 44, 'Corsivo Barberino della Vaticana' (Vervliet, 1967, 34, no. 44); 1643, [*Spécimen ... Imprimerie royale*], Paris, fol. 12, 'Italique de Saint Augustin' (Veyrin-Forrer & Jammes, 1958); 1658, J. Elsevier, *Specimen typorum*, Leiden, 'Augustin Italicum' (Leiden UL, 743 f 44); 1664, J. Luther, *Specimen characterum*, Frankfurt, 'Media Cursif de Granion' (Mori, 1955, 5); 1664, J. Ph. Fievet, *Iehova*, Frankfurt, 'Mittel Cursiff' (Mori, 1955, 15; Dreyfus, 1963, 4); 1681, [C. van Dyck & Wid. D. Elsevier, *Proeven van letteren*, Amsterdam, 'Augustijn cursijf'

FIRST SEEN IN 1563, Geneva, Henri II Estienne (H. Estienne, *De abusu linguae Graecae admonitio*; Ghent UL, BL 629; Chaix et al., 1966, 57).

HISTORY In his 'Livre des ouvriers' (Plantin Arch., 31, fol. 88 vo), Plantin noted (about 1568) that he received from Robert Granjon two strikes of an 'Augustin cursiue', as Granjon's 'Parangon cursiue' ostensibly acquired for sale in Frankfurt. The Plantin (Early inv., 1960, 47, MA 128; 48–9, MA 176) and c.1618 Le Bé inventories (Morison, 1957, 18, 24) consistently ascribe this typeface to Granjon. So does the Berner specimen of 1622 and many subsequent German type specimens. This very popular St. Augustin, Granjon's third, may have been cut in Geneva at the request of Henri II Estienne. See § 20 below.

LITERATURE Johnson, 1941, 296–7, no. 13; Early inv., 1960, 47, MA 128; 48–9, MA 176; Dreyfus, 1963, 5; Vervliet, 1967, 34, no. 44; Tinto, 1972, 81–2, pls. 22–3; Vervliet & Carter, 1972, 9, no. 27; Axel-Nilsson, 1983, 122.

(Dreyfus, 1963, 12), with variant lowercase a (see § 30 below); 1682, J. D. Fievet, *Iehova*, Frankfurt, 'Mittel Cursiv [2]' (Mori, 1955, 16; Dreyfus, 1963, 5); c.1684, [C. van Dyck & J. Bus & J. Athias, *Proeven van letteren*, Amsterdam, 'Augustijn Cursijf [2]' (Hellinga, 1962, pl. 159), with variant lowercase a and d (see § 30 below); 1695, Heirs J. Blaeu, *Proeve der drukkerij*, Amsterdam, 'Nieuwe Augustyn Cursyf' (Antwerp, Museum Plantin-Moretus, R 30.14); c.1700, Adamsz. & Ente, *Proef van Letteren*, Amsterdam, 'Klyne Augustyn Curzyf' (Dreyfus, 1963, 10); c.1700, J. Rolu, *Proeven van Letteren*, Amsterdam, 'Augustyn Cursijf' (Dreyfus, 1963, 15); p.1701, [Melchior van Wolsschaten], [Incipit: *Dobbel Mediaen rom.*], Antwerp, 'Augustyn Corsyf'; Antwerp, Museum Plantin-Moretus, R 63.8:2A, fol. 66; 1702, Wid. J. Luther, *Specimen characterum*, Frankfurt, 'Mittel cursiv No. 6' (Mori, 1955, 10); p.1725, [Balthasar van Wolsschaten], *Proef van letteren*, Antwerp, 'Augustyn', Antwerp, Museum Plantin-Moretus, R 63.8:2B, fol. 82; p.1725, [Balthasar van Wolsschaten], *Proef van letteren*, Antwerp, 'Augustyn', Antwerp, Museum Plantin-Moretus, R 63.8:2B, fol. 82; 1745, Luther, *Specimen ... characterum*, Frankfurt, 'St. August: Italique de Granion No. 11' (Mori, 1955, 14); c.1749, I. van der Putte, *Proef van letteren*, Amsterdam, 'Klyne Augustyn' (Antwerp, Museum Plantin-Moretus, R 63.8:2A, fol. 70); 1755, J. H. Schippelius, *Specimen characterum*,

Frankfurt, 'No. 24 Cicero Cursiv' (Mori, 1955, 27); c.1762, J. Roman, *Proeven van letteren*, Amsterdam, 'Augustyn cursijf' (Dreyfus, 1963, 13); with variant lowercase a (see § 30 below); 1767, Ploos van Amstel, *Proef van letteren*, Amsterdam, fol. E8, 'Klyne Augustyn' (Antwerp, Plantin-Moretus Museum, BM 30.102:2); 1773, L. Delacologne, *Les caracteres et les vignettes*, Lyons, p. 30 'Cicero a gros oeil italique'; p. 32 'Saint Augustin a son oeil italiq.' (Carter, 1969a, 51; 53), mutilated.

MATRICES PRESERVED Antwerp, Museum Plantin-Moretus, MA 28, 128, 176 (Early inv., 1960, 47–9); Stockholm, Royal Printing Office, Norstedt Collection, NS 159, Fin mittel kursiv (Axel-Nilsson, 1983, 122).

KEY LETTERS Capitals J, Q, T only in swash form; swash duplicate capitals A, M, N; duplicate lowercase swash z; two ampersands (one like an inverted 3). The capitals are of the same height as those of Granjon's Second Cicero italic (§ 10) and are all but indistinguishable from them. Of the earlier typeface, however, the O-shaped Q is an indicator, as are its broader M, N, and narrower Y.

VARIANT LETTERS Top curl of swash A sometimes not apparent; lower counter of g weakly attached to link. The variant lowercase a in the 1681/1762 Van Dyck/Roman, 1742/1758 Lamesle/Gando, and 1773 Delacologne specimens could be a later addition by Granjon. See § 30 below.

A A B C D E F G H I K
 L M M N O P Q R S T V
 X Y Z Æ.

*Tu mandasti mandata tua custo-
 diri nimis.*

*Vtinam dirigantur via mea, ad
 custodiendas iustificationes tuas!*

*Tunc non confundar, cum perspe-
 xero in omnibus mandatis tuis.*

*Confitebor tibi in directione cor-
 dis: in eo quod didici iudicia iustitiæ
 tuæ.*

*Iustificationes tuas custodiã: non
 me derelinquas usquequaque.*

Figure 20. Granjon's Italic Gros-canon (1564–) as shown in the type specimen of the *Imprimerie royale* (1643), fol. 7. Divergent capitals H and M removed. Courtesy of Bibliothèque Nationale, Paris.

SIZE Two-line Double Pica (Gros-canon);
40/36 Anglo-American/Didot points;
20 280 x 5 H 8

CONTEMPORARY ATTRIBUTION Italique
Gros Canon Granjon (Le Bé, 1618).

EARLY APPEARANCE Paris: 1611,
G. Le Bé.

TYPE SPECIMENS 1643, [*Spécimen ...*
Imprimerie royale], Paris, fol. 7, 'Italique
de Gros Canon' (Veyrin-Forrer &
Jammes, 1958), with divergent capitals H
and M; 1742, Cl. Lamesle, *Epreuves*
générales des caractères, Paris, fol. S1
'Gros Canon Italique maigre'; fol. K3 vo
'Deux Points de S. Augustin, Numero
II'; with divergent capitals J, Q, U
(Johnson, 1965); 1758, N. Gando,
Epreuves générales des caractères, Paris,
fol. S1 'Gros Canon Italique maigre';
fol. K3 vo 'Deux Points de S. Augustin,
Numero II', with divergent capitals J, Q,
U (Antwerp, Museum Plantin-Moretus,
B3051:3); 1760, Gando Père et Fils,
Epreuves des caractères, Paris, fol. D1
'Gros Canon Italique maigre' (Antwerp,
Museum Plantin-Moretus, B 3051:1);
1773, L. Delacologne, *Les caractères et les*
vignettes, Lyons, p. 50 'Gros Canon
italique oeil maigre' (Carter, 1969a, 60),
with divergent capital M.

KEY LETTERS Swash capital Q; duplicate
swash capitals A, M.

20. Italique Gros-canon (1564–)

FIRST SEEN IN 1564, Geneva, Henri II Estienne (Thucydides;
Antwerp SB, K 6739; Chaix et al., 1966, 59).

HISTORY This beautiful typeface can be attributed to Granjon on the strength of Le Bé's authority (Morison, 1957, 18) and of its evident stylistic affinity with the rest of Granjon's oeuvre. Granjon left Lyons (where in 1557 he had launched his new civilité types) around 1562 (though we do not know why exactly) to arrive in Antwerp in 1563 or 1564 (Vervliet, 1981, 7). It is not impossible that he went via Geneva. Henri II Estienne, with the financial backing of the banker Ulrich IV Fugger, continued there his father's printing office. In the early 1560s he introduced several new founts to the ancient and venerable stock of types inherited from his father Robert. Among these new types are two italics, both appearing first in Geneva. The hypothesis that Granjon cut them at the request of Henri II Estienne is attractive. The two italics in question are the St.-augustin couché (§ 19) and the present Gros-canon. Estienne used this last face with Garamont's larger Grec du Roy for a grandly designed broadsheet or, as he saw it, typographical monument, datable c. 1565, to honour the memory of his father (Renouard, 1843, 123–4; Bib. nat. Paris, Rés. m. Yc 306). I have seen this Gros-canon only with Estienne's imprints and then, from the seventeenth century onwards, only in France (especially Paris). I suppose Fournier l'ainé (1757, 95) means this set when he alludes to a 'Petit Canon italique' by Granjon.

LITERATURE Johnson, 1946, 55–6; Veyrin-Forrer & Jammes, 1958, 7;
Carter, 1969, 125; Carter, 1969a, 60; Carter, 1976, 81.

21. Italique Cicero droite (1565–)

SIZE Pica (Cicero; Mediane); 12/11
Anglo-American/Didot points;
20 82 x 1.7 H 2

CONTEMPORARY ATTRIBUTIONS Italique mediane neuue de Granion (Plantin, 1565); Dernière Italique de granion sur l'instrument de Cicero (Plantin, 1566); [Mediane] Italicque droicte a l'allemande de Granjon (Plantin, 1572); [Mediane] Italicque de Robert Granjon a l'allemande de Granjon (Plantin, 1581); Litera Currens Ciceroniana, artifice Roberto Granlone Gallo prodita, vulgo Scolasticalis dicta (Berner, 1592, 1622); Italique Cicero Granjon droitte (Le Bé, 1618).

EARLY APPEARANCES Frankfurt: 1566, G. Rabe & S. Feyerabend; Basle: 1568, P. Perna; Antwerp: 1568, Heirs Steelsius; 1570, A. Tavernier; Cologne: 1570, G. Calenius; Lyons: 1581, J. de Tournes. See also Johnson, 1959, 120.

TYPE SPECIMENS 1567, Plantin, *Index characterum*, Antwerp, fol. C4, 'De claris orat.' (Vervliet & Carter, 1972, 4, no. 28); 1575, Plantin, *Inventaire des lettres*, Antwerp, fol. 52 vo 'Mediane Cursiue droicte a l'allemande' (Plantin Arch. 43); 1582, Silvius, *Afdrucksel van alle de letteren*, Leiden, 'Mediaen Cvrctif' (Valkema Blouw, 1983, 14, no. 9); c.1585, Plantin, *Folio Specimen*, Antwerp, 'Mediane cursiue droite' (Vervliet & Carter, 1972, 9, no. 40); 1592, C. Berner, *Specimen characterum*, Frankfurt, 'Est & haec melioris notae Litera Currens Ciceroniana, artifice Roberto Granlone Gallo prodita, vulgo Scolasticalis dicta' (Mori, 1955, 3; Dreyfus, 1963, 2); 1616, G. L. Fuhrmann, *Typorum & characterum officinae ... designatio*, Nuremberg, '9. Cursiva, quam Ciceronianam vocant' (Dresden UL, Techn. B.175); 1622, J. Berner, *Specimen characterum*, Frankfurt, 'Est & haec melioris notae Litera Currens Ciceroniana, artifice Roberto Granlone Gallo prodita, vulgo Scolasticalis dicta' (Mori, 1955, 4; Dreyfus, 1963, 3); 1658, J. Elsevier, *Specimen typorum*, Leiden, 'Mediaen sive Cicero Italicum' (Leiden UL, 743 f.44); c.1660, B. Voskens, *Proben von ... Matryssen*, Hamburg, 'Mediaen Cursyf' (Dreyfus, 1963, 6); 1664, J. Ph. Fievet, *Iehova*, Frankfurt, 'Cicero Cursiu vffreht' (Mori, 1955, 15; Dreyfus, 1963, 4); 1664, J. Luther, *Specimen characterum*, Frankfurt, 'Est & haec melioris notae Litera Currens Ciceroniana, artifice Roberto Granlone Gallo prodita, vulgo Scolasticalis dicta' (Mori, 1955, 5); 1682, J. D. Fievet, *Iehova*, Frankfurt, 'Cicero Cursiv aufrecht' (Mori, 1955, 16; Dreyfus, 1963, 5); 1693 [& 1695 & 1706], Oxford University Press, *Specimen of the several sorts*, Oxford, 'Pique italic', lowercase only; 'Small Pica Ital.', capitals on the right-hand side only (Hart, 1970, 24; 26); p.1701, [Melchior van Wolsschaten],

FIRST SEEN IN 1565, Antwerp, C. Plantin (Lucretius; Museum Plantin-Moretus, A 584; Voet, 1980, 3: 1426–9, no. 1589) and 1565, Louvain, P. Zangrius (T. More, *Opera omnia*; after Johnson, 1959, 120).

HISTORY The Antwerp typefounder François Guyot supplied Plantin in July 1565 with a fount of 'Italique mediane neuue de Granion' (Plantin Arch., 3, fol. 31 vo; 4, fol. 10 vo), a new typeface which Plantin used from 1566 onwards. It is consistently ascribed to Granjon in the Plantin (Early inv., 1960, 29, MA 37; Vervliet & Carter, 1972, 4, no. 28) and Le Bé inventories (Morison, 1957, 19); also in the 1592 Berner specimen and subsequent German type specimens.

Humanism and the Reformation supported a steady demand for portable classics and bibles. Printers experimented with smaller type-sizes, large x-heights, or condensed typefaces. This new condensed, yet elegant italic constituted Granjon's answer to these needs.

Granjon's next two italics (§§ 22, 23) feature the same characteristics.

Plantin knew this typeface as 'droicte a l'allemande'. The epithet 'a l'allemande' is not well explained. Morison (1967, 140) suggests that the description points to a narrow Italian hand, popular in Germany, and documented in Wolfgang Fugger's *Nutzlich und wohlgegründt Formular*, Nuremberg, 1553. The suggestion is perhaps too flattering of the German calligrapher's rather clumsy italic. Another hypothesis is the following: at the beginning of the sixteenth century the term 'Allemagne' was in use for indicating a German or Swiss (Basle) type design, especially the so-called Froben italic on Pica body of Peter II Schoeffer (Johnson, 1959, 97). During many decades this typeface (1519–) was unavoidable for compactly printed classics. Perhaps Granjon and Plantin simply referred to this forerunner of Granjon's typeface intended for the same purpose. The name 'Scolasticalis' used in the Berner type specimens lends support to this proposition.

LITERATURE Johnson, 1941, 296, no. 12; Johnson, 1943, 58; Johnson, 1959, 120; Dreyfus, 1963, 5–6; Morison, 1967, 139–40; Hart, 1970, 180; Vervliet & Carter, 1972, 4, no. 28.

[Incipit: *Dobbel Mediaen rom.*], Antwerp, 'Mediaen Corsief'; 'Mediaen Corsijf op de Desendiaen'; Descendiaen Corsief'; Antwerp, Museum Plantin-Moretus, R 63.8:2A, fol. 66; 1702, Wid. J. Luther, *Specimen characterum*, Frankfurt, 'Cicero cursiv No. 9' (Mori, 1955, 10); c.1710, [Melchior van Wolsschaten], [Incipit: *Text Gheschreven*], Antwerp, 'Mediaen Corsief'; 'Mediaen Corsijf op de Desendiaen'; Descendiaen Corsief'; Antwerp, Museum Plantin-Moretus, R 63.8:1, fol. 81; 1714, J. H. Stubenvoll, *Characterum seu typorum*, Frankfurt, 'Cicero cursif [2]' (Mori, 1955, 21); 1718, Luther, *Specimen characterum*, Frankfurt, 'Cicero Cursiv No. 9' (Mori, 1955, 13), lowercase only; p.1725, [Balthasar van Wolsschaten], *Proef van letteren*, Antwerp, 'Mediaan Corsyf'; 'Groote Deszendiaen'; 'Deszendiaen'; Antwerp, Museum Plantin-Moretus, R 63.8:2B, fol. 82; 1727, J. F. Halle, *Specimen characterum*,

Frankfurt, 'No. 17 Cicero Cursiv' (Mori, 1955, 24); 1740, J. F. Halle, *Specimen characterum*, Frankfurt, 'No. 30 Cicero Cursiv' (Mori, 1955, 25), mutilated; 1745, Luther, *Specimen ... characterum*, Frankfurt, 'Cicero Italique de Gran: No. 15' (Mori, 1955, 14), lowercase only; 1755, J. H. Schippelius, *Specimen characterum*, Frankfurt, 'No. 33 Garmont Cursiv' (Mori, 1955, 27); 1773, L. Delacologne, *Les caracteres et les vignettes*, Lyons, p. 23, 'Philosophie italique' (Carter, 1969a, 47), mutilated.

MATRICES PRESERVED Antwerp, Museum Plantin-Moretus, MA 37 (Early inv., 1960, 29); Oxford, University Press, Fell Pica italic (Morison, 1967, 139–40); Stockholm, Royal Printing Office, Norstedt Collection, NS 150, Cicero kursiv (Axel-Nilsson, 1983, 119), capitals only.

KEY LETTERS Lowercase v pointed; no swash letters, except the lowercase tailed k and the duplicate z.

23. Philosophie italique (1566–)

SIZE Small Pica (Philosophie); 10.5/9
Anglo-American/Didot points;
20 70 x 1.5 H 2

CONTEMPORARY ATTRIBUTIONS Italique
dicte Philosophie qui est entre le corps
dudict Garamont et la lecture nommee
median ou Cicero (Contract Granjon–
Plantin, 1565); L'italique de Grandion
sur la Philosophie (Plantin, 1566);
L'Italique de Granjon (Plantin, 1572);
L'Italique [Philosophie] de R. Granjon
(Plantin, 1581); Philosophie Cursiue de
Robert Granjon (Plantin, 1581).

TYPE SPECIMENS 1567, Plantin, *Index
characterum*, Antwerp, fol. D, 'V. Tuscul'
(Vervliet & Carter, 1972, 4, no. 30); 1575,
Plantin, *Inventaire des lettres*, Antwerp,
fol. 51 vo 'Philosophie Cursiue' (Plantin
Arch. 43); c.1585, *Folio Specimen*,
Plantin, Antwerp, 'Philosophie cursiue'
(Vervliet & Carter, 1972, 9, no. 47).

PUNCHES AND MATRICES PRESERVED
Antwerp, Museum Plantin–Moretus,
ST 27; MA 99 (Early inv., 1960, 26;
110).

KEY LETTERS Lowercase v rounded; no
swash letters except lowercase duplicate
t and z; bulbous top terminal of amper-
sand.

FIRST SEEN IN 1566, Antwerp, Christopher Plantin (Canisius,
Summa doctrinae; Antwerp, Museum Plantin–Moretus, R 5.17;
Voet, 1980–83, 2: 555, no. 2897 B).

HISTORY This typeface was cut and delivered by Granjon at Plantin's
request, together with the previous one. François Guyot justified the
strikes and was paid for a fount in June 1566 (Plantin Arch., 31, fol. 63
and 116, fol. 22). From 1566 on it is regularly ascribed to Granjon in the
Plantin inventories; cf. Early inv., 1960, 26 and 110 (ST 27); 29 (MA
99). It appears in the Plantin type specimens of 1567, 1575, and of
c.1585 (Vervliet & Carter, 1972, 4, no. 30). Like its smaller companion,
we have seen it used only at the Officina Plantiniana; nevertheless, as
matrices were recorded as being available in Frankfurt and Leiden,
occurrences outside Antwerp may surface.

LITERATURE Early inv., 1960, 26 and 110 (ST 27); 29 (MA 99); Vervliet
& Carter, 1972, 4, no. 30.

V. TVSCVL.

NON ex singulis vocibus Philosophi spectandi
sunt, sed ex perpetuitate & constantia: resq; spectari
oportet, non verba.

In Philosophia res spectantur, non verba pendun-
tur. Orat. ad Brutum.

A Philosopho, si adferat eloquentiam, non aspernor:
si non habeat, non admodum desidero. 1. Tulcul.

Sunt qui in rebus contrarius parum sibi consent,
voluptatem fenerissimè contemnant, in dolore sunt mol-
liores, gloriam negligat, frangantur infamia. 1. Offic.

Vt si grammaticum professus se quispiam.
2. Tulcul. In Simil. 20.

Quotusquisque Philosophorum inuenitur, qui sit ita
moratus, ita animo ac vita constitutus, ut ratio postu-
lat, qui disciplinam non ostentationem scientia, sed le-
gem vita putet, quiq; obtemperet ipse sibi, ac decretis
suis pareat? Videre licet alios tanta lenitate & iacta-
tione, iis ut fuerit non didicisse melius: alios pecunie cu-
pidos, non nullos gloria: multos libidinum seruos, ut cum
eorum vita mirabiliter pugnet oratio, quod quidem est
turpissimum. 2. Tulcul.

Magistri virtutis, Philosophi. 2. Tulcul.

Figure 23. Granjon's Philosophie italique (1566–) as shown in the
Index characterum, Antwerp, Plantin, 1567, fol. D.

Anaxagoras Claz. *Post diutinam peregrinationem domum reuersus reperit patriam possessionesq^{ue} suas desertas: Nisi, inquit, ista perissent, ego saluus non essem: Quòd calamitas illum adegisset ad philosophiam: Rebus autem integris, mansisset intra penates suos. Ita sæpenuerò prospera sunt homini, quæ videntur aduersa: Et quod damnum putatur ingens, lucrum est maximum.*

Figure 24a. *Folio specimen*, Antwerp, Plantin, c.1585, no. 10.

A B C D E F G H I j k L
M N O P Q R S T V X Y Z
a b c d d e e f g g h i j k l
m n o p q r s s t u u x y z z z
æ as et ff ffi fi ffl fl fr ij is ll
œ g³ ss si sl ß sp st st us &
ñ â à á ç è é ê ë é ã î ï í ï ñ ò ó ó
ò ù û ú ù ü I 2 3 4 5 6 7 8 9 0
, . ' ! ? : (- 2

Figure 24b. Granjon's Gros-parangon italic (1571–) as cast from matrices in the Plantin-Moretus Museum (MA 11). © Plantin-Moretus Museum.

24. Gros-parangon italic (1571–)

SIZE Double Pica (Gros-parangon); 20/18 Anglo-American/Didot points; 20 140 x 2.5 H 4.5

CONTEMPORARY ATTRIBUTIONS *Italique sur la grosse Assendonica* (Contract Plantin-Granjon, 1570); *Italicque [Ascendonica]* par Granjon (Plantin, 1572); *Ascendonica Cursiue de GranJon* (Plantin, 1575); *Italicque [Ascendonica]* de R. Granjon (Plantin, 1581); *Italicque [Ascendonica]* de Robert Granjon (Plantin, 1581); *Assendo[ni]ca cursif Grandion* (Plantin, 1588); *Assendonica cursyf granjon* (Plantin, 1590).

TYPE SPECIMENS 1575, Plantin, *Inventaire des lettres*, Antwerp, fol. 64 vo ‘*Ascendonica Cursiue de GranJon*’ (Plantin Arch. 43; only heading preserved); c. 1585, Plantin, *Folio Specimen*, Antwerp, ‘*Ascendonica cursiue*’ (Vervliet & Carter, 1972, 9, no. 10); p. 1701, [Melchior van Wolsschaten], [Incipit: *Dobbel Mediaen rom.*], Antwerp, ‘*Reael Corsyf*’; Antwerp, Museum Plantin-Moretus, R 63.8:2A, fol. 66, except swash capital A; p. 1725, [Balthasar van Wolsschaten], *Proef van letteren*, Antwerp, ‘*Groote Paragon*’; ‘*Reael*’; Antwerp, Museum Plantin-Moretus, R 63.8:2B, fol. 82;

PUNCHES AND MATRICES PRESERVED Antwerp, Museum Plantin-Moretus, ST 25; MA 11; MA 118–19; MA 121–2; MA 182–3 (Early inv., 1960, 37; 47).

KEY LETTERS Two forms of capital J; triangular counters of lowercase a, c, d, q and cursive g; rounded v with long lead-in stroke; duplicate forms of e, g, z; ampersand like an inverted 3.

FIRST SEEN IN 1571, Antwerp, C. Plantin (Le Fèvre de la Boderie, *Encyclie des secrets*; Antwerp, Museum Plantin-Moretus, A 362; Voet, 1980–83, 3: 1319–20, no. 1512).

HISTORY In his ‘*Livre des ouvriers*’ of 1570 Plantin noted on 18 April under the heading Granjon: ‘*accorde qu’il me fera l’Italique sur la grosse Assendonica*’ (Arch. Plant., 31, fol. 89). The Ghent type-founder Hendrik van den Keere justified the matrices and cast a fount in October of the same year (ibid., 153, fol. 82). From then on, this elegant italic appears in Plantin’s inventories and printing. I have seen this type only in Antwerp imprints. It is the first of Granjon’s fourth style, which in the introduction is called ‘*Baroque*’. This Gros-parangon was Matthew Carter’s model for the Linotype Galliard italic of 1978 (Carter, 1985).

LITERATURE Johnson, 1941, 297, no. 14; Early inv., 1960, 37 (ST 25); 47 (MA 11); Vervliet & Carter, 1972, 9, no. 10.

25. Jolie italic (1572—)

SIZE Emerald (Jolie); 6.5/5.5 Anglo-American/Didot points;
20.44 x 0.9 H I. I

CONTEMPORARY ATTRIBUTIONS

Cursiue nonpareille de Granjon (Plantin, 1572–3); Petite Cursiue de Granjon (Plantin, 1573); Italicque [Jolye] de R. Granjon (Plantin, 1581); Cursiue [Jolye] de Robert Granjon (Plantin, 1581); Corsiue nonpareille de Grandion (Plantin, 1588); Cursiue nonpareille de granJon (Plantin, 1589); Cursiue nonpareille de granjon (Plantin, 1590); Jolie Cursiue de Grandjon (Plantin, 1590).

EARLY APPEARANCES Paris: 1573,

R. Granjon; Antwerp: 1583, C. Plantin.

TYPE SPECIMENS c.1585, Plantin, *Folio*

Specimen, Antwerp, 'Jolie cursiue' (Vervliet & Carter, 1972, II, no. 73); 1695, Heirs J. Blaeu, *Proeve der drukkerye*, Amsterdam, 'Colonel Cursyf'; 'Joly Cursyf' (Antwerp, Museum Plantin-Moretus, R 30.14); c.1695, Wid. D. Voskens, *Proef van Letteren*, Amsterdam, 'Colonel Cursijf' (Dreyfus, 1963, 9); p. 1728, Voskes en Clerk, *Proef van letteren*, Amsterdam, 'Colonel Cursyf'; 'Joly Cursyf' (Antwerp, Museum Plantin-Moretus, R 63.8:4, fol. 87); 1773, L. Delacologne, *Les caracteres et les vignettes*, Lyons, p. 6, 'Nomporeille gros oeil italique', p. 8, 'Mignonne a son oeil italique', p. 108 (Carter, 1969a, 43); c.1781, A. G. Mappa, *Proeven van letteren*, Rotterdam, 'Colonel Cursyf'; 'Joly Cursyf' (Plantin-Moretus Museum, BM 30.102).

PUNCHES AND MATRICES PRESERVED

Antwerp, Museum Plantin-Moretus, ST 30; MA 71; MA 120; MA 134; MA 156; MA 184; MA 191 (Early inv., 1960, 63; 73; 77).

KEY LETTERS Two sets of capitals

(sloped/upright); both lowercase and sloped capital V rounded; bulbous top terminal of ampersand.

Figure 25. Granjon's Jolie italic (1572–) as it appears in *Biblia*, Antwerp, Wid. A. Tavernier, 1572, p. 99.

FIRST SEEN IN 1572, Antwerp, Wid. A. Tavernier (*Biblia*; Antwerp, Museum Plantin-Moretus, R 62.5).

HISTORY Between 26 August and 4 September 1572 Plantin bought from Granjon a set of matrices of a 'cursiue nonpareille' (Plantin Arch. II.6, fol. 285); a year later he acquired through his son-in-law residing in Paris, Gillis Beys, the punches and no fewer than eleven strikes of a 'cursiue nonpareille de Granjon' (Plantin Arch., 98, fol. 257). The typeface is shown in Plantin's c.1585 type specimen. The Museum Plantin-Moretus still owns the punches and five sets of strikes. Punches and matrices of this size (named Jolie or Nomporeille) are regularly mentioned and ascribed to Granjon in the Plantin inventories; cf. Early inv. 1960, 63 (MA 120); 73 (ST 30); 77 (MA 71). Granjon used the typeface in Parisian imprints from 1573 on (Carter, 1967, 48, n. 47).

LITERATURE Early inv., 1960, 63 (MA 120); 73 (ST 30); 77 (MA 71);

Carter, 1967, 48, n. 47; Carter, 1969a, 43; Vervliet & Carter, 1972, II, no. 73.

Abfalome	CAP. XIII.	Regum II.	CAP. XV.	99
	<p>et locutus est rex verbum istud ut peccet, & non reducat eiection suam? Omnes mortui, & quasi aqua dilabimur in terram, quam non reueruntur: nec vult Deus perire animas, sed retrahat, cogitans ne penitus pereat qui abiectus est. Nunc igitur venit ut loquar ad domum meum regem, & verbum hoc praesente populo. Et dixit ancilla tua, Loquar ad regem, si quo modo faciat rex verbum ancillae suae. Et audiuit rex, & ut liberaret ancilla sua de manu omniū qui volebant de hereditate Domini delere me, & filium meum D simul. Dixit ergo ancilla tua, ut fiat verbum domini mei regis sicut sacrificium: Sicut enim angelus Domini, sic est dominus meus rex, ut nec benedictione, nec maledictione moueatur: unde & Dominus Deus tuus est tecum. Et respondens rex dixit ad mulierem, Ne abscondas a me verbum quod te interrogo. Dixitque ei mulier, Loquere domine mi rex. Et ait rex, Nuncquid manus Ioab tecum est in omnibus istis? Respondit mulier, & ait: Per salutem animae tuae domine mi rex, nec ad sinistram, nec ad dexteram est ex omnibus his quae locutus est dominus meus rex: seruus enim tuus Ioab, ipse praecipit mihi, & ipse posuit in os ancillae tuae omnia verba haec. Vt verterem figuram serui tui, & adduxit Abfalom in Ierusalem. Dixit autem rex, Reuertatur in domum suam, & faciem meam non videat. Reuertens est itaque Abfalom in domum suam, & faciem regis non vidit. Porro sicut Abfalom, vir non erat pulcher in omni Israel, & decorus nimis: a vestigio pedis usque ad verticem non erat in eo ulla macula. Et quando turbabat capillum (semel autem in anno turbabatur, quia grauabat eum casarius) ponderabat capillos capitis sui decētis siliis, pondero publico. Nati sunt autem Abfalom filij tres: & filia una, nomine Thamar, elegantis formae. Mansitque Abfalom in Ierusalem duobus annis, & faciem regis non vidit. Misit itaque ad Ioab, ut mitteret eum ad regem: qui noluit venire ad eum. Cumque secundo misisset, & ille nolisset venire ad eum, dixit seruis suis, Scitis agrum Ioab iuxta agrum meum, habentem messum hordei: ite igitur & succendite eum igni. Succenderunt ergo serui Abfalom segetem igni.</p>			
	<p>Et venientes serui Ioab, scitis vestibus suis, dixerunt: Succenderunt serui Abfalom partem agri igni. Surrexitque Ioab, & venit ad Abfalom in domum eius, & dixit, Quare succendit serui tui segetem meam igni? Et respondit Abfalom ad Ioab, Mihi ad te, obsecrans ut venires ad me, & mitterem te ad regem, & diceret ei, Quare venit de Gessur? Melius mihi erat ibi esse: obsecro ergo ut viderem faciem regis: quod si meminerit me, quitatis mee, interficiat me. Ingressus itaque Ioab ad regem, nuntiavit ei omnia, & vocatusque est Abfalom, & intravit ad regem, & aduocavit super faciem terra coram eo, & osculatusque est rex Abfalom.</p>			
	<p>Capitulum XV. Gittur post hac fecit sibi Abfalom currus & equites, & quinquaginta viros qui praecederent eum. Et mane confurgens Abfalom, stabat iuxta introitum porta in viam, & omnem viam qui habebat negotium, ut veniret ad regis iudiciū, vocabat Abfalom ad se, & dicebat, De qua ciuitate es tu? Qui respondens dicebat, Ex una tribu Israel ego sum. Seruus tuus. Responditque ei Abfalom, Vi duntur mihi sermones tui boni & iusti, sed non est qui te audiat constitutus a rege. Dicebatque Abfalom, Quis me constituit iudicem super terram, ut ad me veniant omnes qui habent negotium, & iuste iudicem? Sed & cum accedat ad eum homo, ut saluaret illum, extendebat manū suam, & apprehendebat eum. Et acciebatque hoc omni Israel venienti ad iudiciū, ut audiretur a rege, & sollicitabat corda virorum Israel. Post quadraginta autem annos, dixit Abfalom ad regem David, Vada, & reddam vota mea quae voui Domini in Hebron. Veniens enim venit seruus tuus, cum esset in Cessur Syria, dicens, Si reduxerit me Dominus in Ierusalem, sacrificabo Domino. Dixitque ei rex David, Vade in pace. Et surrexit, & abiit in Hebron. Misit autem Abfalom exploratores in uniuersas tribus Israel, dicens, Statim ut audieritis clangorem buccinae, dicite, Regnabit Abfalom in Hebron. Porro cum Abfalom inuenit ducenti viri de Ierusalem vocati, euntes simplici corde, & causam penitus ignorantes. Accersuit quoque Abfalom Achitophel Gilonitem consiliarium David, de ciuitate sua Gilead. Cumque immolaret victimas: facta est consiliatio valida, populusque concurrens aduenit ad Ierusalem. Venit igitur nuntius ad David, dicens, Toto corde uniuersus Israel sequitur Abfalom. Et ait David seruis suis qui erant cum eo in Ierusalem, Surge, fugiamus: neque enim erit nobis effugium a facie Abfalom: festinate egredi, ne forte veniens occupet nos, & impleat super nos ruinam, & percutiat ciuitatem in</p>			

26. Petit-romain Valentine (1579–)

SIZE Long Primer (Petit-romain; Garamonde); 10/8.5 Anglo-American/Didot points; 20 65 x 1.5 H 1.8

CONTEMPORARY ATTRIBUTIONS Cursiue [Garamonde] de Robert Granjon (Plantin, 1581); Valentine cursiue granjon (Plantin, 1589); Valentine Cursiue que sert pour le Garamond Cursiue (Plantin, 1612); Italique petit Romain Valentine Granjon (Le Bé, 1618); Curs. Garamond ou Immortel de Granlon (Berner, 1622).

EARLY APPEARANCES Venice: 1580, F. Ziletti; 1582, A. Manuzio; Paris: 1582, J. Mettayer; Rome: 1588, D. Basa.

TYPE SPECIMENS c.1585, Plantin, *Folio Specimen*, Antwerp, 'Garamonde cursiue' and (only capitals) 'Colineus Cursiue' (Vervliet & Carter, 1972, 10, nos. 54 and 60); 1616, G. L. Fuhrmann, *Typorum & characterum officinae ... designatio*, Nuremberg, '10. Cursiva, quam Garamond vocant' (Dresden UL, Techn. B.175); 1622, J. Berner, *Specimen characterum*, Frankfurt, 'Curs. Garamond ou Immortel de Granlon', (Mori, 1955, 4; Dreyfus, 1963, 3); 1628, *Indice de caratteri... nella stampa Vaticana*, Roma, fol. 56, 'Corsivo Garamonde dalla Vaticana' (Vervliet, 1967, 32, no. 56); 1643, [*Spécimen ... Imprimerie royale*], Paris, fol. 12, 'Italique de petit Romain' (Veyrin-Forrer & Jammes, 1958); 1658, J. Elsevier, *Specimen typorum*, Leiden, 'Garmond Italicum' (Leiden UL, 743 f.44); c.1660, B. Voskens, *Proben von ... Matryssen*, Hamburg, 'Garmond' (Dreyfus, 1963, 6), lowercase only; 1664, J. Ph. Fievet, *Iehova*, Frankfurt, 'Garmond Cursiff' (Mori, 1955, 15; Dreyfus, 1963, 4); 1664, J. Luther, *Specimen characterum*, Frankfurt, 'Garamond Cursif de Granion' (Mori, 1955, 5); 1681, [C. van Dyck &] Wid. D. Elsevier, *Proeven van letteren*, Amsterdam, 'Garmond Cursijf' (Dreyfus, 1963, 12); some divergent sorts (Enschedé, 1978, 93, n. 17); 1682, J. D. Fievet, *Iehova*, Frankfurt, 'Garmond Cursiv G' (Mori, 1955, 16; Dreyfus, 1963, 5); c.1684, [C. van Dyck &] J. Bus & J. Athias, *Proeven van letteren*, Amsterdam, 'Garmond Cursijf' (Hellinga, 1962, pl. 159); divergent capital Q; 1695, Heirs J. Blaeu, *Proeve der drukkerij*, Amsterdam, 'Garmond Cursyf, No. 1' (Antwerp, Museum

FIRST SEEN IN 1579, Antwerp, C. Plantin (Horatius; Antwerp, Museum Plantin-Moretus, A 808; Voet, 1980–83, 3: 1175–6, no. 1385).

HISTORY From 1581 on this typeface is attributed to Granjon by the Plantin inventories (Early inv., 1960, 76, MA 49) and by the Berner specimen of 1622 (Dreyfus, 1963, 7). The punches and two sets of matrices were owned by Guillaume II Le Bé and likewise ascribed to Granjon in his inventory of c.1618 (Morison, 1957, 20; 24). Why it was surnamed 'Valentine' is unclear.

LITERATURE Early inv., 1960, 76 (MA 49); Dreyfus, 1963, 7; Vervliet, 1967, 32, no. 56; Vervliet & Carter, 1972, 10, no. 54; Tinto, 1972, 83, pls. 26–7.

Plantin-Moretus, R 30.14); c.1695, Wid. D. Voskens, *Proef van Letteren*, Amsterdam, 'Garmond Cursijf [1]' (Dreyfus, 1963, 9), lowercase only; p. 1701, [Melchior van Wolsschaten], [Incipit: *Dobbel Mediaen rom.*], Antwerp, 'Garamonde Corsief'; Antwerp, Museum Plantin-Moretus, R 63.8:2A, fol. 66; 1702, Wid. J. Luther, *Specimen characterum*, Frankfurt, 'Garmond Cursiv No. 10', lowercase of 'Garmond Cursiv No. 11' (Mori, 1955, 10); c.1710, [Melchior van Wolsschaten], [Incipit: *Text Gheschreven*], Antwerp, 'Garamonde Corsief'; Antwerp, Museum Plantin-Moretus, R 63.8:1, fol. 81; 1713, A. Elzevier, *Proeve der drukkerij*, Leiden, fol. C4, 'Garmond Cursijf' (Leiden UL, 743 F 45); 1718, Luther, *Specimen characterum*, Frankfurt, 'Garmond Cursiv No. 14' (Mori, 1955, 10); p. 1725, [Balthasar van Wolsschaten], *Proef van letteren*, Antwerp, 'Garamonde Corsef'; Antwerp, Museum Plantin-Moretus, R 63.8:2B, fol. 82; p. 1728, Voskens en Clerck, *Proef van letteren*, Amsterdam, 'Garmond Cursyf' (Antwerp, Museum Plantin-Moretus, R 63.8:4, fol. 87); c.1730, W. Goeree, *Proeven van letteren*, Amsterdam, 'Garmond cursyf' (Leiden UL, 744 D 19), except capital and lowercase w; 1740, J. F. Halle, *Specimen characterum*, Frankfurt, 'No. 38 Garmond Cursiv' (Mori, 1955, 25), mutilated; 1742, Cl. Lamesle, *Epreuves générales des caracteres*, Paris, 'Petit texte italique Gros oeil, Numero xii; and (only capitals) 'Petit texte italique Numero x'; and the lowercase of 'Gaillarde italique, Numero xvi' and of 'Petit romain italique, Numero xviii' (Johnson, 1965); 1745, Luther, *Specimen ... characterum*, Frankfurt, 'Petit

Italique ou Immortel de Gran: No. 19' (Mori, 1955, 14); 1749, J. W. de Groot, *Proeve der drukkerij*, Leiden, W. Boot, fol. C1, 'Garmond cursief' (The Hague RL, 3110 E 40), mutilated; 1758, N. Gando, *Epreuves générales des caracteres*, Paris, 'Petit texte italique Gros oeil, Numero xii; and (only capitals) 'Petit texte italique Numero x'; and the lowercase of 'Gaillarde italique, Numero xvi' and of 'Petit romain italique, Numero xviii' (Antwerp, Museum Plantin-Moretus, B 3051:3); c.1762, J. Roman, *Proeven van letteren*, Amsterdam, 'Garmond cursijf' (Dreyfus, 1963, 13); 1770, J. Becker, *Specimen characterum*, Frankfurt, 'No. 40 Garmond Cursiv' (Mori, 1955, 32), mutilated. 1773, L. Delacolgne, *Les caracteres et les vignettes*, Lyons, p. 18, 'Petit romain a son oeil italique'; and (with ascenders and descenders shortened) p. 14, 'Petit-texte gros oeil italique' (Carter, 1969a, 45–6).

MATRICES PRESERVED Antwerp, Museum Plantin-Moretus, MA 49 (Early inv., 1960, 76).

KEY LETTERS Capital A with right-hand top serif; narrow N and R; no swash capitals except Q; lowercase a with triangular counter; duplicate lowercase swash z; ampersand with hooked terminal.

VARIANT LETTERS From the 1570s onwards, the capitals of this typeface (with smaller Q) appear with the lowercase of Granjon's Petit-romain première (§ 2) or a close copy of both, at the presses of F. Morel, Le Mangnier, Patisson, Prévosteau, and at the Imprimerie de l'Université, among others. This variant (or predecessor?) deserves further research.

see figures overleaf

Garamonde Cursiue.

Cuidam percontanti, quam ob causam apud Spartanos, qui scutum abieciissent, notarentur ignominia, & infami vocabulo Rhipasphides appellarentur; qui galeas aut thoraces, non item; Quoniam, inquit; hac sua ipsorum causa gerunt, scutum verò communis exercitus gratia: significans unicuique pluri esse faciendam communem utilitatem, quam propriam. Qui galeam aut thoracem abiecit, seipsum prodit tantum, & exarmat: qui scutum abiecit, prodit uniuersam phalangem. Nam obtentu clypeorum tota acies tuta est aduersus hostiumiacula.

Figure 26a. *Folio specimen*, Antwerp, Plantin, c.1585, no. 54.

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
a b c d e f g h i j k l m n o p q r s t u v w x y z
Æ & as et ff ffi fi ffl fl fr ij is ll œ ß þ si ð sp ss sti st us &
á à â ã ç è é ê ë í î ï ï ñ ó ò ô ú û ü ù þ ð ð ð ð ð ð ð
ı 2 3 4 5 6 7 8 9 0 , . ' ; : ! ? (- e e z

Figure 26b. Granjon's Petit-romain Valentine (1579–) as cast from matrices in the Plantin-Moretus Museum (MA 49a). Capitals J, U, and lowercase w are later additions. © Plantin-Moretus Museum.

SIZE Minion (Mignonne; Coronelle);
7/6 Anglo-American/Didot points;
20 50 x 11 H 1.5

CONTEMPORARY ATTRIBUTION Italique
Mignonne Granjon (? Le Bé, 1618).

EARLY APPEARANCE Paris: 1594, Fed.
Morel.

TYPE SPECIMENS 1742, Cl. Lamesle,
Epreuves générales des caracteres, Paris,
'Mignonne, Numero VII'; and (with
shortened extenders) 'Nompareille,
Numero V'; and (only lowercase with
elongated extenders) 'Petit Texte
Italique, Numero X' (Johnson, 1965);
1758, N. Gando, *Epreuves générales des
caracteres*, Paris, 'Mignonne, Numero
VII'; and (with shortened extenders)
'Nompareille, Numero V'; and (only
lowercase with elongated extenders)
'Petit Texte Italique, Numero X'
(Antwerp, Museum Plantin-Moretus,
B3051:3).

KEY LETTERS Swash capitals A, D, M,
R, T.

27. The Mignonne italic of the Lamesle specimen (1582–)

FIRST SEEN IN 1582, Paris, G. Julian (G. Bruno, *Candelaio*; The Hague
RL, 1137 E 47).

HISTORY This elegant small typeface is well enough cut to be Granjon's. Stylistically it belongs to his latest, 'Baroque' period. I have not seen it used earlier than in 1582 by the printer and publisher G. Julian and in 1594 in a few sidenotes (with variant Q and g) in Morel's books. The entry in the c.1618 inventory of Guillaume II Le Bé (Morison, 1957, 20) for an 'Italique Mignonne Granjon' probably stands for this typeface. The best showing of the typeface is in the 1742 Lamesle type specimen.

MIGNONNE, NUMERO VII.

Et n'ayant point assez de force pour gouverner ses Chevaux ailés, qui étoient trop impetueux, il mit le feu dans le Ciel & sur la Terre; dont Jupiter s'étant mis en colere, le tua d'un coup de foudre, & le précipita dans le fleuve du Pô qu'on nomme autrement l'Eridan; ou ses sœurs les Heliades, extrêmement affligées de son malheur, furent changées en Peupliers, & leurs larmes en Ambre disent les Poetes.

Quelque tems après cet embrasement, il arriva un accident tout contraire, lorsque Deucalion, fils de Fromethée, regnoit dans la Thessalie. Car les eaux furent si grandes, dirent-ils, qu'elles couvrirent toute la terre, & firent périr tous les animaux; de sorte que Deucalion & Pyrrha sa femme, furent contrainis de se sauver au haut du Mont Parnasse. Se voyant donc seuls au Monde, ils prièrent les Dieux, ou de leur ôter la vie, ou de faire naître d'autres hommes pour leur tenir compagnie. Sur quoi Themis, Déesse de la Justice, leur fit entendre que pour cet effet ils n'avoient qu'à jeter derrière eux les os de leur Grande-Mère, qui n'étoit autre que la Terre, dont les pierres se prenoient pour ses os, & ensuite les pierres que jetoit Deucalion, se tournoient en hommes, & celles de Pyrrha se changeoient en femmes, & ainsi le Monde se repeupla. Ce Déluge, avec celui qui arriva au tems d'Ogiges, Roi de Thèbes, sont les plus renommés qui se lisent dans les Poetes.

Histoire de Diane.

On donne communément trois noms à cette Déesse, Sœur d'Apollon, comme seignent les Poetes; soit à cause des charges différentes qu'elle exerce, soit que selon leur couume, ils confondent trois différentes Divinités en une seule, appelée à cause de cela Triple Hecate, ou Déesse à trois têtes, étant la Lune dans le Ciel, Diane en Terre, & Proserpine dans les Enfers.

Premièrement il faut sçavoir que comme elle est la Lune dans le Ciel, elle a aussi divers noms. Elle s'appelle Phebé, à cause de son frere Phabus, duquel elle emprunte la lumiere. Elle s'appelle encore Cynthia & Delia, à cause du lieu de sa naissance. Elle devint amoureuse du Pasteur Endymion, que Jupiter avoit condamné à un sommeil perpétuel pour la familiarité qu'il prenoit avec Junon; & elle le cacha dans une montagne, pour le mettre à couvert de sa colere. La vérité est, qu'Endymion étoit fort les mouvemens de la Lune; & pour ce sujet il avoit couume de passer les nuits dans les lieux retirés pour la contempler; d'où en est venue la Fable. Les Sorciers de Thessalie se vanioient de la pouvoir faire descendre du Ciel en terre par la force de leur art, & croyoient qu'elle venoit se promener ici-bas, quand nous la voyons être eclipsée.

Nous disons en second lieu, qu'elle se nomme Diane en terre, & c'est ainsi qu'elle est la Déesse des

Figure 27. Granjon's Mignonne italic (1582–), as it appears in the 1742 Lamesle specimen, fol. A4 vo.

Unattributed italics, possibly by Robert Granjon

28. The Petit-romain italic of François Gryphius (1545–)

SIZE Long Primer (Petit-romain;
Garamonde); 10/8.5 Anglo-American/
Didot points; 20 66 x 1.2 H 1.8

EARLY APPEARANCE Poitiers: 1545,
Marnef.

KEY LETTERS Swash capitals A, N, Q, R,
T, Z; ampersand with raised terminal.

FIRST SEEN IN 1545, Paris, François Gryphius (Cicero, *Officia*; Ghent
UL, Acc. 16051).

HISTORY There are two reasons for attributing this typeface to Granjon: first, its appearance in 1545 at the press of François Gryphius, the Parisian printer, who had an interest in new types (possibly even some practical skills; Kemp, 1991), and in whose house Granjon had his workshop (Renouard, 1965, 182); secondly, the fact that the Frères De Marnef in Poitiers (Mortimer, 1: 144, no. 112) used its capitals as small capitals for their fount of Granjon's first St.-augustin italic (§ 1).

Certainly, this type is one of the better early Parisian old face italics; nevertheless, I hesitate it to attribute to Granjon because stylistically it seems not to fit well into Granjon's manner. Johnson & Morison (1924, 43, figs. 16–17) pointed to Garamont 'or his pupils'. If it were by Granjon, its style would seem to predate that of the first St.-augustin (§ 1); it would then fill in the gap in our knowledge of Granjon's activities between his earliest business records (1539) as a bookseller and the first certain appearances of his typefaces in 1543.

²
MARCI TVLLII
CICERONIS DE OFFI-
ciis Lib. primus, ad M. filium.

ARGVMENTVM PER ER-
ASMVM ROTERODAMVM.

Ciceronem filium suo hortatur exemplo, ut
simplici cuiusque studio sese addicat, sed Græca
cum Latinis, et orationis uirtutes cum philoso-
phiæ scientia coniugat. deinde quod eum reddat
attentiorem, hanc quæ de officiis est philosophiæ
partem, duobus potissimum uicinibus commē-
dat, uel quod usus eius ad omnem uitæ rationē
latissime pateat, uel quod hæc una sit philoso-
phiæ omnibus inter se communis. Postremo testa-
tur se in hac disputatione Stoicos potissimum
sequi, quod hi uel optime boni finem, ad quæ officia
omnia referuntur, constituerint: quum Epicu-
rus uoluptate metiens summum bonum, atque
Aristo, Pyrrho et Herillus tollentes rerū dele-
ctum, officij quoque naturam subuerterint.

Vaquaquam te Marce fili annum iam au-
diem Cratippum (idque Athenis)
abundare oportet præceptis instituti-
que philosophiæ, propter summam et doctoris
authoritatem, et urbis: quorum alter te scien-
tia augere potest, altera exemplis: tamen ut ipse
a q

A C D E F G H I L M N O P Q R S T V Z

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

Œ ff ß ft

Figure 28b. The Petit-romain italic of F. Gryphius (1545–),
assembled from the work quoted in Figure 28a.

Figure 28a. Cicero, *Officia*, Paris, F. Gryphius,
1545, fol. a2.

29. The Petit-romain of Bonhomme & Rouillé (1551–)

SIZE Long Primer (Petit-romain;
Garamonde); 10/8.5 Anglo-American/
Didot points; 20 67 x 11.1 H 1.6

EARLY APPEARANCES Avignon: 1553,
B. Bonhomme (after Baudrier, 10: 235);
Lyons: 1568, Th. Payen; 1577, B. Rigaud.

FIRST SEEN IN 1551, Lyons, M. Bonhomme & G. Rouillé (Alciatus,
Diverse imprese; after Mortimer, 1: 17, no. 16).

HISTORY This small italic can first be seen in the printing of Macé Bonhomme, a contractor for the publisher Rouillé in years 1548–56. Further research is needed to determine whether Granjon could be the author. It is possibly the typeface referred to in the 1550 Rouillé–Granjon contract as ‘une petite lettre corsive appelée la nonpareille; or in the 1551 Fezandat–Granjon contract as a ‘petite lettre italienne nommée la Non Pareille’ which was to be cut by Granjon and delivered to Rouillé (see § 14); but the possibility cannot be excluded that another, perhaps less gifted, punchcutter was involved.

IN ARISTO³
TELIS AC PHILO-
SOPHORVM, MEDI-
colūmque complu-
rium Problema-
ta, Præfa-
tio.



Mnes homines naturaliter scire
desiderant, ut scribit Aristoteles
princeps Philosophorum, primo
Metaphysica. cuius causa potest
reddi talis, quia omne ens natu-
raliter appetit suam perfectionem, & similiter
conatur simile fieri primo Enti, diuino & im-
mortali, in quantum potest. Sed scientia est de
perfectione intellectus: ergo omnes homines natu-
raliter scire desiderant. Rursus & alia ratio est:
nam quodcunque ens naturaliter appetit bonum,
ut se conseruare possit in rerum natura. Sed omnis
notitia scientiam progignens est de numero bono-
rum honorabilium, ut patet primo de Anima.
Ergo naturaliter omnis homo desiderat scire, & ex
consequenti omnis scientia (in quantum intellectui
humano capi potest) est appetenda. Quamuis igitur
quælibet scientia sit perscrutanda, magis tamen il-
la, quæ est nobilior & communior aliis scientiis.
Sed philosophica scientia confert maximas de.

A 2

Figure 29. The Petit-romain italic of M. Bonhomme & Rouillé (1551–), as it appears in Aristotle, *Problemata*, Lyons, Th. Payen, 1568, fol. A2.

SIZE English (Saint-augustin); 13/12

Anglo-American/Didot points;

20 96 x 1.8

TYPE SPECIMENS 1681, [C. van Dyck &] Wid. D. Elsevier, *Proeven van letteren*, Amsterdam, 'Augustijn cursijf' (Dreyfus, 1963, 12), lowercase a; 1742, Cl. Lamesle, *Epreuves générales des caractères*, Paris, 'Cicero italique gros oeil, Numero XXXV' and 'Saint Augustin italique oeil moyen, Numero XXXIX' (only lowercase sorts without extenders); (Johnson, 1965); 1758, N. Gando, *Epreuves générales des caractères*, Paris, 'Cicero italique gros oeil, Numero XXXV' and 'Saint Augustin italique oeil moyen, Numero XXXIX' (only lowercase sorts without extenders), (Antwerp, Museum Plantin-Moretus, B 3051:3); c. 1762, J. Roman, *Proeven van letteren*, Amsterdam, 'Augustyn cursijf' (Dreyfus, 1963, 13), lowercase a; 1773, L. Delacologne, *Les caractères et les vignettes*, Lyons, p. 30 'Cicero a gros oeil italique'; p. 32 'Saint Augustin a son oeil italique' (Carter, 1969a, 51; 53), lowercase a.

30. The St.-augustin italic of the Lamesle specimen (1742—)

FIRST SEEN IN 1742, Paris, Lamesle specimen.

HISTORY The items listed here under 'Type specimens' feature some lowercase sorts which have a decided flavour of Granjon's last, 'Baroque', style. Dreyfus (1963, 17), however, thinks them a later addition by the Le Bé foundry to Granjon's St.-augustin, described in § 19 above. Appearances of this face in sixteenth-century imprints would allow to decide about its origin.

SAINT AUGUSTIN ITALIQUE ŒIL MOYEN, Numero XXXIX.

CHAPITRE SECOND.

Histoire d'Hercule.

Hercule a été le plus illustre & le plus glorieux de tous les Heros de l'antiquité, quoique selon l'opinion de quelques Anciens, ce soient les actions de plusieurs grands personnages de même nom, qu'on attribue à un seul.

Sa mere fut Alcmene, qui épousa Amphitryon, Prince Thebain, à condition qu'il vengeroit la mort de son frere: & pendant qu'il étoit à la guerre pour ce sujet, Jupiter amoureux d'Alcmene prit la forme d'Amphitryon, vint à elle une certaine nuit, qu'il rendit notablement plus longue que les autres, afin de n'être pas surpris du jour, & nonobstant qu'Alcmene fût déjà grosse d'Iphiclus, elle eut encore Hercule de Jupiter, & les enfanta tous deux ensemble; Hercule ne laissa pas de retenir le nom d'amphitryonade, parmi les Poètes, quoiqu'amphitryon ne fût pas véritablement son pere.

Pour lors Sthelenus, Roi de Micene, devoit bientôt avoir un fils, qui fut Eurysthée; & Jupiter fit serment, que celui qui naîtroit le premier, ou de lui, ou d'Hercule, seroit Roi, & auroit un commandement absolu sur l'autre: ce qu'ayant entendu Junon, ennemie capitale des Concubines de son mari, & des enfans qui en sortoient, elle fit naître Eurystée au bout de sept mois; & ensuite elle lui fit tomber le Sceptre entre les mains.

Quelques-uns, à la vérité, disent que Junon, par les instantes

Figure 30. The St.-augustin lowercase, provisionally attributed to Granjon, as it appears in the 1742 Lamesle specimen.

Table 1: Granjon's italics by date of first publication

in Johnson, 1941

First style

§ 1	# 1	1543	Italique St.-augustin première
§ 2	# 2	1545	Italique Petit-romain première
§ 3		1546	Parisian Petit-romain italic
§ 4			Petit-romain italic for Sebastian Gryphius
§ 5	# 3	1547	Italique St.-augustin première: second state
§ 6	# 5		Gros-romain italic A
§ 7		1548	Lyonese Petit-romain italic
§ 8	# 4		Italique Cicero première

Second style: 'couché'

§ 9	# 6	1551	Gros-romain italic B
§ 10	# 7	1554	Second Cicero italic
§ 11			Gros-romain italic C
§ 12	# 8		Petit-parangon Italique
§ 13		1555	Petit-texte italic for Jean de Tournes
§ 14	# 9		Petit-texte italique première
§ 15	# 10		Gaillarde italic for Jean de Tournes
§ 16		1558	St.-augustin for Jean de Tournes
§ 17	# 11	1559	Petit-romain italic L'Immortelle
§ 18		1562	Gros-romain italic D
§ 19	# 13	1563	Italique St-augustin couché
§ 20		1564	Italique Gros-canon

Third style: 'droite'

§ 21	# 12	1565	Italique Cicero droite
§ 22		1566	Italique Gaillarde droite
§ 23			Philosophie italique

Fourth style: 'baroque'

§ 24	# 14	1571	Gros-parangon italic
§ 25		1572	Jolie italic
§ 26		1579	Petit-romain Valentine
§ 27		1582	The Mignonne italic of the Lamesle specimen

Unattributed italics, possibly by Granjon

§ 28		1545	The Petit-romain italic of François Gryphius cf p. 78
§ 29		1551	The Petit-romain italic of Bonhomme & Rouillé cf p. 79
§ 30		1742	The St.-augustin italic of the Lamesle specimen

Table 2: Granjon's italics classified by size¹

a Points Anglo-American/Didot
b Approx. 20-line measure (mm)
c Punches (p)/matrices (m) in the 1618
 Le Bé inventory²

	<i>a</i>	<i>b</i>	<i>c</i>
Emerald (Jolie)	6.5/5.5	44	
§ 25 Jolie italic			
Minion (Mignonne; Coronelle)	7/6	50	
§ 27 The Mignonne italic of the Lamesle specimen			100 m
Brevier (Petit-texte; Bible)	8/6.75	54	
§ 13 Petit-texte italic for Jean de Tournes			
§ 14 Petit-texte italique première			133 m
Bourgeois (Gaillarde)	8.5/7.5	62	
§ 15 Gaillarde italic for Jean de Tournes			
§ 22 Italique Gaillarde droite			
Long Primer (Petit-romain; Garamonde)	10/8.5	65–67	
§ 2 Italique Petit-romain première			
[§ 28 The Petit-romain of François Gryphius]			
§ 3 Parisian Petit-romain italic			124; 132; 130 m
§ 4 Petit-romain italic for Sebastian Gryphius			
§ 7 Lyonesse Petit-romain italic			
[§ 29 The Petit-romain of Bonhomme & Rouillé]			
§ 17 Petit-romain italic L'Immortelle			141 m
§ 26 Petit-romain Valentine			132; 127 m; p
Small Pica (Philosophie)	10.5/9	70	
§ 23 Philosophie italique			
Pica (Cicero; Mediane)	12/11	82	
§ 8 Italique Cicero première			134; 125; 105 m
§ 10 Second Cicero italic			m; p
§ 21 Italique Cicero droite			115 m; m
English (Saint.-augustin)	13/12	93/98	
§ 1 Italique St.-augustin première			141 m
§ 5 Italique St.-augustin première: second state			
§ 16 St.-augustin italic for Jean de Tournes			
§ 19 Italique St.-augustin couché			124 m; p
[§ 30 St.-augustin italic of the Lamesle specimen]			
Great Primer (Gros-romain)	17/15	115/120	
§ 6 Gros-romain italic A			
§ 9 Gros-romain italic B			82 p
§ 11 Gros-romain italic C			
§ 18 Gros-romain italic D			
Paragon (Petit-parangon)	18.5/17	130	
§ 12 Petit-parangon Italique			159 m
Double Pica (Gros-parangon)	20/18	140	
§ 24 Gros-parangon italic			
Two-line Double Pica (Gros-canon)	40/36	280	
§ 20 Italique Gros-canon			121 m

1. Measures are approximate; they depend a.o. on the sizes of the moulds made or used locally; they may vary up to 10 per cent.

2. Morison, 1957, 18–24.

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