

CHAPTER SEVEN

*Script Type*

A SCRIPT TYPE is one cut in imitation of current handwriting, not of the cursive book hands, but of the ordinary script in everyday use. The Bastardas, Fraktur and italic were, after all, book hands. As there may be varying degrees of currency, it might be expected that there would be types on the border-line between the two groups, which might be placed in either. There are a few such types, but on the whole this difficulty does not arise. In modern usage the script is intended for the printing of tickets, circular letters, cards, paper money, etc., and such was the intention of Fournier as laid down in the specimen of his "bâtarde coulée" of 1749. But almost all the early scripts were cut as book types and were used as such; for example, Hans Kilian's Kanzleischrift, Granjon's civilité, and Pierre Moreau's bâtarde. As the scripts are based on current handwriting, they fall, like the hands, into the two divisions of gothic or mediaeval, and Latin or Renaissance. The Germans still write a gothic hand, and there are traces of gothic in French hands of the eighteenth century, apart from survivals or revivals of civilité. Pure Latin scripts are curiously late in their appearance; there are none recorded before the seventeenth century.

GOTHIC SCRIPTS

In the second part of Vicentino's writing book, published about 1525, among other hands there is shown a "Lettera da bolle", that is the script used for the writing of Bulls, or at least derived from

Quare mediante eorum Commissario supplicari fecerunt humiliter  
 et habentes de opportune dispensationis gratia misericorditer pro  
 missa fuit eorum in hac parte supplicationibus inclinati Antea  
 per patres manu Commissarii ur̄i et Notarii infr̄atorum subscri  
 bantur de certis subsidio ad illius utilitatem ac opus ipsorum proficien  
 tium subiacerunt quod impedimento Tertii et Quarti graduum  
 non debet libere valeant interesse matrimonium contrahere et in eo postquam  
 modo dicta mulier propter hoc ab aliquo raptam non fuerit prolem  
 patres omnibus et singulis ad quos spectat ne sub excois et Quin  
 quentes sic dispensatos postquam ut prefertur dispensati fuerint quoniam  
 aut sine presuntur Datum

Fig. 37. Lettera da Bolle

that script. This is an upright, round, gothic hand, which in the lower case has some resemblance to Schwabacher, or to the later French hand called Ronde. The form was established by tradition and most of the Italian calligraphers, who published their work, display a specimen. That the hand was cut as a type has apparently not been recorded hitherto (see fig. 37). There is in the British Museum a single sheet of vellum set in a type which is a faithful transcript of the "lettera da bolle". The type area measures about 200 mm. by 300 mm. The text is a form, with blanks not filled in, granting a licence to marriage within the prohibited degrees. It was issued by the "Collegium della Fabrica di S. Pietro". This College of sixty members was set up by a Bull of Pope Clement VII dated December 12, 1523, for the purpose of the completion of the building of St. Peter's in Rome. Their privilege to grant the kind of licence of which our sheet is the subject was given to the College by Pope Paul III in a Bull dated February 3, 1542. The printed document cannot then be earlier than 1542, but it has the appearance of being not much later. The word Collegium at the head is set in a line of curious, rather ugly, initials, which again can be paralleled in contemporary writing books. The initial C includes a woodcut of St. Peter, which certainly looks like work of the sixteenth century. The sheet then was probably printed about 1550, and the printer would no doubt be the official church typographer, Antonio Blado. It seems likely that a search in Roman archives would bring to light other specimens of the use of this remarkable type.

In 1525 Eustachio Celebrino, a wood-cutter and calligrapher among other things, published at Venice a little book showing the "Lettera mercantesca", a gothic script; it may be recalled that even in Italy, as late as the middle of the sixteenth century, a variety of gothic hands still survived, as may be seen in the popular writing manual of Palatino at Rome. Conservative commercial circles were still using mediaeval hands. As has been pointed out in the case of roman and italic, it was the humanistic scholars who were responsible for the Renaissance hands, whether in the manuscript or the printed book.

This particular variety, the "Lettera mercantesca", was translated into type, although very little used. It stood no chance as a book hand against the many fine cursives of the Vicentino school now at the disposal of Italian printers, and the day for paper money and the other modern uses of the script had not yet arrived. The "mercantesca" type seems to be due to another writing-master, Domenico Manzoni, who published at Venice in 1546 a school primer entitled *Libretto molto utile per imparare a leggere, scriuere & abaco*. About half a page of this small book, printed by Comin da Trino, is set in the script. A few other books by Manzoni contain some words in the type, e.g. his *Abachetto nuovo*, 1553 (see D. E. Smith's *Rara Arithmetica*, p. 257), and *La brieve resolutione di aritmetica*, 1553. Probably also his later manual of 1564 recorded in Destailleur's *Catalogue de livres rares*, 1891, contains some of the type.

After these early experiments the Italians appear to have cut no gothic scripts, nor Latin either before the time of Bodoni. North of the Alps we have to trace the German Currentschrift, the French civilité with its Netherlands branch, and the English secretary.

In sixteenth-century Germany the calligraphic books of the writing-masters show that beside the ordinary Currentschrift there were various Kanzleischriften, more formal scripts used in the German Chanceries. Some are very like Fraktur, while others are even more fanciful, described as "gebrochene", the original meaning of Fraktur. Caspar Neff's book, Cologne, 1549, with a later edition, 1580, shows specimens of Kanzlei which are "zuruchgebogene", inclined to the left, "hangende", inclined to the right, and "gewundene" which may be translated as tortured. Two of these varieties were cut as types, the two earliest gothic scripts in Germany. A printer at Hamburg, Joachim Louwe (1548-69), had a "gebrochene hangende Kanzleischrift", of which a reproduction is given in J. M. Lappenberg's *Zur Geschichte der Buchdruckerkunst in Hamburg*, 1840, p. 30. There are three sizes. The *Liber de purgatorio* of Johannes Aepinus, with the imprint Londinii, 1549, has a sheet of Errata at the end in this "Kanzleischrift", and must have been printed at Hamburg, although the



main part of the book was printed by Richard Grafton. The author's preface is dated from Hamburg. The other Kanzleischrift, the earlier in date, is a more handsome letter, one of the best scripts ever designed.

Crous and Kirchner, *op. cit.*, give a reproduction (Abb. 98) from the *Friedschirmsbuch* of Marsilius of Padua, printed by Hans Kilian at Neuburg on the Danube in 1545. The letter is found used occasionally in several books of Kilian's, and in 1557 the whole text of his edition of the German version of Donato Gianotti's history of Venice is set in the script. The type is "zuruchgebogene"; some of the down-strokes are bent backwards, although the type as a whole may be described as upright. The capitals are Fraktur. Close parallels to both these Kanzleischriften may be seen in Neff's writing book. Kilian's type was used later at Laugingen by E. Salzer (see A. Schiess, *Kurtze verzeichnus der fürnembsten Historien*, 1564).

The next script, a more usual Schreibrift, is that of Christopher Froschouer the Younger of Zürich, used in the German edition of Hans Bluom's architectural work, *Ein kunstrich Buch von allerley Antiquiteten*, 1567. Bluom's work on the five orders of classical columns appeared first in Latin in 1550, printed by Froschouer, and was succeeded by many other editions, illustrated with woodcuts by the author. Updike gives a reproduction from the German edition (his fig. 77) from which it appears that the script was used for part of the text along with a Schwabacher. It has sufficient colour to go with that black letter. Although it represents a contemporary German hand, the printer was no doubt influenced by Granjon's civilité, which had by this time won considerable popularity. An early Berlin newspaper, 1626, in Schreibrift is shown in K. F. Bauer's *Aventur und Kunst*, 1940, p. 166. After these sixteenth-century examples I find no other until the Frankfurt script of about a hundred years later. This appears first on the specimen of Reinhard Voskens, undated, but about 1660. It is found also on other Frankfurt sheets, that of Stubenvoll, 1713, and J. F. Halle, 1727. The Enschedés have the type and it is shown in their *Hochdeutsche Schriften*, 1919. They consider that it came

from the Luther foundry, and no doubt that foundry also had matrices, but Voskens seems to have cut the original punches. Probably this Voskens is identical with the brother of Bartholomeus Voskens. The two brothers started their famous foundry at Amsterdam in 1641, and by 1646 it is known that they had parted.

This Frankfurt Currentschrift was not known to Faulmann, who in his *Illustrierte Geschichte der Buchdruckerkunst* describes the earliest German scripts as those of Christian Zingk of Wittenberg, cut early in the eighteenth century after the hand of Schmotther, and of Christian Porsdorff at Leipzig, 1722. He says that an edition of Luther's *Katechismus* was printed at Eisenberg by J. Z. Fleischer in 1725 in this script. Perhaps the German printers used their scripts more in the modern fashion for ephemeral publications, since remarkably few books have been recorded set in script types. The "Cursive allemand" shown by Fournier was procured from the Leipzig founder, Breitkopf, but it appears to date from the previous century, as Fournier says that books were printed from the script at Nuremberg about 1695. The Schreibriften of the eighteenth century, such as the two examples shown in the Enschedé specimen, one dated 1772 and the second cut by Unger, illustrate the evolution of the German current handwriting. Unger's script has become much lighter and simpler than Froschouer's, though little changed in design. Breitkopf also had a lighter design shown in his specimen of 1786 of which a reproduction is given in *Ars Typographica*, vol. II, no. 2. The latest script shown by the Enschedés, the "Klein Kanon", of unknown origin, has lost all colour; it corresponds among gothic scripts to Didot's "Anglaise" among the Latin. It is like the Anglaise not only in colour, but also in the attempt to conceal the fact that it is type by the close fitting of the connecting strokes. Again, like Anglaise among the Latin scripts, it remained the standard script throughout the nineteenth century.

The Viennese founder, J. T. Trattner, in his specimen of 1787, displays three scripts, one the usual Currentschrift, the second a Latin script, and the third a Kanzleischrift. A letter similar to this last appears in a specimen of 1796, showing the work of

another Viennese founder, J. L. Kurzbock (died 1792);<sup>1</sup> this is an upright script, a late survival of the gothic chancery hands, and may be compared with the French Ronde. In contrast with the earlier Kanzleischriften, Trattner's specimen has been modified in the direction of the Latin hands.

In 1557 Robert Granjon settled in Lyons and began to print there in a gothic script of his own design. The first book in this type was a French version from Innocenzo Ringhieri, entitled *Dialogue de la vie et de la mort*, and in the dedication Granjon explains his intention in cutting this new design which he calls "lettres françaises" (see fig. 32). Since other countries had national designs for books in their own language, so he considered that the French should have a type based on the national hand for books in French. However, the hand which he translated into type was not the old French book hand, the "lettre bâtarde", but the contemporary current script. This is an indication that the "lettre bâtarde" was a script of the past, which had now passed out of use. Books had ceased to be hand-written and Granjon, in his attempt to introduce a rival to italic, was too late; the book types were already decided, and what he designed proved only an historical curiosity in typography, which is after all what most of the script types are. They have no bearing on the development of our principal book faces.

The popular and lasting name for the type was derived from the titles of two books among the earliest to be printed in the new letter, an edition of Erasmus's *La Civilité puerile*, Jean Bellère, Antwerp, 1559, and *La Civile honesteté pour les enfans*, R. Breton, Paris, 1560. Civilité in this connection means "good manners", and a number of educational books treating of manners and of the art of writing came to be printed in civilité. It was thought to be an advantage that children should learn to read from a book printed in a type resembling the ordinary current script.

Between 1557 and 1562 Granjon printed some twenty books in his new type. In *P. Galtheri Alexandreidos libri decem*, there is printed a privilege, dated December 26, 1557, granted by Henri II,

<sup>1</sup> Shown in A. Mayer's *Wiens Buchdrucker Geschichte*.

giving Granjon a monopoly of his design for ten years. The privilege, as often, seems to have made little difference, for in 1559 two Paris printers, Richard Breton and Philippe Danfrie, began printing in a close copy of Granjon's civilité. A list of books in their civilité is given by E. Picot in his *Note sur G. Richardière et Ph. Danfrie*. Picot says that Granjon allowed this Paris firm to make use of his privileged letter, but gives no authority for the assertion; at any rate their design is a copy and not the original Granjon. Another Paris variety appears in the writing book of Pierre Hamon, 1561, where some introductory verses are set in civilité. In the meantime Granjon had supplied his type to Guillaume Silvius and to Plantin at Antwerp. Plantin had three civilités cut by Granjon, two of which appear in his *Index Characterum* of 1567, one being identical with that used in Granjon's own books, and the other, a larger and more formal design. Granjon was living in Antwerp in 1565 and 1566, and in 1565 an edition of L. Vivé's *Introduction de philosophie divine* was printed by Silvius with Granjon's name and device on the title-page.<sup>1</sup>

Granjon's script did not win great popularity in France, although used occasionally at all periods. Philippe Danfrie's *Graphomètre*, Paris, 1597, shows a larger design, rather more like the later hand known as Ronde. Another Paris printer, Claude Micard, printed P. Habert's *Le Chemin de bien vivre*, 1597, in another civilité. Habert's is again a book of manners and writing. At Lyons Jean de Tournes used a few words of the original Granjon script in his *Calendrier Historial*, 1563; Jean de Tournes II had two civilités, neither of them the original Granjon; the smaller was used in *La Galatée*, Geneva, 1598, and the larger in C. Guichard, *Funerailles des Rommains*, 1581. The type of the Guichard survived at Lyons and appears in the Delacolonge specimen of 1773. Civilité never entirely dropped out of use in France, and examples are shown in many specimen books of the eighteenth century; there is an excellent specimen in Claude Lamesle's book

<sup>1</sup> See a reproduction in Sabbe and Audin, *Die Civilité Schriften des R. Granjon*, Vienna, 1929. This book shows a dozen different civilités, from Granjon to Perrin, French and Flemish.



of 1742, and Fournier, of course, shows one. Finally, Louis Perrin at Lyons in the middle of the nineteenth century printed J. Souly's *Sonnets humouristiques* in civilité. By Fournier's day the script no longer represented the current hand of the French, which had become Latin, and MM. Sabbe and Audin point out that the compositors often confuse certain letters.

Civilité enjoyed a greater popularity in the Netherlands, more particularly in a variety based on the contemporary Flemish hand. Aimé Tavernier of Bailleul, who was a founder and printer at Antwerp, had produced his Flemish design by 1559, an imitation of Granjon. Plantin, too, besides the scripts cut by Granjon, had others from Flemish founders.<sup>1</sup> The Enschedés possess six founts of civilité dating from the sixteenth century, which they display in their specimen of 1926. Two were cut by Tavernier, and two others, with perhaps a third, by Henric van der Keere, founder at Ghent. The sixth may, perhaps, be a Granjon. It was used by Plantin and was possibly the third of the civilités which he bought from the original designer. The two sizes of "geschreven" shown on the specimen sheet of the widow of Dirk Voskens, c. 1700, appear to be Tavernier's; they are the same as those shown on pls. 17 and 18 of Sabbe and Audin.

Of French civilités in general it may be said that the type was never a practical one. Granjon's intention of introducing a new "lettre française" entirely failed. In order to carry out the idea of imitating a script many extra ligatures had to be cut; there were often three or more varieties for one letter; there was an initial m, a medial m and a final m. The long s and the f were very thick in the face and too conspicuous on the page. The French design is better than the Flemish, which has a restless appearance like the German Currentschrift, because of its lack of a prevailing direction of the strokes.

#### GOthic SCRIPTS IN ENGLAND

From Martin Billingsley, who published his calligraphic work *The Pen's Excellence* in 1618, we learn that at that time the normal

<sup>1</sup> For details, see Sabbe and Audin, *op. cit.*, and also for references to books printed in the Netherlands in civilité.

handwriting of commercial circles was a gothic script, the secretary hand. As this script was not superseded by the Italian hand until well into the seventeenth century, it is rather surprising that there are not more traces of its influence in typography. The secretary hand had, in fact, its counterpart among our types, but for some reason or other the type was not used for the printing of books, as was the contemporary civilité in France and the Netherlands, but on ephemeral circulars and notices in the manner in which script types are used today. Specimens are consequently hard to find, and the subject has not been treated at all fully. Some account of such types is to be found in Sir Hilary Jenkinson's article on "English Current Writing" in the *Transactions of the Bibliographical Society*, vol. XIII, 1915, and there the type is not, of course, the main subject of the research. There were at least three of these secretary types, but only one has, I believe, so far been reproduced.

It may be noted that the term secretary has been used in typography to denote various gothic Bastard types of the same family as Caxton's. It seems better to confine the term to the script based on the Elizabethan current hand, such as was shown by John Baildon in the earliest English writing book of 1571, and which Baildon calls the secretary hand. It was a hand used throughout Europe, with national peculiarities, in Italy as well as in the countries north of the Alps. In Italy it was called "lettera francese" or "lettera mercantesca", as we have seen from the little book of the Venetian calligrapher, Eustachio Celebrino. In France and the Netherlands it was known as civilité. There was actually one book printed in Edinburgh in one of Granjon's civilités, an edition of Æsop printed by Thomas Bassandyne in 1571, and a single sheet, a Privy Council instruction, 1575, relating to the compulsory purchase of a Bible.

A genuine English script was apparently not cut until towards the end of the century. From 1576 we find one in use first by Bynneman and then by the King's printer, Christopher Barker, who was, in 1599, succeeded by his son Robert, the printer of the Authorised Version of the Bible. The type appears first in the

colophon of A. Guarna's *Bellum grammaticale*, Bynneman, 1576, it was next used for the printing of various official and semi-official notices, in which certain portions were to be filled in by hand. Sir Hilary Jenkinson, in the article referred to above, reproduced part of a wine licence issued by Sir Walter Raleigh under the monopoly granted to him on May 4, twenty-fifth year of Elizabeth, i.e. 1583, and renewed on August 9, 1588. In the Record Office there are hundreds of these licences printed in secretary, in a number of different settings. The printed forms were available soon after the date of the granting of the monopoly, the earliest noted being filled in for June 20, 1583. In the Record Office, also in the same secretary, are many bundles of recognisances entered into by victuallers, of which the earliest noted date from the forty-second year of Elizabeth, i.e. 1599-1600. Sir Hilary Jenkinson refers also to marriage licences as being set in the same type. In one series of documents it was used on the King's business, on circular letters demanding loans, the earliest preserved being issued in the second year of James I, July 31, 1604. Editions for the ninth and eleventh year are also preserved. One of the most interesting documents printed in the script is one relating to the affairs of John Stowe, the chronicler and antiquary. This is an epitome of the letters patent issued on March 6, 1604, authorising Stowe to "collect voluntary contributions and kind gratuities" in relief of his continued poverty.<sup>1</sup>

This secretary came into the possession of the Grover foundry, and thence to the James foundry. In the Sale Catalogue and Specimen of that foundry of 1782, it is shown under the title "Great Primer Secretary", along with Union Pearl, the Ichabod Dawks cursivals, and other scripts. Most of the curious matrices were acquired by Dr. Edmund Fry, descended to the Fann Street foundry, and so came into the hands of T. B. Reed, the author of *The Old English Letter Foundries*. But by that time the Great

<sup>1</sup> Other sheets printed in this secretary No. 1 are a proclamation of the thirty-fifth year of Elizabeth's reign, headed "Abuses used concerning the heaving, sawing and measuring of timber" (Lansdowne MSS., vol. 161, no. 22), and "A Brief of the Bill concerning Printers" (Ames Collection of Title-pages, vol. 1, p. 58), which relates to an Act of 1614 restricting the importation of books.

Primer Secretary had disappeared. A Dutch origin has been suggested for the type. It so happens that through the publications of Messrs. Enschedé, of Haarlem, the Plantin Museum at Antwerp, and the researches of MM. Sabbe and Audin, we have records and reproductions of a large number of Netherlands civilités. The English secretary differs from all these, and also from the French civilités known to have been in use at Paris and Lyons in the sixteenth century.

The circular letters issued by James I have been mentioned. The issue for the third year of his reign is printed in a different secretary, larger in face, and more upright than the Great Primer. The recognisances of victuallers preserved in the Record Office for the sixteenth year of James I are also in this secretary No. 2. From the seventeenth year of James I onwards, these particular forms are set in roman and italic. The type, however, was still in use, and as late as August 19, 1670, we find a Privy Council notice relating to the infringement of the copyright for law books held by Richard Atkyns, set in type No. 2. This secretary was taken to York, possibly by the King's printer, Robert Barker II, who was summoned by the King to York in 1642. However, the two York documents I have seen are of rather later date, one being a jury list dating from the Commonwealth, in the possession of Messrs. Hodgson, and the other an ecclesiastical document, a licence for probate issued in the diocese of York. The printed form is for 1670, but it is filled in for March 11, 1678.

Some use of secretary No. 2 is found in printed books. The specimens of the secretary hand displayed by the writing-masters of the seventeenth century were usually engraved on copper-plates. But occasionally more elementary school books, consisting mainly of letterpress giving instructions for writing, contain a specimen of secretary printed from type. Edmund Coote's *The English Schoolmaster*, a book which appeared first in 1596, and was reprinted many times throughout the seventeenth century, gives us an example. The early editions include no specimens, or none printed from type. But the editions of 1636, 1662 and 1673 have at the end a specimen of our type No. 2, consisting of an alphabet



and a specimen from the Psalms. The edition of 1684, in the place of secretary, shows an Italian hand, printed from an engraved plate. This secretary No. 2 is not known from any type specimen, either English or foreign.

There is still a third fount of secretary, of a still larger size and of more handsome design. This was used for the words in a music book of 1641. Scripts have frequently been used with music; one example was shown by Mr. Morison (*The Fleuron*, no. 4, p. 5) from the press of Sebastien Cramoisy, 1625. The Netherlands type designer, J. F. Rosart, says of a Financière cut by him in 1753, that it was designed "pour servir à la musique". The English work referred to is John Barnard's *Book of Selected Church Musick*, printed by Edward Griffin in 1641. The type appears in no other book from the same press of those preserved in the British Museum, nor have I found it anywhere else. Barnard's book is a handsome production decorated with some fine calligraphic initials and tailpieces. The author's preface is worth quoting for the interesting light it throws on correcting for the press in his day. "If therefore anyone surveying this volume shall find it short of what he expected, or I perhaps purposed, and gave out; To him, let me answer first, that what paines (and I may add watchings) I have sustain'd in gathering, collationing, correcting, revising this that is already done with such wearisome trudging up and downe to the Presse, so farre from my house, if no man can imagine of himselfe, I am sure mine owne overtoyled body, and wasted spirits feele." It is known from other sources also that proof sheets were not usually sent out, but had to be corrected in the printing house.

Besides these secretary types there was another kind of gothic script which survived even longer, a legal script known as court hand. This was a hand of considerable antiquity, of which the history is traced in Sir Hilary Jenkinson's *The Later Court Hands of England*. Its design remained uniform for several centuries, and in the writing books of the calligraphers of the seventeenth century there are a number of fine specimens of the script,<sup>1</sup> an upright

<sup>1</sup> Cf. pl. lxxvii in Sir Ambrose Heal's *English Writing Masters*.

hand which appears to be confined to England. Since stereotyped legal phrases are of frequent occurrence in legal documents, the cutting of type with which to print such passages was an obvious convenience, and the type was cut, but does not seem to have been much used. At least, such legal forms of the seventeenth and early eighteenth century in court hand as I have been able to see are either written or printed from plates; for example, writs and subpoenas. The type is only known to me from the James Sale Catalogue, where two sizes are displayed, double pica and English. These are known to have been in the earlier Grover foundry, and

And be it further hereby enacted,  
That the Mayors Bailiff, and  
head Officers of every Town and  
THOMAS COTTRELL

Fig. 38. Cottrell's Engrossing

the matrices of the English size were still in existence in Reed's day, and perhaps still survive. The use of the court hand for legal documents was abolished in 1733 (according to Rowe Mores), and its place taken by the script known as engrossing. In typography, our last English gothic script was a fine specimen of engrossing cut by Thomas Cottrell about 1765 for a law printer, William Richardson, who issued an undated broadside specimen of the "New Printing Type in Imitation of the Law Hand". Cottrell showed it in his specimen book issued about 1766. The type was, like the contemporary French ronde and German Kanzleischrift, somewhat romanised; for example, many of the capitals and the lower case h and r have the roman forms. The secretary types and the court hand are difficult to read for those not versed in

sixteenth- and seventeenth-century documents. But Cottrell's script is more legible for us, although a legal hand.

## LATIN SCRIPTS

The Latin scripts, that is, those based on the Italian hand, are curiously late in typographical history, and in fact are comparatively rare before the eighteenth century. In the seventeenth century we can record only the types of Pierre Moreau and one English specimen. In his article on script types in no. 4 of *The Fleuron*, Mr. Morison derives the Latin scripts from that variety of the Italian hand known as the Cancellaresca Bastarda. This is a rather less formal and more rounded script than that practised by Vicentino. The Venetian writing-master, Amphiareo Vespasiano, claimed to have been its inventor.

Pierre Moreau was a professional calligrapher in Paris who took to producing engraved books and finally books printed from script types. As in the case of civilités and other early gothic scripts, Moreau's types also were intended for bookwork. Between 1643 and 1648 he printed at least eleven books in these types, of which the earliest was an edition of *L'Imitation de Jesus Christ*, and perhaps the best known, an edition of Virgil's *Aeneid* in French (cf. fig. 39). These books were set in three sizes of his "bâtarde italienne". The extract from the Royal Privilege granted to Moreau for the printing of the Virgil, reproduced in Mr. Morison's article, reveals the fact that Moreau had another script of a different style, an upright script descended from civilité, based on the hand known as Ronde. P. S. Fournier's account of Moreau's scripts in the *Manuel Typographique* is somewhat confusing; he describes them as ronde, bâtarde brisée, and bâtarde; the bâtarde brisée seems to be missing, unless it is one size of the bâtarde.

Moreau's types came into the possession of the Paris printer, Denis Thierry, and a fine example of their use by that printer is preserved in the Bagford collection in the British Museum, a prospectus of an edition of L. Moreri's *Grand Dictionnaire historique*. Later the types passed to the Collombats, father and son (Mr. Morison records two books), then to J. T. Hérissant, whose widow

*Jesus mourant.*  
Poëme dedié  
à la Reyne  
Regente.

*Quatriesme edition.*  
Recueü par l'Autheur en 1647.



*A Paris ;*  
*De l'Imprimerie inuentée par P. Mo-*  
*reau M<sup>e</sup> Ecrivain Juré à Paris, &*  
*Imprimeur ordinaire du Roy,*  
*deuant l'Horloge du Palais.*  
1647.

*Avec Privilege de Sa Majesté.*

Fig. 39. Moreau's Script



finally sold them in 1787 to the Imprimerie Royale. Apart from their appearance in specimen books issued by the Imprimerie, the types made their last appearance on the paper money, the Assignats, of 1792, a use more in accordance with modern practice as to scripts.

Moreau's books, or some of them, are fairly well known, but the English example of a seventeenth-century Latin script is much more of a rarity. Mr. Morison reproduced a page from *Articles and Rules for the Conduct of His Majesty's Army*, published by Moses Pitt in 1673 and preserved in the Record Office. Another smaller sheet reproduced by Mr. Morison dates from 1672. A third use of the type is found in *Instructions for the better ordering of His Majesty's Fleet*, issued by James, Duke of York as Lord High Admiral, c. 1680, 14 folio pages without imprint. The type appears to have been in the hands of the King's printer, but whence it came and where it went is unrecorded. It is a remarkably fine example of an Italian script, and it would be surprising to learn that any contemporary English type-cutter could rise to such heights.

We come now to the "Cursorials" of the Grover (afterwards James) foundry, dating from about 1700. An account of them is given by Rowe Mores in his *Dissertation*, by Reed, and in Mr. Morison's *Ichabod Dawks*. Mores says the "cursorial is a flimsy type imitating a pseudo Italian handwriting, and fitted for ladies and beaux". They are in fact based on an inferior Italian hand, showing some gothic survivals. The Grover foundry possessed six sizes, double pica, great primer, English No. 1, English No. 2, pica and long primer. Of these several are still extant in the foundry of Messrs. Stephenson, Blake & Co., of Sheffield. They descended to the present owners from Rowe Mores through the Fry foundry and the Fann Street foundry (the Reeds). Ichabod Dawks began to print his newsletter in the English No. 2 in 1696. Dawks used also the double pica, and it seems probable that these first cursorials were cut at the instigation of Dawks and for the purpose of reproducing more or less in facsimile the manuscript newsletter which was handed about in the coffee-houses. Two examples of the use of these scripts may be added to those mentioned by Mr. Morison.

The printer, H. Meere, whose specimen sheet (c. 1700) shows the smallest size of the cursorials, inserts in *The Observator* of February 7, 1708, a notice of "Scriptographia", which he described as suitable for blank forms. The notice is printed in the pica of the Grover series. The second example is a single sheet poem entitled *Fair Warning*, printed in 1710 by John Baker, set in the double pica size. The word "Scriptographia" in Meere's notice is set in the

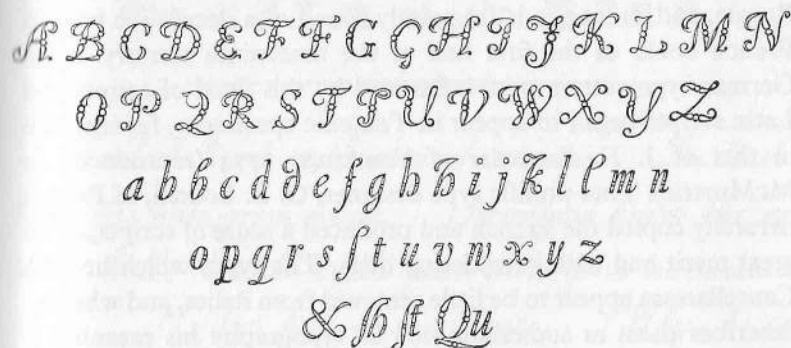


Fig. 40. Union Pearl, c. 1700

Union Pearl of the Grover foundry, and this shaded script is possibly the seventh cursorial referred to by Mores. This type also has survived, but except for the one word in *The Observator* I have found no example of its contemporary use. The whole series, in design inferior to Moreau or the English script of 1672, is of considerable interest as a typographical curiosity.<sup>1</sup>

When we reach the generation of Fournier and Luce, Fleischman and Rosart, the Latin scripts of the continental countries appear in great numbers, far too many to be followed in any detail here. Reproductions will be found in Updike, in Mr. Morison's article, and also in an article by McMurtrie in *Ars Typographica*, vol. II, no. 2. The names of these various scripts become somewhat confusing. There are three groups among the Latin scripts, the

<sup>1</sup> Two sizes of the Grover cursorials and the Union Pearl are shown on the Specimen Sheet of Benjamin Franklin Bache, Philadelphia, which was reproduced in facsimile by McMurtrie in 1925.

ronde, a descendant of civilité which is largely gothic, the bâtarde coulée, also called financière because used in the Ministry of Finance, and the bâtarde ordinaire or italienne, the purest form of Latin script. Fournier uses the word bâtarde alone instead of bâtarde italienne. The financière, originally a more cursive variety of the bâtarde, in the course of time became indistinguishable from it. The three hands, now to all intents and purposes only two, are still shown in the 1819 specimen of the Imprimerie Royale, and the ronde is frequently found as a decorative type in French books of the first half of the nineteenth century. Even German type-cutters were influenced by this flood of scripts and Latin scripts began to appear in Teutonic specimens, for instance in that of J. H. Prentzler of Frankfurt, 1774 (reproduced in McMurtrie). That prolific type designer, G. B. Bodoni, of Parma, naturally copied the French and produced a score of scripts, of no great merit and with bewildering titles. The types which he calls Cancellaresca appear to be little removed from italics, and when he describes them as something new in typography his meaning is obscure. To his ronde he gives the title Inglese, which supports Mr. Morison's assertion that Bodoni knew little about the history of handwriting.

In England, after the cutting of the Grover cursorials, there is a long gap in the history of scripts. Neither William Caslon I, nor his son, nor Baskerville designed anything in this class. Thomas Cottrell, a pupil of Caslon's, whose own foundry was established in 1757, began a new vogue with a script which dated from 1774 (see the reproduction in McMurtrie).<sup>1</sup> He was influenced partly by the French, but introduced an innovation which was in turn copied by the continental founders. Cottrell attempted to produce the illusion of actual script by fitting his letters with exactness. This excess of ingenuity was particularly associated with the English founders, and the type was called Anglaise by its imitators in France, the Didots and others. In England all the other founders soon had their new scripts in the style of Cottrell; it is possible that

<sup>1</sup> See also a reproduction in Berry and Johnson's *English Type Specimen Books*, pl. 21.

one of them even preceded him with the script which was cut for Dr. John Trusler. According to Timperley, Dr. Trusler began his project for printing his sermons in imitation of manuscript as early as 1771.<sup>1</sup> All these types, Cottrell's, Trusler's and that of Caslon, which appeared in 1785, still had considerable traces of the true Italian hand. But after a few years these scripts

### The T A T E of the B A R D.

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*Turlock lived at Lubar of streams. In deeds of fame his hair grew white. Strangers knew the way to his hall: In the broad path there grew no mountain grass. No door had he to his gate. 'Why' he said should the wanderer see it shut?—Turlock was tall as the oak of his vale. On either side, a fair branch lifted its green growing head. Two green trees smiling in the shower, and looking thro' rainbows on*

Fig. 41. Script, c. 1785. Unidentified

became "modern" by a greater differentiation of the thick and thin strokes and increased ingenuity in imitating a current round hand. Then we get the typical Anglaise, admired and copied by the Didots, the script of the nineteenth century. The types of the Cottrell and Trusler class were the last good scripts until we reach the work of the present generation; they perished at the same time as italic, with the introduction of the modern face.

<sup>1</sup> See Mr. Morison's account of Trusler and his type in *The Fleuron*, no. 7.