§8. The medium Arabic
(on 2-line Great Primer : 200 mm)

In 1583, three years after the creation of the preceding Arabic, Granjon published another Arabic specimen,148 it has the same layout as the Syriac [Fig. 6] and Cyrillic specimens [Fig. 24], except that it adds in passing Granjon’s exact age [Fig. 14]. The new type is on the same body as the preceding Arabic; it could therefore be cast in the same mould. But its x-height was larger and it could serve for titling. In this second Arabic, Granjon freed himself of the dry scribal hand of the Jesuits’ Arabic. An exuberant calligraphy, quite close to Granjon’s italics, characterized these new types which I feel have never been equalled – a remark I can repeat for all of his typefaces which follow. They fully justify Bandini’s description of Granjon as ‘il migliore intagliatore che fosse mai stato’.187

This type appears only exceptionally: apart from the specimen, I have seen it only on the last page of the Alphabeta Arabicae from the Medicean press,188 where it is found in the same text from St. John the Evangelist already reproduced in the specimen; it could even be from standing type.

148. Six copies have been found in the Archivio di Stato in Florence (Misc. Med., S. datee 1456, f. 14v; Tinto, p. 268); Tinto (p. 268) indicates the existence of a damaged copy in the Bibl. Med. Laur., ms. Or. 257, f. 53v.
187. See below, p. 35, n. 197.
188. John, i, 15.
§9. The large Arabic (260 mm)

The attribution of this large Arabic type [Fig. 16], familiar from its use in the Medicinal Gospels of 1590–91, is well founded. The Medicinal archives at Florence mention payment to Granjon for an Arabica grande and an Arabica picolina (probably the following type) between 1 June 1586 and 28 August 1586. On 1 June 1587 Robert [Granjon] was paid one crown for ‘due casse per le vocali dell’Arabo grande’. Non-accented types were used in the Kitāb al-Bustān which appeared in 1587.

The same type was seen in the following year in the work cited above of Marsili, Hydriagologia Sicc., Rome, Bartholomeo Bonfadini, 1586. The author’s connection with Cardinal Santoro may explain the use of the Medicinal types by a non-Medicinal press.

The history of this type has been told many times: one finds it, in 1590–91, in the famous Medicinal New Testament in Arabic, in 1591 in Rocchia’s Bibliotheca Apotolica Vaticana, p. 370, and in 1592 in the grammar called Cappadocia in that called Giarrusina, in the Alphabetum Arabicum, in the Idrisit (for the titles), and in the Avicenna and the Euclid (chapter headings).

In 1595, it is seen in the Arabic Profession fidei of the Medicinal. After this date its use becomes less frequent. I noticed a late use in the Vatican specimen of 1628, p. 12 (with several letters apparently mutilated or recut). The punches for this Arabic are preserved in the Imperialie nationale in Paris, with the appellation ‘Arabic of the Four Gospels’.

§10. The small Arabic of Granjon
(on English body : 100 mm)

In the preceding section, a disbursement to Robert Granjon was cited from Raimondi's 1586 accounts for an Arabic piccolino; I mark the first appearance of this type [Fig. 17] in 1590–91 in the catchwords and pagination of the Medicina Four Gospels,199 as main text, it appeared in the Avicenna of 1592.200 One can see it also in the Confessio fides of 1595.201 The punches are preserved in the Impremere nacionale in Paris under the name 'Arabic of Avicenna'.202

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16. The large Arabic, the Syriac, and the St. Augustine of Granjon (Rocchi, p. 370). Original size.

§11. The 2-line English Arabic (: 180 mm)

This type probably was intended to accompany Granjon’s second Arabic (§8). Although it is cast on a nearly identical body size, its x-height is much smaller. We do not have explicit proof that this type was cut by Granjon, but its cutting and finish are so perfect that an attribution to him leaves little in doubt. I may also add that a specimen (undated, but probably from around 1581) preserved in the Biblioteca Vallicelliana in Rome[240] displays this type (cast on 200 mm) that is to say, in the same mould as the Arabic of §8) in a passage of the Epistle to the Galatians by St. Paul, displaying the same text as the one used by Rutger Spey in 1580.[241] The specimen [Fig. 18] gives the text, once with vowels and again without them. Perhaps it is not too rash to suppose that this proof was pulled to establish a comparison with Spey’s specimen. This small type appears in the Medicean editions dating from the beginning of 1592; firstly as text type in the summary of the Geography of Idrisi,[242] then in the Euclid of 1594 [Fig. 19].[243] It is also seen in the chapter headings of the Avicenna of 1595[244] and in a single line, on p. 62, of the Alphabetum Arabicum.[245]

The punches for this type, like those of the two preceding ‘Medicean’ Arabs, are preserved in the Impetrice nationale in Paris; those for the present type are there known under the name of the ‘Arabic of Euclid’. They have the typical form of Granjon’s punches. The Biblioteca Medicea Laurenziana in Florence could well possess the matrices, but attempts to locate them have been in vain.[246]
§12. Granjon’s Cyrillic (~ 115 mm).

On Thursday, 9 November 1581, Cardinal Santoro noted in his journal that the cutting of the ‘littera serviana’ had begun: ‘Della stampe伊利里卡 o Serviana com[m]inciata con esser si fatto qual che pulcione. Del Catechismo e Doctrina Christiana in lingua schiavona lettere serviane, finita per Simone canonic(a) di Zara et Alessandro Dalmata…’.

[Concerning the Illyrian or Serbian printing begun by the making of some punches. Concerning (also) the Catechism and Christian doctrine compiled by Simon the Canon of Zara and Alexander the Dalmatian in the Slavic tongue and with Serbian letters…]

In the last phrase, Santoro clearly refers to the Russian catechism [Fig. 20], printed at Rome in 1583. Karataeff mentions three copies of this, one in Leningrad (Academy of Sciences), another in the Vatican, and a third in Lvov. Badalí indicates copies at Zagreb and in the Lenin Library in Moscow. Moreover, there are copies at Oxford (Bodleian Library, Mason FF 45), in Paris at the Bibliothèque nationale (D 5144) and in the Biblioteca nazionale at Rome (8, 4, K. 9). These latter libraries possess, besides, another edition, printed on paper of lesser quality and with a different title page. The arms of Gregory XIII have been replaced by a representation of the Madonna and the bibliographical address has disappeared. Apparently this edition was destined to be exported. The catechism is printed from new types and is illustrated with copper-engravings, a technique used also in the Arabic profession of faith of Zanetti, 1580, and in the Kitāb al-Buṭān of Granjon, 1585.

The first paragraph of the cited passage from Santoro’s journal refers to the ‘Illyrian or Serbian types’ cut at Rome around 1581. However, as with the Syriac, a problem of terminology arises: Santoro does not seem to distinguish consistently between ‘littera Illyrica’, a term which at first glance designates glagolitic characters, and ‘littera Serviana’, which applies rather to Cyrillic. But it is certain that he is concerned with Cyrillic types. Santoro speaks elsewhere of the ‘lingua glagolita’ and he would have known the difference. Ten years later, Rocca expresses himself in the same ambiguous manner when, on p. 375, he prints the Pater Noster in Cyrillic letters under the title ‘Illyrice vel Sclovonice’, while on p. 171 he distinguishes
Cyrillic from glagolitic in the following manner: ‘(Alpha-
betum)... Servianum non Illyricum nuncupatum... cum ha
litterae Servianae non Illyricae dicitur nec ab Illyricis, seu
Dalmatis dignosi quae[n]t, nisi laboriosa perdidcantur’.
The ‘litterae Servianae’, he goes on, were employed in Serbia
as far as Russia and Muscovy.

The Cyrillic types [Figs. 20–22] on Great Primer body
(115 mm) appeared in the Catechism of 1583, in 1591 in
Rosca, pp. 169–171 and p. 375; from this fact alone there
would be good reason to assume that Granjon cut them,
because at that time there was no other engraver at Rome
capable of making them, particularly in such a manner. But
there is more. On 3 January 1583, the Jesuit Possevino
wrote from Poland, where, in conjunction with the apostolic
delegate Bolognetti, he had broached negotiations with
the Polish and Russian authorities, to Cardinal
Tomoneo Galli, pontifical Secretary of State, the following:222
‘Prima du[n]quae la supp[l]icio di ottenere i caratteri in
piombo tratti dalle madre fatte in Roma della lingua
Rutenica et Moscovitica, accio [che] da qui per Russia et
Moscova possano con diligentia stamparami catechismi et
altre cose le quali mai non si sono stampate et un seminarii
movio et mercantiani, i quali col beneficio della pace
hanno in commercio adeso, in modo, siano seppur un po’
credibili. Se il bestiariu per farli le dette madri fece
dare al Granjon ovo a chi gli era superiore diugen
scudi. Il fare condurre solo i libri che costi si stamperanno,
in Polonia, piu spesa apporterebbe di quelli, ch[e] si fara
mandando una piccola cassetta di forme di piombo al Sig[no-
]r Nuncio di Venetia, per Vienna’.

First of all, therefore, I beseech you to obtain for us
the lead types cast from the matrices made in Rome for
the Ruthenian and Moscovite languages, in order that by
diligent effort, catechisms and other things which have never
been printed before and which would bear incredible fruit
both to new seminaries and to the merchants who are
now, thanks to the peace, enjoying increased trade may be
printed here for use in Russia and Muscovy. Your Blessed-
ness had given 200 scudi to Granjon, or to his superior, for
the making of the said matrices. Having sent out to Poland
books that might be printed there (by you in Rome) would
cost more than it would by sending out a little box of
leaden forms to the Venetian nunci by way of Vienna.

The Jesuit wanted to convert, as he says at the outset
of his letter, ‘non solo heretici, ma trinitarii et athei’, and
for this purpose he asks to be shipped to Poland, not
printed books, but rather type or matrices struck by Granjon.
Possevino is well informed: he knew that the Cyrillic had been
cut and that 200 crowns had been paid for it, not directly to
Granjon, but to an intermediary, Caspar Viviano
perhaps,223 or even Domenico Basa, the technical director
of the Vatican press. One could reproach him from a tech-
nical point of view for confusing lead types with copper
matrices; but it is obvious that he wishes to obtain the
latter, when he speaks at the end of his letter he speaks of ‘una piccola
cassetta di forme’. As a diplomat, too, Possevino shows
himself to be up to his task: he discussed Cyrillic typogra-
phy with the Duke of Ostrogo (an ancient Polish city,
presently in Russia). The famous Bible of Ostrogo had ap-
ppeared in July 1583,224 not only was it a fine example of the
competence of the Russian archi-typographer, Ivan
Fedorov,225 entirely worthy of being the first complete
Bible of the Orthodox Slavs, but, above all, it had great
cultural influence in diffusing the ideals of orthodox
panslavism [Fig. 23]. In 1593 Possevino had the occasion to
Making of the Octavi Bible, in Harvard University bulletin, XXIII, 194, p. 79-80
226. Kuntrr, p. 417: Ostrouchov's remark is exact, in 1596 several typec
cal Russian characters were added to the Cyrillic of Granov. Cf. Krajcar,
p. 150, n. 102.
231. In August and November 1583, several months after Pos
evino's request, the Ostrog Bible came before Gregory XIII and
Cardinal Santoro; the latter noted in his journal: ‘Della Bibbia Serviana mandata a Sua Santit/à dal duca di
Ostrocova e da Lei a me che e bella ma e il carattere
nostrjo e piu bello di quello’. Concerning the Servian Bible sent to Your Holiness by the Duke of Ostrog and
(then) by you to me: it is handsome but our type is hand-
some.] Santoro appears here as a connoisseur and bibli-
ophile by whom the subtle distinctions of typography
would not go unnoticed. He saw rightly that ‘their type’,
that is to say Granov's, was more beautiful. It is a fact, but
which cannot be forgotten is that the comparison could
end there: against the great and imposing work of Prince
Konstantin Ostrocov, Rome could only boast the
Catechism of 1583.
232. The preceding evidence points directly to the candidcy
of Robert Granov as cutter of the Cyrillic. The
hypothesis is confirmed by the recent discovery by Fran-
cisco Barberi of the original specimen in the Biblioteca
Vallinciana in Rome. The specimen [Fig. 24] has the
same layout as the other Roman specimens of Granov; it
bears the imprint: ‘Rob. Granov Parisiens. Typographus
incidebat Rome’. D. 1, XXIII.
Henceforth Rome, and with it Granov, can claim a
place of honour in the history of Cyrillic typography. As
usual Granov produced a work of exceptional quality,[233]
which crowned the work of the earlier Slavic printers in
Italy, specifically in Venice.[234]
We have seen Granov's types in the Catechism of 1583
and in Roche, both previously mentioned; in Della Porta,
De diillazioni, Rome, Typographia Camera Apostolica,
1608. In 1628, it remains to be seen in which other Roman
imprints Granov's Cyrillic reappeared. For, on the
contrary, the Cyrillics employed by the Propaganda around
1628 were no longer those of Granov.
ILLIRICI CHARACTERES

Quibus Serbia, Bulgaria, Vallachia, Moldavia, & Moschouia, ac mulia alia Illiricae
regiones vuntur.

IV S V.

Rob. Granjon Parisiis. Typographus incidebat
Roma. M D L X X X I I .

284−5/3). Original size.


In 1582 Granjon published the *Directorium chori* of Giovanni Guidetti, chaplain to Gregory XIII. I can discern no reason why Granjon himself felt impelled to patronize this publication. Perhaps no one else was ready to sponsor a musical publication, which, since other Roman printers at this period do not seem to have had any available, necessitated the cutting and founding of a series of music types.

Be that as it may, in 1582 the *Directorium chori ad usum sacrosanctae Basilicae Vaticanae, et aliarum Cathedrarium et Collegiatarium Ecclesiarum* appeared under the address 'Roma, Apud Robertum Granjon, Parisien. 1582'. The pontifical arms—the winged dragon of Gregory XIII—figure as a title vignette: an honour Granjon shared with printers D. Basa and F. Zanetti. The author, Giovanni Guidetti, was a friend of Palestro; this volume is sometimes considered a sort of partial and anticipatory publication of the Gradual of the great Italian master. There are copies of this work in the Vatican Library (Racc. L. V 1039) and in the British Museum (A 218C). As it is the only extant publication of Granjon to appear with a Roman address, it is worth examining its presentation. In contrast to the meticulously well-made editions published by Granjon in Lyons, Paris, and Antwerp, this book is not outstanding from a typographical point of view; on the contrary, one can justly rebuke him for a lack of finesse in the execution: the non-musical types do not seem to be those of Granjon and suggest that the *Directorium* was actually printed by some common Roman press.

Set against such a backdrop, the music types (one pull printing: 9 mm/2) stand out as new and could well be from the hand of Granjon [Fig. 25]. There is little stylistic ingenuity displayed in this simple square music type, commonly known as 'Roman'. Such simplicity does not immediately suggest the master, with the possible exception perhaps of the perfectly formed interlinear figures and the organ points.

Guidetti's work is dated 1582; a privilege was accorded on 13 November 1581. It could be, then, that this music type was cut during 1581. I have encountered it in later editions of Guidetti, that is, in the edition of Coattiinus (Rome, 1589). One also finds it in the Vatican specimen of 1628.237

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237. Vatican Specimen, p. 59, n. 72.
In the same Vatican specimen (pp. 37–39, nos. 69–70) appear two large music types, one plain chant [Fig. 26], the other mensural [Fig. 27]. Both were clearly made in imitation of the 'Grande Musique' cut by Guillaume Le Bé in Paris, 1555, for Adrien Le Roy and Robert Ballard, or of the similar type made by Hendrik van den Keere for Christopher Plantin in 1577. These music first appear in the printing of Domenico Basa in 1581, for example, in the Hymni totius anni secundum Sanitatem Romanae Ecclesiae consuetudinem, etc. Rome, Ex typographia Domenici Baseae, M.D.L.XXI. (Colophon) Rome. Apud Franciscum Zanettum. M.D.L.XXII. This first edition of the work of Tomas Luis de Victoria, was dedicated to Pope Gregory XIII. Probably one should assume that here, as in the case of the other new type Granjon cut at Rome during the years 1578–1584, Gregory XIII was personally interested in having this new music type made.

The date (1581), the combination of personalities involved (Gregory XIII, Domenico Basa), and finally the high quality of the type design, allow us to attribute this type with all probability to Granjon.

These music types were much used by Basa in Rome during the period 1581–1585, both in the works of Victoria, mentioned above, and in those of Francesco Guerrero, who came to Rome from Spain for the purpose of having his music printed.

The black Roman notation or 'plain chant' appearing on folio 69 of the Vatican specimen is not found in extensive use. It occurs sporadically in mensural music to indicate a change of rhythm.


§14. A shortened English Roman by Granjon (98 mm)

In working for Christopher Plantin, Granjon had learned of the interest that printers have, for reasons of economy, in characters of a large x-height. For Plantin, he adapted to a slightly smaller body, the English, the Pica, and the Long Primer romans of Garamont (§44) [Figs. 28, 29]. Around 1570, he cut his very popular shortened Large Pica. In this same mature style, he cut in Rome—the attribution is scarcely in doubt—another roman which resembles it enough to be mistaken for it, but which is a little larger [Figs. 16, 22, 30]. I noticed it for the first time in Granjon’s Arabic proof of 1583 [Fig. 14].

The type is also used in the new Rituale Romanum, a project of Cardinal Santoro which was never authorized, but of which proofs exist, dating from 1584. Granjon’s new roman figured there as the main text type. Perhaps the hypothesis would not be too bold that Granjon had cut it specially for the printing of this work in which his benefactor held such a large interest.

After 1584, this roman became quite popular in Rome, but it has not been seen outside of Italy. Roccha and the Latin-Arabic Gospels used it in 1591 as their main text face. One sees it again in the Vatican specimen of 1628 under the denomination ‘Giubilata’.

28. Garamont’s ‘Vraye Mediante Romane’ and Granjon’s shortened version of it (1566), Meditanea sur la Philosophie, as shown in Plantin’s Folio specimen, ca. 1585. Cf. Vervliet—Carter, p. 8, nos. 38, 45.

244. Early Ins., p. 8 (MA 48); p. 42 (MA 35b); p. 45 (MA 66b); Vervliet—Carter, p. 9, nos. 37 and 45; p. 15, nos. 50.

245. [A. E. Johnson], The type of Specimes de Claude Lemaistre, Amsterdam, 1655, p. 4–5.


§15. Other types attributable to Granjon

It is tempting to attribute to Granjon most of the typographic fleurons which appear in Roccha, in the Armenian calendar of 1584, and in the Syriac publications of Basa. Granjon was an accomplished master of this genre of typographic decoration but not having an adequate acquaintance with other engravers, it is not possible to propose any hypotheses by elimination for this part of Granjon's output. I also regret not being able to comment on a possible Hebrew inscription of Granjon [Fig. 31], and not being able to identify positively the Greek which Saltini (p. 268) attributes to him.


350. A specimen, dated 1589, is found at Florence, Misc. Med. Stamp. Or., IV, 6, fol. 23, showing two square Hebrews and a Rubinica which it will be interesting to study more closely. See fig. 32. The smaller of the broad Hebrews had appeared at Rome by 1585 (R. Bellarminus, Institutionum linguae hebraicae, Rome, D. Basa, 1585). It also figures in the Vatican specimen of 1586. Cf. Vatican specimen, p. 51, no. 112.
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