

prudentissimus, omnibus
exornatus: In quem etiam
iudicio cadere visum
nium jurisconsultissimu
rum uero eloquentissim

London, British Library, Royal Ms. 12. C. viii. (Apologues of Pandolfo Collenuccio.) The page size is 8" × 5¼" (203 × 132mm) and the manuscript has 87 folios. The whole-page reproduction (actual size) and the enlargement (4 times actual size) are both taken from folio 2v, part of the Address to Henry VIII of England to whom this book was presented. Written in Rome, A.D. 1517, undoubtedly by Ludovico degli Arrighi (surnamed Vincentino).

Arrighi was a professional scribe employed by the Papal Chancery. There are only two extant manuscripts which are actually signed and dated by Arrighi, one in Amsterdam (Universiteitsbibliotheek, Ms. 11. A. 19) and the other in West Berlin (Kupferstichkabinett, Ms. 78. D. 17). However, at least 13 other manuscripts are attributed to him, including this one, about which there can be little doubt. Arrighi was also a Writing Master, the first to produce by wood engraving an illustrated instruction book for writing the Chancery Cursive style of italic: *La Operina*, published in 1522 and reprinted in 1533. (Fanti's manual of 1514 contained only verbal guidance.) Arrighi's second writing book, *Il Modo de Temperare le*

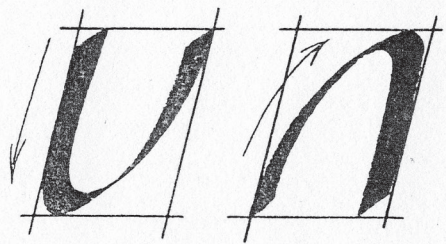
Penne, shows a variety of scripts and decorative alphabets. Like the first, this was printed by wood engraving and thus some way removed from the original calligraphy.

This manuscript is a luxury volume with a highly ornate title page, displaying much use of matt and burnished gold, and other illuminations. The script is Chancery Cursive, a rapid style of italic writing developed in the Papal Chancery for briefs and other less formal documents.

The writing is extremely compressed, and its sharp, angular quality is emphasised by the rather steep pen angle. Although there are very few ligatures and joins, and the writing is quite widely spaced, the appearance is of informal handwriting. Note the flattened shape of a (and its related letters), the branching of m, n and u, the hooked ascenders and the formal serifs on p and q. Note also the use of small, upright Square capitals as initials and the generous margins allowed in the manuscript.

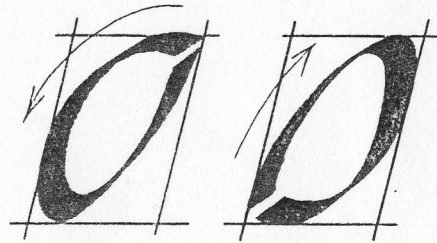
sultorum uero eloquentissimum extitit

Pennans vinkel mot papperet är ungefär 45°. Staplarnas lutning 10-15° - Pennans bredd avgör i viss mån bokstavens bredd.



uy hmr

Den här kursiven har sitt ursprung i den italienska renässanstidens kansliskrift, *Cancellaresca Corsiva*.



acdegqåä oö bp

Förutom stapeln och tvärstrecket bygger den på de 4 huvudformer som visas ovan till vänster.

abcdefghijklmnop

qrstuvwxyz

åäö &

fijklstvwxyz

Förskriften ovanför avser basformer som bör övas in väl innan man börjar skriva litet friare.



1234567890

 ijltf ·  uy ·  h m n r

bågen på f hör till grundformen.

¹u ¹y ²y

ett halvt m är smalare än n.
¹h ¹m ¹n ¹r

 a d g q a · c e o ö ·  b k p

smalare penna till o-ringen.

¹a ²a ¹d ²d ¹g ²g ¹q ²q

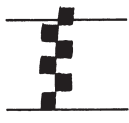
¹c ²c ¹e ²e ¹o ²o

 b ¹k ¹p

V W X Z · S · 

fröet kan inte blomma när man sår det.

¹V ¹W ¹X ¹Z ¹S ²S

 1 2 3 4 5 6 7 8 9 0

Cancellaresca

Som regel spärrar man inte minuskler och gemener, framför allt aldrig i kursiv. En förhållandevis tät men inte trängd text är lättast att läsa.



Tänk på att en aning darrhänthet inte förstör en god bokstavsform och att utsmyckningar aldrig gör en misslyckad bokstav skön.

Hyggligt

En del ord kan vara besvärliga. Det gäller att tänka (och pröva) först.

abcdeefgghijkl
llmnopppqrststuv
wxyyzzaä&)

En text som exemplet härintill ger inte sig själv. För att undersöka hur radavstånd och stapelmöten kunde göras skrev jag först hela texten på en rad, klippte itu och tejpade.

Beauty is in the eye
of the beholder
therefore it is deep
within you.