

years between 1544 and 1551. The 1544 edition of the commentary by Jean de Jandun (14th century) on Aristotle's *De anima* was printed in gothic letter.⁷¹ But on the title page, there is one line of Basel capitals (the first), one line of Schöeffer's 4 mm capitals (the second) and one line of his large italic with leaning capitals (line 3).

In 1551, another Giuntine edition, now in roman letter, that of Jean de Jandun on Aristotles' *Physics*, shows the 4 mm capitals on the title page (line 3) and three lines of the italic 122 mm, as well as what appears to be the Schöeffer Aldine italic measuring 84 mm per 20 lines in the *Index questionum*.⁷²

The Giuntine press is significant. It was about ninth or tenth (over 100 publications) on the productivity list for these eight years in Venice, with Gabriel Giolito de' Ferrari at over 200 publications and Andrea Arrivabene at about 44 titles.⁷³ This suggests that there is much work to be done before we can formulate general statements as to the timing, spread, depth and duration of a Basel or Schöeffer period in the history of 16th-century Italian typography.⁷⁴

ABSTRACT

Il contributo mira a stabilire una lista di caratteri che Peter Schöeffer il giovane impiegò nelle edizioni realizzate durante il suo soggiorno a Venezia tra 1541 e 1542. Essa comprende le serie che egli aveva inciso nel corso degli ultimi vent'anni della sua carriera e qualcuna più recente. Alcuni dei suoi ben noti caratteri non figurano nella lista, ma sono comunque discussi. Come incisore e commerciante di caratteri al di là delle Alpi, Schöeffer era interessato a vendere i suoi caratteri a Venezia e forse anche in altre aree d'Italia. Il contributo mo-

⁷¹ EDIT16 on line CNCE 26848, USTC 836899, P. CAMERINI, *Annali dei Giunti*, I, n. 499 (p. 355).

⁷² EDIT16 on line CNCE 27176, USTC 859497, P. CAMERINI, *Annali dei Giunti*, I, n. 566 (p. 389).

⁷³ Figures gleaned from USTC on December 23rd, 2019.

⁷⁴ My thanks go first to Edoardo Barbieri, who originally expressed interest in this article. The editor, Luca Rivali, went beyond the call of duty to improve the overall quality of this article. *Saluti* to the two "photographers", Stefano Cassini and Fabrizio Fossati, who worked at the very last minute. The remarks of the two anonymous reviewers were most helpful. The first one noted the errors and *bizarries* of certain aspects of my English. I guess that fifty-five years living in French-speaking countries has had some effect on my native language. My wife Judyt has helped me to hone the rougher edges. Professor emeritus John Roe (University of York) generously accepted to go over the final draft. The second reader offered many corrections and suggestions that I have almost always followed. A tip of the hat to Dario Brancato and Alejandro Zorzín, who have furnished me with copies of hard-to-find articles. I have had the good fortune to be able to rely on the judgment and criticisms of Hendrik Vervliet and Ueli Kaufmann at several key stages during the work on this text. I owe a great deal to both of them. The overview and the detailed analyses remain, of course, my own.

stra il successo di questo intento, ma c'era anche almeno un'altra ragione per intraprendere un così arduo viaggio all'età di circa sessant'anni: la volontà di sostenere il benedettino Isidoro da Chiari nella pubblicazione del suo commento alla *Vulgata aeditio Veteris ac Novi Testamenti* nel contesto della serie di colloqui che si erano svolti in Germania negli anni 1540-1541, tra le parti riformate e i rappresentanti della Chiesa Cattolica. Il contributo si chiude con l'interrogativo, bisognoso di ulteriori indagini, relativo all'impatto avuto a Venezia dai caratteri di Schœffer negli anni Quaranta del Cinquecento.