## Hendrik Vervliet: 1923-2020

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In the previous issue of *TUGboat*, Charles Bigelow reviewed two books by Hendrik D.L. Vervliet.<sup>1</sup> Alas, Hendrik Vervliet passed away on August 5th, 2020, at the age of 96.

In his career, Vervliet was a professor and librarian of the University of Antwerp as well as professor of book and library history of the University of Amsterdam. However, he worked mainly at the Museum Plantin-Moretus at Antwerp where he was still present a very few years ago: he never stopped working and, despite age and illness, was still writing papers, most recently on Granjon's civilité types, his first love.

Vervliet was particularly known for his work on the sixteenth-century typefaces in France, Belgium and the Netherlands. Besides the two books on Granjon reviewed by Bigelow, his major books are, from my point of view: French Renaissance printing types: a Conspectus (London, U.K.: The Bibliographical Society/ Printing Historical Society; New Castle, Delaware: Oak Knoll Press, 2010; bibsoc.org.uk/publications/vervliet\_printing\_types) and its complementary collection of essays, The palaeotypography of the French Renaissance: Selected papers on sixteenth-century typefaces, two volumes (Leiden: Koninklijke Brill NV, 2008; brill.com/view/title/17788).

The *Conspectus* is a meticulous catalogue of the four hundred and nine typefaces cut in sixteenth-century France. Each typeface is illustrated with an image of the characters at actual size, with examples of use in context, date of occurrences, and bibliography (an example page, cropped to the text, is shown below). This is done with Vervliet's customary rigor: precise measurement of a type with the x-height, the height of capital letters and the height of 20 solid

text lines (a concept adapted from the old method of Proctor-McKerrow and which allows determination of the body size). These parameters minimize the errors of attribution of types, which are rather frequent. Remember, for instance, that Claude Garamont designed about two dozen Roman types with more or less the same appearance: without precise measurements, how could you distinguish them? Vervliet was an entomologist or a paleontologist! In fact, he defined himself as a palaeotypographer, and already some historians of type use his method. The history of types restarts on a good track.

I have been in touch with Hendrik for about twelve years and I always have been fascinated by his rigor together with his kindness. He always answered my questions and quite often went to the Plantin Museum to send me scans.

His passing has been as discreet as he was during all his life. However, he was a great man. Fortunately his printed work will remain. No valuable work on European typography can ignore his writings.

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272. Granjon's Pica Italic<sup>B</sup> [It 82] or Cicéro (1554)
Letter family Old-face Italic
Lette ganay Otto-tract Chair.

Size Pica (Cicéro); 20 82 x 1.7 : 2.6.

Pundicutter Granjon.

First seen 1554, Lyons, M. Bonhomme (Coustau, Adversariorum; Gültlingen, 1992, vol. 8: 102, no.
Type-specimen 1567, Antwerp, C. Plantin (Index characterum, f. C4 'III. Offic.'; Vervliet-Carter, 1972,
                       reserved Antwerp, Plantin-Moretus Museum, MA 113 (Parker-Melis-Vervliet, 1960, 13-
14 [LMA 3]; 79).
Literature Vervliet, 1998, 24–5, no. 10.
                                                                                      III. OFFIC.
                           C v M tota Philosophia frugisera, & frustuose, nee vila pars eium inculte ac deserta sitt. 
tum mullus in ea seractor locus est, nee voberior, quaim de ossicit, à quibus constanter, hone-
stre, viuentis precepte descuntir.

Philosophia mater omnium bonarum artium, nihil est aliud, susse, ver Plato ait, donum
& inucutum deorum. Hee nos primums ad deorum cultum, deinde ad ius hominum, quos
situms est un genis ibamus il sectetate, suma dinodelsim, magnitudimenyae animi crudi-
usit: cadema, ab animo tanquam ab oculte casiquiem disputu, vo omnia supera, no serva, pri-
ma, vitima, meda videremus. 1. Tuscul.

Est kudatarum artium onnium procreatrix quadam, & quass parene, quam Philo-
colision Cores invente.
                                  hiam Greci vocant. 1. de Orat.
Philosophia nihil est aliud , si restè interpretari volumus , quàm studium sepientie.
                                 Othe.
Gliura animi Philosophia est, qua extrabit vitia radicitus, & praparat animos ad sa-
sa escipiendos. 2. Tuscul.
Philosophia medetur animis , solicitudnes detrabit, cupiduatibus liberat, pellit timo-
                            Philopopias meditar anims, joulinauses aurants, representents; reve. 2. Tulcul.

Est animimedicina, pilous varibulque, vi nofmetipli nobis mederi possimus, claber audum est forus, omnibus, opibus varibulque, vi nofmetipli nobis mederi possimus, claber audum est.

3. Tulcul.
  Figure 272 Granjon's Pica Italic<sup>®</sup> [It 82] or Citéro (1554) as shown in the Index characterum,
Antwerp, C. Plantin, 1567, f. C4. Courtesy Plantin-Moretus Museum, Antwerp.
                                                                                                                 ABCEFGHIKLMNOPRSVX
   Right: Figure 272a Granjon's Pica Italic<sup>B</sup>
   [It 82] or Cicéro (1554) as cast from matrices in the Plantin-Moretus Museum (MA 113).
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                                                                                                                        Il \infty fa fe fi fl fo fp \mathfrak{sp} ff ff fla ft \mathfrak{st} fu ta th us \mathfrak{m}
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   Antwerp
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    [304]
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An example page from Vervliet's Conspectus.

<sup>&</sup>lt;sup>1</sup> Charles Bigelow, 'Book reviews: Robert Granjon, letter-cutter, and Granjon's Flowers, by Hendrik D.L. Vervliet', TUGboat Vol. 41 (2020), No. 3, pp. 355–357; tug.org/books/tb129reviews-vervliet.html

<sup>&</sup>lt;sup>2</sup> Hendrik DL Vervliet, 'Danfrie Reconsidered. Philippe Danfrie's (d. 1606) Civilite Types', The Library, Vol. 21, Iss. 1, March 2020, pp. 3-45; academic.oup.com/library/article/21/1/3/5809221

<sup>&</sup>lt;sup>3</sup> About these books, more valuable opinions by historians of types can be found, e.g.: James Mosley, 'Review of *The Palaeotypography . . . '*, *The Library*, Vol. 12, Iss. 2, June 2011, pp. 175–178; doi.org/10.1093/library/12.2.175; also, William Kemp and Henri-Paul Bronsard, 'The Types of the French Renaissance', *The Papers of the Bibliographical Society of America*, Vol. 106, No. 2, June 2012, pp. 231–256; jstor.org/stable/10.1086/680637