

The last and most important of the twelve books printed by Pierre Moreau in his script type. Originally a writing master, Moreau had begun to print with new types based on the contemporary round Italian hand in 1642. His volumes, destined for an exalted circle – he was Printer in Ordinary to the King – were printed in limited editions and privately issued, which accounts for their present rarity. This edition of Virgil, with a translation by the 'Father of French opera', Pierre Perrin, and spirited engravings by Abraham Bosse, 'contains examples of all Moreau's fonts' (Updike I, p.208) and is his most accomplished piece of printing. Moreau had only completed the first volume (Books I-VI) when the printers of Paris finally obtained an 'arret' requiring him to cease printing as he was not a master printer. A few copies were circulated to his patrons, but the bulk of the edition was not published until ten years later when it appeared together with the newly printed volume II, behind a new title-page and the imprint of Estienne Loyson.

Ebert 23781 Anm.: „Wegen der eigenthümlichen Schreibschrift merkwürdig“. Krieg, MNE II 326. Updike, Printing types I 207. Lepreux, Gallia Typographica I 408 f. Pierre Moreau, ein Pariser Schreibmeister, hat in seiner eigenen Presse verschiedene Drucke mit selbst entworfenen kalligraphischen Schrifttypen hergestellt, mußte diese aber 1648 auf Betreiben der Pariser Drucker und Verleger schließen. Der 2. Teil dieser Übersetzung erschien 1658 in einem anderen Verlag in gewöhnlichem Druck (vgl. die nächste Nr.). Der schöne KTitel von Bosse zeigt 11 kl. mythologische Szenen und das Wappen des Kardinals Mazarin, dem der Druck gewidmet ist.



