

THE
TYPOGRAPHY
OF SYRIAC

*A historical catalogue
of printing types,
1537-1958*

BY

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CORRECTIONS AND ADDITIONS
TO THE PUBLISHED EDITION OF 2006

revised 3 October 2024

The following document has revisions large and small (although very small corrections involving only spacing or punctuation are not included). I have tried to repair what is wrong or deficient in the text, without claiming to bring the whole book up to date with information newly published or put up on line since 2006 (although some of that will be seen here). The more substantial revisions are to the entries for Italian types of the sixteenth and seventeenth centuries, most notably of the *Tipografia Medicea Orientale*. For these we have sources that I did not know about, or did not read correctly, in 2006. I am glad to thank Pier Giorgio Borbone for his publications and friendly correspondence, although the resulting text in this document, which is still not free of uncertainty, is my responsibility. Some more research on the French mission presses of the 19th century has also led me to make revisions. The most substantially changed entries in the document below are W6, W6a, W6b, W27, W27a, W34, S4a, S17, E1 and E14. Others are more lightly revised or supplemented. In some places where it would have been confusing to splice new text into old, I give the new information by way of a prose comment.

The corrections affect the Contents pages at a few points. These are shown just below, in **bold**. The existing catalogue-numbers all remain except for E1, E2 and W27. I hope any confusion will not extend beyond those. New notes have roman-numeral indicators and are at the end of the document. Footnote indicators in figures refer to unchanged footnotes in the printed book that are not copied here. All page-references are to the published book. The index is unrevised.

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- W18 M. Oelschlägel, *1646*
- W34 Uppsala, 1651:** see in its numerical place below.
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- W20 Balthasar Köblin for J. J. Bodmer, 1654
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- W28 Thomas Grover, *1700*
- W29 Propaganda Fide, *1717*
- W30 Giambattista Bodoni, 1774 (2 sizes)
- W31 William Caslon, *1773*
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- W34 Uppsala, *1651*
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- W37 K. Tauchnitz, *1816*
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- W46 Mar Ya‘qub Gregorius, Istanbul, 1845
- W47 K. k. Hof- und Staatsdruckerei, 1847 (2 sizes)
- W48 Imperial Academy of Sciences, St. Petersburg, 1852
- W49 O. Tullberg and G. H. Bernstein for B. Teubner, 1853 (2 sizes)
- W50 ~~N. G. Elwert, 1855~~ **F. A. Brockhaus, 1847**
- W51 Mechitarists’ Press, Venice, 1862

- W52 W. M. Watts for the Oxford University Press, 1864
- W52a Trowitzsch & Sohn, 1867**
- W53 Imprimerie Nationale, 1867 (2 sizes)
- W54 St. Thomas Press, Cochin, 1870 (2 sizes)
- W55 Monastery of Ṭamish, 1872
- W56 Gilbert & Rivington for the Monastery of Zafaran, 1875
- W57 Imprimerie des Pères Dominicains, Mosul, 1876
- W58 Imprimerie Catholique, Beirut, 1877
- W59 Imprimerie al-ʿUmūmyat al Kātūlikyat, 1884 (2 sizes)
- W60 Mar Julius Press, Pampakuda, 1886
- W61 W. Drugulin, 1888 (2 sizes)
- W62 Imprimerie Catholique, Beirut, 1889
- W63 Mechitaristendruckerei, Vienna, 1893
- W64 C. and V. Aubert for R. Graffin, 1894 (2 sizes)
- W65 Imprimerie Catholique, Beirut, 1895
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- W67 Tiruvalla, 1943 (3 sizes)
- W68 Buenos Aires, 1953 (2 sizes)

Estrangela types

- S1 Teseo Ambrogio, 1537
- S2 Kaspar Kraft for M. Zimmermann, 1554
- S3 Robert Granjon for Christoffel Plantin, 1569
- S4 Leonard Thurneysser, 1583
- S4a Robert Granjon for the Tipografia Medicea, 1587**
- S5 G. B. Sottile & J. Cavaillon for the Tipografia Medicea, 1593 (2 sizes)
- S6 N. Gobbo for the Maronite College, 1617
- S7 Propaganda Fide, 1636
- S8 W. D. Ehrhardt, 1710
- S9 Giambattista Bodoni, 1774 (3 sizes)
- S10 J. J. Marcel, 1802
- S11 K. k. Hof- und Staatsdruckerei, 1847
- S12 W. M. Watts, 1848
- S13 Paul de Lagarde, 1854 (2 sizes)
- S14 W. M. Watts, 1855

- S15 Imprimerie Impériale, 1860
- S16 W. Drugulin, 1868
- S17 Imprimerie des Pères Dominicains, Mosul, **1884** (2 sizes)
- S18 Imprimerie Nationale, 1886 (3 sizes)
- S19 W. Drugulin, 1887
- S20 Imprimerie Catholique, Beirut, *1890*
- S21 F. C. Burkitt for V. Figgins, 1899
- S22 W. Clowes, 1909
- S23 R. Graffin, 1910
- S24 Yosip de Kelaita, 1921
- S25 Mar Narsai Press, 1931
- S26 John Alkhas, 1948
- S27 Stephen Austin & Sons, 1958 (2 sizes)
- S28 Abrohom Nouro, 1966

East Syriac types

- E1 Robert Granjon for the Tipografia Medicea, 1587**
- E2 Propaganda Fide, 1633**
- ~~**E2 G. A. Brasadola for the Seminario di Padova, 1685**~~
- E3 B. Berger for the Propaganda Fide, 1767
- E4 Giambattista Bodoni, 1774 (2 sizes)
- E5 R. Watts for the Bible Society, 1829
- E6 H. Hallock for the American Board, 1843
- E7 Edward Breath for the ABCFM, 1844
- E8 Edward Breath, 1846 (3 sizes)
- E9 Edward Breath, 1847
- E10 K. k. Hof- und Staatsdruckerei, 1847 (2 sizes)
- E11 Edward Breath, 1849
- E12 Edward Breath, 1853
- E13 Edward Breath, 1855
- E14 Edward Breath, 1856 (2 sizes)
- E15 Edward Breath, 1858
- E16 Edward Breath, 1861
- E17 Propaganda Fide, *1861*
- E18 Mechitarists' Press, Venice, *1882*
- E19 St. Joseph's Press, Mannanam, 1866 (2 sizes)

- E20 A. Fisch for Mar Petros Bar Tatar, 1872 (3 sizes)
E21 St. Joseph's Press, Mannanam, 1880
E22 W. Drugulin, 1883 (4 sizes)
E23 Imprimerie des Pères Dominicains, Mosul, 1889 (2 sizes)
E24 Archbishop of Canterbury's Assyrian Mission, 1891
E25 Imprimerie des Pères Dominicains, Mosul, 1900
E26 Imprimerie Catholique, Beirut, 1913
E27 Paul Newey, 1915 (3 sizes)
E28 Yosip de Kelaita, 1921 (2 sizes)
E29 Shmuel David, 1923 (2 types)
E30 R. Wiebking for the Presbyterian Mission Board, 1924 (3 sizes)
E31 John Baba, 1929 (2 sizes)
E32 Mar Narsai Press, 1929 (5 sizes)
E33 John Alkhas, 1951 (3 sizes)
E34 Assyrian Youth Cultural Society, 1958 (2 sizes)

Mechanical typesetting

Linotype

Monotype

Appendix: Evidence for types not shown

INTRODUCTION

p. 27 2nd paragraph, line 3. *For* initial *kaph* *read* final *kaph*

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Additions and one correction to part 1: type-specimens

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<https://www.armarium-hautsdefrance.fr/document/26408>.

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Christian Zinck, Wittenberg.

Gegenwärtige Schriften sint in Abguß zu bekommen bey Christian Zincken, Schriftschneider und Schrift giesser in Wittenberg. 1746.

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Additions to part 2: works of reference etc.

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P. G. Borbone, 'The Chaldean business: the beginnings of East Syriac typography and the profession of faith of Patriarch Elias (Vat. Ar. 83, ff. 117-126), in *Miscellanea Bibliothecae Apostolicae Vaticanae* XX (Studi e testi 534, 2014), 211-58

———, 'Ancora sul "negotio Chaldeo", ovvero gli escordi falliti della stampa in caratteri siriaci orientali (Roma, 1587-1588)', *Egitto e Vicino Oriente* 39 (2016), 217-45

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W2

Kaspar Kraft for M. Zimmermann

1585

In this entry and S2, the spelling Zimmermann is probably to be preferred.

p. 34. *Add at the end:*

It is surprising at first sight that this type [that is, the larger size], which must have been nearly as laborious to produce as the smaller one and yet appeared so fleetingly, was made at all. This would be explained if the type is the same one mentioned by Moses of Mardin in a letter to A. Masius dated 25 July 1555 during the printing of the New Testament. He wrote:

About the new types that I made, they are not small like these. Large ones cannot be used with these other ones. I made them at my own expense and they have not yet been finished, because the man who makes them is working with me at the printing. Every day I give him one or two hours for him to work on them, because he helps me very much with the printing.ⁱ

This must be the same type for whose production Moses had received a grant in Rome in 1552 of 13 gold *scudi*. It seems he began to supervise the work of punchcutting there, and brought the unfinished punches to Vienna.ⁱⁱ We might then suppose that the punches were finished, matrices struck and type cast there at the end of the New Testament project, the type being then used for Widmanstetter's small book. If that is correct, then the look of both types, small and large, is even more clearly due to Moses.



Biblioteca Laurenziana, Medicea collection no. 23.

The characters proofed above belong to the only serto type certainly made by Robert Granjon for the Tipografia Medicea. To put this work of Granjon in its context we first give a brief account of Syriac within the complex history of this press.ⁱⁱⁱ

The project of printing for Christians and potential converts in the Middle East was entrusted by Pope Gregory XIII to Cardinal (soon to be Grand Duke) Ferdinand de Medici, and the 'Tipografia Medicea Orientale' was constituted by a contract dated 6 March 1584. The Patriarchate of Antioch was to be one of its special concerns, and the Syrian Orthodox bishop and ex-patriarch Ignatius Na'matallah, who was in Rome at that time, was a party to the contract.^{iv} (Syrian Orthodox patriarchs are styled 'of Antioch'.) In exchange for a pension, the bishop deposited Syriac manuscripts with the press, including an Old Testament intended for use in the production of the great polyglot Bible envisaged by G. B. Raimondi the director of the Tipografia. Syriac type was ready, in the form of Robert Granjon's serto of 1580 (W4). But this Bible was never pursued beyond printing the Gospels in Arabic in 1590-1.^v After 1587 the Tipografia had a new project, in which Granjon was involved, to print in the East Syriac character (see on E1);^{vi} but this was also abortive. Printing in the West Syriac character began only in 1590 with the cutting of a new type, W7 below. This type, and not W4, 6, 6a or 6b, is accordingly the only serto seen in publications of the Tipografia Medicea.

For all that the Tipografia Medicea did only such sporadic printing in Syriac, its types had a continuing history that has to be recounted (briefly) here.^{vii} In 1684, long after the active life of the press was over^{viii} and after some time in storage in Pisa, the typographical materials were moved to Florence. In this year there was a request to Grand Duke Cosimo III from Cardinal Gregorio Barbarigo, bishop of Padua, to help furnish the new printing-office at his diocesan seminary. The request was to allow the punches of the Tipografia to

be used to strike new matrices.^{ix} Nothing seems to have come of this and in 1692 the request was renewed, this time to acquire the matrices themselves.^x An inventory was made, which lists the matrices for each font letter by letter.^{xi} The interpretation of its data is not quite straightforward, but the correspondence between the types listed there (on the given pages) and our entries in the present book seems to be as follows:

page	designation	size ^{xii}	our number
133-4	<i>Nestoriano Caldeo Malabarico</i>	<i>pontificale</i> (~20 pt.?)	S4a
134-5	<i>Caldeo Babilonico</i>	<i>garamone</i> (~10 pt.)	E1
135-6	<i>Caldeo Maronito</i>	<i>canon grosso corale</i> (~32 pt.)	W6a (2 sizes)
136-7	<i>Caldeo Maronito</i>	<i>silvio</i> (~14 pt.)	W7
138-9	<i>Caldeo Giacobito</i>	<i>testo d'Aldo</i> (~16 pt.?)	W6b
137-8	<i>Caldeo Maronito</i>	<i>pontificale</i> (~20 pt.?)	W4
139	<i>Caldeo stranghelo</i>	<i>canon grosso corale principiato</i> (~32 pt.)	S5 larger size
140	<i>Stranghelo</i>	<i>canoncino principiato</i> (~28 pt.)	S5 smaller size

Following this inventory, Cosimo supplied the cardinal with eleven boxes containing three thousand oriental matrices.^{xiii}

In 1773 another inventory was made, by C. Malanima. He assumes in his report that the Syriac matrices of the Tipografia had all been sent to Padua except for 187 matrices for a *siro dell'Officio dei morti Maronito*, i.e. Granjon's type W4. Otherwise there were only punches^{xiv} and cast type. The latter consisted of three founts, *Siro giacobito* in 4 cases, *Siro maronito* in 6 cases, and *Caldeo strangelo* in 1 case, i.e. our W6b, W7, and S5: the identification is clear from a proof of all the sorts.^{xv}

The Syriac punches had a still further history. In 1811, the Medicea punches attracted the attention of the French government, wishing to make good the deficiencies in the oriental types previously confiscated from the Roman Propaganda (on which see above, W12C). These punches were removed from their storage in the basement of the Pitti Palace in Florence and taken to Paris to the Imprimerie Impériale. There, however, they do not appear to have been used, although they were sorted and re-boxed before eventually being handed back to the commissioners of the Tuscan government in 1815.^{xvi} The next year they were deposited in the Biblioteca Laurenziana where they remain today.

The Medicean collection there includes 39 boxes of punches, of which nos. 17, 18, 20, 20 *bis*, 21, 22, 23 are Syriac.

To return to the type illustrated above and Robert Granjon: his first work for the new Tipografia Medicea is recorded in 1585, when between May and July he cut 12 punches for a 'large Syriac' (*Caldeo grande*).^{xvii} It is difficult to identify this type with anything existing later in the stock of the Tipografia,^{xviii} and we have to leave it out of account here. Granjon went on to work on Raimondi's 'Chaldean business', that is, on East Syriac types, starting in August 1587. See for this on E1 below. That work being done, Raimondi's daybook records the making of sereto punches by Granjon in October and November 1589.^{xix} The characters drawn there in Raimondi's hand resemble the ones proofed from the Medicea collection no. 23 illustrated above, and the number of punches listed is about 36, the number actually preserved in the collection. A subscription records that Granjon was paid for these and the matrices, but did no more before his death. It is regrettable that Granjon did not finish the type: even in the few letters proofed, the cutting is elegant. This incomplete type does not appear, at least in any recognizable form, in the 1692 inventory.


W6a

Tipografia Medicea

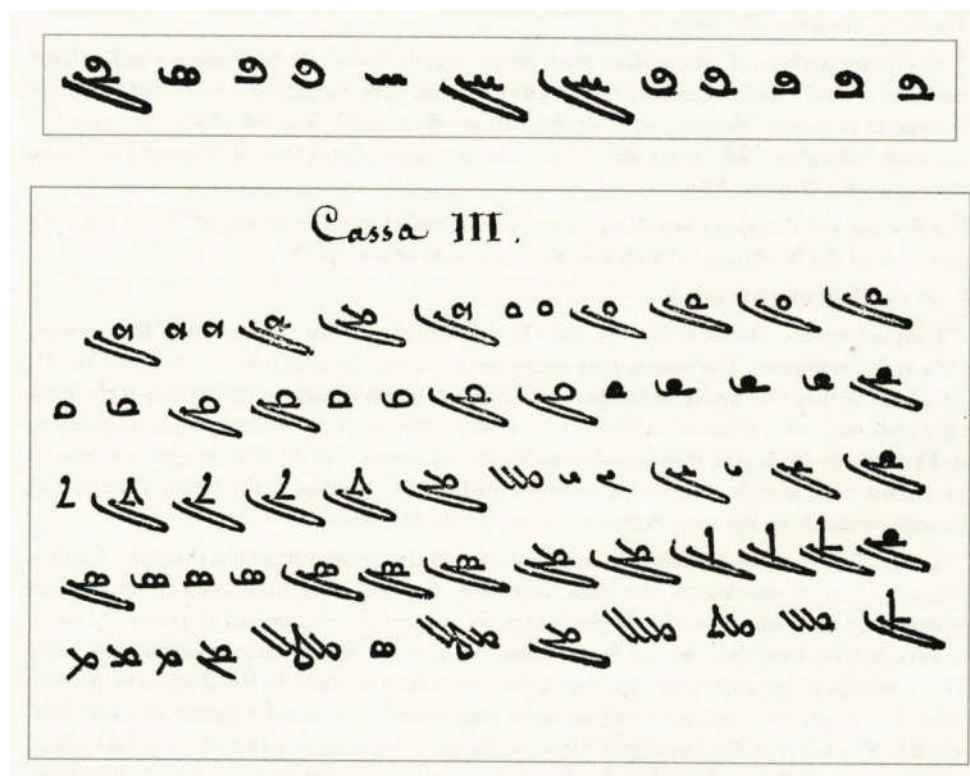


Biblioteca Laurenziana, Medicea collection nos. 20 and 20 *bis*.

Shown above are some of the 130 punches in the Medicea collection at the Biblioteca Laurenziana, nos. 20 and 20 *bis*, and sample smoke proofs. This type can hardly be anything other than the *Caldeo Maronito canon gross corale* in the 1692 inventory, although the number of matrices recorded there is only 66, with 26 ‘missing’.^{xx}

On the face of it, a match between this type and the *Chaldeo grande* for which Granjon received payment for 12 punches and matrices in 1585 seems attractive. But in this case we would have to suppose that all the rest of the punches were his unrecorded work. In style, specifically in their contrasting thick and thin strokes and in their profusion of ligatured sorts (some useless, like !), the letters resemble later types such as that of Savary de Brèves made for his own press (W11; 1612).^{xxi} That type was made in Rome by an unknown cutter, and perhaps we have here another product of the same skilled workman. How it came to the Tipografia Medicea is then unknown. There must have been two sizes of typeface under the same designation and body-size.

The matrices were part of the shipment to the Padua printing-office, *c.* 1692. For this see the list on W6 above and further on W27a below.



Caratteri della I[mperiale] e Re[gia] tipografia Mediceo-Orientale, che trovasi nella Biblioteca Laurenziana

The illustration above comes from the aforementioned proof of cast type, now Laurenziana ms. A 50¹, showing three types: our W6b here, and W7 and S5. W6b is captioned *Siriaco de' Giacobiti* and is said to be in four cases (*casse*). Shown here are one line from *Cassa I* (actual size) and the whole of *Cassa III* (reduced).^{xxii} Some type must indeed have survived in Florence, and a few sorts can be identified in the 1878 specimen of 'Siriaco' at the Istituto di Studi Superiori.

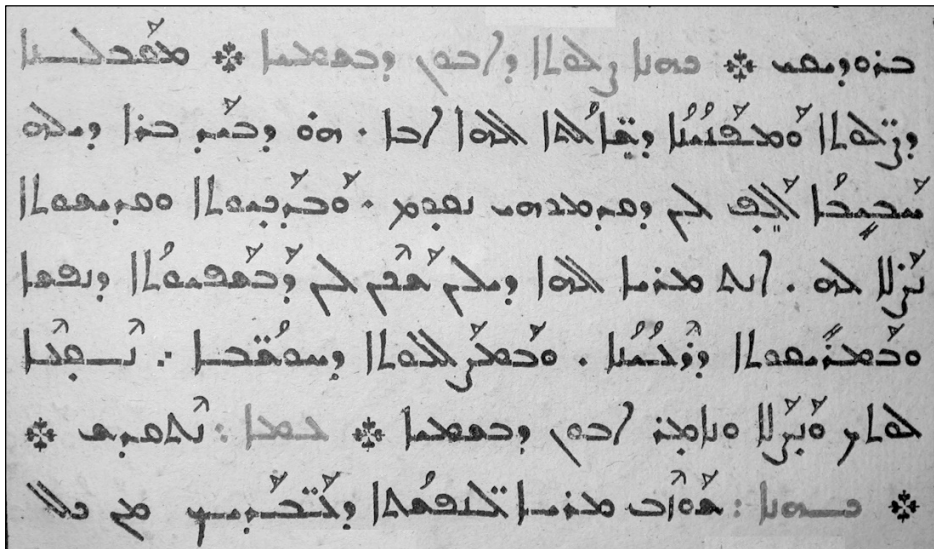
The 245 sorts shown correspond to the punches in box no. 17 in the Medicean collection, which are 253 in number. Even so, it is unclear whether this font was ever complete. The proof is dominated by ligatured sorts and does not show all the alphabetical letters. The matrices must anyhow have been depleted by 1592 if they are to be identified in that inventory with the type designated

Caldeo Giacobito of size *testo d'Aldo* (about 16 points) with only 67 matrices.^{xxiii} It cannot have been put into service in Padua, although it looks as if a few letters are mixed into the 'corpo 24' line of the 1876 specimen.

This type has a likeness to Cavaillon's W7, but there is nothing recognizable in Raimondi's records to document its making or its acquisition, and nothing to connect it with Granjon. The date 1585 in the present heading is a conjecture based on the name *Giacobiti* recalling the early years of the *Tipografia* when the Syriac Orthodox Church was still in view.

W7 **J. Cavaillon for the Tipografia Medicea** **1592**

New text for this entry.



Missale chaldaicum (1592-4) (ܡܝܣܠܐ ܚܕܝܐ ܕܡܝܣܬܐ)








Jean Cavaillon, a French punchcutter working in Rome, cut this type (and some others) for the *Tipografia Medicea*. In Raimondi's account it appears as the

carattere caldiaco secondo li Marroniti with the attribution to Cavaillon beginning in July 1590.^{xxiv}

The type is first seen in 1592 in a small publication entitled *Alphabetum Chaldaicum*;^{xxv} then in the Maronite missal entitled *Missale chaldaicum* illustrated here. The need for vowels in this liturgical book was presumably the reason why a new type was called for, Granjon's otherwise superior serto type W4 being unvocalized. Cavaillon's type continued to appear until 1608 in imprints *Ex Typographia Linguarum Externarum*, Raimondi's new name for the press after he bought it in 1595. Among these imprints were a Maronite *diaconale* (*Liber ministri missae iuxta ritum ecclesiae nationis Maronitarum*) and the handsome and important *Grammatica Syriaca* of the Maronite priest, subsequently bishop and patriarch, Giwargis Amira, both 1596.

An inventory of matrices in Raimondi's hand datable to after 1600 counts 250 justified matrices *della Caldea di Marroniti* which is no doubt this font.^{xxvi} In the 1692 inventory for Padua (see above on W6), our type will be the *Caldeo Maronito* of size *silvio*, a size covering the x-height of the characters but no more: there must have been many kerns. In this document the count is 375 matrices with 18 'missing'. In the inventory of Malanima and the later Laurenziana type-specimen it appears under the name *Siriaco dei Maroniti*. The type then occupied six cases (including however some mixture with Granjon's W4). In 1878 it is seen again in a specimen of the Tipografia Orientale del R. Istituto di Studi Superiori in Florence.^{xxvii} It is, finally, to be identified with the Medici collection no. 18 (222 punches) in the Laurenziana.

A fount of Cavaillon's type must have been on hand also at one or another of the Vatican presses: it appears in the specimen 'Ex typographia Domenici Basae' (1595); in G. B. Della Porta, *De distillatione* ('ex Typographia Reu. Camerae Apostolicae' 1609); and in the specimen of the Stamperia Vaticana (1628).

This type, although less flowing and stiffer than Granjon's and more nearly monoline, is pleasing enough. There is a complete character-set with no reductions and with a single sort for .  and  lean to the left.  and  are too tall.  is squashed. The *u* vowel has the roof shape .

p. 50 line 7. *Add:*

It is also shown, cast on *Tertia*, in the 1746 specimen of the Wittenberg founder Christian Zinck.^{xxviii}

W11	F. Savary de Brèves	1612
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p. 55 at the end of B. *Add:*

A case-lay is shown in the book *Modèles de casses*, and cases of cast type are preserved.

W12	G. A. Moro for the Maronite College	1618
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p. 59 line 1. *For* 1666-7 *read* 1656 (*Pars hyemalis*) and 1666 (*Pars aestiva*)

p. 61 at the end of C. *Add:*

Both sizes of Moro's type, large and small, have case-lays in the book *Modèles de casses*, and heavy cases of cast type are preserved.

W13	Propaganda Fide	1627
------------	------------------------	-------------

Delete the last two sentences and footnote on this page. The type in publications of Komarek is still to be identified.

W16	A. C. Hogenacker	1636
------------	-------------------------	-------------

p. 72 line 15. *For* type similar *read* type is similar

W18	M. Oelschlägel	1646
------------	-----------------------	-------------

p. 75 n. 140. *For* Bentzing *read* Benzing

W19	London	1653
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p. 78 last paragraph.

The type was ordered by Oxford in 1766, not 1772, and not for White but for a manuscript catalogue by Johannes Uri (Ould, 112). White's New Testament appeared first, however, and Uri's *Bibliothecæ Bodleianæ codicum manuscriptorum Orientalium ... catalogus* not until 1787. (For no obvious reason, this book uses both W19 and the 'Fell' Syriac W26.)

W20	Balthasar Köblin for J. J. Bodmer	1654
------------	--	-------------

p. 79 line 3. *For* editions *read* editions of

W21	Amsterdam	1657
------------	------------------	-------------

p. 81 line 7. *Replace the first sentence of this paragraph with:*

Very soon after its manufacture, the type was in use in Heidelberg at the office of Adrian Wyngaerden. It appears in works of J. H. Hottinger, *Smegma orientale* and the important *Promptuarium sive Bibliotheca Orientalis* (both 1658).^{xxix}

W24

J. A. Schmidt

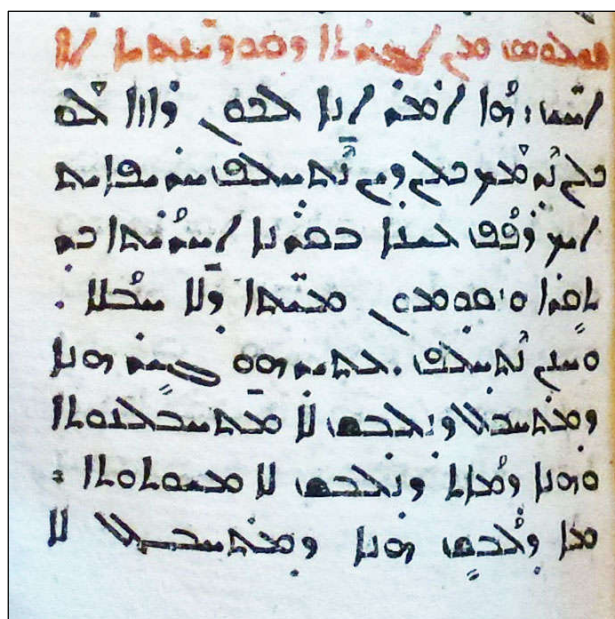
1671

p. 86 line 1. *For* Adoloph *read* Adolph

W27

Lorenzo Cecchini for the
Tipografia del Seminario di Montefiascone

1698



Ordo ministerii iuxta ritum ecclesiae Maronitarum
(Montefiascone 1699), 91^{xxx}

Three Syriac books (one of them in Garshuni) appear from the press of the diocesan seminary of Montefiascone (in Viterbo in central Italy) in 1699.^{xxx} Much obscurity surrounds these rare and little-known books.^{xxxii} What is certain is that their printing was the project of a Maronite priest Michael Metoscita (Maṭūshāyā) from Cyprus who came to Italy in c. 1695 with two fellow Maronites and a plan to print books for their church. The plan seems to have aimed ultimately at establishing a press in Lebanon, but in the meantime printing was to be done at the press of Cardinal Marc Antonio Barbarigo, since 1687 bishop of Montefiascone. This Cardinal Barbarigo, a younger relative of Gregorio, bishop of Padua, evidently had some of the same ambition to print in oriental, or at least biblical, languages, for his seminarians.^{xxxiii} The business arrangements for the Maronite project, which soon came to involve the more eminent Maronite Butros Mubarak, and which landed Metoscita in debt, remain hard to make out. Typographically, however, the story is clearer. All three books show a single Syriac type in one size, and this was the work of the Venetian cutter Lorenzo Cecchini (or an assistant^{xxxiv}), then in Florence, supervised by Metoscita, around the year 1698.^{xxxv}

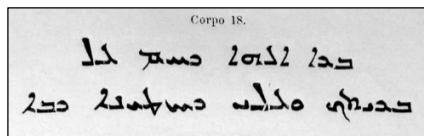
The type resembles the *serto*, by then familiar, of the Propaganda, our W13; but the letters are minutely different. There is thorough left-reduction (except for *het*), and the stroke is slightly bolder. Points are on separate lines above and below, and as in the earliest form of W13 these include the dots on *dalat* and *resh*, which are accordingly sometimes wide of the letters. The type appears to be cast on 12 points, with the points on 6½. The look of the Syriac on the page is superior to that of the Propaganda type, perhaps because the letters are better designed and the matrices better dressed, but most noticeably because the text is more tightly spaced with few of the *kashideh*-s that often weaken the appearance of type W13 in print.

The Syriac type cannot ever have belonged to the Seminary and it is not in their inventory of 1713. Punches and matrices (and other equipment for a press) are next heard of in Metoscita's possession on Malta to where he removed about 1700. Their subsequent story need not be followed here, except to record that the matrices disappeared, or perished in the conditions of their storage, sometime before 1730 at the time of Metoscita's death when the Propaganda Fide failed in an attempt to recover them.^{xxxvi}

W27a The Tipografia del Seminario di Padova

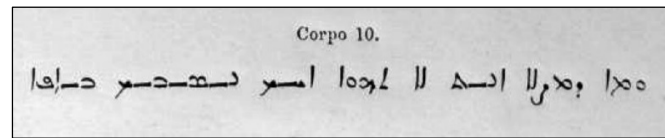
Cardinal Gregorio Barbarigo, bishop of Padua, established a printing-office at his diocesan seminary in 1684. One of the objects of the seminary was the teaching of ‘oriental’ languages (including Greek and Albanian) and the collection of exotic typographical material for his printing-office was an early and diligent pursuit. The Tipografia had a typefoundry, and matrices were part of this collection, but only one or two Syriac founts were ever cast there, and the Cardinal’s programme never included the cutting of any new Syriac (or probably any other) type.^{xxxvii} Still, because this important press has been the subject of scholarship^{xxxviii} and interest in its exotic types, we devote an entry in the present catalogue to what in its history touches on Syriac.

Cardinal Barbarigo received a shipment of oriental matrices deriving from the Tipografia Medicea in 1692. For this, see W6 above in the present document, including a table of the Syriac types in this shipment. In the inventory made at the time they are all noted to be defective in some degree, and presumably for Syriac this must have been a disappointment. In Padua only one of these sets of matrices was cast from to make a fount. This was our E1, Granjon’s East Syriac. An inventory of 1695 counts three founts in case and ready for use: a *Siriaco garamoncin* (c. 9 point), a *Siriaco filosofia* (c. 11 point), and a *Caldeo filosofia* (c. 11 point).^{xxxix} Granjon’s type will be the last of these. Sorts from this type had an emergency use (on which see presently), but it does not seem that it ever set a text in any publication. It appears in the specimen of 1896,^{xl} which was not, unfortunately, the work of anyone who could set Syriac correctly. It is shown below, strangely on *corpo* 18, a large body on which there would be no room for points, not even for the necessary dot on *resh*.



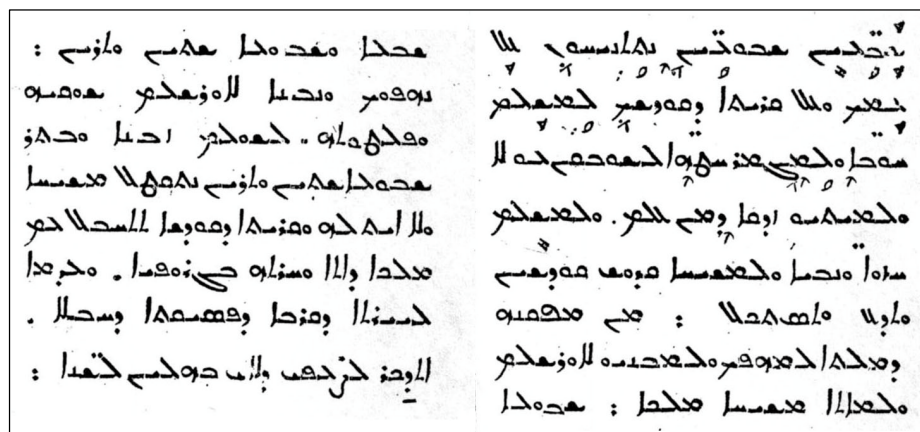
*Saggio dei caratteri, fregi e vignette della Tipografia del
Seminario di Padova (1896)*

Of the other two Syriac types ready for use in Padua in 1695 we discuss the *Siriaco filosofia* just below. The smaller one, the *Siriaco garamoncin*, also appears in the 1896 specimen:



Whether the press had matrices for this type, or only the cast type, does not appear ('corpo 10' might not be different from *garamoncin*); but in any case it was never put into service and its source and cutter are unidentified.^{xli}

The other Syriac in the 1692 list of types in case, the *Siriaco filosofia*, had been used already in 1685 in the first multi-script publication of the Seminary press, the extravagant *Cuneus prophetarum de Christo salvatore mundi et eius evangelica veritate* of Pietro Bogdano, in two volumes. Syriac appears among the languages translating the prophecy of Dan 9.24-6:

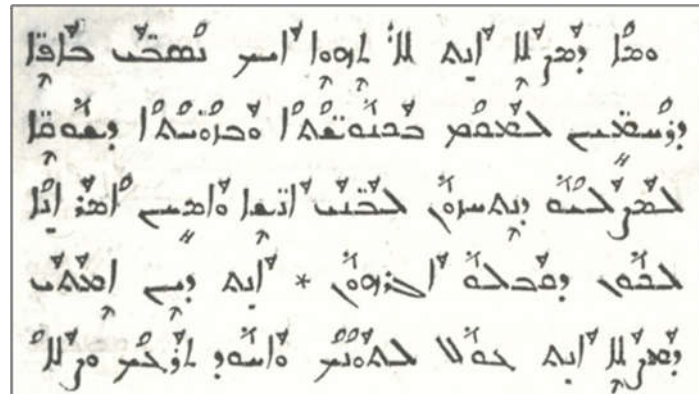


Pietro Bogdano, *Cuneus prophetarum* (1685), ii.146 (reduced; rearranged).^{xlii}

The type can be recognized as our W13, although not very correctly set with some exchanges of joining and non-joining forms, some *lamad*-s cut down to make 'e-s, and right-joining *mem*-s trimmed to make initial ones. All this suggests that the press did not have new-made type from their own matrices but only a second-hand fount. This might have been a gift to Cardinal Barbarigo from the Propaganda.^{xliii}

Remarkably, it was only this Syriac type W13 that ever appeared in the oriental

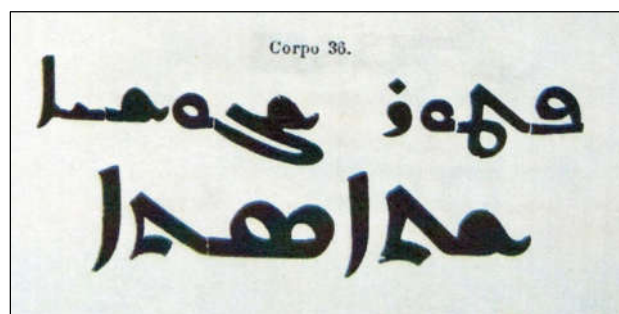
publications of the Padua press. After the large book of 1685, Syriac next appears in 1714,^{xliv} and then in some works of A. Zanolini in 1725-46, one of which is illustrated here. In all these, the fount exhibits the same, or worse,



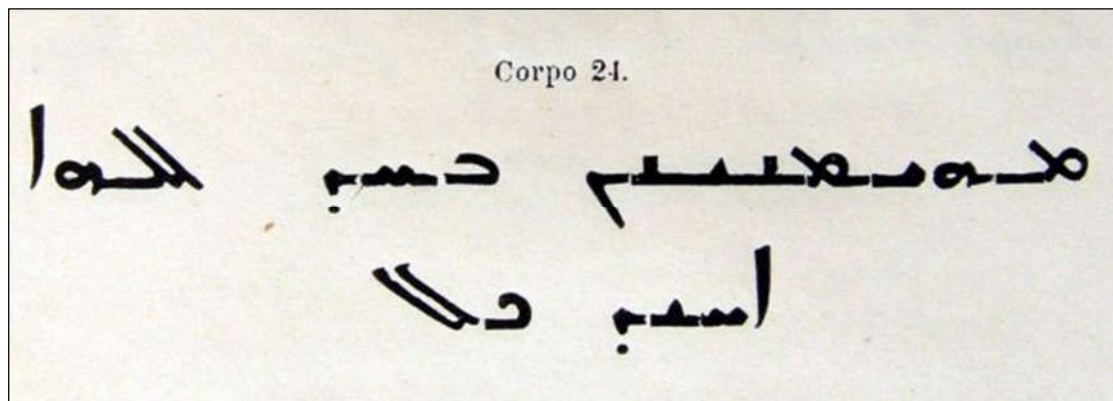
A. Zanolini, *Grammatica linguae Syriacae instituto* (Padua 1742), 159.

defects. In this example, most of the *mem*-s are now cut-down East Syriac *semkath*-s (as in the first words in the top line) and initial ‘*e*’-s are East Syriac *gamal*-s (both these letters borrowed from the Medicea type E1). There seem to be no initial *lamad-alap*-s. The same state of affairs (although the type in these later appearances has no vowels) can be seen in other publications down to 1792.^{xlv}

For Syriac types beyond the three just discussed, there are miscellaneous witnesses in later sources. The ex-Medici type W6a is represented by a sample of sorts cast, no doubt, for purposes of a specimen. In 1896 it appears as *corpo* 36.



The compositor then evidently had only one **ⲗ** in the larger size and used a smaller one at the end of **ⲗⲏⲙⲉⲗ**.



W29

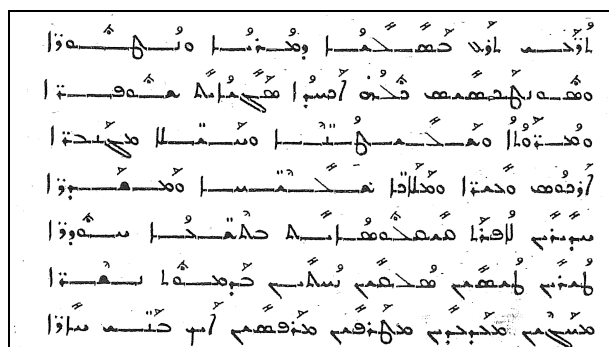
Propaganda Fide

1717

p. 95 line 5. *For font read fount*

p. 96 top.

Substitute this illustration:



W31

William Caslon

1773

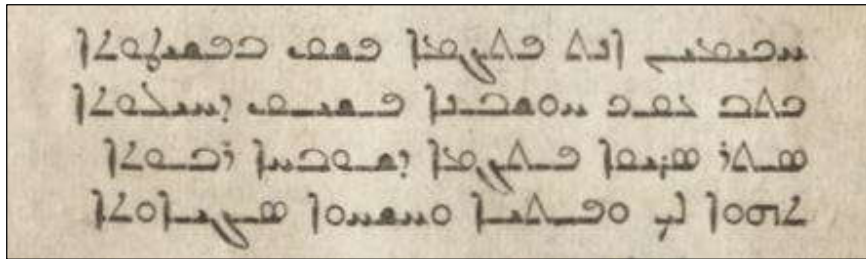
In the heading, *for 1775 (ital.) read 1773 (rom.)*. For the evidence see Ould, 112-14.

W34

Uppsala

1651

Note that this entry, keeping its number W34, is now out of its chronological place. The illustration should follow this earlier one:



Disputatio de amicitia (Uppsala 1651), penultimate page

The above hardly intelligible rhyming lines appear as an *envoi* to a dissertation of a certain Andreas O. Yxtorfius printed by the Uppsala University printer Eskil Mattsson. The type may be the work of the cutter Peter van Selow whose types are well attested in Sweden and who is recorded to have cut Arabic, Greek, Hebrew and Cyrillic types (although not Syriac).^{xlviii}

The type closely resembles W18, attested at about the same time (1646; *q.v.*). One must be a copy of the other, or – to judge tentatively from the scanty evidence of the two types in print – they might be the same type. (But the sort **ⲁ** looks different in the two.)

By the time of the 1791 showing in Uppsala, there is a new sort for **ⲁ** (in ~~ⲁⲁⲁⲁⲁ~~ in the last line: oval, not circular like *waw*).

W35

J. J. Marcel

1803

Marcel's name was Jean and not John.

W41	Molé Jeune	1823
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p. 114 n. 229. *Replace the last two sentences of this note with:*

The Dominicans eventually began to print Syriac from type in 1868. Probably their first book (*Service de la messe*) used this type. Their second book in 1872 *Règlements pour le clergé syrien*) certainly did so. See Coakley & Taylor, 10 nos. 4 and 5.

W43	G. H. Bernstein for Tauchnitz	1829
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p. 117 line 2. *For* Kirch's *read* Kirsch's

W45	Friedrich Nies	1836
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p. 121 n. 243 *should read:* Neither size of Syriac is in Nies's specimen of 1835. The title-page calls this an *Erstes Heft*, but no second volume is recorded.

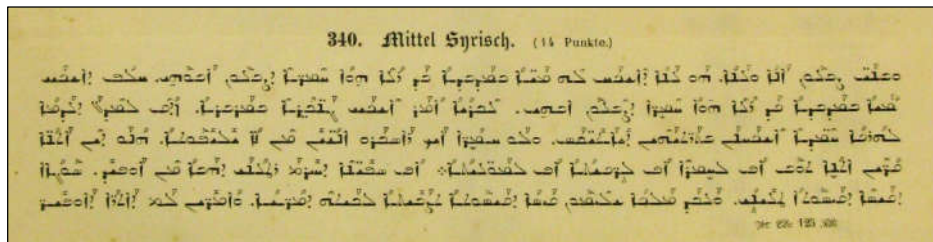
W46	Mar Yaʿqub Gregorius	1845
------------	-----------------------------	-------------

p. 123 *Add at the end:*

The unlikely story was later told that the Psalter was composed, printed and bound by the bishop single-handedly. This was retailed by Horatio Southgate (an American Episcopalian missionary then in Constantinople) and quoted in Andrew Oliver, *A translation of the Syriac Peshito version of the Psalms of David* (Boston 1861), xi. I thank Dr. David Taylor for this reference.

A

The original founder of this type must have been F. A. Brockhaus. The Brockhaus firm had a foundry as early as 1844, and this type appears in their seventh ‘supplementary’ specimen of 1847:



Schriftproben ... F. A. Brockhaus in Leipzig (1847), 110, reduced

This shows the type in its original form as it appeared also in the 1855 monograph of F. Dietrich illustrated in the printed book.

D

In this form, with its improvements, the type appears in a later (c. 1915) Brockhaus specimen:^{xlix}



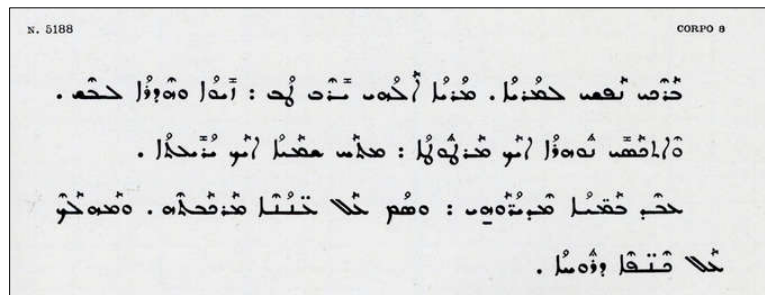
Gesamtprobe der Schriftgiesserei F. A. Brockhaus.

p. 135, last paragraph of this entry. *Read:*

£100 worth of type was supplied to the bishop Mar Gregorius of Homs on his visit to Oxford in 1887-8. It must have lain unused for some time, but it later went into regular use at the press in the Monastery of Za‘faran.¹

Add also a new subsection:

B



Società Nebiolo Torino, *Caratteri orientali*, 11

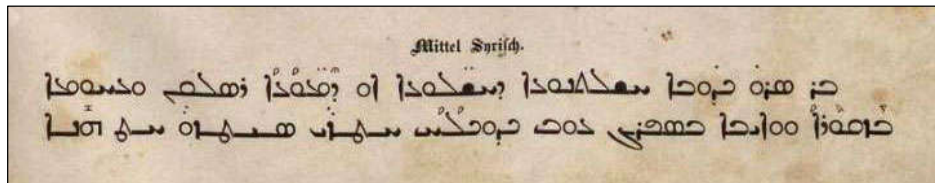
The supply of type to the Tipografia dei Lincei in Rome in about 1881, mentioned above (p. 133), was the occasion for a new set of matrices. Probably the type from Oxford was simply a set of sorts, from which matrices were electrotyped by an Italian foundry, either Nebiolo (in business from 1880) or a foundry subsequently acquired by them.¹¹ The new type appears in publications of the Tipografia dei Lincei from 1881, and in their specimen of 1889. To be noticed in the much later (c. 1948) specimen shown above are the vowels, which evidently did not accompany the type from Oxford and had to be made new in Italy. The letters are cast on 8 didot points, less than Oxford's long primer, but the vowels, on 4-point bodies, still sit somewhat high above the letters. Among other customers for this new fount was the Tipografia Poliglotta Vaticana, which showed it in their specimen of 1980 (as 10 point).

W52a

Trowitzsch & Sohn

1867

From about 1851 this Berlin foundry ‘acquired the matrices of the best English and French types’.^{lii} A vast specimen of 1867 includes this one Syriac. There is a resemblance to Figgins’s types W36, most distinctly in the shape of *alaph*. But it is not identical, the thick base-line and other features owing more to Schmid’s type W38 (which was also *Mittel*).



Trowitzsch & Sohn, *Proben der Schrift- und Stereotypen-Giesserei*, 243.

W53

Imprimerie Nationale

1867

Lines 3-4 *to read* : The ligatures of the original corps 20 font were included and considerably used in the settings illustrated. The case lay shows an upper and lower case, the upper case exclusively for ligatures.

W57

Imprimerie des Pères Dominicains, Mosul

1876

p. 141 n. 279. *Delete the last sentence.* (Cf. W41 n. 229 in this document.)

W61

W. Drugulin

1888

p. 145 line 5. *For* Baench- *read* Baensch-

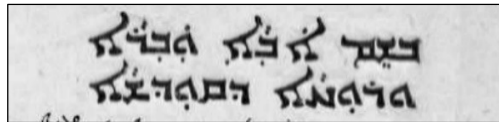
W64 **C. and V. Aubert for R. Graffin** **1894**

149 line 4 up. *For* Firman-Didot *read* Firmin-Didot.

W68 **Buenos Aires** **1951**

Typeset Syriac appears in this magazine from vol. 17 nos. 1-3, Jan.-Mar. 1951. There is an editorial referring to ‘new type that we have made’.

S4a **Robert Granjon for the** **1587**
Tipografia Medicea Orientale



Biblioteca Medicea Laurenziana, MS Orientale 457, cropped.

This East Syriac estrangela appears as the caption in the same specimen as our type E1. It is the ‘Caldea grande’ commissioned from Granjon along with the ‘Caldea piccolo’. For the date and Granjon’s authorship of both these types, see the discussion on E1. The ‘estrangela’^{liii} is a straightforward copy of the same caption in Granjon’s manuscript model. Granjon was paid for 11 punches and 13 matrices. Just 10 or 11 letters appear here (evidently with separate vowels and points borrowed from the *piccolo* type). The type does not reappear in Amira’s alphabet-table or anywhere else, and probably no more letters were made than the ones in this specimen.^{liv}

S7 **Propaganda Fide** **1636**

p. 163 lines 1ff. *To read:* In the depredations of 1798ff. (see on W12), the Imprimerie Nationale got a set of matrices (not punches) for this font.¹³ Type was cast on a 30-point body. It was put to use for the *Oratio Dominica* printed for Pope Pius VII on his visit to the works on 31 January 1805.¹⁴ In this setting, which copied the Propaganda's *Alphabetum Chaldaicum*, the compositor evidently felt the want of initial *nun*: the letter in **ن** seems to be cut from some other sort. The finishing-stroke is also different. In the specimen of 1846 it was not shown, being described as 'in need of some correction'. It was repaired for the showpiece specimen of 1855, newly cast, apparently, on 24 point, even though by that time an estrangela like this must have been considered quite *démodé*. A case-lay may be seen in the book of *Modèles de casses*.

S11 **K. k. Hof- und Staatsdruckerei, Vienna** **1847**

p. 167 line 4. *For* founts *read* a fount.

S12 **W. M. Watts** **1848**

p. 168. *Delete the first paragraph, and add this subsection at the end of the page:*

B

A Christian Palestinian Aramaic text, a lectionary of the gospels in MS Vatican sir. 19, was published in Verona in 1861 by Count Francesco Minischalchi Erizzo.²¹ This book uses the Oxford large estrangela type for the text, as well as the small size S14 for other matter. For this *de-luxe* edition the printer, the office of Vincentini e Franchini in Verona, must have had new type, and we may suppose that this was produced by an Italian foundry from a set of sorts using the then new method of electrotyping (see p. 23 above).^{lv} From whom these sorts were acquired, and by what foundry the new matrices were made, are unknown. Perhaps these matrices were cast from again in 1881 to provide type for the Tipografia dei Lincei in Rome.^{lvi}

S14**W. M. Watts****1855**

p. 173 last paragraph. *Read:*

Cambridge University Press acquired the type somewhat later. According to the preface to R. Bensly, *The Fourth book of Maccabees ... in Syriac* (1895), the Syriac had been ‘in type since 1870 or earlier’. This was probably its first use. But it was then put into steady service. There were 283 lbs. of type in 1886 and 1061 lbs. 4 oz. in 1910.²⁹

p. 175-6. *Replace the first two sentences in subsection D with:*

An Italian foundry, either Nebiolo of Turin or a founder later acquired by them, also made a copy of our type. It is shown, alongside Oxford’s small seroto (W52), in their undated specimen of c. 1948. Either the matrices had been copied already in 1861 (see on S12) or they made mats from sorts later acquired from Oxford at the same time as the small seroto (on which see W52 in this document). In either case, the copied type was in use at the Tipografia dei Lincei in Rome in 1881 (p. 170 n. 23). From 1937 it was used at the Imprimerie Orientale in Leuven, Belgium. A specimen sheet from Nebiolo was also consulted by R. Draguet in 1953 for the making of Monotype Syriac (on which see p. 260).

S15**Imprimerie Impériale****1860**

The case-lay preserved at the I.N. shows these two types as 16 and 12 point. No vowels are included. The vocalized smaller size in the illustration here must have been improvised by cutting down the 12-point.

S17**Imprimerie des Pères Dominicains, Mosul****1881**

Replace the first paragraph with the following:

An influential yet curious design, this type was used on the title-pages of the Dominican Press's Peshitta Bible, published in three volumes 1887-91. With reference to this display type, the Dominican superior P. G. Duval wrote that 'This enterprise has been long, tiresome and expensive. Besides the expenses of the editor and copyists, we have had to procure, at great cost, special types to match the importance of the work.'^{lvii} The work had indeed started its difficult passage through the press long before, in 1881, and the present type can have been made no later than that.

According to Vosté, the model for this type was the handwriting of the respected and prolific scribe Abraham Shekwana of Alqosh.^{lviii} The Press's catalogue called the letters 'caractères *strangueli*' and claimed that 'We have reestablished the use of this fine Aramaic script, the original script of the Syrians, fallen into disuse centuries ago.' This is certainly a misleading statement: the type is not a revival of the genuine ancient estrangela, even though it has in common with the old script its square **ⲁ** and **ⲓ**, open **Ⲛ** and **ⲛ** etc. But Eastern as it is, it must have been the idea among the professional scribes of Alqosh of what an estrangela should look like.^{lix} Later imitators of it, Drugulin (S19), Yosip Kelaita (S24), and Mar Timotheus of Malabar (S25), all kept the name estrangela, though using the type only for display lines with Eastern texts. (We accept the name for the purposes of this catalogue.)

S18

Imprimerie Nationale

1886

p. 180. The matrices of the 10-point size apparently have a different maker, not Aubert. With these mats, in drawer 104, is a card on which is written 'Gravé par Lek' (i.e. Jacques Lek, 1878-1944, another of the IN's regular punchcutters). It seems unlikely that at this date (before 1910) they are engraved, rather than punch-struck, but in any case no punches are to be found.

p. 181. Add this image before the second paragraph:

ALPHABET ESTRANGÉLO

FIGURES				NOM.	VALEUR.
isolées.	finales.	médiales.	initiales.		
ʾ	ʾ			'olaf	'
ב	ב	ב	ב	bet	b
ג	ג			gomal	g
ד	ד			dolat	d
ה	ה			hé	h
ו	ו			waw	w
ז	ז			zain	z
ח	ח	ח	ח	het	ḥ
ט	ט	ט	ט	tet	ṭ
י	י	י	י	yud	y
כ	כ	כ	כ	kaf	k
ל	ל	ל	ל	lomad	l
מ	מ	מ	מ	mem	m
נ	נ	נ	נ	nun	n
ס	ס	ס	ס	semkat	s
ע	ע	ע	ע	'e	e
פ	פ	פ	פ	pé	f, p
צ	צ	צ	צ	šadé	š
ק	ק	ק	ק	kof	ḳ
ר	ר	ר	ר	riš	r
ש	ש	ש	ש	šin	š
ת	ת	ת	ת	taw	t



Biblioteca Medicea Laurenziana, MS Orientale 457, fol. 539, cropped.

A plan to print books for the Chaldean church – specifically a Syriac-Arabic dictionary, a ‘breviary’, and the Gospels – became what G. B. Raimondi called the ‘Chaldean business’ of the Tipografia Medicea.^{lx} Robert Granjon was employed by Raimondi in connection with this (unachieved) project, to cut two types: a ‘Caldea grande’ and a ‘Caldea piccolo’. The *grande* was the estrangela that appears as the title in the illustration above, on which see further on S4a; the *piccolo* is the text beneath it. Raimondi’s receipt for these two types, recording the payments made to Granjon, indicates that 11 punches and 13 matrices for the *grande* and 106 punches and matrices for the *piccolo* were finished on 16 December 1587.^{lxi} Another document, apparently Raimondi’s daybook, records the progress of Granjon’s work on this type E1, that is the *piccolo*, specifying for each day which characters were cut, beginning on 4 August and ending on 16 December.^{lxii}

The Chaldean business was itself a result of the text in the illustration. It is not the Gospel of John as the handwritten note says, but the beginning of a

letter dated Dec./Jan. 1586/7 from the Chaldean Patriarch Mar Elia to Mar Baba (i.e., Papa, the Pope) containing a profession of faith. (The Patriarch's original manuscript letter is now ms. Vatican Arabic 83.^{lxiii}) As an ecumenical document this led nowhere, but it was linked to an appeal sponsored by Bishop Leonardo Abel for books for the Chaldean church, and this commended itself to the Grand Duke.

Granjon's type copies the script of this letter closely. The scribe's name is not preserved, but his writing (which included the 'estrangela' hand for the display lines) is a good example of the Syriac penmanship of the time and place and it does not differ markedly from the twentieth-century model for E26 (1913, *q.v.*).

Besides the specimen, this type, the *piccolo*, appears in the table of alphabets in Giwargis Amira's *Grammatica Syriaca* printed by the Tipografia Medicea in 1596 (pp. 2-3).^{lxiv}

Matrices for this type went to the Tipografia del Seminario di Padova in c. 1692. For this transaction see on W6 above, and for the later career of the type in Padua see W27a below.

E4 E2

Propaganda Fide

1633

This entry is now renumbered E2.

B

p. 193 *the last line of this section to read:* (1861); the book of case-lays (1870); the specimen of 1878; and as late as the specimen of alphabets of 1951 shown here:

ALPHABET NESTORIEN				
FIGURES				VALEUR.
isolées.	finales.	médiales.	initiales.	
1	2			ʾ
u		u	u	b
ʿ		ʿ	ʿ	g
ḡ	ḡ			d
g	g			h
ḡ	ḡ			w
z	z			z
h	h	h	h	h
t		t	t	t
y	y	y	y	y
k		k	k	k

ALPHABET NESTORIEN (Suite)				
FIGURES				VALEUR.
isolées.	finales.	médiales.	initiales.	
l	l	ll	l	l
m	m	m	m	m
n	n	n	n	n
s	s	s	s	s
c	c	c	c	c
p, f	p, f	p, f	p, f	p, f
š	š	š	š	š
k	k	k	k	k
r	r	r	r	r
š	š	š	š	š
t	t	t	t	t

Recueil de divers alphabets étrangers (4th ed. 1951), reduced

p. 193 first line of C. For inventory of read inventory

E2

G. A. Bresadola *etc.*

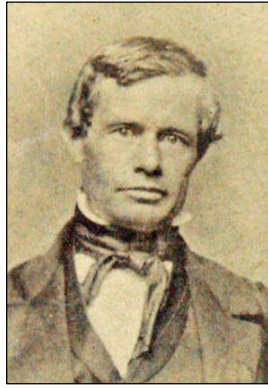
Delete this whole entry.

E7

Edward Breath for the American Board

1844

Add this picture:



Edward Breath, about 1849^{lxv}

E14

Edward Breath

1858

p. 212 first line of the paragraph. *For* in 1856 *read* in 1858

Add the following new subheading:

B

The press of the Dominican fathers in Mosul acquired this type in 1861 or 2. Mgr Altmayer, the founder of the press, had ordered serito type from Paris in 1860 (see p. 113 n. 229), but could get no East Syriac type there. At that moment, however, Altmayer's workman Joseph of Diyarbakir was setting up a foundry and electrotyping apparatus at the Mosul press,^{lxvi} and Altmayer asked the Vincentian superior in Urmia, A. Cluzel, to try to acquire type from the American press to copy. Cluzel obliged him, so that, as Altmayer reported, 'I have only a small number of sorts, but it is enough, because by means of electrotyping (*galvanisme*) and with our foundry, it will be easy to copy them

and make as much type as we want' (undated letter in *Bulletin de l'Oeuvre des Écoles d'Orient* 16 (July 1862), 122-3). In fact, it cannot have been so easy a job for the new foundry, and probably it was never carried through. We find the type used for short quotations from the New Testament in just one book, *Discours religieux pour les principales fêtes de l'année* (in Arabic) in 1873 (Coakley & Taylor, 10-11). What looks like this type in later Dominican Press publications is more likely to be E22 (*q.v.* in this document).

A story was told by one of the other Dominican fathers in Mosul to justify the copying of the Protestant type. Its design, he said, derived from the calligraphy of a Catholic man in Urmia, and the Americans had obtained specimens of his writing by deceit (Marcelin Chery in *Bulletin* 44 (Mar. 1867), 243). Given that type E14 evolved within a progression of designs by Breath, it is hard to see what truth there could be in this story.

E19	St. Joseph's Press, Mannanam	1866
------------	-------------------------------------	-------------

p. 218 n. 53 last line.

For ceased its activities *read* ceased its activities in 1869 (see Coakley & Taylor, 46 no. C3).

E20	A. Fisch for Mar Petros Bar Tatar	1872
------------	--	-------------

p. 219. *The second paragraph on the page should now read:*

The same aspiration, however – to compete with the American Protestant press – was also entertained by Augustin Cluzel, head of the French Lazarist (Vincentian) mission in Urmia. His first efforts to print using type supplied by the Propaganda (a small and defective fount probably of type E3) were unsuccessful, but his persistence was eventually rewarded.^{lxvii} In 1874 he was in

Europe with one of his French-educated priests, Désiré Salomon. They looked unsuccessfully for East Syriac types in Paris, but in Brussels Salomon found the relics of Mar Bar Tatar's project, matrices in all three sizes. They had founts cast,^{lxviii} and took them back to Urmia along with a press. These were immediately put into service the next year for two small books, followed in 1876 by the *Manuel de prières* here illustrated. A supplementary order had to be placed with the founders in Brussels to get sufficient stock of the right characters, but this must have been filled the next year, and for five years at least, steady printing went on with these types. This included a substantial New Testament in ancient and modern Syriac in 1877 and an edition of the burial service in 1878.^{lxix} More books followed – more than fifty before the press was destroyed in 1918 – but the Lazarists, having no typefoundry, had a persistent problem with the supply of type. When their Belgian type wore out they first bought type from the American mission,⁶¹ then in 1903 found the funds to acquire Drugulin's type and eventually in about 1905 a set of matrices for it (see on E22).

p. 222. *Replace the first paragraph with:*

The Dominican Press in Mosul may have had this type as early as 1878. An order for type to 'G. Schildknecht, successeur de Jullien', was evidently shared by the Propaganda Press and the Dominican Press (Vosté, 69-70). Probably it was used in the first edition of J. David's *Grammaire de la langue araméenne selon les deux dialectes syriaque et chaldaïque* (1879), the first Dominican book to use East Syriac type.^{lxx}

Note 64 should be deleted. The quotation and mention of electrotyping there refer to the earlier project with type E14 (see on E14B in this document).

E22

W. Drugulin

1883

p. 228 *In place of the text beginning 'Drugulin had customers ...', read:*

C

The Dominican Press in Mosul shows the *Cicero* in some publications of 1905, notably Mingana's *Clef de la langue araméenne* and *Narsai Doctoris homiliae et*

carmina. This will be the result of the purchase of Drugulin's matrices by the Vincentians of Urmia. Probably enough, they consigned these matrices to the Dominican foundry and the press there shared the type cast from them. (See on E19 and my article 'Vincentian press', 213 n. 23.) A fount of the *Tertia* got to the Ekonomia Press in Tbilisi, operated by a certain Zaya Varda Joseph, who showed it in 1911.⁷⁵

E28	Yosip de Kelaita	1921
------------	-------------------------	-------------

p. 237 illustration.

For a better reproduction of this picture, taken directly from a print in the possession of the Kelaita family, see Benjamin, 150.

E30	R. Wiebking for the Presbyterian Board	1921
------------	---	-------------

p. 243 illustrations. *The captions should include the point-sizes: 48 point, 24 and 18 point, 12 point resp.*

E31	John Baba	1929
------------	------------------	-------------

245 line 1. *For* line 2 *read* line 1

E32	Mar Narsai Press	1929
------------	-------------------------	-------------

246 line 4 up. *For* 1940-56. *read* 1945-56 (see Benjamin, 156).

p. 247 last paragraph.

According to Benjamin, 160, the Church of the East used their own fount of type E32, not ex-Nineveh Press. Benjamin also mentions other printers using this type.

Linotype

On these pages spell Mergenthaler.

p. 254 line 4.

The changeover to Linotype was in 1935, not 1937.

p. 259 *Add a new paragraph:*

Jacobs patented the design of the three scripts on behalf of Linotype. The patents are 'Design patents' 55049, 55050, and 55051, the applications dated 11 Dec. 1919. These applications, printed in the *Gazette* of the Patent Office, 274 (May 1920), 142, show the full synopsis of each.^{lxxi}

APPENDIX

p. 266 *Add this entry:*

1585. For the *Chaldea grande* made by Robert Granjon in this year, see on W6 in this document. G. B. Raimondi records that Robert Granjon produced 12 punches and matrices from May to July 1585. Since the date is before the 'Chaldean business' of 1587ff. these cannot be anything to do with our S4a or E1. This type remains unidentified.

p. 266 paragraph 1. *Delete this entry.*

^{vi} In the past, scholars including Tinto, Vervliet, and myself in 2006, made more or less unsuccessful attempts to reconcile Raimondi's records with the type-evidence. But the discovery by P. G. Borbone of Granjon's East Syriac work, part of the 'Chaldean business' (see on E1), published in 2014, has changed the way the evidence should be read. Even so, it will be evident that not all identifications of the Medici Syriac types are quite satisfactory.

^{vii} In much of what follows here and in the entries W6a, 6b, 7, S4, 5, and E1 the painstaking work of P. G. Borbone (all since my printed book of 2006) will be apparent; and I thank him also for some friendly extra help.

^{viii} I pass over an episode while the Tipografia was still active, a proposal to sell the whole business to the king of Spain. This was overtaken by Raimondi's death in 1614. A summary list of the types was made (Biagiarelli, 93-4) but it is too imprecise to help with any identifications here.

^{ix} Barbarigo to Cosimo 24 Mar. 1684: Bellini (1927), 13; Borbone, 'Ancora', 231 n. 47.

^x Barbarigo to Cosimo 12 Sept. 1692 and July 1693. It seems that the matrix-maker he had hoped to employ, one Lorenzo Cecchini from Venice, was no longer available.

^{xi} This document was published in abridged form by Bellini (1938), 280-2; but in full by P. G. Borbone in 2016. See his 'Ancora', 231-45, including images of the six Syriac pages (numbered 135-40 in the document). Since the document itself is a copy made by the librarian of the seminary in Padua, its connection to Cardinal Barbarigo's request for matrices seems clear. The date of the copy is 1692. The Maronite scholar Butrus Mubarak is recorded to have made an inventory of the types in Florence, and perhaps this is it.

^{xii} For the sizes see Bellini (1938), 28; but I do not find *pontificale* in his or any other list.

^{xiii} Bellini 1938, 35-6. It is not clear how many of these sets of matrices could have made serviceable types, but on their subsequent appearance in Padua see W27 below.

^{xiv} The punches in seven boxes were identified as: *siro maronito*, *Residuo Siro Canoncino*, *Siro maronito corale*, *Siro maronito Corale*, *Siro Stangehelo*, and *Caratteri del Monte Libano*. I do not try to correlate these names with the existing boxes of punches.

^{xv} For Malanima's report I depend on an unpublished transcript of Florence, Archivio della Soprintendenza alle Gallerie, Filza VIII (1775) doc. n. (1)45, made by P. G. Borbone and kindly copied to me. The proof, now Laurenziana ms. A 50¹, is entitled *Caratteri della I[mperiale] e R[egia] Tipografia Mediceo-Orientale, che trovasi nella Biblioteca Laourenziana*. Its date must therefore be after 1816 when the materials of the Tipografia came to the Library, but the disposition of the type will have been unchanged from Malanima's time.

^{xvi} For all this see Marmottan, specif. 324-8.

^{xvii} Firenze Archivio di Stato Miscellanea Medicea 717, 2, f. 45, transcribed in Borbone, 'Ancora', 226 n. 28.

^{xviii} So also Borbone, 'Ancora', 226, 234. Just possibly these punches might have been for our W6a, but see on this type below.

^{xix} Firenze Archivio di Stato Miscellanea Medicea 718, 5, last page.

^{xx} Pp. 135-6; Borbone, 'Ancora', 241.

^{xxi} The difference in style between this type and W4 does not prevent Vervliet from ascribing it to Granjon. But see n. vi above.

^{xxii} Vervliet, *Granjon*, 183, shows all the *Giacobiti* characters from the proof (but they are not after all Granjon's work).

^{xxiii} Also its size is given as *testo d'Aldo*. If this is only 16 points, it would only cover the x-height and there would be many kerns.

^{xxiv} On Cavaillon, see Tinto, 46-51; for Raimondi's account, Saltini, 'Stamperia', 269.

^{xxv} Illustrated in Tinto, 38.

^{xxvi} Tinto, 52 (but the date according to Borbone). The document is Laurenziana ms. Or. 457, fol. 734b.

^{xxvii} P. 13. For this specimen see the Bibliography *s.v.* Florence.

^{xxviii} For Zinck's specimen see the Bibliography above in this document.

^{xxix} A type-specimen in the Mori collection showing a few letters of our type (<https://sammlungen.ub.uni-frankfurt.de/drucke/content/pageview/10734029>) has been identified by John Lane as coming from the winding-up of Wyngaerden's Heidelberg office in 1668 or 9. His fount, apparently no longer recognized as Syriac – it is called 'Zierische' – weighed 42 pounds.

^{xxx} Royal Collection Trust / © His Majesty King Charles III 2024.

^{xxxi} Namely, a Horologion, a Diaconale, and a Syriac primer. Their full Latin titles are: *Horae diurnae et nocturnae ad usum Maronitarum* (in Garshuni); *Ordo ministerii iuxta ritum ecclesiae Maronitarum*; and *Tomus syriacus a scriptura selectus ad puerorum usum, juxta ritum Ecclesiae Maronitarum*. For a description of all these books, their library locations, and a review of the evidence about their production, see M. Farina and J. F. Coakley, 'Three Syriac books printed at the Seminary of Montefiascone', forthcoming in the journal *Quaderni Storici*.

^{xxxii} Including even whether there may have been a fourth book in the group, a Psalter, of which no surviving copies are known.

^{xxxiii} See G. Breccola, *La tipografia del Seminario di Montefiascone* (Biblioteca societa 25; 1997).

^{xxxiv} This possibility is raised by the name of Lorenzo Zecchi (ca. 1659-1709) who set up as a cutter in Bologna in 1703 and is recorded to have made types for Syriac, Greek, Hebrew and Arabic (J. Mosley, *A dictionary of punchcutters*, 1999). What can these types, or at least the Syriac, have been, if not Metoscita's?

^{xxxv} Cecchini is mentioned as an *artefice* in letters from G. Barbarigo to Grand Duke Cosimo in 1692 and 1693. The information of interest here comes from a statement made by Mubarak in 1732: 'circa l'anno 1698 il sacerdote P. Michele Metoscita Maronita fece lavorare in Firenze da Lorenzo Cecchini veneziano varie madri e polzoni per una stamperia di lingue orientali Arabica, Siriaca e Ebraica e gettare una gran quantità di caratteri simili' (Propaganda Fide archives, SC Maroniti 4 (1728-1736) fol. 252a). The Arabic may well refer to the type appearing in just two lines in the *Diaconale*; but there is no Hebrew in the Maronite books.

^{xxxvi} For Metoscita's career on Malta see B. Heyberger, 'Eastern Christians in seventeenth- and eighteenth-century Catholic Europe' in his *Middle Eastern and European Christianity, 16th-20th century* (2023), 69ff.

^{xxxvii} The Cardinal's typefounder was Gian Antonio Bresadola, who died or retired in 1696. Although G. Bodoni credits him with the cutting of exotic types (Mosley, 'Italian typefounding', 74-5), other sources mention only casting, not cutting, and it is unlikely that any Padua type was an original cutting by him.

^{xxxviii} In this section I depend on the two histories by G. Bellini, *La Tipografia del Seminario di Padova* (1927) and *Storia della Tipografia del Seminario di Padova 1684-1938* (1938); and M.

Callegari, *La Tipografia del Seminario di Padova* (Quaderno di Cultura Tipografica: Tipoteca Italiana Fondazione 2019).

^{xxxix} Bellini (1927), 15; (1938), 30.

^{xl} I use illustrations from this specimen with thanks to P. G. Borbone for the sight of images of the two Syriac pages. It might be an advantage to see one or more of the specimens dated 1843, 1869, 1924 and 1939 (*sic*) but they are known to me only from their titles recorded in Bellini's (1938) catalogue, 419.

^{xli} In the Tipografia's broadside specimen of 1808 (reproduced in Callegari, 24-5), this is the only Syriac shown. Bellini (1927), 133, has another showing, a random string of sorts.

^{xlii} As if to reinforce the impression of improvisation here, the last line appears to say 'Remember the wretch [*da'if*; an Arabic word] who wearied himself with these languages.'

^{xliii} There is nothing to show that Syriac matrices were what Barbarigo was given or purchased from the Propaganda. He mentions in a letter to Grand Duke Cosimo (11 Nov. 1684) only that 'La sacra Congregazione anco di Propaganda mi favorisce de lasciarmi cavar pure un carattere greco.' See P. Gios, ed. *Lettere di Gregorio Barbarigo a Cosimo 3. de' Medici* (2003), 80-1. The same letter is cited by Bellini (1938), 35. Bellini adds vaguely that 'più tardi da Propaganda ottenne altri favori.' These favours might have included one or more founts of cast type.

^{xliv} [G. Passini,] *Elementa linguarum Siriaca, Samaritanae et Aethiopicae cum historia Passionis* (16^a; a copy is BL 220.b.22)

^{xlvi} Namely, for the two pseudo-Clementine epistles on virginity included in A. Gallandius, *Bibliotheca veterum patrum* (Venice 1765) and S. E. Assemani, *Catalogo de' codici manoscritti orientali della Biblioteca Naliana* (i. 175-80, ii. 311-12; Padua 1787-92). Another ephemeron from 1792 is illustrated in Bellini (1938), 140.

^{xlvi} Private communication between Lelio Bonatto, Bursar of the Seminary and G. A. Bresadola, foundryman 1 July 1690: Archivio del Seminario Vescovile di Padova, b. 122, pp. 22-25, specif. 24-25. I thank Dr. Callegari for this precious reference.

^{xlvii} The *corpo* 36 does not look like type at all: notice the two *dalath*-s are different. The *corpo* 24 appears to be set from real type, but with sorts from more than one fount and some homemade ones. The two *dalat*-s are the same, but the *alaph*-s and right-joining *he*-s are not.

^{xlviii} I am grateful to John Lane for letting me know of this document and for his reference to Peter van Selow. For the biography of this cutter see Ingrid Maier, 'Did Peter van Selow (1582-1650) have Dutch roots?', *Jaarboek voor Nederlandse boekgeschiedenis* 29:1 (2022), 235-64. His exotic types mentioned were cut in Breslau and Krakow early in his career. He then worked in Sweden from about 1620 until his death in 1650 and 'can be described as the supplier of type to practically speaking every printer in Sweden during this period' (B. Bengtsson quoted by Maier, n. 73).

^{xlix} On the Brockhaus foundry, see Bauer-Reichardt, *s.v.* Leipzig. I thank Achilles Tzallas for a scan of the 1847 specimen; also for a link to the 1915 specimen and other rare specimens on the website <https://nat.museum-digital.de>.

^l For all this see on W56. The sources (n. 245) are contradictory about this date, but it seems likely that it was on this visit to England that the type was given to the bishop, not on his earlier visit in 1874. A bibliography of the Za'faran press is something to be desired.

^{li} A specimen of the Società 'Augusta', the name under which the firm traded from 1908 until 1918, shows Syriac, presumably this type. I am glad to thank Achilles Tzallas for a reference to

this specimen, but neither of us has seen it. He dates it to *c.* 1913. For scans from the later Nebiolo specimen that is shown here I thank Enrico Tallone.

^{lii} ‘Unter Eugen Trowitzsch herrschte in der Schriftgießerei eine rege Tätigkeit, er erwarb die Matrizen der besten französischen und englischen Schriften’ (Bauer-Reichardt, *s.v.* Berlin).

^{liii} To be consistent with our use of this term elsewhere (see on S17), we classify this an ‘estrangela’ here, but the sources of the time do not do so.

^{liv} So also Borbone, ‘Ancora’, 220 n. 15.

^{lv} Minischalchi Erizzo says only that he was made aware of the fine types by his co-editor Mattai Sahwan (vol. 2 (1864), p. 50). A few letters look slightly different in this book from their appearance in England (in particular, **Δ** which is leaner).

^{lvi} See *Memorie della Classe di Scienze morali, storiche e filologiche* 7 (1881), 471-515, and later articles by I. Guidi. These also show the serto type W52 (*q.v.* in this document).

^{lvii} Duval’s letter dated 5 Nov. 1886, was published in *L’année dominicaine* 1887, 103-4. He cannot have meant the text type (E20) because that had been on hand earlier, since 1878.

^{lviii} Vosté, 70.

^{lix} An early example of the script, just earlier than the model for our E1, is a ms. written in Mosul in 1498, shown as plate CLXXIX in Hatch’s *Album of dated Syriac manuscripts*. Reasonably, Hatch places it in his Eastern sequence; but the script is different from anything around it, and the scribe surely thought he was writing estrangela (appropriately for a Gospel lectionary).

^{lx} Borbone, ‘Chaldean business’, .

^{lxi} Archivio di Stato, Miscellanea Medicea 719, XII; partly transcribed by Borbone, ‘Ancora’, 219.

^{lxii} *Ibid.*, 718, III; transcribed by Borbone, ‘Ancora’, 220-4.

^{lxiii} Beginning on fol. 118b. It is reproduced in Borbone, ‘Chaldean business’, fig. 3 at the end of the article.

^{lxiv} Before the discovery of the specimen, it had seemed likely to me and others that the characters in this column were wood-cut. The table is reproduced in my ‘Edward Breath’, 42, and Borbone, ‘Chaldean business’.

^{lxv} I am grateful to Prof. Allen Richardson for this photograph of his ancestor.

^{lxvi} On this foundry see Fiey, 164; Albin, 248; and Budge, ii. 72.

^{lxvii} For the rest of this paragraph see my article ‘The Vincentian press’.

^{lxviii} Cluzel’s purchase of the type cost 4000 fr. according to Vosté (‘La Pešitta de Mossoul’, 67 and n. 28).

^{lxix} The rarity of the Lazarists’ books in European libraries does not quite excuse the author of the *Muséon* article quoted above. For him ‘Les beaux espoirs de Mgr Bartatar ne se sont pas réalisés: des caractères envoyés en Orient, après son retour, nous n’avons pu découvrir aucune trace.’ He thought the Dominican types (see B below) were ‘seulement une imitation plutôt imparfaite’ (p. 119).

^{lxx} Coakley & Taylor, 13 no. 13. A copy needs to be examined.

^{lxxi} I thank Dr. Eden Naby Frye for this reference. For more on S. A. Jacobs, see her article on him in the online *Encyclopedia Iranica* (<http://www.iranicaonline.org/articles/jacobs-samuel>)

accessed Aug. 2021). Jacobs was Werda's Linotype operator in 1915, and it is possible that he had a hand in Werda's original submission to Linotype. By 1919 or 20, he had some kind of position on the staff of the Linotype company.