

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 28 September 2021

The following document has revisions large and small (although very small corrections involving only spacing or punctuation are not included). I have tried, not to bring the whole book including bibliography up to date, but simply to repair what is wrong or deficient. The more substantial revisions are to the entries for the types of the Tipografia Medicea Orientale in the sixteenth and seventeenth centuries. For these, thanks chiefly to the work of Pier Giorgio Borbone, we have sources that I did not know about, or did not read correctly, in 2006. I am glad to thank him 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, 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 only at a few points. These are shown just below, in **bold**. The existing catalogue-numbers all remain except for E1 and E2. 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.

Lack of access to books at present has meant that some references contain blanks. I hope to repair these when I can again get to libraries.

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- W19 London, *1653*
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- W22 G. Hagen, *1660*
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- W24 J. A. Schmidt, *1671*
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- W31 William Caslon, *1773*
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- W33 Giambattista Bodoni, *1788*
- W34 Uppsala, *1791*
- W35 J. J. Marcel, *1803*
- W36 Vincent Figgins, *1814* (4 types in 3 sizes)
- W37 K. Tauchnitz, *1816*
- W38 Anton Schmid, *1819*
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- 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*
- W51 Mechitarists' Press, Venice, *1862*
- W52 W. M. Watts for the Oxford University Press, *1864*
- 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
- W66 C. Luigi, 1907
- 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*

BIBLIOGRAPHY

Additions to part 1: type-specimens

Società 'Augusta' Torino.

[between 1913 and 1918] *Caratteri orientali. Arabo – Cofto – Etiopico – Estranghelo – Siriaco*. [not seen].

Henry Blacklock & Co., London.

[c. 1887]. *The Lord's prayer in many* [131] *tongues*.

R. Accademia dei Lincei.

1889. *Caratteri Orientali esistenti nella Tipografia della R. Accad. dei Lincei.*

Società Nebiolo Torino.

[late 1940s]. *Caratteri orientali. Raccolta di tipi esotici e modelli di cassa relativi.*

Additions to part 2: works of reference etc.

D. Benjamin, 'Assyrian printing presses in Iraq during the 20th century', *Aram* 21 (2009), 149-161

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

———, 'Un progetto di Bibbia poliglotta di G. B. Raimondi e il ms. Firenze, BML, Or. 58', in C. Baffioni, R.B. Finazzi, A. Passoni Dell'Acqua and E. Vergani (eds.), *Bibbia e Corano. Edizioni e ricezioni* (Accademia Ambrosiana 2016), _____

J. F. Coakley, 'Assyrian printers in the U.S.A. 1915-1943', *Aram* 21 (2009), 117-48

———, 'The Vincentian mission press in Urmia, Persia: a preliminary bibliography', *Orientalia Christiana Periodica* 79 (2013), 209-28

——— and D. G. K. Taylor, *Syriac books printed at the Dominican Press, Mosul* (2009)

D. G. Malick, *The American Mission press: a preliminary bibliography* (Atour Publications 2008)

H. Vervliet, *Robert Granjon, letter-cutter ; 1513-1590 : an oeuvre catalogue* (2018)

J.-M. Vosté, 'La Pešitta de Mossoul et la révision catholique des anciennes versions orientales de la Bible' in *Miscellanea Giovanni Mercati* I (Studi e testi 121, 1946), 59-94.

W2

Kaspar Kraft for M. Zimmermann

1585

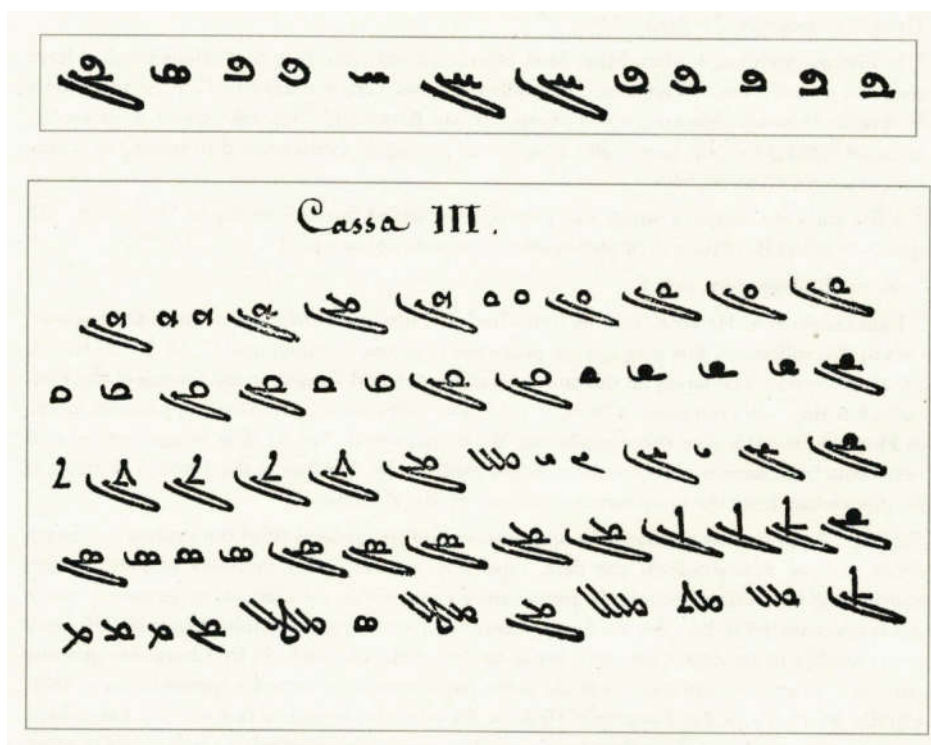
In this entry and S2, the spelling Zimmermann is probably to be preferred.

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 had made, they are not as small as those, but large, so that it is impossible to combine them with the others. I had them made at my own expense and they are not yet finished, because the man who makes them is working with me at the printing. Every day I allow him an hour or two, in order to let him work on them, because he is very helpful in the printing.

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.¹ 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.



'Siriaco de' Giacobiti': Biblioteca Laurenziana MS A50¹, fols. 3a, 4a:
one line from *Cassa I* (actual size) and the whole of *Cassa III* (reduced).

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.ⁱⁱ 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.ⁱⁱⁱ (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. But this Bible was never pursued

beyond printing the Gospels in Arabic in 1590-1.^{iv} After 1587 the Tipografia had a new project to print in the East Syriac character (see on E1), but no printing was done in the serto character until 1592, and then it was with the newly-cut type W7.

The three types here catalogued (W6, 6a, 6b) are thus never seen in any publication of the Tipografia Medicea, and they must be described from documentary sources and from the punches that actually survive in the Medicean collection at the Biblioteca Laurenziana in Florence. This collection deserves first some description. After the removal of the materials of the Tipografia to Florence in 1684, the punches came to be stored in the basement of the Pitti Palace. There, after the Napoleonic annexation of Tuscany in 1807, they attracted the attention of the French government wishing to make good the deficiencies in the oriental types previously confiscated from the Roman Propaganda. They were removed to Paris to the Imprimerie Impériale in 1811 where however they do not appear to have been used. They were anyhow sorted and re-boxed, before eventually being handed back to officials of the Tuscan government in 1815.^v The next year they were deposited in the Biblioteca Laurenziana. There are now 39 boxes of punches, labelled in French,^{vi} of which nos. 17, 18, 20, 20 *bis*, 21, 22, 23 are Syriac.

The illustration above comes from an old proof, part of a set entitled *Caratteri della [Imperiale] e Re[gia] tipografia Mediceo-Orientale, che trovasi nella Biblioteca Laurenziana*. It is now Laurenziana ms. A 50¹.^{vii} The 245 sorts shown correspond to the punches belonging to no. 17 in the Medicean collection, which are 253 in number. The old proof is captioned ‘Siriaco de’ Giacobiti’.^{viii} The name *Giacobiti* suggests an origin near the beginning of the history of the Tipografia when the Syrian Orthodox were principally in view, but the date 1585 given in our heading above is a conjecture. In any case, it would appear that Raimondi acquired this type ready made.^{ix}

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 type is listed in a document recording the matrices sent to Padua to supply the new seminary press there in 1692 (see on W27). Sixty-seven matrices are listed, apparently covering the 22 alphabetical letters but with some forms wanting. The font cannot have been put into service there, although it looks as if a few letters are mixed into the ‘corpo 24’ line of the 1876 specimen. Some type must have survived in Florence, however, and a few sorts can be identified in the 1878

specimen of 'Siriaco' at the Istituto di Studi Superiori.

W6a

**Robert Granjon for the
Tipografia Medicea Orientale**

1589



Biblioteca Laurenziana, Medicea collection no. 23.

Robert Granjon's work for the Tipografia Medicea's 'Chaldean business', that is, on East Syriac types, is well documented (see on E1). That work being done, Raimondi's daybook records the making of sereto punches by Granjon in October and November 1589.^x The characters shown there resemble the ones proofed from the Medicea collection no. 23 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 in the 1692 inventory of matrices in Padua.

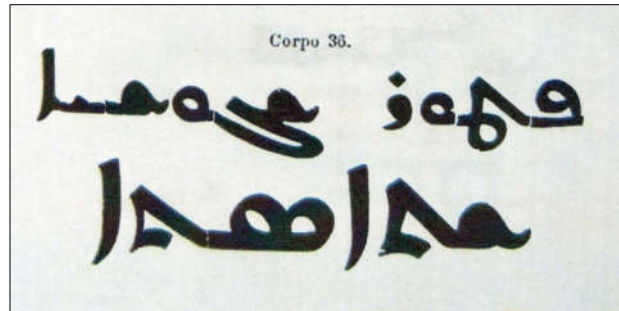
W6b

Tipografia Medicea Orientale



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 proofs. The type does not appear in the set of old proofs ms. A 50¹, but that it belonged to the Tipografia Medicea is confirmed by its later appearance at the Tipografia in Padua. If we have rightly identified it in the inventory of 1692 (for which see on W27), there were then only 66 matrices, with 26 missing.



Saggio di caratteri ... della Stamperia del Seminario (Padua 1876)

There seems to be no evidence linking this type to Robert Granjon.^{xi} In style, specifically in their contrasting thick and thin strokes and in their profusion of ligatured sorts (some useless, like **ا!**!), the letters resemble later types such as that of Savary de Brèves made for his own press (W11; 1612). That type was made in Rome by an unknown cutter, and perhaps we have here another product of the same skilled workman. There must have been two sizes. (The compositor of the 1876 specimen evidently had only one **ا** in the larger size and used a smaller one at the end of **ا!ا!**.) This is surprising, but possibly only because the smaller punches in Florence have escaped being recently proofed. The photograph above seems to show a few punches for the smaller letters among the larger ones. They are evidently the work of the same cutter.^{xii}

p. 44 line 3. The 'eighteenth-century specimen' referred to is ms. A50¹.

line 6. *For* above *read* below

W12 **G. A. Moro for the Maronite College** **1618**

p. 59 line 1. *For* 1666-7 *read* 1656 (*Pars hyemalis*) and 1666 (*Pars aestiva*)

W13 **Propaganda Fide** **1627**

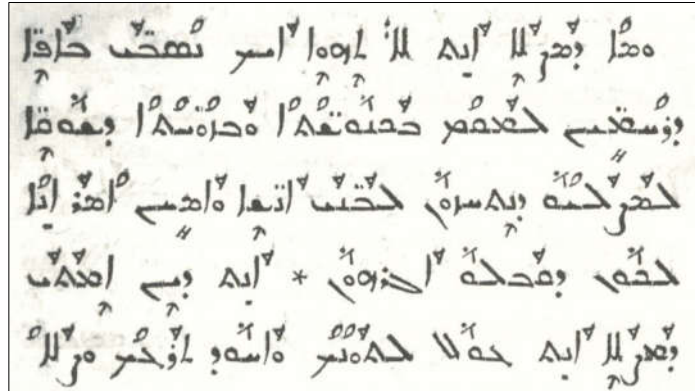
p. 65. *Add this paragraph after line 9:*

This type curiously appears in three imprints, all dated 1699 and all Maronite ecclesiastical texts, from the press of the diocesan seminary at Montefiascone. We might suppose that the Propaganda supplied a fount of the type to some Maronite ecclesiastic who took it to Montefiascone, where the press was just then setting up, to print his books. (An inventory of types at this press in 1713 does not show it, nor was anything more in Syriac printed there.)^{xiii} One of the same Maronite books, a *Diaconale*, was printed in this type by the Roman printer G. Komarek in 1763.^{xiv} All these books deserve a closer examination: some of the characters are different from the 1627 original, and if our treatment here is correct, the font must have undergone some working-over.

Delete the last two sentences and footnote on this page.

Add a new second subdivision.

B



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

With some hesitation we put here the Syriac type of size *filosofia* of the Tipografia, or Stamperia, del Seminario di Padova (on which see W27). In the illustration, the letters are a mixture, but the majority are identical to the Propaganda font. It appears that the compositor had some type for the letter *mem* (as in the last line), but that most of the instances of this letter were cut-down East Syriac *semkath*-s (as in the first words in the top line). Most of the initial *e*-s seem to be East Syriac *gamal*-s. (These will have come from E1.) We have to suppose that the set of matrices was defective, and G. A. Bresadola, the founder in Padua, had to improvise some characters and make or find vowels where he could. The casting was also somewhat irregular, and the type at first sight has a rather different appearance from its original.

This type was the only Syriac in regular use in Padua, and it appeared in a number of publications: as early as 1685 in the *Cunaeus prophetarum* of Pietro Bogdano, on one page (ii. 145); then in 1714 in *Elementa linguarum Siriacaе, Samaritanae et Aethiopicae cum historia Passionis*;¹⁹⁴ then in 1742 in the Syriac grammar shown and lexicon of A. Zanolini; then again in 1765 for the two ps-Clementine epistles on virginity included in A. Gallandius, *Bibliotheca Veterum Patrum*;¹⁹⁵ then in 1787-92 for S. E. Assemani's *Catalogo de' codici manoscritti orientali della biblioteca Naniiana*.¹⁹⁶ In all these books the same typographical defects may be seen (but in the later ones there are no vowels).

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**

p. 78 last paragraph.

According to Martyn Ould (*Printing at the University Press, Oxford, 1660-1780, volume 2: type, _____*), the type was ordered by Oxford in 1766, not 1772, and not for White but for a manuscript catalogue by Johannes Uri. 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

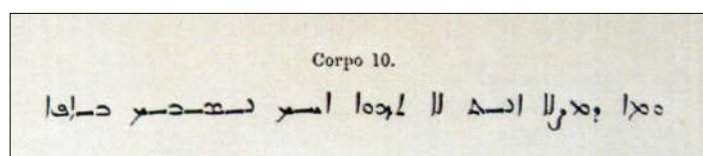
p. 86 line 1. *For* Adolph *read* Adolph

The Tipografia, that is the printing-office and typefoundry, at the diocesan seminary of Padua, was the project of the bishop, Cardinal Gregorio Barbarigo (1625-1697).^{xv} One of the objects of the seminary was the teaching of 'oriental' languages (these included Greek and Albanian), and to serve this end the Cardinal appealed in 1684 for matrices from the Roman Propaganda and the Tipografia Medicea to enable printing in these languages. From the latter place, Cosmo de' Medici obliged him with three thousand matrices in eleven boxes.^{xvi} In the archives of the seminary is an inventory made in 1692 which includes on pp. 133-40 the Syriac ones. The data from this are shown in the first three columns of the following table. The terminology and numbers are not very clear; but likely identifications are facilitated by a specimen from the Tipografia dated 1876 showing the type then cast on point bodies.

<i>name</i>	<i>size</i>	<i>no. of mats + 'wanting'</i>	<i>probable source</i>	<i>our number</i>	<i>in 1876 specimen</i>
Corpo Nestoriano Caldeo Malabarico	pontificale	17+31	Medicea	S4a	not shown
Caldeo Babilonico	garamone	76+27	Medicea	E1	corpo 18
Caldeo Maronito	canon grosso corale	66+ 26	Medicea	W6b	corpo 36

Corpo Caldeo Maronito	silvio	375+18	Propaganda	W13	corpo 12
Caldeo Maronito	pontificale	18+54	Medicea	W7	corpo 24 (mixed in)?
Caldeo Giacobito	testo d'Aldo	67+21	Medicea	W6	corpo 24 (mixed in)?
Caldeo stranghelo	canon grosso corale principiato	12+70	Medicea	S5	corpo 36
Stranghelo	canoncino principiato	56+43	Propaganda	S7	corpo 28

The large number of matrices ‘wanting’ (how ever the number was calculated) suggests that most of the types were seriously defective. An inventory dated 1695 records that the Tipografia had three Syriac fonts, which must be the ones that it had been possible to cast (on bodies with new names) and make ready to use: *Caldeo filosofia* (11 point), *Siriaco garamoncin* (9 point) and *Siriaco filosofia*.^{xvii}



*Saggio dei caratteri, fregi e vignette della
Tipografia del Seminario di Padova (Padua 1876)*

Others were presumably never serviceable beyond display in specimens. The first of the three types mentioned must be our E1 from the Medicea and the third our W13 from the Propaganda. But even then, it was only the third one that was ever put into regular service: see on W13. The second, smallest, one must be the type in the illustration above, shown cast on 10 point. (The text is Matt 6.5, with mistakes.) This is not easy to identify with anything in the 1692 document. Conceivably it was an original production cut by G. A. Bresadola, the typesetter who worked for Cardinal Barbarigo in Padua. But although Giambattista Bodoni credits Bresadola with the cutting of exotic types, other sources mention only casting, not cutting, and it seems unlikely.^{xviii} The type bears a

slight resemblance to the small serif of the Propaganda, W29; but it is not the same. Some further investigation will be needed to determine its origin.

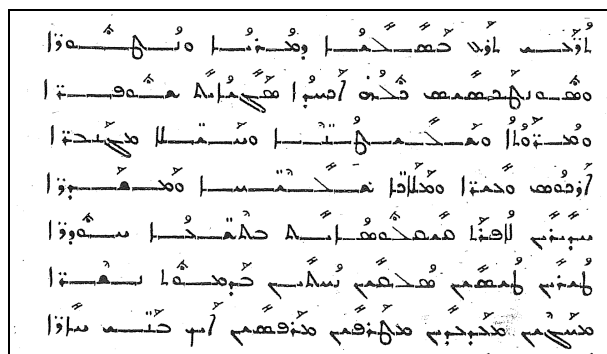
W29

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 Martyn Ould, *Printing at the University Press, Oxford, 1660-1780, volume 2: type*, ____.

W35

J. J. Marcel

1803

Marcel's name was Jean and not John.

W41 **Molé Jeune** **1823**

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**

p. 117 line 2. *For* Kirch's *read* Kirsch's

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.

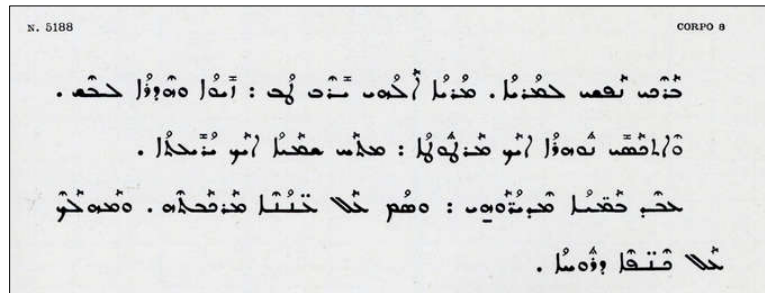
W52 **W. M. Watts for Oxford University Press** **1864**

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 probably lay unused for some time, but it later went into regular use at the press in the Monastery of Za^cfaran.^{xix}

Add also a new subdivision.

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.^{xx} The new type appears in publications of the Tipografia dei Lincei from 1881 (see n. xxiv below), 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).

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

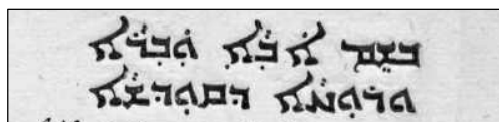
W61 **W. Drugulin** **1888**

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.

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’^{xxi} 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.^{xxii}

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).^{xxiii} From whom these sorts were acquired, and by what foundry the new matrices were made, are unknown. The type was evidently still available in 1881 to the Tipografia dei Lincei in Rome.^{xxiv}

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 (c. 1948) specimen. Either the matrices had already been copied in 1861 (see on S12) or they made mats from sorts acquired from Oxford at 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).

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.’^{xxv} 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.^{xxvi} 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 א and י, open ש and מ etc. But Eastern as it is, it must have been the idea of what an estrangela should look like among the professional scribes of Alqosh.^{xxvii} 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.)

E1

Robert Granjon for the
Tipografia Medicea Orientale

1587

A



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.^{xxviii} Robert Granjon was employed by Raimondi in connection with this (unachieved) project, to cut two

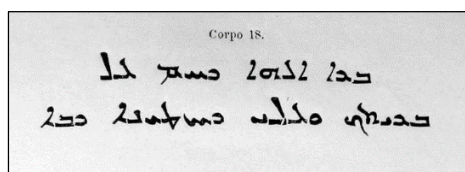
types: a ‘Caldea grande’ and a ‘Caldea piccolo’. The *grande* was the estrangela that appears as the title in the illustration above, on which see further on S4a; the *piccolo* is the text beneath it. Raimondi’s receipt for these two types, recording the payments made to Granjon, indicates that 11 punches and 13 matrices for the *grande* and 106 punches and matrices for the *piccolo* were finished on 16 December 1587.^{xxxix} 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.^{xxx}

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.^{xxxi}) 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).^{xxxii}

B



Saggio dei caratteri, fregi e vignette della Tipografia del Seminario di Padova (Padua 1876)

Matrices for our type were among those which Cosmo de Medici supplied from the stock of the Tipografia Medicea to the Tipografia del Seminario di Padova in 1684. For their identification there see on W27 in this document. Type from these matrices is no doubt the *Caldeo filosofia* (c. 11 point) recorded in an inventory of three years later; but probably it was never serviceable. In the specimen of 1876 shown above, it appears curiously as cast on corpo 18. On this body there would be no room for points, not even for the necessary dot on *resh*.^{xxxiii}

~~E1~~ E2 **Propaganda Fide** **1633**

This entry is now renumbered E2.

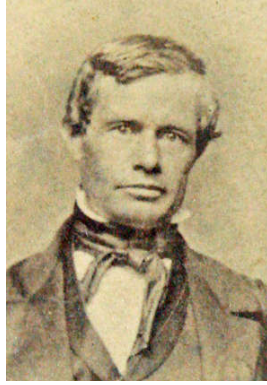
p. 193 first line of C. *For* inventory of *read* inventory

~~E2~~ **G. A. Brasadola etc.**

Delete this whole entry.

E7 **Edward Breath for the American Board** **1844**

Add this picture:



Edward Breath, about 1849^{xxxiv}

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 sereto 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,^{xxxv} 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 might be mistaken for 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.^{xxxvi} 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,^{xxxvii} 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.^{xxxviii} 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 chaldaique* (1879), the first Dominican book to use East Syriac type.^{xxxix}

N. 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

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.^{x1}

APPENDIX

p. 266 *Add this entry:*

1585. G. B. Raimondi records that Robert Granjon produced 12 punches and matrices for a 'Chaldea grande' 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. Nor can they, if East Syriac, be related to our W6 or W6b (both sertos). This type remains unidentified.^{xii}

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

entry 2 last line. *For 175 read 165.*

entry 3.

According to Smitskamp, Ernesti shows only estrangela and serto alphabets. He says they are certainly wood-cut; so perhaps the whole entry should be deleted.

INDEX

For Firman *read* Firmin *and for* Holliday *read* Holladay

NOTES

ⁱ See P. G. Borbone, ‘“Monsignore Vescovo di Soria”, also known as Moses of Mardin, scribe and book collector’, in *Hristianskij Vostok* (St Petersburg) 8 (XIV) (2017), 79-114, specif. 86-7. I quote his translation of Moses’s letter.

ⁱⁱ Recent discussions of the Tipografia Medicea Orientale are Tinto, *La Tipografia Medicea*; R. Cassinet, ‘L’aventure de l’édition des Éléments d’Eucilde en arabe par la Société typographique Médicis vers 1594’, *Revue française d’histoire du livre* N.S. 62 (1993), 5-51, specif. 32-51; S. Fani and M. Farina, *Le vie delle lettere: la Tipografia Medicea tra Roma e l’Oriente* (Biblioteca Medicea Laurenziana 2012); and, with special reference to Syriac, P. G. Borbone, ‘Un progetto di Bibbia Poliglotta’, 191-4.

ⁱⁱⁱ For the text of the contract see B. M. Biagiarelli, ‘La Biblioteca Medicea Laurenziana una nuova sala per l’attrezzatura della stamperia orientale (sec. xvi)’, *Accademie e Biblioteche d’Italia* 39 (1971), 83-99, specif. 88-9.

^{iv} On this enterprise and its place in the programme of the Tipografia, see Borbone, ‘Un progetto’, with references to earlier literature including Le Long, 74-85; G. E. Saltini, ‘La Bibbia poliglotta Medicea secondo il disegno e gli apparecchi di Gio. Battista Raimondi’, *Bollettino italiano di studi orientali* N.S. 22 (1882), 490-5; and Tinto, *La Tipografia Medicea*, 73-9.

^v For all this see Marmottan, specif. 324-8.

^{vi} I am indebted to Hendrik Vervliet and Charles Whitehouse for the benefit of their researches in this collection. The images reproduced in W6a and 6b come from sample proofs of the punches made by Dr. Vervliet in the 1960s. The count of punches comes from the more recent inventory of Mr. Whitehouse.

^{vii} The proof of the ‘Siriaco de’ Giacobiti’ says that the letters are in four *casse* that are nos. 7-8 in *armadio* I and 9-10 in *armadio* II. This description reads as if it refers to type in cases, not

punches in boxes; and the images of the sorts might come from inked type. (This should be verified in the original.) The type itself will not have gone to Paris, so although the proof was evidently made after 1816 when the materials of the Tipografia came to the Library, it may record an earlier disposition of the type.

^{viii} Vervliet, *Granjon*, 183, shows all the characters from the proof.

^{ix} There is, as far as I can see, no record of the production of this type in Raimondi's accounts. In 2006 I attributed it to Granjon, but without sufficient reason. Borbone likewise does not have it in his list of Granjon's Syriacs ('Ancora', 234-5).

^x Firenze Archivio di Stato Miscellanea Medicea 718, 5, last page. Cf. Tinto, 33, but his notice of this type is confusing. Vervliet, *Granjon*, 99, passes it over.

^{xi} In 2006 I attributed this type to Granjon. Vervliet also considers it his work (*Granjon*, 99, 182).

^{xii} But this type, if it is a single type, remains to be better identified.

^{xiii} The books are namely: *Horæ diurnæ et nocturnæ ad usum Maronitarum*; *Tomus Syriacus a scriptura selectus ad puerorum usum, juxta ritum Ecclesie Maronitarum*; and *Ordo ministerii iuxta ritum Ecclesie Maronitarum*. I have seen images only from the last of these, kindly supplied from a copy in the Royal Collection in Windsor. For the Montefiascone press see G. Breccola, *La tipografia del Seminario di Montefiascone* (Biblioteca e Società, inserto n. 25, vol. 31, n. 1-2 (1997), 3-16). It may be significant that the press borrowed two printers from Padua, where Syriac had already been printed. I thank David Taylor and Margherita Farina for help with this documentation.

^{xiv} A copy is BL 753.b.65. It might be investigated whether this was the same fount that had printed the Maronite books in 1699. Komarek did have a foundry, and could have re-made the vowels at least, which may not appear in the Montefiascone books. On Komarek see A. Tinto, 'Giovanni Giacomo Komarek tipografo a Roma', *La Bibliofilia* 75 (1973), 189-225, specif. 198.

^{xv} For the whole of this entry I am indebted to the work of P. G. Borbone. See his 'Ancora', 231-3 and 238-45 reproducing the 1692 inventory. I am also grateful to him for sight of a copy of the 1876 Padua specimen. (No copies are recorded of an 1808 specimen that would take our information further back.) He refers also to actual typographical material preserved at Padua that may help with more positive identifications.

^{xvi} Borbone, 'Ancora', 231 n. 47. For lack of accessible books, I cannot at the moment document the transaction with the Propaganda.

^{xvii} Bellini, 14-15. A later list quoted in the same source (p. 17) records that the Press had 2 *Caldei estrangeli*, 1 *Nestoriano*, and 7 *Siriaci (oltre i 2 sudetti)*. I do not try to identify these any more precisely.

^{xviii} Borbone, 'Chaldean business', _____.

^{xix} 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.

^{xx} 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, which neither of us has seen. He dates it to c. 1913. For scans from the later Nebiolo specimen that is shown here I thank Enrico Tallone.

^{xxi} 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.

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

^{xxiii} 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, **ⲁ** which is leaner).

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

^{xxv} 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.

^{xxvi} Vosté, 70.

^{xxvii} 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).

^{xxviii} Borbone, ‘Chaldean business’, .

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

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

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

^{xxxii} 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’.

^{xxxiii} We have an even more curious specimen in the 1927 history of the Tipografia by G. Bellini (p. 134, reproduced in the 2006 book, p. 194). In this, sorts from the present type **ⲁ**, **Ⲁ** **ⲁ** **ⲁ** are mixed into a random string of the *Siriaco filosofia* (W13, *q.v.*).

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

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

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

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

^{xxxviii} 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).

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

^{xl} 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.

^{xli} Firenze Archivio di Stato Miscellanea Medicea 717, II, fol. 45, cited by Borbone, 'Ancora', 225-6.