TYPOGRAPHIA ARABICA

THE DEVELOPMENT OF ARABIC PRINTING AS ILLUSTRATED BY ARABIC TYPE SPECIMENS

EXHIBITION HELD AT THE RAPAPORT TREASURE HALL

Waltham
BRANDEIS UNIVERSITY LIBRARY
1971
Foreword

Recently there has been a renewed interest in the history of Arabic printing. This is evidenced not only by the comparatively high prices that early items containing such matter command at auctions and antiquarian sales, but equally by the reprinting of pertinent bibliographies which this revived curiosity necessitated.

Probably the most outstanding representative bibliography in the field is Christian Friedrich Schnurrer’s *Bibliotheca Arabica* which has recently been made available in reprint. Although originally published some one hundred and fifty years ago, the work is still considered the best single bibliographic source on the subject.

Some research has since gone into individual problems and aspects of Arabic bibliography and typography and some new discoveries have been made, but there are still a number of questions which must be answered before a definitive history can be written.

The present exhibition is a by-product of research done toward this goal. It does not pretend to be exhaustive, rather, it is intended to give a cross section of Arabic typography as illustrated by works either owned by the Library or made available through the courtesy of friends.
It is hoped that the exhibition may, by adding to the existing interest, lead eventually to a compilation of an Arabic Typenrepertorium which would form a foundation and source on which a solid study of the many unanswered questions regarding the history of Arabic typography may begin.¹

I am grateful to David R. Watkins, Director of Library Services, for his support of this undertaking from its inception; to Emilis Lange, Exhibits Director, who unselfishly gave of her time and skill; to Anne L. Jenks for the cover design; and to many others who in one way or another have contributed to the exhibition.

Miroslav Krok
January, 1971

¹Most of the type specimens given in this catalogue have been enlarged.
Introduction

Arabic printing, like printing in general, did not come about without its antecedents. The Arabic verbs denoting the action of printing, *tata’an* (تعطى) and *khatam* (ختم), were used very early in Islam in the sense of affixing a seal — seals and seal rings having been commonly in use in the Near East in pre-Islamic times. Later these terms were applied to stamping and the application of engravings. One can still find woodcuts, including some amulets, and stamps which were used for calico printing and the marking of goods in the market. Woodcuts were also used for the printing of portions of the Koran (so strongly opposed later in Turkey).

Arabic printing from movable type was first used in Europe where it developed slowly due to lack of demand for Arabic works in the original language. However, the main deterrent to the actual production of Arabic works seems to have been the cursive form of the letters which retain their cursive quality even in print. The difficulty of cutting type so that it would connect and give the cursive effect is demonstrated, especially in the sixteenth century, by the various ways in which printing with Arabic type was avoided. In the early part of the century Arabic was entered by hand into otherwise printed works, or rendered in transliteration with less cursive alphabets such as Hebrew, Roman, and Syriac.
Arabic written in Syriac characters became known as Kars̱hūnī. The difficulty of joining the letters prompted some printers to engrave the Arabic text. Such engravings, especially short passages, are found as late as the seventeenth century.

While there are no specimens of Arabic printing from movable type extant for the fifteenth century, the following century found such printing in most of the important countries of the time: Italy, France, the Netherlands, Germany, and Spain. The form of the type in this century ranges from the crudest to the most elegant with the latter seldom surpassed in the centuries to follow.

The driving forces behind the first attempts to print with Arabic type were the missionary efforts following the unsuccessful Crusades and the efforts of the Catholic Church to unite the sectarian Christians of the Near East. While the former came to naught, the latter, coupled with the establishment of the various Eastern colleges in Rome, can be regarded as successful. The colleges, in which priests from the Near East were trained, not only possessed their own presses but were also instrumental in introducing printing to the Arab world.

Other interests have moved various countries at various times to publish works in Arabic. While scholarly and religious motives, predominantly, mark the sixteenth and seventeenth centuries the eighteenth and nineteenth centuries add the administrative and business aspects.
Precursors

Exhibit F 1

Black print on vellum containing a quotation from the Koran (3:16) and pious exclamations. Circa fourteenth century; Kufic ductus. Original in the University of Pennsylvania Museum.

Exhibit F 2

Impression of wooden stamp found in Almeria, Spain. Stamp was used for marking goods in the covered market place (qaysariyah) of that town. Date: 750 H (1369 A.D.)

Exhibit F 3

BREYDENBACH, Bernhard von. Peregrinatio in Terram sanctam. Mainz:
Ehrard Reuwich, 1486. This work is not only the first travel book ever printed with illustrations but has also the distinction of being the first printed work to contain Arabic matter; a woodcut Arabic alphabet carved by the printer Ehrard Reuwich who himself participated in the pilgrimage to the Holy Land. The work has been subsequently translated into various languages and experienced many editions; the Arabic alphabet having been redrawn in some and omitted in others. The alphabet is crude and shows distinct influences of the Gothic ductus. Some alphabet in a different arrangement is found later in Claude Durat. Trésor de l'histoire des langues. Coligny: Math. Berjon, 1615, copied probably from Breydenbach's French edition of 1522.

/COLOMBA, Francesco/ Hyperrotomachia Poliphili. Venice: Aldus Manutius, 1499. The famous work contains two woodcuts: one represents an inscription on an elephant's saddle cloth in Greek and Arabic; ponos kai euphia, (exertion and skill); the other is an inscription over three doors in Arabic, Hebrew, Greek and Latin: مريم للاه (glory of God, Mother of love, glory of the world). The engraver of both was unfamiliar with Arabic. This is evident because he did not improve on the prototype from a Western hand of the first engraving, and mismatched the inscriptions of the second, which did originate from an oriental hand.

PEDRO DE ALCALA. Arte para ligeramente saber la lengua arábiga. Granada: Juan Varela, 1505. First Spanish work to contain Arabic
matter. Woodcut Arabic alphabet on fol. ciiiij and two lines of letters as well as scattered letters on folis. preceding and following, all individually cut. The letters are crude and betray maghribi or North African ductus. The grammar and the attached dictionary, the Vocabulista arauigo en letra castellana by the same author, were published in the missionary tradition of Raimundus Lullus, a thirteenth century Spanish scholar.
Origins

Exhibit 01

Kitab Safar al-awam. Fano (Italy): Gregorius de Gregoriis, 1514. Book of Hours according to one of the oriental rites; this is the first Arabic work printed from movable type. Started under Pope Julius II probably for distribution among the Christians of the Near East, the work may have been printed on the press of one of the Sncinati operating at that time in Pesaro and Fano. Bibliographers are puzzled as to why Gregorio de Gregoriis published this work in Fano when he is not otherwise known to have printed anything outside of Venice. Little importance has so far been attached to this work because it was not published in Venice but with a fictitious imprint; however, more research is needed before this can be established beyond reasonable doubt. The type is unique but lacking grace. The letter "s" is peculiar to this work in that two lines are placed above it (probably to distinguish it from the "sh"), a device sometimes met with in earlier manuscripts. The work was later published in the recension of Malatino in Bucharest, 1702. Graf I, p. 636.

Exhibit 02

Psalterium Hebraicum, Graecum, Arabicum et Chaldæum, cum tribus Latinis interpretationibus & glossis edidit Augustino Justiniano Genoa: Petrus Paulus Porruus, 1516. The first polyglot Bible partly containing Arabic and the first work to contain a complete book of the Bible in Arabic. This Psalterium octopium, as it is called, is the second work in which the Arabic was printed from movable type, still awkward in design and not connecting well. Graf I, p. 120.
WAKEFIELD, Robert. Gratia in laudibus trium linguarum Arabicae Chaldaicae
& Hebraicae, atque idiomatis hebraicos quos in utroque testamento
inveniuntur. Londini: apud Wrinandum de Wurde, 1554. Lecture In praise
of the three Near Eastern languages by a rather famous Hebraist and professor
at Louvain, Tübingen, and Oxford. The first work printed in England to
contain even a few Arabic words. What appear to be wooden Arabic types,
individually cut, are found on fol. II including the basmalah (the
opening phrase in Islamic works), which is later found also at the end of
the work with the printer’s device. On fol. II recto the word لسلس
(Silas) is found and so are short words Pij and Qijj recto. The
Hebrew in the work is—contrary to common belief—entered by hand.

POSTEL, Guillaume. Linguarum duodecim characteribus differentium
alphabetum, introductio ac legendi modus longe facilissimus. Linguarum
nomina sequens proinde pagella offeret. Parisiis: Dionysius Lescuer, 1558. First comparative linguistic work of note, became famous through
the correspondence of Postel with Tesco Ambrogio (who was working on a
similar work) concerning Arabic type which a certain Pagasini de
Pargamini da Brixen supposedly had used in Venice for the printing of the
Koran. Postel requested that this be sent to him for the printing of the
above work. No information is extant as to whether the matrices
were furnished; at any rate neither Postel nor Ambrogio utilized Arabic
type in their respective works. Besides the Lord's Prayer (exhibited),
the work contains the verbum praeceditur, nomen agens, etc. in Arabic
characters. The wood engravings are crude. Schurrer, no. 38.

POSTEL, Guillaume. Grammatica arabica. Parissiis: Petrus Gromorus,
1538? In the same year or a year later, Postel published this grammar,
usually bound with the preceding, and in which the printer used movable Arabic types. There is no evidence that they are those of Paganino de Paganini.

Exhibit 06

GJUREVIĆ, Bartholomeus. Hanc Nova, Fort Africa... Pro Fide Christiana cum Turca disputations habitae & mysterio sanctiss. Trinitatis in Alchorano invento... brevis descriptio. Vienna, 1548. The author, who was held prisoner in Turkey, wrote several works on the religious, customs and language of the countries he travelled through. The Turkish words are rendered in transcription. The title page represents the basmalah in wood intaglio.

Exhibit 07

لا لنفسانية

ELIANO, Giambattista. Fidei orthodoxae brevis et explicata confession... Rome: jussu sanctiss. D. N. Pii V, in Collegio Societatis Jesu, 1566. Confession of faith to be distributed among the Maronites in Lebanon, translated by G. Eliano, S. J. one of the early ambassadors to the churches of the Near East. A student of Elia Levi, the translator was professor of Arabic in Rome, the first after the departure of Leo the African. The same work but with a different title was printed from the same type by Francesco Zanetti in 1580. The type is fair but the medial form of the characters is avoided whenever possible.

Exhibit 08

کتاب البستان

SALANISH IBN KURUSHID, al-Ṣalihī. A work about the mirabilia of the world. Printed in Rome from the type cut by Robert Granjon of Paris, 1504. The colophon in Latin reads: Rome, Ex typographia Dominici Basae,
1585. The relationship of the press of Basa to that of the Medici, which was started in Rome about 1586, is not certain. Typographical comparisons of the fonts favor a very close one. Perhaps Robert Granjon cut the type for both presses.

Exhibit 0 9

BIBLIA Sancta elegant et minucula characterum forma, qua ad facilem sanctae lignae et scripturae intelligentiam, novo compendio, primo statio intituli... Author: Elia Huttero. Hamburgo: Impressa typis Elia Huttero, per Johannem Saxonom, MDLXXVII (1587). Among the thirty-one language and type specimens, Arabic is found on the un-numbered page preceding the Hebrew text. The type is very regular and closely set. Hutter was proficient in the art of cutting letters as becomes evident from examining the Bible itself which was printed from solid Hebrew type (for the roots) and hollow type (for additions). The missing or hidden root letters are superimposed.
Italy

The first book printed in Europe in movable Arabic type came from the territory which is now known as Italy. Although there are many open questions about Arabic typography in Italy, the most outstanding enigma is that of the supposed first printing of an Arabic Koran in the early sixteenth century by Paganino de Paganini. Bibliographers to this day have not solved the dilemma.

Exhibit 1

مسجد مكرمة محمد بن عبدnoreن

Kab Zehra al-din

IDRISI, al-, d. 1165. De Geographia universalis. Rome: In Typographia Medicea, MDCCII (1592). One of the first works issued from the Medicean press established by Ferdinando de Medici, possibly in the last year of the reign of Pope Gregory XIII in 1586. However, the first work to leave the press was the Gospels in Arabic with engravings of A. Tempesta. The type was probably cut by Robert Granjon in 1590. The Medicean press used, in general, four types of letters: large, medium—used for the printing of the Gospel of St. John, small—with which the present work was printed and minimal size letters used for Avicenna's Canon Medicinae, published in 1593. All four are most elegant and close to the standards of Arabic calligraphy. It is not known whether the general manager of the press, Giambattista Raimondi, and his staff were directly familiar with the work of Arab calligraphers such as that found, e.g., in al-Qalqashandi's Subh al-a'ish which is alleged to have been known to Dürrer and may have influenced his "Textus". The copy belonged previously to Austrian orientalist Joseph Karambeck. Schnurren # 187.

Exhibit 2

كتاب تحقيق اصول كتب المذهب من كتب مكتبة

EUCLID. Euclidis elementorum geometricorum libri sex. Ex traditione doctrinae Byzantinae. Rome: In Typographia Medicea, MDCCIV (1594). The Elements of Euclid in the recension of Naqif al-Din al-Tusi (1210-1273). This work as well as some others, was printed in two editions; the one printed in Arabic only was destined for export to the Near East. The last few pages, in Turkish, represent an import privilege granted by Sultan Murad in Constantinople in 1587. (Lacking in this copy). Loan of Mr. Bern Dibner.
Exhibit I 3

Vocabulista in Arabico pubblicato per la prima volta sopra un codice della biblioteca Riccardiana di Firenze da C. Schiaparelli. Firenze: Successori Le Monnier (con i caratteri Arabi della stamperia Medicea), 1871. Much has been written concerning the subsequent fate of the Medicean fonts. This work claims the use of the Medicean type. Fück, p. 22ff.

Exhibit I 4


Exhibit I 5

Exhibit I 6

GIUGLIO, Antonio. *Thesaurus linguae arabicae... ex monumentis Arabum manuscriptis et impressis Bibliothecae Ambrosianae... Mediolani: Ex Ambrosiani Collegii Typographia redux edatus Ioannes Baselliatus Externarum Linguarum Typographus, MDCCXXII (1632).* The oldest large Arabic-Latin dictionary. Type strongly resembles that of Metoscita's grammar (Exhibit I 4) except that it is larger.

Exhibit I 7

ALCORNAN textus universus ex correctionibus Arabum exemplaribus summa fide descriptus... auctore Ludovico Marraccio. Patavii: Ex Typographia Seminarii, MDCCCLXVI (1698). Second extant Koran printed in Arabic. A monumental work including Latin translation, commentaries and refutations. Most of the translations and interpretations of later date are based on this work. The types lack the elegance of the Medicean and De Bréves presses but are clear and closely set. The text of the Koran is according to oriental tradition vocalized, while the notes and commentary are not. This copy belonged to the Czech orientalist von Hlík. Schnurrer $377.

Exhibit I 8

BELARMINO, Robert, Cardinal. *Dichiarazione più copiosa della dottrina christiana composta dall'eminentissimo...Bellarmino... In Romae: Propaganda Fide, MDCCXX (1770).* Published by the Society for the Propagation of the Faith founded during the reign of Pope Gregory XV. The press was established in Rome "at the expense of a pious person" to aid the newly founded Society in its missionary endeavor. In the beginning, the famous Staphanus Paulinus, associate of G. B. Rheinhold at the Medicean press and active in the press of Savary de Bréves, was entrusted to act as printer for the Society. The type is large and scarcely vocalized. The copy has the Ex Libris of Antonius Assemanus, writer of Syriac in the Vatican Library from 1775 to 1818. Schnurrer $303.
Exhibit 19

النشر في القرآن العشر: التقريب

France

Although there were isolated attempts, notably by Guillaume Postel, to employ Arabic type in the sixteenth century in France, Arabic printing did not flourish there until the beginning of the following century. Savary de Brèves, the French ambassador to the Sublime Forte (1591-1606), deserves credit for introducing printing with Arabic letters to France. The fonts prepared at his behest are the most elegant.

Exhibit F 1

DAVIDIS Regis Prophetae Psalmi Ex Arabico in Latinum Idioma, & Victorio Sicilac Accurensi, & Gabriele Sionita Edentias. Parisiis... reddidit. Romee: Ex Typographia Sauriana Excudebat Stephanus Paulinus, MDCXIX (1619). Second edition of the Psalms first published in 1614. In 1615 De Brèves returned to Paris with some of the men who helped him in Rome, including Stephanus Paulinus, associate of Raimondi. There he established the Imprimerie des Langues Orientales. The type is, in the tradition of the Medicean press, exquisite, and makes use of some ligatures. After the death of De Brèves (1627) the fonts were acquired by the bookseller syndicate and were used by Antoine Vitré for the printing of the Le Jay polyglot.

Exhibit F 2

BIBLIA hebreaica, samaritana, chaldæa, graeca, syriaca, latina, arabica, quibus textus originalis torius Scripturae sanctorum, quorum pars in edit. Completæ, deinde in Antwerpensi regis sumptibus extat, nunc integrat, ex max. toto orbe quaesitis exemplaribus. Lutetiae-Parisiorum: Anton Vitre, 1626-1645. 9 v. in 10. Vitre, whom Le Jay chose to be printer for the Bible, was engraver for Le Jay, whose father in turn worked as engraver for the polyglot Bible of Plantin. The Arabic for this Bible was cast by Jacques de Sanlecque from matrices made from the punches of Savary de Brèves. Berkowitz, 181. Lent by Andover-Harvard Theological Library.
Exhibit F 5

Exhibit F 4

Exhibit F 5

Exhibit F 6

Exhibit F 5

Exhibit F 4

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The Netherlands

The first to start utilizing Arabic print in the Low Countries was Franciscus Raphelengius (1539-1597), who joined Christopher Plantin as a proofreader for the Antwerp Bible and later, as his son-in-law, supervised Plantin’s printing establishment in Leiden. The city has maintained its Arabic printing tradition to the present day and has furnished punches and fonts to countries all over the world.

Exhibit N 1

RAPHELENGII, Franciscus. Specimen characterum Arabicorum Officinam Plantinianae. Lugduni Batavorum: MDXCV (1595). The type was probably cut by Jodocus Hondius and Fleming Thomas acted as type founder. The type resembles the Medicean, although it has its unique characteristics. From this type Raphelengius’ Arabic lexicon and Erpenius’ Arabic grammar were printed in 1613. The type was later sold to English orientalist William Bedwell.

Exhibit N 2

ERPENIUS, Thomas. Historia Josephi Patriarchae, ex Alcorano, arabice cum tripli: versione latina et scholias Thomas Erpenii cuius et Alphabetum arabicum praemittitur. Laidae: Ex typographia Erpeniana Linguarum Orientalium, 1617. Although the author published his earlier works with the imprint "In typographia Erpeniana", this is the first time he offers a specimen alphabet of his type. By his own admission he is indebted to the Medicean and Savarian prototypes. Besides cutting his own type, Erpenius bought an unspecified number of Arabic punches and matrices from the Raphelengian office in 1619. These passed, in 1625, into the hands of the Elseviers. Schurrer 606. Lent by Mr. Michael Hatcher.
Exhibit N 3

ID EST Pentateuchus Mosis Arabico. Lugduni Batavorum: Ex Typographia Erpeniana Linguarum Orientalium, 1622. First edition of the Pentateuch in Arabic, edited by the noted Dutch orientalist Thomas Erpenius (1584-1626) from the press established in his home. Schnurrer # 327.

Exhibit N 4

تاريخ المسلمين من همد إلى الدولة النابليونية


Exhibit N 5

GOLIUS, Jacob. Lexicon arabico-latinum... Lugduni Batavorum: Typis Bonaventurae & Abrahani Elzeviriorum. Prostant Amatelandi apud Johannem Janssonium, MDLIII (1653). Third important large Arabic lexicon based on Arabic sources. Fairly elegant, medium size, vocalized type with limited use of ligatures. Schnurrer # 79.

Exhibit N 6

ERPEIIUS, Thomas. Arabicae linguae tyrcae scriptum id est Thomas Erpinei Grammatica Arabicae cum varia Praxis materia... Lugduni Batavorum: Typis et Impensis Ioannis Haire, 1656. The work, which has experienced many editions, is edited here by Jacob Golius who together with Erpenius is considered the founder of Arabic philology. The type is very similar to that of the Elzeviers. Schnurrer # 81.
**Exhibit N 7**

**Nicolai, Johannes. Libri IV. de sepulchris Herculaneorum... Lugduni Batavorum: Apud Henricum Teering, MDCGV (1706).** Striking example of good type set by a compositor not skilled in Arabic typesetting.

**Exhibit N 8**

**RELANDUS, Hadrianus. Palaestina ex monumentis veteribus illustrata. Trajecti Batavorum (Utrecht): ex librariorum Guilielmis Broedelet, MDCXIV (1714).** Dutch orientalist (d. 1718) based his philological findings on observations in his travels.

**Exhibit N 9**

**BIDPAI. (Kalilah wa-Dinnah) Pars versionis arabicae libri; Colilah wa Dimnah sive fabularum Bidpai philosophia indi, in summum auditorum edita a Henrico Schultens. Lugduni Batavorum: H. Mostert, 1786.** While the grandfather of the editor, who was professor at Leiden, held that Hebrew was a mere Semitic dialect and that study of Arabic would greatly help in understanding the etymology of Hebrew words and aid in the understanding of the Scriptures, the grandson Heinrich (1749-1792) held a more enlightened view and believed that the study of Arabic was a field in itself and must not be treated as a handmaid of theology. Stereotyped characters with the use of connective slugs.

**Exhibit N 10**

**Al-Bat ancestral. Ahmad ibn Yahya (d. 892). (Kitab furuh al-buldan) Liber expugnationis regionum... Edidit M. J. de Goeje. Lugduni Batavorum: E. J. Brill, 1866. (Repr. 1968).** An early historical work on the
the Islamic state and conquests by a Persian writing in Arabic. Two types are used, the larger for the text, the smaller for the annotations. Brill is one of the best known and most consistent publishers of Arabic.

Exhibit N 11

بعد الكبائدة والسلسلية من بعدم محباز

England

After Wynken de Worde's attempt to use Arabic type in 1526, there was a pause of almost one hundred years until R. Bishop, and then Miles and James Flesher, published a few works with Arabic types produced from punches originally purchased in Leiden by Archbishop Laud of Oxford. These types were lent to various printers before the Oxford University Press was established. Nicholas Nichols, who cast the types, modified some of the punches and added others. After 1650, printing with Arabic type mushroomed, with half a dozen publishing houses issuing outstanding works of John Selden (1584-1654), Edward Pococke (1604-1691) and Thomas Hyde (1636-1703), librarian at the Bodleian Library and professor of Arabic at Oxford. A second renaissance in this respect was experienced with the rise of the British Empire and the commercial interests in her dependencies. The activities of the East India Company and the College of Fort Williams (established 1800 in Calcutta) are closely connected with this development. With the age of the enlightenment came the appreciation of the perceptive beauties of the Orient, which found their admirer in William Jones (1746-1794).

Exhibit E 1

Type specimens made from punches purchased by Oxford University from Holland. Although this transaction took place in 1637, the University Press was not established until later. It was first housed in the Sheldonian Theatre, but was later supplemented by the Clarendon Building which was put up to relieve the Sheldonian of the equipment of the University Press. Morison p. 240.

Exhibit E 2

BIBLIA Sacra Polyglotta, complectentia textus originalis, Hebraicum, cum Pentateucho Samaritano, Chaldaicum, Graecum versionumque Antiquarum Samaritanae, Graecae LXXII Interp. Chaldaicae, Syriacae, Arabicae, Aethiopicae, Persicae, Vulg. Lat. quicquid comparari poterat: cum textuum et versionum orientalium translacionibus Latinis... Ed. Bryan Walton. London: Thomas Roycroft, 1656-57. Commonly known as the London Polyglot this six volume monumental work resulted from the concerted effort of scholars in England to match the Paris Polyglot (Exhibit F 2). The Roycroft type is quite distinct from that in Oxford. The characters are bolder, the letter dal has a forestroke, a peculiarity for this font. Berkowitz p 182.
Exhibit E 3


Exhibit E 4


Exhibit E 5

Lane, Edward William. An Arabic-English Lexicon... London: Williams and Norgate, 1863-90. The type which is small, vocalised and closely set was selected by the author with the help of his nephew Stanley Lane-Poole as is evident from the author's letter to his benefactor, the Duke of Northumberland written from Worthing 11th May, 1857: "... In order that no delay may arise in putting a portion of my Lexicon to press as soon as I see a reasonable probability of my being able to keep pace with the printers, I have been thinking of the subject of types; & hope in the course of the summer to avail myself of your Grace's permission to submit to you some specimens. In this matter, my Nephew Stanley has undertaken to act for me; & he is a far better judge of the best style of Arabic characters than I am."
Germany

Although first to print with moveable type in Europe, Germany started to print with Arabic characters comparatively late. The earliest evidence is a woodcut *Alphabetum Arabicum cum insigne scribendi legendique arabice* published in Neustadt an der Harz by Jacob Christmann and printed by Matthias Harmisch in 1562. The following year St. Paul’s Epistles to the Galatians were edited by Rutgerus Spey in Heidelberg and printed from wood engravings by Jacob Mylius.

Exhibit G 1

![Arabic text](image)

KIRSTEN, Peter. *Grammaticae Arabicae Liber I. Sive Orthographia et Prosodia Arabica*. Breslæ: Typus Arabicae ac suppt. Authoris. In Officina Baumann, Anno Domini Christi Veni (1608). Kirsten, a physician by profession, strongly believed that a good medical practitioner must by necessity be familiar with the works of the Arab philosopher and physician Avicenna ( Ibn Sina 980-1037). In order that he could be read and understood in the original language, Kirsten published a grammar of Arabic in three parts, as well as parts of Avicenna’s *Canon Medicinae*. For this end he cut his own type, far superior to any that existed in Germany before his time. He designed an elaborate system of ligatures. The form for the letter ‘šin’ is peculiar to his font. This type was later used by Hieronymus Regiser for printing his Turkish grammar (1612). Schuerrer 45.

Exhibit G 2

![Arabic text](image)

SELDEN, John. *De His Syriæ syntagmata II... Editio... cumul novissima*, opera M. Andreae Bayeri. Lipsiae: Impensis Laurentii Sigismundi Cornéri, MDCCLXVII (1668). Various types used, of which the Arabic, in contrast to the Hebrew, Syriac and Greek, is the poorest.
Exhibit G 3


Exhibit G 4

AL-GORANUS s. lex islamitica Mohammedis, fili Abdallae Pseudoprophetae... ex Museo Abrahami Hinckelmanni, Hamburgi: Ex Officina Schultiae- Schilleriana, 1604. The *edicta pignep* of the whole Koran in Arabic. Small and rather inelegant vocalized characters. Much speculation was devoted to an edition of the Arabic Koran which supposedly was printed in the early sixteenth century in Venice and of which no copy is extant. Except for two persons who claimed to have heard about it or to have seen it, all indications point to the conclusion that that edition is fictitious. Schnurrer # 376.

Exhibit G 5

MICHAELIS, Johann David. *Arabische Grammatik nebst einer arabischen Chrismatik*... Zweite, umgearbeitete und veremehrte Ausgabe. Göttlingen: Victorinus Bossiegel, 1781. A firm believer that the knowledge of Arabic will shed new light on the interpretation of the Bible, Michaelis was the organizer of the ill-fated Danish scientific expedition to Yemen from which only one member returned. Small, vocalized *masl̄iḥ* type used throughout. Schnurrer # 120.
GOTTLIEB VON MURR, Christoph. Beiträge zur arabischen Literatur. Erlangen: in Commission bey Johann Augustin Schubart, und gedruckt bey Johann Augustin Hilpert, 1803. As most of the German nineteenth century Arabic fonts, this is also marked by a certain degree of rigidity. The same font was used for the printing of Schnurrer, Bibliotheca Arabica. Halee ad Salam: Typis et suatu I. C. Hendelii, 1811 with the exception that in the latter an attempt was made to use ligatures.

FREYTAG, Georg Wilhelm. Lexicon Arabico-Latinum... Halis Saxorum: Apud C. A. Schweitschke et filium, 1830. 4v. Third large Arabic lexicon after Giggesus and Golius. Large type used for lemmata, small for various forms and derivations. The characters are carefully set and vocalized. The present copy is interleaved and contains notations made by E. W. Lane, the author of the fourth large Arabic lexicon (Cf. Exhibit E 5).

"ALI ibn abi TALLIB. Sententiae Ali ben abi Taleb arabicae et persicae... edidit etque in sum scholarum... Inscript Joannes Gustavus Stickel. Item: Suntibus Croekerianis, MCCXXXIV (1834). Large, vocalized type, closely set, with extensive use of connective slugs.

AUGUSTIN, J. J. Schriftenproben orientalischer Typen wie auch phonetischer Akzente. Glückstadt und Hamburg: J. J. Augustin, 1933. Founded in 1837, this publishing firm specializes in the printing of oriental works. This printing handbook exhibits 27 fonts based on Arabic, all of them naskhi. All are modern, elegant, and closely set.
After Michael Zimmermann's attempt to print two verses of the Psalms in Arabic (Vienna, 1556), the first notable publication is Franz Meninski's *Thesaurus Linguarum Orientaliwm* printed in Turkish, Arabic and Persian with the author's own font and at his own expense. The proximity of the Turkish Empire to the Austrian borders accounts for the emphasis on Turkish. It was not, however, until the time of Baron Joseph von Hammer-Purgstall (1776-1850) and the institution of the *Staatsdruckerei* (1814) that printing was made possible in any significant quantity.

Exhibit A 1

อาล์-กาะซัล, อาล์-หลิด. O Kind! Die berühmte ethische Abhandlung Ghazzal's. Arabisch und deutsch als Neujahrgeschenk von Hammer-Purgstall. Wien: Gedruckt bey A. Strauss's sel. Witwe, 1838. Hammer, who closely followed the publishing activities in India in his "Fundgruven des Orients," may have been influenced by the Wilkins type in choosing this type for the printing of the work. It represents a successful attempt to print with running characters. The uvocalized small type is closely and carefully set.

Exhibit A 2

وعلما انتقعةان تقول ان سالان تهملا Zschokke, Hermann. *Institutiones fundamentales linguae arabicae in usum juvenitates academicas*. Winhobemae: Sumptibus Guilelmi Braunmüller, MDCCCLXIX (1869). Although published in Vienna, the type for this grammar was set in Leipzig by Guill. Drucklin. The type employed here became very fashionable. As late as 1939 this type design was used by the University of Chicago Press (Exhibit US 2).

Exhibit A 3

فارائموش ديکرین دیکرین توریز واریز واریز

*Paradigmen der arabischen Schriftpachte*. Hrsg. öffentliche Lehranstalt
Printed by Adolf Holzhausen, a Viennese interested in exotic fonts.
Two sorts are used for the production of the work, both of them vocalized.

Exhibit A 4

PEKOTSCH, Leopold. Praktisches Übungsbuch... der osmanischtürkischen Sprache samt Schlüssel. Erster Theil. Wien: Alfred Hölder. Druck der k. k. Hof- und Staatsdruckerei, 1894. Printed from the font described by Hammer-Purgstall as the most beautiful of the time. It is very flexible and makes extensive use of ligatures and appears to have been the first Arabic font produced for the press for the purpose of printing the treaties between the Sublime Porte and Austria.

Exhibit A 5

PIQUERÉ, P. J. Grammatik der türkisch-osmanischen Umgangssprache...
Wien: Buchhandlung Albert A. Wenedikt, 1870. Specimen of the Mechitarist types, somewhat resembling the type of the Baptist Press in India.
The earliest printing with Arabic characters took place in this part of Europe at the monastery of Snagov, Bucharest, and later at Iași. In the centuries to follow presses able to handle Arabic sprang up throughout this area and Russia. The parts of the Balkans which accepted Islam during the Turkish occupation, such as Bosnia and parts of Bulgaria, have done considerable publishing in this field.

**Exhibit EE 1**

قد طبع الآن péتما في اللغة البوناتية والعربية.

*KITĀB al-κadīmat al-thālihtah al-ğlābih...* Snagov: 1701. Liturgical work in Greek and Arabic printed at this monastery which had been publishing works in Old Church Slavonic and Greek since 1697. This is the first work issued from the press. The font closely resembles the one used in Aleppo for printing of the Arabic Psalter 1706 (Exhibit E & L 1) although identity cannot be readily established because of the variety of forms within the individual fonts. There is, however, definite proof of relationship between the press of Zakher and the Voivoda Constantin Sassaraba Brancoveanul.

**Exhibit EE 2**

أُيُصْرَى أُولَى، استبورة، بُضُيْرة، حَقَّ كَنْ نَتِي مَكْمِل

*JEDIF MISNAH.* Sarajevo: July 16, 1914. *New Light,* a weekly published for the Bosnians in Bosnia and Herzegovina in Serbo-Croatian but with Arabic (or better, Turkish) characters. The last two pages were printed in Roman and Cyrillic characters. Printed by the Islamic religious press, this issue is the first to be published after the assassination of Archduke Francis Ferdinand in Sarajevo on June 28, 1914.

**Exhibit EE 3**

(džumč) a. sustav; چراب
rečenica; sve

*KULENDER, Ahmed.* Mali Tursko-Bosanski rječnik. Monastir: Međunarodna
trgovačka štamparija, 1912. Pocket dictionary of the Turkish and
Serbo-Croat language as spoken in Bosnia. Miniature font.

Exhibit EE 4

ما الحکیمة في الحمار كلما مرّ على ماء بال

ARABISCHE, türkische und persische Handschriften der Universitätsbibliothek
in Bratislava unter Redaktion Josef Blaškovič… Die Universitätsbibliothek

Exhibit EE 5

بسم الله الرحمن الرحيم صلى الله على سيدنا محمد
الأول من كتاب السيرة و اخبار الامام (sic) 

DEMBSKI, Wojciech. Katalog rękopisów arabskich. Warszawa, Państwowe
Wydawnictwo Naukowe, 1964. (Katalog rękopisów orientalnych ze zbiorów
Polskich Tom V Część I) Printed by the Drukarna im. Rewolucji
Październikowej in very small unvocalized type.
Egypt

Printing was first introduced into Egypt by the French expeditionary forces which brought their printing equipment from France. The first military order was published August 13, 1798 in Cairo. Three variants of imprints as they appear in publications are: Imprimerie Orientale et Francaise, Imprimerie Marc Aurel, and Imprimerie Nationale au Caire. These presses, located at Cairo and Alexandria, printed military edicts, linguistic works and two journals. The languages used were French, Arabic, Greek, Italian, and Turkish. After the departure of the French, Muhammad 'Ali (1769-1849), Viceroy of Egypt, gave orders for the establishment of a governmental press at Fustat (part of Cairo). Besides extending its versatility to other alphabets, experimentation with the Arabic alphabet was undertaken by the press. The introduction of the capital letter was one of the innovations.

Exhibit Eg 1

/Title page/ Report of the trial of Sulaymân al-Jalâlî, the assassin of Jean Baptiste Kléber. Published in French, Arabic and Turkish by the Imprimerie Nationale in the year 8 of the Republic. Two fonts were used for the production of the title page of which the large, in the style of Savary de Brèves, is reproduced here.

Exhibit Eg 2

Specimen of capital or crown characters utilized by the Egyptian government press. Hammam p. 158.
Exhibit Eg 3

AL-BUKHĀRĪ, 810-870. Al-sīḥah. Mīr: Al-Maṭba‘ah al-Xhairiyah, 1320 H (1902-3). A scholarly edition of the most important collection of Islamic traditions with references in the margins. Minimal letters between lines are abbreviations for sources; new subjects and traditions are indicated in bold ta‘līq characters. The impression of this first printing is extraordinarily crisp.

Exhibit Eg 4

Among the Arab countries Syria and Lebanon have the oldest and most extensive printing tradition. The first Arabic text was printed in Syriac characters at the monastery of St. Anthony in Qebehah. Between 1706 and 1711 ‘Abd Allah Zakher published nine religious works at Aleppo. There is a divergence of opinions as to whether he manufactured his own type or had it imported from the monastery at Sinai, Khamis. Later Zakher established a press at Zaqqa Mikhail, with the first work, Mizân al-zaman, published there in 1734. A hundred years later the American missionaries moved their press from Malta to Beirut. The type first used was imported from England. Still later, Eli Smith, the manager of the American Press purchased a more suitable type in Leipzig. To counteract the Protestant missionary effort the French Jesuits also established a press there. Both presses established their own foundries enabling them to publish religious and scholarly works in more than half a dozen different scripts. Domestic presses also were established, not only in Beirut but outside of the capital as well.

Exhibit S & L 1
طلم الطلي الكلاسيكي وخطه وخرسان
مثيرًا وبرهتم خط سباع قطاعي جديد

KITÂB AL-ZÂBÂR. Aleppo, 1706. Psalter in Arabic translation, the first work from Zakher’s press. The types are definitely similar to those used for the production of the Liturigicon at Sinai, 1701 (Exhibit EE 1) but the fonts are not identical. Nasrallah p. 17 f.

Exhibit S & L 1
يدعو طلورالزرين وهو إلى جانب أورشليم

AL-ABRÂMASIN aw akhâr al-rasul. Beirut, 1844. The Acts of the Apostles. The types are most likely those produced from punches cut in Smyrna and perfected by Karl Tauchnitz in Leipzig. The characters are elegant and permit the use of ligatures.
Exhibit S & L 3

=jsonifation

ABKARYUS, Younann. English and Arabic Dictionary. Beirut: American Press, 1882. Abcarius, who was dragoman for the British in Lebanon, wrote several works in Arabic. The type is slanted slightly toward the left which gives it an appearance of handwriting. Graf IV, p. 290 f.

Exhibit S & L 4

=jsonifation


Exhibit S & L 5

=jsonifation


Exhibit S & L 6

=jsonifation

Printing in various non-Arabic scripts dates back to the early sixteenth century when the Soncino family printed in this country in Hebrew letters. Printing with Arabic type was legally made possible only after the religious leaders, the ‘ulama’, gave approval and Sultan Ahmed 3rd issued an order to establish the imperial press in 1727. Except for individual maps no works were printed before this date. The man instrumental in establishing this first officially sanctioned press in Turkey was Ibrahim Hafizferisi, a Hungarian convert to Islam. Since religious works in general, and the Koran in particular, were excluded from the permission, the works printed were mostly historical and linguistic in nature.

Exhibit T 1

تاريخ الهند الهندي

Tarih-i Hind-i-sharbi. Qustantiniyyah: Mustafafariq, 1142 H. (1730). History of the West Indies, the fourth work issued from the press. The work gives an account of the discovery of America and describes the fauna and flora of the area. The type, which supposedly was imported from Holland, is quite elegant, has ligatures, and is very closely set. This work is also the first to contain engravings. The copy was previously owned by Prof. Franz Taeschner, German Turkologist. Babinger, p. 14.

Exhibit T 2

تاريخ Timur Kür Kân li-Napatî Zade Hindî

Exhibit T 3

De la juges du rouge

/HOLDERGANN, Johann Baptist, S. J.,/ Grammaire Turque, ou méthode courte et facile pour apprendre la langue turque... A Constantinople, MDCCXXX. The sixth work from the Muteferriqa press and the first to be printed from Roman type cast locally. The work demonstrates the influence of the Jesuits at the Porte during this time. Published anonymously, the work was for quite some time thought to have been authored by Paul Eremlani. Babinger p. 19.

Exhibit T 4

كتاب ترجمة الصحاح الجوهر

KITĀB tariqat al-sihāb al-Jawhari. Al-Quṣṭanīyīyah (v. 1), Uskudar (v. 2), 1217-1218 H (1802-3). Translation of al-Jawhari's Sīhāb (a dictionary arranged by the last radical of words) into Turkish by Muṣṭafā al-Ədāfī, therefore also known as Ədâfatī. Third edition of the first work issued from the Muteferriqa press, then no longer under the management of Ibrahim Muteferriqa. Volume two is the first to be published after the press was moved to Scutari. Babinger p. 25.

Exhibit T 5

كَرَزُ الرِغَابِ في منْخَرِيات الْجَوَابِ

/AL-SHIDQ, Fāris, d. 1884/ Kanz al-raghāʾib fi muṣnakhabat al-jawāʾib. Istanbul: Māqṭaʿat al-jawāʾib, 1288-1289 H (1871-1881). First printing of a historic and bellicristic work in seven volumes by one of the few authors in Turkey of Arab extraction. Title page is a specimen of ʿaḍāʾiq or Persian stroke.
Exhibit 16

تاريخ الفرس - لبعض قدماء اهل فارس

India

Printing in the various native languages of the Indian sub-continent started rather early. As early as 1556 the Portuguese Jesuits started printing at Goa but as late as 1768 there seems not to have been a press in operation at Calcutta. In 1778 the Governor General Warren Hastings prevailed upon Charles Wilkins in the India Company's civil service to prepare an Arabic font in the Persian ductus. The latter thereupon made a ta'alīq type "from the metal in its crudest form" which was used for publication of government edicts as well as literary works. Quite a distinction was achieved in this country by the Baptist Missionary Press, the domestic press of Dā'irat al-ma'ārif, and most recently the Ahmadiya Press.

Exhibit In 1

بافتی نیک انتظار جانی یا چوکی خوردرا

ABSTRACT of the Articles of War in English, Persian, and the Hindostan Dialect. Calcutta: Printed by the order of the Honorable Governor and Council, MDCCCLXXXII (1782) Charles Wilkins Superintendent of the Press. An early work, possibly the third, issued from the Wilkins press with the type prepared by him. His name appears in Arabic under the monogram. The translation into Persian was made by W. Kirkpatrick; the Hindustani is entered by hand. Storey p. 457 ff.

Exhibit In 2

میان بندوکستان مملکتهای که مقبوذ

SUMMARY of such of the clauses of the act of parliament, of the 18th of May 1784 as relate to the Natives of India. Tr. into Persian language by Edward Colebrooke. Calcutta, Published by the order of the Hon. Governor General and Council, MDCCCLXXXV (1785). Same Wilkins font of small unvocalized ta'alīq faces.
Exhibit In 3

بيده أن الصلاة فيما خير من ألف صلاة في

تاريخ NAME_1 HRAT


Exhibit In 4

كان أول من أسلم من الامام وقائد برسو

كتاب الاستيعاب في معرفة الأصحاب

IBN ABD AL-BARR, Yusuf ibn Abd Allah. Kitab al-isti'aab fi ma'rifat al-ashab. Hyderabad: Dairat al-Ma'arif, 1336 H (1917-18). This work on the study of the Companions of the Prophet Muhammad is typical of the work done by this press, which reprinted many classical works, particularly in the field of tradition. The type is pleasing although the typesetting leaves something to be desired.
Spain and Portugal

Exhibit S & P 1


Exhibit S & P 2


Exhibit S & P 3

OLIVEIRA, Jose de. Diagnosis typografica dos caracteres gregos, hebraicos, e arabigos... Lisboa: Na Impressao Regia, MDCCLIV (1804). A manual for use by the compositors and apprentices in the Royal Press.

Exhibit S & P 4

Paradoxically, Americans first seem to have printed works in Arabic outside the country. Protestant missionaries from Andover, Mass. were active on Malta before 1833 when they transferred the press to Lebanon. Printing in the United States is closely related to the demand created by Syrian and Lebanese immigrants who came to America mostly to avoid pressure from the Turkish occupation. In 1891 the first Arabic language newspaper appeared in New York. The Ka'ukab Amrika was soon followed by half a dozen other newspapers. Scholarly demands were met by a few university presses and the J. H. Furst Company. Most recently, however, United States publishers found it expedient to have their Arabic texts printed abroad.

**Exhibit US 1**

أنوار التنزيل وأسرار التأويل

SIMSAR, Muhammed Ahmed. Oriental Manuscripts of the John Frederick Lewis Collection in the Free Library of Philadelphia. A descriptive catalogue. Philadelphia: J. H. Furst, 1937. Three sizes of types were used: large for titles, medium for titles within collection, and small for the incipit. The type is extremely well set.

**Exhibit US 2**

الرياضين الفضل بن سهل وزير العام

ABBOTT, Nabia. The Rise of the North Arabic Script... Chicago: The University of Chicago Press 1939 (OIL) Font of the University of Chicago Press somewhat rigid, resembling that of Exhibit A 2. Type specimen lent by the University of Chicago Press.

**Exhibit US 3**

حمدنا محمد بن الحسن عن إسامة ب

Lithography

Lithography played an important role in horizontal dissemination of knowledge. Soon after Alois Senefelder was given a patent for his invention in 1799, the art was applied in Turkey, throughout North Africa and the Near East. Its popularity may be ascribed primarily to two factors: the beauty of the manuscript is preserved, and the Koran does not cease to be the 'scriptures'.

Exhibit L 1

Title pages of two militaria items reproduced by lithography in 1250 H (1834/5). S. N. Gerçek, Türk taş basmacılığı.

Exhibit L 2

MAŠRĪ, Hasan. Hashīyat Hasan Mašrī 'ala nathaʾij al-ASFār...

Exhibit L 3

IBN SADIrah, Abū al-Qāsim. Cours de litterature arabe...
KORAN, undated, 20th century, produced in Persia. Ornamented opening surah and beginning of the second surah.
Bibliography


List of Lenders

American Antiquarian Society, Worcester, Massachusetts
Andover-Harvard Theological Library, Cambridge, Massachusetts
Bern Dibner, Burndy Library, Norwalk, Connecticut
Michael Hatcher, Milwaukee, Wisconsin
Miroslav Krek, Bedford, Massachusetts
University of Chicago Press, Chicago, Illinois