

Historically Gaelic, the vernacular language of a significant proportion of the population of Ireland, used a variation of the roman alphabet which consisted of just eighteen basic letters — the vowels and some consonants carried diacritical marks of accent and aspiration which extended the range of sounds they represented. With the introduction of cast metal moveable type the particular requirements of printing Irish language texts were met either through the production of specially prepared fonts of irish character types based on distinctive Irish manuscript models or alternatively through the use of existing or adjusted roman fonts. This account seeks to examine some of the significant attempts made at accommodating roman fonts to the perceived requirements of the Irish language in the context of the various social and political considerations which were inevitably imposed on this process.

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SIMPLY A *dot*

There is an element relating to the orthography and phonetic composition of the Irish language which, although most basic and simple in form, has nonetheless, been central to a debate that ultimately determined the visual manifestation of that language, namely — the dot.

As an indicator of aspiration of affected consonants, in this Irish context, the dot had a rather diverse origin made all the more complex as it evolved from its use in early manuscripts through the development of printing to more recent times. Placed over a letter, it was initially used by the early scribes as a method of indicating the deletion of an error, thus avoiding the tedious and awkward need to erase a mistake by scraping. In time this device was used to indicate a softening or adjustment in sound of certain consonants. Alternatively the early scribes indicated aspiration of other consonants by placing an h above the affected letter. Later, as printing from case metal movable type developed, the fonts used by the Irish Franciscans in Louvain in the early part of the seventeenth century contained ligatures of consonants which incorporated the suprascript h, but more usually such printing types prepared in the irish style simply used a suprascript dot to indicate this form of aspiration. (figure 1). This method could also be employed through the preparation of specially adjusted fonts of roman type, while those wishing to use ordinary available roman type for printing Irish placed the letter h after the affected consonant. The use of the h in this manner as distinct from the dot came to represent a wider more significant debate which, over the years, struggled with the question of the appropriate form for printing Irish language text — the roman versus the irish characters.

The first recorded book printed in Gaelic used roman type (figure 2).<sup>1</sup> It was printed in Edinburgh by Robert Lekprevik in 1567 just four years before the *Aibidil Gaoidheilge agus Caiticiosma* was printed in Dublin using a font of type which made use of specially prepared irish characters. (figure 3). Unlike in Ireland, the use of roman type was to continue as the popular and predominant form for printing Gaelic in Scotland.

Theobald Stapleton was one of the earliest outspoken supporters of the use of roman type for Irish. His *Catechismus, seu Doctrina*

## NOTES

<sup>1</sup> KNOX, JOHN. 1567.  
*FOIRM NA NURRNUIDHEADH*.  
TRANSLATED BY JOHN  
CARSWELL. EDINBURGH.

Christiana, was published at Brussels in 1639. In the preface he explains that he chose to have it printed in roman type (it is printed in parallel columns, Latin and Irish, the Irish in italic) so that it would be more easily read and understood. Indeed, this would seem to have been so important to him that he mentions on the title page that the roman character was being used to facilitate the reading of the Irish. He was particularly critical of many of the native writers and poets for their unnecessarily complex and obscure use of the language, who he claimed: "have put it under great darkness and difficulty of words, writing it in contractions and mysterious words which are obscure and difficult to understand."

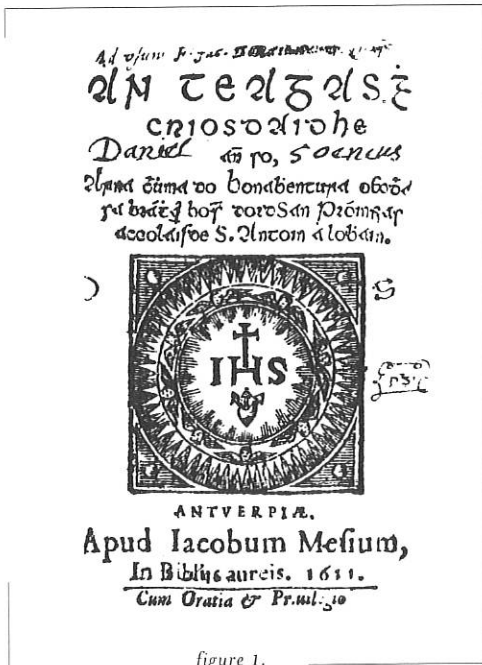


figure 1.

TITLE PAGE OF An Teagas Crisoidhe, THE FIRST BOOK TO USE THE LOUVAIN IRISH TYPE IN 1611.

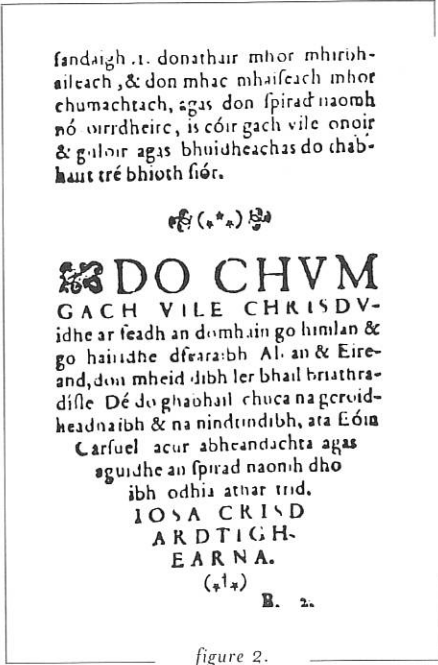


figure 2.

PAGE FROM Foirm na Nurruidheadh (FORMS OF PRAYER), THE FIRST BOOK PRINTED IN GAELIC BY ROBERT LEKPREVIK IN EDINBURGH IN 1567.

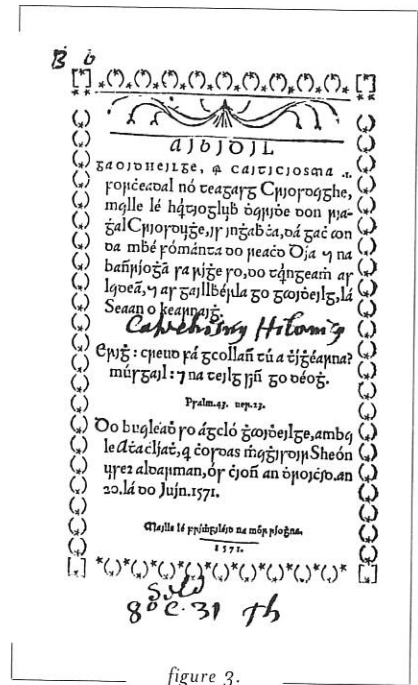


figure 3.

TITLE PAGE OF Aibidil Gaoidheilge agus Caiticosma, THE FIRST BOOK TO USE THE QUEEN ELIZABETH IRISH TYPE IN 1571.

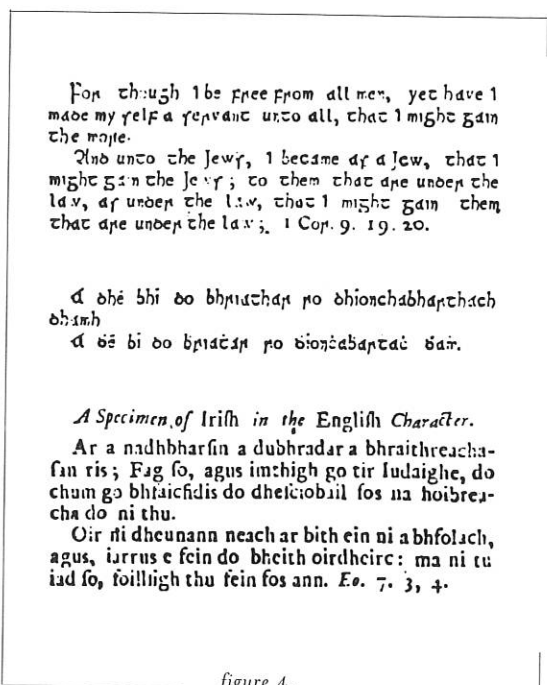


figure 4.

EXAMPLES OF TEXT USING THE MOXON IRISH TYPE TO PRINT ENGLISH (TOP), IRISH USING THE DOT AND H TO DENOTE ASPIRATION (MIDDLE), AND IRISH SET WITH ROMAN TYPE (BELOW) FROM JOHN RICHARDSON'S Proposal, 1712.

2 RICHARDSON, JOHN. 1712. A PROPOSAL FOR THE CONVERSION OF THE POPISH NATIVES OF IRELAND TO THE ESTABLISHED RELIGION. LONDON, 5.

On the other hand, in 1712, John Richardson, author of *A Proposal for the conversion of the Popish Natives of Ireland to the Established Religion* placed great importance on using the Irish character. (figure 4). He argued that the use of the aspirant dot instead of h resulted in the saving of approximately ten percent of space; that the language was easier to learn in the Irish character; and that the Irish character was preferred by the best authorities on the matter.<sup>2</sup> In support of his argument Richardson presented examples of English printed in the Irish character; Irish in the Irish character using both the aspirant dot and the h following the consonant; and Irish printed in Roman type.

Ten years later, in *The Church Catechism in Irish*, an alternative case was made by the Bishop of Down and Connor, Francis Hutchinson, this time for roman type. After criticizing the Irish alphabet for its inadequate number of letters, he suggested that the special letters: "are awkward and strange" he complained that an intolerable number of long words resulted from the addition of needless letters, while many of the words were then shortened again by the replacement of the more useful letters with confusing abbreviations.

Hutchinson proposed his Raghlin Alphabet, (figure 5) made up from roman and italic letters, as an alternative method of printing Irish. In it a second G was added to both capital and lowercase sets, using an additional italic G with the roman alphabet and the roman G with the italic alphabet in the uppercase, and by adding the italic g to the roman, and the italic j for g to the italic

alphabet in the lowercase, together with an additional y added to the roman and italic lowercase. With regard to the second g's Hutchinson explained: "Again, as two g's, g hard and gee soft, are mentioned in the alphabet, for g soft we intend to have put i consonant, or an italic g, or only g with the tail reverted: But in the English we found it hardly twice, and in the Irish I am not sure whether the sound is found: And therefore we made little use of it, but yet let it stand in the alphabet, that others who come after may consider it, and use or leave it as they find best." The J is removed from the capital and lowercase alphabets which otherwise remain as the full conventional roman alphabet. Hutchinson maintained: "If that benefit reaches only to that Island Raghlin, which it is prepared for, it will be richly worth all the pains we have taken; but if it should prove a step, which the Charity Schools should carry on, to the converting any considerable number of natives through the whole Kingdom, how important would be the advantage then?"<sup>3</sup> The experiment would not seem to have met with much success, for it does not appear to have been put to any significant further use.

Another rather complex proposal to resolve this matter was introduced by Edward Lhuys in his *Archaeologia Britannica* of 1707. (figure 6). This work incorporated "A brief Introduction to the Irish or ancient Scottish Language" in which the Anglo-Saxon character was used for printing the Irish text. Lhuys was aware of existing fonts of Irish type which, either through difficulty in obtaining them or by choice, he did not use. Commenting on the inclusion of abbreviations in Irish he argued: "These abbreviations are in some measure still continued ... there are also some few of them cast amongst the Irish letters at Mr. Everingham's press in London; and at the Irish press in Louvain."<sup>4</sup> Furthermore, he justified his typographic proposal by: "informing such as are altogether strangers to the language, that is not any difficulty of its pronunciation that makes it appear so singular, but our not having at the press, those auxiliary or

**The Raghlin Alphabet.**  
 ABCDEFGGHIKLMNOPQRSTUUVWXYZÆ.  
 ABCDEFGGHIKLMNOPQRSTUUVWXYZÆ.

Roman Italic	
a	A
b	b bec
c	c che as in <i>Charity, Chalice, Charles,</i>
d	d dec <i>Richard, Archbishop, such, which,</i>
e	e e <i>approach.</i>
f	f eff
g	g ghec
g	j jec
h	h atch
i	i i
k	k insted of c hard, as <i>Aker, Kaptain,</i>
l	l ell <i>Kandle.</i>
m	m em
n	n enn
o	o o
p	p pec
q	q qu
r	r ar
f	f est
s	s ese
t	t tee
u	u u
v	v V y or Vaw.
w	w kalled wí, as, <i>Wí, a, s, Was, Wí, &amp;c.</i>
x	x eks
y	y i long
z	z kalled yí, yí, o, u, you, yí, o, k, e, czzard or zod or ffoft. (yoke. Ff)

*Kesf.* Kred do rinnadar do yeca a'are agus do yeca-vaare an tan fiin ar do hons?  
*Fie.* Do yalladar agus do vodidar tree neche an Mainim. Akedor, Go nultin don Diaval agus da Oibreheev oole, do Foimp agus do Yeevanis an droch-healfe agus do gagh oole Anviancev pek-kah a na kolla. An dara huair, Go kredfinn gah oole Artikle don Chredieev Chrediee : Agus a tres Uair.

<sup>3</sup> HUTCHINSON, FRANCIS. 1722. *THE CHURCH CATECHISM IN IRISH.* BELFAST, PREFACE.

<sup>4</sup> LHUYD, EDWARD. 1707. *ARCHAEOLOGIA BRITANNICA.* OXFORD. 304.

figure 5.

THE RAGHLIN ALPHABET WITH A SAMPLE SETTING (INSET), FROM FRANCIS HUTCHINSON'S *The Church Catechism in Irish*, 1722.

A, a *Angl. v, aw Angl. b, b; x, ch; d, d; d, dh; e, e; f, f; B, B; G, gb; Q, ng; i, ee; Angl. k, k; l, l; m, m; n, n; o, o; p, p; r, r; s, no r, sb Angl. t, t; t, sb; u, oo Angl. v, v; y, i Angl. in Third, bird, &c. no ao Ghaioheilg.*

"Kreidim a'n 'Ia atair na'n uile xuvaxd, Krutaiteoir neive & talvan : Agus an Iofa Krist a eunvaksan an diarnaine, nox do gavab on Spirad nyv; rugab le Muire oig, bo 'ulair an fais fa Fuisik Filaid, bo kroxab, bo keufab, Fuair bas & do hablaikab, do xuaid yios go hifrean, do eirgib o vas a gionn an treas la, do xuaid sus ar neav, agus atá anoiy na huibe ar deis De, Atair na nuile xuvaxd : as yin ciofas bo vreit vreit ar veoghav agus ar varvaiv. Kreidim an fa Spirad nyv, a'n Eaglais nyvta xovxodxionn, ku-man na nyv, maitcamh na beaktab, eijerige xodla na marv, agus an veta vartanax. Amen.

figure 6.

EDWARD LHUYD'S PROPOSED IRISH ALPHABET WITH SAMPLE SETTING FROM HIS *Archaeologia Britannica*, 1707. THE ANGLO-SAXON CHARACTERS WERE TAKEN FROM THE SMALL-PICA DE WALPERGEN FONT AT THE OXFORD UNIVERSITY PRESS.

pointed letters they use in writing." In addition, he points out: "Another cause of dislike that strangers have to the *Irish*, is to find the auxiliary *h* made use of so often ... now this disagreeableness and inconvenience might, in my opinion, be removed by omitting after the example of others those superfluous letters, and by printing the words exactly (as the *French* begin to do now) after the manner we speak them, which may easily be done by making use of an alphabet, made up of *Latine* and *Irish* characters." His proposed alphabet used the irish d, g and t. He suggests: "as there are without doubt but few printing-houses where these characters d[h], g[h] and t[h] are to be found; it will therefore be convenient to use in their place *Greek* characters, δ, γ and θ and likewise, if there be occasion for a farther distinction, the *Greek* letters λ for ll, β and μ for bh and mh ..."

A bewildered-sounding Lhuyd explains: "all I design by it is the expediency of making use of such an alphabet in printing the *Irish* language in such places where there are few or no *Irish-Men*." He had a sample of the Creed printed in this proposed alphabet, which uses roman, irish (anglo-saxon), greek and upside down anglo-saxon g for ng. While the

"A daoine uaisle," arsa an taitair Brian, "na daoraid me, go gcluine sib deiread an sgeil. Cuirtear an Seoigeac cum a mionna."

Do mionnaig an Seoigeac gur poad e fa do—go bfuair se an cead bean aig baile Ghoirt—go raib si bliadain aige, laim le enoc Maga—gur imtig si uad as sin—nac raib fios aige cia leis—bi se fein fan baile—ni faca se ag imteact i—ni raib si fallain, andiaig cloinne breit—fuar se an dara bean san ait sin—saoil se gur eug an cead bean—saoil an sgart e—d'eug an dara bean.

"Anois, a daoine uaisle," arsa an taitair Brian, "so litir a fuar mise, faoi laim sagairt paraiste an tSeoigig, a dearbuigeas gur eug a cead bean—go bfaca se fein marb i—s go raib se ag a torram—gur poad se an Seoigeac, na diaig sin, le cailin eile san ait;—s gur eug sise foad o soin. Feucaid anois, go rinne me mo ditcioll an firinne fagail amac."

figure 8.

WILLIAM NEILSON'S ASPIRATED ROMAN TYPE FROM HIS *Grammar*, 1808.

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On the danger



A

S E R M O N,

On the danger of delaying of Penance.

Ego vado & queretis me, & in peccato vestro moriemini. Jo. 8. ver. 21.

Imeochnidh Mife, agus beidh sib dom iarruidh, agus gheabuidh sib Bas an bliur bpeacuidh. Briabra Chriofd ag Eoin, anfa B. Gsb. v. 21.

A T's Criofd ag bagairt a niu go nimeochuidh fe uain; go dturfaidh fe Col a Chinn duinn: Agus ni he fin a mbain, acht go dturfaidh fe cead sgaruidh agus gartha dhuinn, ag iarruidh ar filteamb, agus nach dtugann fe bin no aird prainn. Queretis me, & non inuentetis. Jo. 7. Agus mur bharr druighill air ar Mifhorunn, go leigfe fe dhuinn Bas dtaghail an ar bpeacuidh. Et in

figure 7.

IRISH TEXT SET IN ROMAN AND ITALIC TYPE FROM JAMES O'GALLAGHER'S *Sermons*, 1736.

genuine intent of Lhuyd to come to terms with the idiosyncrasies of printing in Irish cannot be doubted, his proposal was too complex and farfetched adding confusion rather than clarity to the matter. It is of interest that Bishop William Nicholson, in printing the translation into English of Lhuyd's preface, hadn't the means of printing the irish characters for Lhuyd's proposed alphabet. Introducing a further layer of symbolism, he notes that the Letters marked thus \*, should be in *Irish* Characters, but none such are in the Kingdom."<sup>5</sup>

A particularly popular devotional book of this period was *Sixteen Irish Sermons* by James O'Gallagher, printed in Dublin in 1736. (figure 7). Both roman and italic type were used to print the Irish text, regarding which O'Gallagher explains on the title page that the book was set: "In English characters; as being the more familiar to the generality of our Irish clergy." He further points out in his preface: "If my brethren will admire, why Irish sermons should come clothed in English dress, which seems not to suit so well the Irish language. One reason is, that our printers have no Irish types: and another, that our mother language, sharing so far the fate of her professors, is so far abandoned, and is so great a stranger in her native soil, that scarce one in ten is acquainted with her characters. Lest any, then, should be discouraged from making use of this little work, by being strangers to its very elements, I have made choice of letters, which are obvious to all; and in spelling, kept nearer to the present manner of speaking, than to the true and ancient orthography."

At a political level, the printing of Irish, particularly in the irish character, was officially suppressed, as it was seen to foster nationalism, and thereby serve the enemies of the crown. This posed a dilemma for many of those promoting the doctrine of the Reformed Church, for they recognized the need to communicate in Irish while at the same time opposed the nationalism that was associated both with the language and with the Roman Catholic membership they sought to influence. Christopher Anderson explained: "About the beginning of this [eighteenth] century, an expedient presented itself, that no doubt deemed a happy one—which was, that if this Irish language was to be tolerated at all in the British dominions through the medium of books, it must only be by using the English or Roman letter.

<sup>5</sup> NICHOLSON, WILLIAM (LORD BISHOP OF DERRY). 1724. A TRANSLATION OF THE IRISH PREFACE TO MR. LHUYD'S IRISH DICTIONARY. THE IRISH HISTORICAL LIBRARY. DUBLIN. THIS TRANSLATION WAS PRINTED BY AARON RHAMES OF SKINNER ROW, DUBLIN.

The jealousy which had reigned for centuries over the language, now settled itself, as a last resort, upon the appropriate character which belonged to it ... The entire abolition of the language was about to become the prevalent and favorite idea, as it continued to be during the whole of the eighteenth century."<sup>6</sup> He suggests that with the death of Richardson and other advocates of the use of Irish in the printing of the Protestant doctrines, there was no pressure to use Irish in print at official levels, which contributed to its decline during the eighteenth century.

In 1786, Dr. John O'Brien, Bishop of Cloyne and Ross, published his Irish-English Dictionary in Paris. In his preface, O'Brien states that: "as the *Irish* characters are not known to strangers, and even far from being generally understood by the natives of *Ireland*, whereof but very few apply themselves to the reading of Irish books or manuscripts, it hath been judged more expedient and of more general use to print this Dictionary in the *Roman* and *Italic* types."

The first roman type specifically prepared through adjustment for use in Irish would seem to have been that used to print William Neilson's *Introduction to the Irish Language* in 1808. (figure 8). Anderson describes this development: "it is evident that ... putting a dot (.) over a letter, ġ as, will be preferable to annexing *h*, in order to express the power arising from the combination, whether the character employed be Irish or Roman; of this Dr. Neilson has been so convinced, that he has used the dot, even though he employs the Roman character; a further advantage is, that less room is occupied by the word, a benefit which affects not merely the size of the book, but also the ease with which the meaning of the word thus presented in a condensed form to the eye, will be understood."<sup>7</sup>

Basically two systems could be used to achieve this effect. Firstly, the top portion of the shoulder of the metal of each effected letter could be removed, making room for the insertion, at the composing stage, of a similarly adjusted full stop point. This procedure involved an extremely tedious setting operation, and frequently resulted in an inconsistent place-

ment of the aspiration dot. Secondly, and more likely the case regarding the Neilson type, the original punches of roman sorts could be adjusted by combining the punch for the dot with that of the appropriate letter, and a matrix formed from a single strike. This was done in such a way that the dot could be removed or added to the punch as required. It was usually not possible to add dots to the capital letters without creating the need for additional interlinear spacing, hence, Neilson's type made use of the dot on the lowercase letters only, and in this regard the distance of the dot varies up and down from one letter to the next and from the retained dot over the *i*, resulting in an unsightly, uneven line of dots. Furthermore, the placement of the dot to the side of those letters with ascenders has a particularly awkward appearance.

About the beginning of the nineteenth century, the question of the appropriate letterform for printing Irish re-emerged as one of major significance. The newly formed Hibernian Bible Society set up a sub-committee to consider and report upon the question of printing an edition of the Bible, in the Irish language and character.<sup>8</sup> A number of views were considered in this regard among which was that of His Grace the Archbishop of Tuam who reported: "We are convinced that the Irish character affords facilities for the expression in print, or writing, of the Irish language, which the English character does not; and from its nationality meets the prejudices, and gratifies the feeling of the people. That, therefore, for the purpose of being enabled to put the Scriptures into the hands of the population, in the most useful and most acceptable way, we earnestly solicit, without delay, an edition of the Irish Scriptures, in the Irish Character."<sup>9</sup>

The committee concluded: "we feel confident, that if the Irish Bible be printed in the Roman character, it will entirely fail of its object, and of acquiring that extended circulation which the popularity of the native character will ensure it. We conclude this point with an allusion to two facts; the one, which we have mentioned before, is, that Irish Bibles in the Roman character are now said to be lying uncalled for in the depository of the British and Foreign Bible Society; the other is, that the unanimous testimony of the experience of the Irish Society is in

<sup>6</sup> ANDERSON, CHRISTOPHER. 1828. *HISTORICAL SKETCHES OF THE ANCIENT NATIVE IRISH AND THEIR DESCENDENTS*. EDINBURGH, 55.

<sup>7</sup> ANDERSON, CHRISTOPHER. 1818. *A BRIEF SKETCH ... THE HOLY SCRIPTURES*. DUBLIN, 71.

<sup>8</sup> HIBERNIAN BIBLE SOCIETY. 1823. *ABSTRACT OF THE REPORT OF A SUB-COMMITTEE, RELATIVE TO THE PRINTING OF THE BIBLE IN THE IRISH LANGUAGE AND CHARACTER*.

<sup>9</sup> HIBERNIAN BIBLE SOCIETY, 12.

favor of the native letter: — so convinced are they of its importance that they confine themselves entirely to it, and have never sought for Bibles in the Roman character; while, such has been the demand for the New Testaments in the Irish character, that they have never been able fully to supply it.”<sup>10</sup>

Following from these considerations it is recorded in the minutes of the report: “Resolved — that arrangements be entered into for the purpose of printing a pocket edition of the whole Scriptures in the Irish Language and Character; the work to be undertaken as soon as the funds of the Society will permit.”<sup>11</sup> The Bible was completed in 1827, its publication was announced in the report of the society that year: “The Irish Bible in the vernacular character, so anxiously looked for, has at length been completed.”<sup>12</sup>

GNÍOMH CREIDIM,

A Dé, creidm go drongbálta, gur b'aon Dia amán tú, crúnuig-tóir, agus árdtiarna neimhe 7 talmán; go b-fuil do mórdaict agus do maiteas dócomseac. Creidm go drongbálta go b-fuil ionadsa, an t-aon Dia amán, trí pearsana go h-eidrealligte, agus comionan añ gac uile nid, an t-Atar, agus an Mac, agus an Spiorad Naom. Creidm go drongbálta gur glac Iosa Críosa Dia an Mac, colañ daona, gur gabad ón Spiorad Naom é, gur rugad é ón Maigdean Muire, gur fulang sé páis, agus go b-fuar bás air an g-crois, cum siúe d'fuaigult, agus do sábal;

gur aiséirig sé an treas lá ó mar-bib, go n-deacaid sé suas air neam, go d-tiocfaig a n-delead an t-saogail, cum breiteamnas do tabairt air an g-cme daona; go d-tabarfaid sé aoibneas síorruig mar luac saotar do na deagdaomib, agus go d-teilghid sé na droc-daome go pianta síorruige ifriñ. Creidm so, agus gac nid eile do craobsgaoilas an naom Eaglais Catoilce Rómánac dúin, de-brig gur tusa, A Dé, an firne domeallta d'foillsig rad, agus d'ordug dúin éisteact leis an Eaglais, ó sí bun, agus piléur na firne í. Añsa g-creideam so tá rún seasmac agam le cunghaib do naom-

figure 9.

JONATHAN FURLONG'S ASPIRATED ROMAN TYPE FROM *A Christian Friend*, 1842.

Another roman typeface adjusted in a similar fashion to the earlier Neilson type, was used to print *The Christian Friend*, a prayer book compiled by Jonathan Furlong in 1842. (figure 9). The text incorporates both aspirated capital and lower-case letters, however, a close examination of this feature reveals that the dot, while consistently fixed on the lower-case letters, moved from left to right on certain capital letters, perhaps indicating that it was introduced during the type setting process over the relevant capital letters, while the lower-case accented letters were cast from adjusted matrices.

Furlong seems to have given the matter of the most suitable type for Irish much consideration, for while in 1839 he had an *Irish Primer* stereotyped and printed using Irish type, three years later a second edition was produced for him not as a reprint as would perhaps have been more expedient, but using roman aspirated type. In a note to the reader Furlong explains this choice: “To those who speak the Irish, and can read English, this little elementary treatise on the Irish language will be found of the greatest use, to facilitate the reading of that Idiom. Since the publication of the first edition of it, experience has proved that the chief difficulty is, to persuade persons that the reading of the Irish is so easy as it really is. Surely nothing can be acquired without some trouble; and if the trouble which, with the aid of this primer, is required for reading the Irish be considered in the ratio of effect, it may be a matter of some difficulty to point out any other acquirement so easily obtained, so interesting, and so useful, as that of the reading of our native dialect; which in the short space of one hour, hundreds have accomplished since the publication of the first edition of this primer. This second edition contains the same matter as the first, but the arrangement is somewhat altered, in order to render it more suitable to the capacity of even a child.”<sup>13</sup>

While neither the Neilson or the Furlong adjusted roman type found much favor among printers of Irish, this did not deter Canon Ulick J. Bourke from embarking on a similar experiment.

Bourke held some very particular opinions regarding the proper letterform for printing Irish: “To write Greek in the characters of any foreign language is to destroy half its worth ... Greece has never really suffered the disgrace of having her national language thus paraded in alien costume. Ireland has. Her written language has been tortured into a thousand ignoble shapes, which have made it appear to the eyes of some the penciled jargon of slaves ... the Irish language has been unmercifully mangled in endeavoring to make it look neat in its foreign anti-national dress. English letters and English accent, however grand they may appear to some, are, to say the least, quite unceltic, and therefore most unfit to display the natural grace and energy of the Irish language. Hence no Irishman ought to write his native tongue in any other than in Irish or Celtic characters.”<sup>14</sup> Over the next seven years, however, Bourke had reason to change his

<sup>10</sup> HIBERNIAN BIBLE SOCIETY, 26.

<sup>11</sup> HIBERNIAN BIBLE SOCIETY, 30.

<sup>12</sup> MASON, HENRY JOSEPH MONCK. 1854. *MEMOIR OF THE IRISH VERSION OF THE BIBLE*, 61. IN FACT THE 1827 EDITION, RATHER THAN FOLLOWING A POCKET-SIZE FORMAT, WAS PREPARED AS AN OCTAVO. SUBSEQUENTLY THE POCKET-SIZE EDITION WAS PRINTED IN 1830.

<sup>13</sup> FURLONG, JONATHAN. 1842. *AN IRISH PRIMER*. DUBLIN, PREFACE.

<sup>14</sup> BOURKE, ULICK J. 1856. *THE COLLEGE IRISH GRAMMAR*. DUBLIN, 19.

mind, for in his major work *The Aryan Origin of the Gaelic Race and Language* he used a new adjusted roman type which he called Romano-Keltic and asked: "What is the origin of that letter or character, which, as present is usually called old Irish character."<sup>15</sup> In answering himself he points out "it is Roman; and, as a historic fact, proved by numberless manuscripts, it is Roman. Therefore, it is a misnomer to call these letters in printed Irish books and manuscripts *old Irish character*, whereas, in real truth, they are old Roman characters ... Is there any portion of the so-called Irish character to which Ireland can lay claim." He suggests "There is the (•) dot, or diacritical mark alone which points out to the eye the phonetic fact, that a change has taken place in the sound of the radical consonant. That portion of the character, and that alone, is Irish." He continues in support of the roman letter: "The present writer then suggests, and he himself adopted the plan, to make use, like most of the peoples of Europe, of modern Roman character, retaining, the while, the dot over the letter to note to the eye the change of the sound which the affected consonant represents. Thus the new letter is Roman, while it is Irish."

Two years later in his introduction to the vocabulary appendix to his edition of *Sermons in Irish-Gaelic*, (figure 10). Bourke again explained: "The modern letter in use amongst us, such as I am penning, can be employed, merely super-imposing the dot or diacritical point on the letter to be aspirated. When I wrote the 'College Irish Grammar' I was under the impression, from all I had heard and known, that the form of the letter called the 'old Irish character' belonged actually to the Irish race, as special to their written speech, just as Greek letters are special for the language of the Hellenic race. A wider range of reading and greater experience proved beyond all doubt that the 'old Irish character,' as such, was old 'Roman' the parent of the Anglo-Saxon, and the German, and like them borrowed from the Romans."<sup>16</sup> He continued by suggesting: "It is only fair to come to the conclusion that, as the 'old Irish character' is really Roman and the modern so-called 'English letter' is Roman also, therefore, we, to be up to the age, ought, like men of sense, to adopt that letter which is best, the most pleasing to the eye, the readiest in writing, and that which from practice is to our own hand ready and easy. To supply the required 'dot' or diacritical point in a smooth modern Roman letter is as easy as to supply it on the angular or squared letter known as the 'old Irish character.'"

In the later part of the nineteenth century the various, well-intentioned, views of those interested in the Irish language during this period of decline in its spoken use, established extreme positions regarding its printed form, with very little concession given by either side. In attempting to provide a compromise solution, the dilemma was addressed by the Reverend Edmund Hogan, who states: "As to Irish type 1) it is beautiful to look at, though like German and Greek it is more trying to the sight than the Roman; 2) its d, f and t bear the dots with more grace than does the Roman; 3)

AN CEUD PUNO:

An uair a tig bam-rígan air bí go nuadh éum rígaíta no éum caíraí, bíd spéis agus dúil aig an uile dúrne í a feicsint; teid an t-uasal agus an t-ísiol, an lag agus an laird, an boít agus an saibhir, 'nna áraois agus 'g a fáiltugad; ní bídeann níd ar bí le feicsint aít féastaíd 'g a g-caríeaid; fíonta 'g a n-dórtad, gunnaíd móra 'g a sgaolead; cruit agus orgáin 'g a semm; brontanais mór-luaic 'g a b-pronnaid do 'n bam-prionsa, ann aon focal an uile cneál solomann agus subailce gnítear le linn Prionsa no bam-prionsa íeact a glacaíd seilb air an g-coróin.

figure 10.

ULICK BOURKE'S ROMANO-KELTIC TYPE FROM HIS EDITION OF O'GALLAGHER'S *Sermons*, 1877.

ní rugabar orm; rugadar ar a chosaib-sion.	ye laid no hold on me; they held him by the feet,	<i>m. 26, 28.</i>
beirid air agus tabraid lib; cionnas do beuraídís a b-feill air-sion; rugadar na hógánaig air.	take and lead him away; how they might take him by craft; the young men laid hold of him.	<i>mk. 14, 15, 14.</i>
ar m-breith do Pheadar air do thionngain achmusán do thabairt dó.	Peter took and began to rebuke him,	<i>mk. 8.</i>
rugadar na sgoíoga orra, agus do gabadar ar fear díob agus do gabadar do chlochaib ar fear eile.	the husbandmen took them, and beat one and stoned another,	<i>m. 21.</i>
ag sínead a láime ar an m-ball d'Íosa, rug sé air.	Jesus immediately stretched forth his hand and caught him,	<i>mk. 14.</i>
ann sin rug Diarmaid ar Ghráinne	then Diarmaid caught Gráinne	<i>dg. 146.</i>
do breith ar dreanguid.	to catch a flea.	<i>b. 221.</i>
má beirhear é aiseocaid sé seacht n-oirid.	if he be caught, he shall restore sevenfold,	<i>pr. 6.</i>
ar m-breith ar leanb dó do chuir sé ann a lár é.	he took a child and set him in the midst of them.	<i>mk. 9.</i>
beirim ort, <i>Lucerna Fidel.</i> 338	I hold you, I have you.	
do breith air a m-bréig folluis.	to take him in a flat lie.	<i>b. 220.</i>
do rugad orm go cealgach.	I brought my hogs to a fine market.	<i>b. 216.</i>

figure 11.

IRISH ASPIRATED ROMAN TYPE FROM EDMUND HOGAN'S *Irish Phrase Book*, 1891.

15 BOURKE, ULICK J. 1875. *THE ARYAN ORIGINS OF THE GAELIC RACE AND LANGUAGE*. LONDON, 302.

16 BOURKE, ULICK J. 1877. *SERMONS IN THE IRISH-GAELIC BY THE MOST REV. JAMES O'GALLAGHER*. DUBLIN, 388.

it is our own Irish character, and should be as patriotically preserved as are the German and Greek; 4) a people so conservative as the Irish ought to cling to their characters at all costs."<sup>17</sup> Notwithstanding the above considerations, Hogan suggests that the Irish type might best be used for the publications of learned societies where "they have plenty of money and their writers have plenty of time ... I deem it useful and patriotic not to employ Irish letters in elementary books" since as he suggests the Irish letters are "old Roman, which Rome, and the world, except Ireland, have discarded for the improved modern Roman ... They are the type which Queen Elizabeth was the first to get cast [and thereby] struck at the Irish language and literature a blow under which it has reeled for three centuries." He considers that, writing in Irish letters was more time consuming and thereby more expensive to set; mistakes were more likely to occur in Irish type; Irish fonts were not "supplemented by italics or their equivalent." He considered that pupils required more time learning to write the Irish character, and "as a rule, the writing was so wretched as almost to deter a person from reading it." He suggests, furthermore, than many "are deterred from reading Irish books by the strange look of the letters" and concludes his observations "Since I feel that for these reasons Irish type is not as good as the modern Roman, I do not employ it, as I would not use an old Roman or Irish plough, or go in a boat, like St. Brendan's, from Kingstown to Holyhead, or in a 'chariot' like Cuchulaind's from Dublin to Cork; or give up coal, gas and electric light for turf, rush lights and candles."

Hogan used as aspirated roman type which attempts, (figure 11) through compromise, to please those favoring the retention of the dot with roman, and those preferring the use of the h. He explains his scheme: "In books the nine aspirated consonants are marked with dots, or with h's (as in O'Brien's Dictionary); so that the pages are crowded with dot's or h's. By printing ph, ch and th, as they are written in old Irish, I diminish the dots by one-third or more and lessen the proverbial danger of omitting the dots; by dotting the other six letters I diminish the h's by about one-third. I propose this compromise to the partisans of both methods of aspiration."<sup>18</sup> This experiment also, would seem to have failed, for rather than please all, it seems to have found favor with none, although it must be said, that the roman

17 HOGAN, EDMUND.  
1891. *IRISH PHRASE BOOK*.  
DUBLIN, 6.

18 HOGAN, EDMUND, 7.

used was a rather well proportioned type and the overall color on the page was even.

Despite the many arguments for the roman letter, the major publishers of Irish, namely: the Society for the Preservation of the Irish Language, the Gaelic Union and later the Gaelic League, all favored the irish character. It should be noted, however, that the editor of the *Gaelic Journal* had the policy that: "Our contributors are free to use their own judgment as to the characters in which they write."<sup>19</sup> The debate continued. Standish O'Grady made an interesting comment regarding the choice of roman type for the initial volume of his *Silva Gadelica*. He states at the conclusion of the preface: "Nor must I omit hearty tribute to the good-will and intelligent interest manifested by all concerned in the material production of this book: the Irish was printed as readily and as correctly as the English, and throughout there has not been a hitch. This leads me to briefly account for non-use of Irish type: the reason is a business one simply; it was commercially impossible. The old character is the best for texts such as I have printed, in which aspirations abound; scientifically, it is not suitable for the oldest texts: for them italics are essential, and in Irish type you have them or not."<sup>20</sup>

On his inaugural address to the Society for the Simplification of the Spelling of Irish in 1910, Osborn Bergin strongly recommended the use of roman type for printing Irish, he states: "Once you admit that the use of the ordinary international form of the Roman alphabet will not turn Irish into English, any more than it will turn Irish into French, the way becomes clear for considering some of the advantages of the course we recommend."<sup>21</sup> He outlined the disadvantages of the Irish character: "the modern form of the Roman alphabet is in possession; no publisher finds it worth his while to lay in a large stock of Gaelic type of various shapes and sizes, and no typefounder can be expected to experiment in new founts." He asks "how many newspaper offices in Ireland can afford double sets of linotypes?... Can you imagine any firm going to the expense of double sets of typewriters, and cutting itself off from the telegraph system of the world?" Furthermore, he states: "As for using the Medieval alphabet in scientific

19 EDITOR'S NOTE. 1883.  
CORRESPONDENCE. *THE*  
*Gaelic Journal* 1:9, JULY,  
292.

20 O'GRADY, STANDISH H.,  
EDITOR. 1892. A COLLECTION  
OF TALES IN IRISH. *SILVA*  
*GADIELICA* I, PREFACE, XXVIII.

21 BERGIN, OSBORN. 1911.  
*IRISH SPELLING — A LECTURE*.  
DUBLIN, 14.

work, I need only say that, in dealing with my own subject — the scientific study of the earlier forms of the language itself and the literature produced in it — the Roman alphabet is the only one in use." He adds that "I hold it to be educationally unsound to teach children to read or write in two different alphabets, or two different forms of the same alphabet at the same time." He continued with some observations that reflected the concern of many of his fellow advocates of the roman letter: "It is a question of type. On the other hand, the capitals and lowercase letters are too much alike, and too much [interlinear] space is wasted in order to leave room for aspiration marks in case they should be wanted. On the other, you have, as I have said, the fruit of centuries of experiment in many lands in the direction of clearness and convenience, with all manner of special types — italic, clarendon, egyptian, and so on — to draw on when necessary."

Writing in 1969,<sup>22</sup> Brian Ó Cuív points out that: "On the setting up of the Irish State in 1922 there was a tendency from the outset to use Roman type in official documents and especially in the work of the Oireachtas. Indeed Roman type had been used to some extent in the official printed reports and documents of the first Dáil Éireann in the period 1919–1921 and, one might add, for the Irish words and names in the printed proclamation of *Poblacht na hÉireann* in 1916.<sup>23</sup> However there was no definite rule requiring its use in all the government services after 1922 and official policy vacillated, especially in the Department of Education where a change of government was sufficient to bring about the abandonment of a plan for an ordered change-over in the schools from Gaelic to Roman type. In the last two decades there has been a more realistic approach to the problem and there now seems to be general agreement in publishing and educational circles that it would be to the advantage of the Irish language that Gaelic type should be laid aside to take its place with *Ogam* as something belonging to another era, or, at most, should be used in inscriptions and the like where its antiquarian and decorative features can have appeal on aesthetic and sentimental grounds." Despite this popularity of the roman type for official publications in those years following the foundation of the modern Irish State, when the new Irish Constitution of 1937 issued it was printed in Irish type.

<sup>22</sup> CUÍV, BRIAN. 1969. *THE CHANGING FORM. THE IRISH LANGUAGE*. DUBLIN, 26.

<sup>23</sup> CUÍV LATER STATES ON PAGE 151 THAT THE USE OF ROMAN TYPE ON THIS OCCASION WAS PROBABLY DUE TO THE LIMITED AMOUNT AND VARIETY OF TYPE AVAILABLE RATHER THAN TO A DELIBERATE AVOIDANCE OF IRISH TYPE.

<sup>24</sup> MCKENNA, LAMBERT. 1935. *ENGLISH-IRISH DICTIONARY*. DUBLIN: PREFACE, XI.

<sup>25</sup> JENNETT, SEÁN. 1958. *IRISH TYPES: 1571-1958*. *BRITISH PRINTER* 71, 52.

<sup>26</sup> PROSPECTUS BY WILLIAM BRITTON ANNOUNCING THE NEW IRISH TYPE IN 1964.

In the context of adopting a system of simplified spelling for his dictionary of 1935, Lambert McKenna makes reference to this uncertainty: "The question as to whether Roman or Irish letters should be used in writing Irish is a debatable one, strong reasons and weighty authorities being available on both sides. In the earlier stages of our work we used Roman letters, being instructed so to do ... When, subsequently, we had received instructions to adopt the Irish letters, the reasons for any simplified system of spelling seemed less urgent."<sup>24</sup> The limited range of styles available in Irish typefaces led Seán Jennett to observe in 1958: "It is problems of this sort that are helping to drive much Gaelic printing into the framework of roman characters. A great deal of Gaelic is already printed in roman, and no doubt more will be eventually." He proposes that some attempt should be made to extend the existing Irish fonts to include italic and small capital letters and that new Irish types be designed, but concludes more pragmatically: "This is a pipe dream and not likely to be realized. The alternative is much more simple and practical. It is no less than to abandon the Irish letter. Though I love it, I cannot in reason argue that it has a place in modern society. It can never now achieve anything like the variety of design and expression that modern conditions demand, and its use only serves to keep the printing of Gaelic out of the mainstream of European and American typographical progress."<sup>25</sup> He then proposes that existing roman be adjusted to include aspiration and accents, very much in the style of those adjusted roman types that have already been examined: "This would be a comparatively simple matter for the typefounder and the composing machine companies. If this could be done, all the typographical treasure of the roman letter would be made available to the typographic in Gaelic."

Perhaps influenced by the above article William Britton of the Leinster Leader Ltd. in the early 1960's addressed himself to this problem. He explains in a printed statement: "A method was then sought by which Roman types could be availed of without making reading more difficult or interfering with the general character of the typeface in use ... At the outset it was decided to endeavor to achieve these aims without any major alteration to the design of the basic Roman typeface. This type retains two of the letterforms of the Gaelic face which are designed to harmonize with the Roman letters and it is felt that they impart a distinctive appearance to the text without interfering with legibility."<sup>26</sup> To achieve this result Britton collaborated with the eminent typographer and publisher Liam Miller, who had a keen interest in this matter. A solution was arrived at which involved the use of the Monotype Times Roman with adjusted characters for lowercase t and f. Miller produced rough drawings for these letters and both he and Britton gave considerable thought to the positioning of the aspirant dots which were to be incorporated into the face to avoid the repetitive use of the h. Finished drawings were prepared by Britton in 1963 which show the new characters and the proposed position of the dots. (*figure 12*).

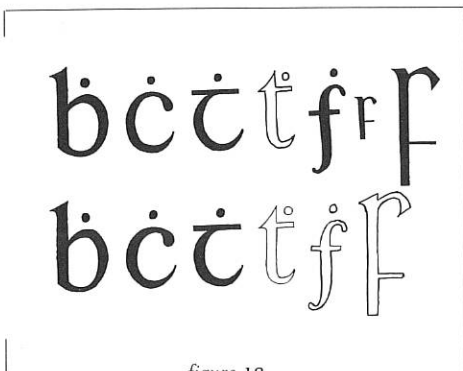


figure 12.

DRAWINGS PREPARED BY WILLIAM BRITTON FOR HIS ADJUSTMENTS TO MONOTYPE'S TIMES ROMAN.

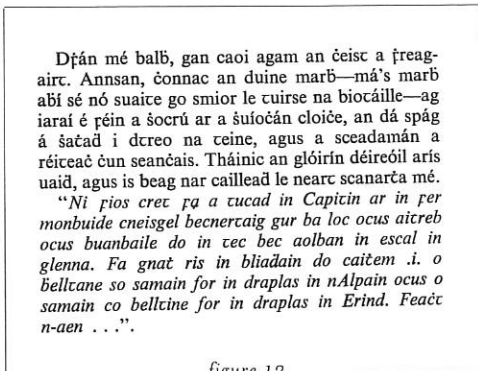


figure 13.

SAMPLE OF TEXT USING ROMAN AND ITALIC TIMES ROMAN GAELIC WITH THE REVISED LOWER-CASE T AND F, FROM THE DOLMEN'S EDITION OF *An Béal Bocht*, 1964.

A note to this drawing indicates that "Times Roman was chosen as the basic font. Letter t to be cast, dots to be 3/4 width of thick strokes and their own thickness in distance from top of letter. To ensure a uniform line of dots drop f to line and change serif to kern, shorten this to avoid overhang. If serif were retained letter would have a squat appearance. If it is decided to retain dot over the letter i it will be necessary to have re-cast with aligning dot."<sup>27</sup>

Britton explains his efforts: "I approached the (h) problem in Irish from a purely typographical angle, taking into account, however, the historical development in reproducing the language. The (h) came into general use with the development of the Linotype machine when printers were confined to two fonts of Gaelic type 8pt and 10pt and had no display faces on the machine. Mechanical setting is about five times as fast as type assembled from the case and printers took the easy way out. In fact nobody came forward to direct the printers and a policy of drift ensued which was most regrettable ... One of the difficulties facing a typographer was the aesthetic effect of placing dots over letters which were not designed for this purpose. Also for easy reading all dots would need to be on the same visual line, Secondly the dots on a number of lines of caps printed consecutively would not be typographically pleasing. As you are aware the letters (t) and (f) are not in alignment with the x-height and needed to be re-designed to conform to the roman font and to carry the dot at the same visual level as the other letters."<sup>28</sup>

Although decisions had already been made to use the ordinary roman character for Irish, to the disappointment of the advocates of the irish letter, Britton's proposal went some way towards easing this disappointment while adhering in principal to that decision, with a particularly effective result. Miller explains in a publisher's note to the only book to use this type that "within the language movement itself, there are two major schools of thought about the printing of the language, one adhering to the so-called tradition of *Cló Gaelach* and the other to *Cló Rómhánach*, or the use of the ordinary printer's repertoire of so-called 'Roman' typefaces with the addition of vowel accents and the use of lower-case 'h' to indicate aspirated consonants. There is right on both sides, for the lower-case 'Roman' alphabet of everyday print derives directly from the Irish half uncial of our historic manuscripts and is, in typographical terms, a practical expression of that alphabet."<sup>29</sup>

Under the heading "New face for Gaelic type" the *Sunday Independent* announced in December 1964: "A new Gaelic typeface in which two characters — t and f — have been specially cut in Gaelic style is used in the printing of 'An Béal Bocht' by Myles na gCopaleen. (figure 13). The use of 'h' to indicate aspirated consonants is dispensed with. Mr. W. Britton, Leinster Leader Ltd. Naas, and the Monotype Corporation have co-operated in the production of the type, which may revolutionize Gaelic printing."<sup>30</sup> The lowercase i was not initially recast to align its dot with the other aspirant dots, and those on b and d were placed higher than those on the other consonants. Britton intended that should this development have proven popular, it could be applied to any roman face as required. This, as it transpired, turned out to be unnecessary. Apart from being used in a few pamphlets the only major use to which Times Gaelic was put was in the Dolmen Press edition of *An Béal Bocht* in 1964, for about this time, the irish character was finally and officially replaced by existing non-adjusted roman type for printing Irish, putting an end to the vacillation that for centuries surrounded this fascinating typographic dilemma.

27 NOTE ON DRAWINGS FOR "TIMES ROMAN" IRISH TYPE, WILLIAM BRITTON, 1963.

28 LETTER FROM WILLIAM BRITTON TO PÁDRAIG Ó MATHÚNA, DECEMBER 9, 1964, COPY MADE AVAILABLE BY W. BRITTON AND PERMISSION TO QUOTE THEREFROM GIVEN BY THE RECIPIENT.

29 [O'NOLAN, BRIAN.] 1964. *AN BÉAL BOCHT*. 3RD EDITION. DUBLIN: DOLMEN PRESS, PUBLISHER'S NOTE.

30 NEW FACE FOR GAELIC TYPE. 1964. *SUNDAY INDEPENDENT*, DECEMBER 6, 27.

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ERROL MILLER

HAS BEEN WRITING SINCE  
 1972, THOUGH HE ADMITS  
 TO BEING DORMANT FROM  
 1978 TO 1986. HE HAS  
 PUBLISHED WIDELY IN  
 VARIOUS POETRY REVIEWS  
 INCLUDING *RHINO*, *OYEZ*  
*REVIEW*, *PUERTO DEL SOL*  
 AND *MIDWEST QUARTERLY*.  
 WORK IS FORTHCOMING IN  
*AMERICAN POETRY*  
*REVIEW*, *WEBSTER REVIEW*,  
*RHINO*, *PAINTED BRIDE*  
*QUARTERLY* . . . AND A  
 CHAPBOOK, "THE  
 DOWNTOWN DINER" IS  
 FORTHCOMING FROM GOD'S  
 BAR UNPLUGGED PRESS.  
 HE LIVES IN LOUISIANA.

## DESIGNER'S NOTE

In considering the layout for this issue of *VISIBLE LANGUAGE*, the common thread between the articles became the important element. In our present time of rapid change, we stand on the crest of a wave riding it to shore. The computer has changed forever the way we create, view and use written communication. These changes that occur, as the present moment becomes both the future and the past, also change social structures. Will we be better off? Will communication skills, thought processes and the ability to learn be enhanced? We can not know the answer until the wave reaches the shore. What we do know, is that eventually the wave will reach the shore. Change can engage us in a tug of war between the past and the future. Tension is created, but the outcome is already known — the future will become the present. By being caught up in this struggle, the

answers we seek are often overlooked. It is during these times of uncertainty that the poetic inspires us to look deeper. As we do, bridges of understanding become visible and the present moment becomes more meaningful. This frees us to join together as co-creators in our future, and notice that the tides continue to flow in and out, just as they have done for centuries.

The publication is divided at the center of each spread. This is the present moment to which the past and future are linked. The spreads further the idea of our struggle with time/change, by the movement of the text as it flows in and out of balance. This also makes reference to the flow of the tides. The beginning spread of each article makes use of a fixed grid, typography and hierarchy to indicate our human need for structure and our fondness

for the familiar, which has its roots in the past. As the pages are turned, the instability of the text becomes noticeable. At first this may cause some concern. (As does change.) But there is a grid. It just takes longer to recognize the rhythm. The poems are also rhythmically placed within the publication. They break with the established structure of the articles. The spacious layout for the poems represents the moments we are fully grounded in the present, held neither by the past nor preoccupied with the future. The outside cover imagery shows the struggle of the present moment between the past and possible future, while the inside represents the strength of the present moment when we ourselves are present in it.

Barbara Louise Skelly

## to THE EDITOR

In the typographic mode of natural language, two sets of ratios are critical in establishing the underlying rhythms on which we construct patterns of meaning. At the risk of teaching my grandmother to suck eggs, they are:

1) In the horizontal dimension (the x-axis of typographic space), the beat is established by the width of the vertical stroke of the letterform relative to the interval between them. If the initial construction of the character set is such that the norm for this beat varies inconsistently and haltingly, the carrier wave, as it were, cannot be modulated efficiently.

2) In the vertical dimension (the y-axis of the page or screen), the beat is established by the ratio of the vertical dimension of the x-height ribbon to that of the vertical dimension of the ribbon of white which obtains between the x-height ribbons in consecutive lines of prose. If this ratio is subjected to arbitrary change, the opportunity for meaningful change is reduced. Again, meaning is a function of controlled change from the norm.

Before the advent of the adjustable mould for casting the standards in lead, the scribe had personal control of this pair of fundamental ratios, and learned to manipulate them meaningfully to great effect. With the development of letters and spaces cast in lead, movables were born of the mould fully formed, not assembled from parts as had been the case in the scribal mode of production. As a consequence, direct control of the ratios I have mentioned ceased to be in the gift of the assembler of the characters. As a consequence 'leading' was invented in an attempt to regain control of the ratio which obtains on the vertical axis of the language system. Near Enough soon became Good Enough and the rot set in.

A problem for today's systems designer who aims to improve on old-fangled ways, is to allow ready access to x-height dimensions expressible in human scale-units of measurement and discernable when viewed at reading distance. Designers of character sets, and the dimensions of the spacing system associated with them, might then take this facility into account when designing character sets for general reading purposes. This would allow typographers to specify both line-feed and x-height for the considered determination of at least one of the two basic rhythms I have mentioned. Then perhaps we can begin to take on board the advice of Mozart's dad to the lad, which was to take care of the spaces between the notes and the notes will take care of themselves.

Peter Burnhill  
Staffordshire, United Kingdom