

# THE MONOTYPE RECORDER

VOL. 42 NO. 3

WINTER 1962-3

EASING  
THE ADVENTURE  
INTO  
LITERACY

LONDON  
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## AUGMENTING THE ROMAN ALPHABET

SOME ORTHOGRAPHIC EXPERIMENTS OF  
THE PAST FOUR CENTURIES  
BY DAVID ABERCROMBIE

## PROGRESS IN P.A.A.

WITH EXAMPLES FROM EXPERIMENTAL EDITIONS  
IN PITMAN'S AUGMENTED ALPHABET

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Fig. 1. Poem from *Eirénes*,  
by Jean-Antoine de Baif,  
Paris, 1574.

A LA REINE.

Lavez du sang du Toscan  
Innosans tuc.  
Du Pre l'écu d'ar bruni  
Rejitz, de sisrons  
Per james se markant.

STROFE III.

Ses armez il pand à sa posterité,  
Per lez anariter ler témouant sa valer,  
Des omes çire le konfart.  
Lui receççe par se bien sçet  
Dez abitans de Mujel,  
Fonda la meçon as *MEDIÇIS* valures.  
Là sont demerés longemant :  
Après *FLORANS* an son jiron  
Per ses defansers les recoùit.

ANTISTROFE III.

Depuis du pepl' ont mérite la favor,  
Atians de vertu tos lez oners eprévés,  
Jusk'a tenir le premier lie.  
Mes traversans mille danjiers,  
Ont fetenu lez asas  
Des anvies fas, konfisoiens anemis.  
Març a' s'elç un' ombre suit :  
Çerçans la vlerçe des valors,  
Atréineras perverçe rankeç.

EPODE III.

Ki non revru ferme tiendra  
Du siel benin suporte,  
N' somçs du pris atçint,  
Trionfçra de sçs malins,  
Veinçer de lers traitzons.  
Se sont çuxàs e xorbçus  
Veinçemant xrians,

# AUGMENTING THE ROMAN ALPHABET

## SOME ORTHOGRAPHIC EXPERIMENTS OF THE PAST FOUR CENTURIES

By DAVID ABERCROMBIE

THE ROMAN ALPHABET did well enough for Latin (though the Emperor Claudius thought it needed supplementing); but it was not so satisfactory for the European vernaculars which later took it over: it did not provide enough sorts for their more complicated phonetic structure. By using digraphs (two letters for one sound), a few new letters (j v w), and assorted accents, they all evolved orthographies of a kind—some more, some less, successful; but for at least the last four centuries these orthographies have been under attack as unsatisfactory makeshifts which fail to do justice to the languages they represent.

They have been held to be deficient for diverse reasons. There have been poets, for example, who considered that verse could only be appreciated if the sound of words was more exactly exhibited than was possible in normal spelling. Such a one was Jean-Antoine de Baif, whose beautifully produced *Etrènes* (Fig. 1) was printed in Paris by Denis du Val in 1574; and the same theory was held by Richard Stanyhurst, the eccentric translator of Virgil (1582), and by Robert Bridges (Fig. 20). Twenty-six letters are inadequate, moreover, for the purposes of philological discussion, and the construction of a sufficiently exact notation was one of the many early interests of the Royal Society; Fig. 3 *c* and *d*, and Fig. 9, were the work of Fellows. A later effort is shown in Fig. 2. A notation having a consistent relation to pronunciation is useful also for more

*Provincial Dialect and Pronunciation. | English Phrases of equivalent Signification.*

It s reig, s muy pinyqn.	In my opinion, it is wrong.
Hy kqn takl—manidy it.	He can perform it.
Wuy dy yu run it dewn?	Why do you undervalue it?
It s u gud dyob yuw wup ewt u hi wey.	It was fortunate that you were absent.
Hyz muyhn un tuyln kwuyt wiuur im ewt.	His labour entirely ex- hausted him.
Hy kumz an—gits an—gits forud—in larnin streyn- zyli.	He advances in learning very rapidly.
Uy tuk un went.	I went.
An ewt u hi wey felqr.	An audacious, mischevous man.
Hey r up tu t—twig it.	They understand it.

Fig. 2. The representation of English dialects in a scientific notation, from Thomas Batchelor's *Orthoëpical Analysis of the English Language*, London, 1809.

Fig. 3. Various attempts to abandon the Roman alphabet and start afresh.

ɣɹsɹɛzɹvɹzɹɸɹɹ ɹɸɹɹ ɹzɹɹɹɹɹɹ, ɹɹɹ ɹzɹɹɹɹɹɹɹɹ

(a) Honorat Rambaud (1878).

εθ ɹɹɹɹɹɹɹɹ εθɹ ɹɹ ɹεɹɹθ ɹε ɹzɹɹɹ

(b) Robert Robinson (c. 1617).

X ɹɹɹɹɹ ɹɹɹɹɹ ɹɹɹɹɹ ɹɹɹɹɹ ɹɹɹɹɹ ɹɹɹɹɹ ɹɹɹɹɹ

(c) John Wilkins (1668).

ɹɹɹɹɹɹɹɹɹɹɹɹ ɹɹɹɹɹɹɹɹɹɹɹɹ; ɹɹɹɹɹ ɹɹɹɹɹɹɹ.

(d) Francis Lodwick (1686).

Xɹ ɹɹɹɹɹ ɹɹɹɹɹɹ ɹɹɹɹɹɹɹ ɹɹɹɹɹɹɹ ɹɹɹɹɹ

(e) Isaac Pitman (1843).

OF ɹɹɹɹɹɹɹɹ ɹɹ ɹɹɹɹɹɹ ɹɹɹɹ ɹɹɹɹɹ ɹɹɹɹɹ ɹɹɹɹɹ ɹɹɹɹɹ.

(f) A. M. Bell (1867).

ɹɹ ɹɹɹ ɹɹɹɹ ɹɹɹɹ ɹɹɹ ɹɹɹɹ ɹɹɹɹ ɹɹɹɹ ɹɹɹɹ ɹɹɹɹ

(g) Daniel Jones and Paul Passy (1907).

ɹ ɹɹɹ ɹ ɹɹɹɹɹ ɹɹɹɹɹɹ ɹ ɹɹɹɹɹ

(h) Kingsley Read (April 1957). From his entry for the Shaw Alphabet Competition. Not the final version.

AUGMENTING THE ROMAN ALPHABET

popular needs, such as pronouncing dictionaries, grammars, and foreign language textbooks. Many people have thought that children should be taught to read and write in some modified form of traditional orthography, to which it should act as a transition (cf. Fig. 6). Others, the commonest critics perhaps, have been thorough-going spelling reformers, advocating a complete break with tradition and the introduction of a simpler and more logical spelling for all purposes.

The most sweeping remedy for the deficiencies of a traditional orthography is to abandon the Roman alphabet altogether, and start again on a fresh basis. Seven such attempts, dating from 1578 to 1907, are shown in Fig. 3. They all have the same failing: their sorts are too much alike, and however attractive they may look at first sight, the appearance of words as wholes (on which legibility depends) is not sufficiently distinctive. Only two of them, *a* and *f*, ever got as far as being printed from type; *f* and *g* were designed for purely scientific purposes. The Shaw competition was for an alphabet of this sort.

There is no doubt, however, that the Roman alphabet is difficult to beat for legibility and beauty, and a better solution is to take it as a basis, and enlarge its scope by various means. Many experiments on these lines have been made in England. Our orthography is one of the least successful applications of the Roman alphabet (Welsh and Spanish, for example, are much more satisfactory), and every schoolchild learns from painful experience how inconsistently our spelling corresponds to spoken reality. Several of our consonant sounds are represented by digraphs, such as *sh wh ng*. Two distinct, though similar, sounds are both written *th*—compare *than* and *thank*. There is no letter, or even digraph, in English for the sound of the French *j*, though we use it in *measure*. Our many vowel sounds

Fig. 4. Suggested new letters for the *ng* sound in *measuring*.













-  (a) Alexander Gill (1619)
-  (b) Benjamin Franklin (1768)
-  (c) Thomas Spence (1775)
-  (d) William Thornton (1793)
-  (e) Thomas Batchelor (1809)
-  (f) Batchelor (script form)

Fig. 5. Suggested new letters for the *sh* sound in *ashes*.

-  (a) Sir Thomas Smith (1568)
-  (b) John Hart (1599)
-  (c) Charles Butler (1633)
-  (d) Benjamin Franklin (1768)
-  (e) Abraham Tucker (1773)
-  (f) William Thornton (1793)

# THE ENGLISH PRIMROSE:

Far surpassing all others of this kind, that ever  
grew in any English garden: by the full  
sight whereof, there will ma-  
nifestly appear,

The Easiest and Speediest-way, both for the  
true spelling and reading of English, as  
also for the True-writing thereof: that  
ever was publickly known to this day.

Planted (with no small pains) by Richard  
Hodges, a School-master, dwelling in South-  
wark, at the middle-gate within Mount-  
ingale-dole: for the exceeding great  
benefit, both of his own Coun-  
treymen and Strangers.

Approved also by the Learned, and publisht  
by Authority.

If the trumpet give an uncertain sound, who  
shall prepare himself to the battell? Cor. 14. 8

LONDON  
Printed for Richard Cotes, 1644

Fig. 6. From the title-page of *The English Primrose*, by Richard Hodges, London, 1644.



## T H E P R E F A C E .

W H E R E a person ever so well  
qualified for agreeable con-  
versation, by knowledge and  
learning, sense and genius, and  
goodness of heart; or were his compellurs  
for the public ever so valuable and elegant;  
yet if his conversation or discourses are ut-  
tered with a broad, or foreign accent; that  
obscurely, thereby occasioned, will greatly  
obstruct the pleasure and profit, he would  
otherwise communicate; and the labour he  
causes to his hearers to comprehend his  
meanings, together with the grating sounds  
of his language, will necessarily in some  
degree, raise their dislike.

A 3  
M A R Y

Fig. 7. From the Preface to *A Pronouncing and Spelling Dictionary*,  
by William Johnston, London, 1794.



## AUGMENTING THE ROMAN ALPHABET

are most confusingly dealt with by the five vowel letters *a e i o u* and their combinations: the words *look* and *pull*, for example, contain the same vowel sound, which however is different from that in either *loop* or *dull*. The unjust treatment of English sounds by our traditional spelling probably accounts for the particular fertility of this country in schemes for augmenting the Roman alphabet, e.g. the recent Pitman Augmented Roman.

One way in which its scope can be enlarged is by use of diacritics (dots, dashes, and other marks placed under or over the letters). Fig. 6 is from the title-page of Richard Hodges' *English Primrose* (1644), an ingenious spelling-book, for the use of his pupils, which carried this device to an extreme: it must have been a nightmare for printer and proof-reader. William Johnston published a pronouncing dictionary, in 1764, dedicated to Queen Charlotte in the hope that it might assist her "in cultivating a right Pronunciation of the English Language"; he made use of italic and black-letter characters, in addition to diacritics (Fig. 7).

However, mixtures of fount and diacritics are, on the whole, bad expedients. More satisfactory results are obtained by the introduction of new letters, resulting in an *augmented* alphabet, and it is the purpose of this article to examine some little-known typographical experiments on these lines, mostly before the nineteenth century, in England and America.

"Where letters are wanting, nothing seems more natural than to borrow them out of that ancient language that is of the nearest affinity", said Edward Lhwyd, F.R.S., in 1707, and the Anglo-Saxon *þ* and *ð* have been brought in to do duty for the two *th* sounds by many people, from Sir Thomas Smith, Secretary of State to Queen Elizabeth (Fig. 8*a* and *b*), down to the Oxford English Dictionary. *ȝ* is another Anglo-Saxon letter which has been frequently borrowed.

Greek letters have also provided extra sorts, especial favourites among the consonants being  $\theta$  and  $\delta$ , again for the *th* sounds, and  $\epsilon$  and  $\nu$  (ligatured  $\omicron$  and  $\upsilon$ ) among the vowels. The latter is well used in Fig. 1, but most reformers neglected to have their borrowed letters re-cut to accord with whatever roman fount they were using—they simply drew on the nearest Greek fount in size, with poor results aesthetically. John Wilkins, Cromwell's brother-in-law and Bishop of Chester from 1668 to 1672, used

Fig. 8. Specimen words in the extended alphabet of Sir Thomas Smith, taken from his *De recta et emendata Linguae Anglicae Scriptione*, Paris, 1568.

*pþ* (a) pith

*bað* (b) bathe

*get* (c) get

*ȝet* (d) jet

*bi-d* (e) bide

*dis* (f) dish

*ceri* (g) cherry

*fi-ν* (h) five

Yi billiv in Gæd dhe fædher ælmytt mæker æf héven and erth, and in Dzhefys Cryift huz onlt syn yet Lærd, hæv æz cænsèved byi dhe holt Gof, bærn æf dhe Virgin Mæri, fyffered ynder Pænfys Pylat, æz cræwiffied ded and byried. Hi deffended int hel, dhe thyrd dai hi rôfagam fram dhe ded. Hi æffended int héven, hædr hi sitteth æt dhe ryt hand æf Gæd dhe fædher, fram hænf hi fhæd cym tæ dzhydzh dhe cæc and dhe ded. Yi billiv in dhe holt Gof, dhe holt catholic tshyrtfh, dhe cæmmjônis æf Saints, dhe fætgivnes æf finz, de refyrrecfion æf dhe bady, and lyit everlaltng. Amen.

Fig. 9. The Creed, illustrating one of the phonetic alphabets of John Wilkins. From *An Essay Towards a Real Character, and a Philosophical Language*. Printed by order of the Royal Society, 1668.

Fig. 10. Specimen words in the extended alphabet of William Thornton, taken from his *Cadmus, or a Treatise on the Elements of Written Language*, Philadelphia, 1795.

œank	(a) thank
ðooz	(b) those
ruut	(c) shoot
oitr	(d) which
vʒri	(e) very
pꝛꝛl	(f) pall

peculiar symbols to represent ideas (not sounds) in his *Essay towards a Real Character* (1668), and got James Moxon, the first English writer on typesetting, and author of the *Mechanic Exercises*, to cut them. He took little trouble, however, over the phonetic alphabet in the same book (Fig. 9). Although the tailed y (representing the vowel in *but*) must have been specially cut, no attempt was made to produce suitable forms of æ and γ, or even to take them from the same fount each time. The carefully designed alphabet of the versatile American Dr William Thornton, however, includes a θ which goes well with roman (Fig. 10a). It also includes (Fig. 10d) a letter for *wh* borrowed from the Gothic alphabet which Bishop Ulfilas invented in the fourth century.

Black-letter founts originally contained numerous abbreviations and contractions used for printing Latin but not employed in English. William Bullokar, an ardent spelling reformer of the second half of the sixteenth century, made black letter, and not roman, the basis of his new system; he was thus able to draw extensively on these disused sorts for new letters (Fig. 11). Bullokar held the rather extreme view that Sir Thomas Smith and John Hart, his two most notable predecessors, were bound to produce unsatisfactory alphabets because they used foreigners to cut their new letters, "for lack of helpe of skilful men within the realme at that time." He thanks God that nowadays,

Thax̄ v̄owelz̄ : a. e. i. y. o. u. q. w. w̄ : ár alſway of hoz̄t ſound :  
 ex̄cept : a. e. i. be dobl̄d thus : aa. ee. ii. ȳ : o; that ón of thax̄ accent  
 pointz̄ : ' : ' : ' : be ſett̄ ouer : a : a : y : o : for th̄n be thax̄ of longer  
 ſound, w̄ȳt̄n thus : á : á : and ſo of the reſt, for help in equiocr̄y.

I cal̄ the firſt, á : a, with accent : the ſecond, á : a, with dobl̄ accent :  
 the thir̄d, á : a, with for̄ked accent : and ſo of ocher v̄owelz̄ ſo nóted,  
 becau; it may help much in equiocr̄y.

And thax̄, é. ó. u. ú. ár alſway of long ſound, ad t̄w thax̄, æ, and alſo  
 the half v̄owelz̄, ſ. ſi. ſi. é. ár of longer ſound, th̄n any v̄owel of hoz̄t  
 ſound.

When t̄w v̄owelz̄ (or half v̄owelz̄) com̄ together in ón ſillabl̄, th̄y  
 ár cal̄ed a diſthong, th̄x̄-of th̄r be in number, bi; .ai. ay. ei. ey. of.  
 ow. oy : ading h̄er-ſynt̄w : of : ſeldom in úc.

So ading thax̄ ſeuī m̄xt ſoundz̄ (cal̄ed diſthongz̄) befo; w̄ȳt̄n,  
 th̄r ár in engliſh ſpech, ſiui; . ſciueral ſoundz̄ in voic̄, ȳnder th̄ain al̄  
 engliſh wo;rdz̄ and ſillabl̄z̄ ár ſound̄ed and ſpóki; : ading h̄er-ſynt̄w  
 the rá; diſthong : ay.

Thax̄ diſthongz̄ hau; paierz̄ in ſound, and th̄r be alſo ocher diſth̄-  
 thongz̄, but they hau; the ſound of ón of the v̄owelz̄ befo; ſaid, al̄  
 th̄ich hal̄ be w̄ȳt̄n together in ſq̄arz̄ next v̄nder : but for̄ the t̄ym in  
 al̄ thax̄, nó that euery diſthong i; of a; long t̄ym or longer, th̄n  
 any long v̄owel : ad h̄er-ſynt̄w that half v̄owelz̄ may mak̄ a diſth̄-  
 thong after, a, or o, & ár paierz̄ t̄w the ſillabl̄z̄ in their ſq̄arz̄ folow̄ing.

And h̄er- in i; t̄w be nóted, that for̄ larriocr̄z̄, th̄r i; & hal̄ be a ſ̄am-  
 phlet imp̄rint̄ed, cont̄aining b;eſp̄ the effect of th̄is bo; , ſcr̄ūing alſo  
 for̄ conſer̄enc̄ with the óld or̄ togr̄aphy h̄er- after.

Fig. 11.  
 The use of Black Letter for an ex-  
 tended alphabet. From *Bullokar's Booke  
 at large for the Amendment of Ortho-  
 graphie for English speech*, London,  
 1580 (enlarged).

however, the printer and workmen are English, and able to help the reformer in fulfilling his aims. Bullokar consulted constantly with Henry Denham, his printer, and abandoned several innovations on his advice. Bullokar's translation of Aesop's Fables, printed by Edmund Bollifant in 1585, provides, I believe, the unique case of an augmented alphabet being used for signatures.

The possibilities in sheer invention of new letters are more limited than one might suppose: an apparently satisfactory new character will often turn out, in use, to be ill-suited to mixture with the rest of the alphabet, or to be too like letters which

er lastiy.—To ydyr iu ar mi, bu spel uel in hi present mod, yi imadfin hi difskylti av iwendfin hat mod far hi nu, iz nat so grét, byt hat ui myit pyrfektli git ovyr it in a uiiks ryitiy.—Ax to hoz bu du nat spel uel, if hi tu difskyltiz er kumpérd, [viz.] hat av tiifin hem tru spelin in hi present mod, and hat av tiifin hem hi nu alfabet and hi nu spelin akardiy to it; yi am kansfident hat hi latyr uuld bi byi far hi lijf. Hé natyrali fal into hi nu mehyd alredi, ax myisi ax hi imperfektly av her alfabet uil admit av; hér present bad speliz iz onli bad, bikaz kantreri to hi present bad ruls: yndyr hi nu ruls it uuld bi gud.—hi difskylti av lymny to spel uel in hi old ué iz so grét, hat fiu atén it; hawzands and hawzands ryitiy an to old edfi, wihaut ever biy ebil to akuyir it. Tiz, bisyidz, e difskylti kantinuall inkriisny; ax hi saund graduali veriz mor and mor fram hi speliz: and to farenys

Fig. 13. A page from *An Orthographic*, containing the due order and reason, howe to write or paint thimage of mannes voier, most like to the life or nature, by John Hart, London, 1569.































Fig. 12. A page in the extended alphabet of Benjamin Franklin, from *Political, Miscellaneous and Philosophical Pieces*, London, 1779.

### An Orthography.

ow sounds & breth, is mad wth d'instruments  
 or de moue, az ei beg dun der, or de fei v  
 ois, and or z, s, f, and t, oo / ei word der, das  
 de /frend du-iz de j, konsonant in a sound  
 huiG ni-iz not in our spG: buerof dii f, ser-  
 v, f for de sister der-ef, mid us, az de eb, duf  
 uis dem, having in-ward sound, and ar bod  
 fram wth kipping or de tung fram de plet and  
 bringing de rict ingeder, or d' en or nder lip to  
 bu kwster iG, and frusting de breth thru dem  
 wth d' in-ward sound, for de /frend j, konso-  
 nant: huiG if ni bad in ius, Euld mak us de  
 aelth per.oo /for want huer-ef de f, duf re-  
 men tu-us, a breth widout selu, huiG d' nder  
 wj. per. hav.oo /but for want or das sound, wj  
 hav. uij, nder huiG de /frend never iuz, iu  
 ni: or z, G, and d, G, huiG ar veri hard for  
 ani natural /frend: u pronouns: nder dan swG  
 az ar brouit up enngiz ys sun-buat in ius.oo  
 /now for dis per b, and p, de-ar mad wth kles  
 lips: de first wth d' in-ward sound, and d' nder  
 mid-out ani sound, but opening de lips wth  
 G-wasting jurts or de breth, and neder makeG  
 ani wth but bri de help or sum on or mar or de  
 roels, oo /de leik or v, and f, huiG ar mad bei  
 pusing or eder lip tu bu kwster iG, wusting  
 swG

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*A Methode.*

				
				
<i>A Sheares.</i>	<i>A Ball.</i>	<i>A Pear.</i>	<i>A Drum.</i>	<i>A Trumpet.</i>
				
				
<i>A Grasshopper</i>	<i>A Heron.</i>	<i>A Vine.</i>	<i>The Sunne.</i>	<i>Zebu.</i>
				
				
<i>A Key.</i>	<i>A Chain.</i>	<i>A Filbert.</i>	<i>A Thimble.</i>	<i>A Squirrel.</i>

already exist. Benjamin Franklin, among his many activities, experimented in spelling reform, and his extended alphabet was produced in 1768, though it was not printed until eleven years later. The total effect is very pleasing (Fig. 12), but when examined in detail three of the new letters, those for *sh* and the *th* sounds,

*h h h*





















reveal a disturbing similarity both to each other and to *h*. Franklin was himself a printer, and should have avoided such pitfalls. John Hart, about whom we know little except that he was *Chester Herald*, had much more success with his new letters,

Fig. 14. (a) From *A Methode* or *confortable beginning for all unlearned, whereby they may be taught to read English, in a very short time, with pleasure*, by John Hart, London, 1570.

Below: (b) A page from the same book (reduced).

*A Methode.*

resort from all times and Countries, of the best of all professions, a few of the own landmen, as of sheeps and swine, and the fore they have the best means to take the best and leave the worst. And because I finde no matter in observing the Latine order of their letters, for that no number is used by their order as the Greekes have used with theirs: I have decuded and parted them, into their forces, as shall be shewed hereafter.

				
				
<i>A Apple.</i>	<i>A Earne.</i>	<i>A Snake.</i>	<i>A Leaflet.</i>	<i>A Duck.</i>
				
				
<i>A Tree.</i>	<i>A Mole.</i>	<i>A Nose.</i>	<i>A Ring.</i>	<i>A Hand.</i>

xxvi

kichen kitchen	rəp rope
selar cellar	sponj sponge
stabl stable	sədl saddle
stən stone	məntin mountain
napkin napkin	chək chalk
kuḡ cup	hej hedge
kandl candle	plš plough
snqferz snufflers	nqt nut
tongz tongs	whəl wheel
ashez ashes	sə sea
smək smoke	wāv wave

### the lōrd'z praer.

Ɔr fƆther, which Ɔrt in hevn, hæləd bɛ (b'e) thy  
nam: thy kingdom kqm: thy wll bɛ (b'e) dqn in erth  
as Ɔr iz in hevn; giv qs this dɑ Ɔr dalt (dal'e) bred:  
and fɔrgiv qs Ɔr trespassɛz, as wɛ (w'e) fɔrgiv them that  
trespas agensɛt qs: and lɛd (l'ed) qs not intu tempta-  
shon: bqt delivɛr (d'elivɛr) qs from evl ('evl): fɔr  
thyɛn iz the kingdom, the pŕɛr, and the glɔrɛ (glɔr'e)  
fɔr ever and ever: amen.

the gospel akɔrding tu

sant mɑʃhiu.

### chapter. 2.

1. nŕ when jezuz woz born in bethlehem ov  
1. Now when Jems was born in Bethleem of  
judɛɑ in the daz ov herod the king, behɔld,  
Judea, in the days of Herod the king, behold,  
thar kam wɛz men from the east tu jɛruzalem.  
there came wise men from the east to Jerusalem.

2. saing, whar iz hɛ that iz born king ov  
2. Saying, where is he that is born king of  
the juz? fɔr we hav sɛn his stɑr in the  
the Jews! for we have seen his star in the  
east, and are comɛ to worship him.  
east, and are come to worship him.

3. when herod the king had herd thez thɛngz,  
3. When Herod the king had heard these things,  
hɛ woz trɛbled, and ɔl jɛruzalem with him.  
he was troubled, and all Jerusalem with him.

Fig. 15. Facing pages from the *Anti-absurd or Pherotypic Alphabet and Orthography for the English Language*, by Major Beniowski, London, 1844.

in spite of Bullokar's strictures. His books were beautifully produced: Fig. 13 is a page from his treatise on the extended alphabet, and Fig. 14 is taken from his spelling book for children.

The most profitable source of new letters is neither borrowing, nor outright invention, but modification of existing ones. A number of tolerable sorts can immediately be obtained by inversion: ə ɥ ʍ ɔ ʌ ʌ, and frequent use has been made of these, together with the less satisfactory p ! ʃ ʌ 1 1 ʒ. The Anti-Absurd Alphabet (1845) of Major Beniowski, a Polish enthusiast for the reform of English spelling, relied entirely for new letters on inversion (Fig. 15). Inverted upper-case J, reduced in size to range with the short letters, was used by William Thornton for *sh* (Figs. 5f and 10c).

Reversed letters have also occasionally been tried, a successful example being Sir Thomas Smith's reversed z for *sh* (Figs. 5a and 8f). A less obviously useful specimen is a reversed h which,

( 22 )

We are not awar shau muh our defeciful let-  
trz sinder uthr Learning, and refining English,  
and shau tru lettrz would furthr it.

Mad C w<sup>o</sup> f spelz found ðe sam, *Stilo novo.*

Betráz q h and k.

Defecifule deniz its nam,

And f doo it betra.

Difsemblia C wio nidles vor,

Ov ridia brex ðe nec.

Unles it shav a proper nam,

And spellia suits wio C.

C shiaz an il exampl,

And iz a tripli tnaa : CCC ERAS. Ad.

On gustis it doo tramp,

Scab'd for aol sler aolz braa.

Ov sierz ðe blind ledr iz :

De ded ðe livia rul. ARISTOF.

And mot a tirsüm tafc iz ðis

To wat upon a Fouul ?

Larg shausa shav wi in larg taunz,

And largr hevane buux :

Larg Cots and Tlox shav wi and Gauaz,

Aur fit in letr stox.

It nivr iz tuu lat to triv,

Nor to iunvenoz ad :

For Silvr auns witráz striv,

Dan maue paundz ov Léd.

Nau ðat I ma u trule fi,

Sertante to mi fa :

If lic u sim and no frend be,

Noon ledz mi wurfr wa.

In cruceed waz ðis aol iz il,

Men tno not ðat ða er. (fr.

And ðat men luv darcnes stil, No faot in endlefs

As c t and h do faul our erz ovr and ovr in hatch

and catch, &c. so doth D (non without defet) in

Wednesdaz, Hédg, Judg, spring, grudg, badg,

Fig. 16. Verses from *Magazine, or Animadversions on the English Spelling*, by G. W., London, 1703.

Fig. 17. Specimen words in the extended alphabet used by Charles Butler in his *English Grammar*, Oxford, 1633.

Englif (a) English

ortograpfi (b) orthography

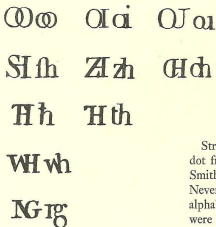
wie (c) which

dowg (d) though

together with several inverted letters, was used by an unidentified but amusing, early eighteenth-century writer who signed himself G. W. and was possibly an Exeter schoolmaster called John White (Fig. 16).

THE MONOTYPE RECORDER

Fig. 18. (a) New letters used by Thomas Spence in his *Grand Repository of the English Language*, a pronouncing dictionary published in Newcastle in 1775; enlarged from the copperplate frontispiece.



(b) Some entries from Spence's dictionary.

- Impropry, (IMPR(C)RIITE) *n.* unfit-ness; inaccuracy.
- Improve, (IMPR(Ø)V) *v.* to make better.
- Improvudent, (IMPR(V)IDINT) *q.* not pro-vident.
- Impudent, (IMPRUDINT) *q.* indiscreet.
- Impudent, (IMPIDINT) *q.* shameless.

Structural modification is another possibility. Removal of the dot from *i* produces *ı* (used, for example, by Batchelor Fig. 2, Smith Fig. 8e, Wilkins Fig. 9), but it does not make for legibility. Nevertheless, the latter now forms part of the official Turkish alphabet, introduced in 1928. Bars or dashes added to letters were the main standby of Charles Butler, who published in the early seventeenth century an English grammar, and works on bees and the principles of music, in an extended alphabet (Fig. 17). He also used an inverted *t*, and a modified long *f*, with a bar added (Fig. 5c). Sir Thomas Smith produced an extra *e* letter by adding a stroke (Fig. 8g). William Thornton tried a square *o* (Fig. 10f).

New sorts can be obtained by ligaturing existing letters. Thomas Spence, who had a stormy political career at the end of the eighteenth century, produced ten by this means for use in his pronouncing dictionary (which was the first to use a scientifically exact notation). It is of particular interest that, although they are not very distinguished, the new letters were cut in Newcastle by Thomas Bewick (Fig. 18b).

An extended alphabet was elaborated by Alexander Gill, teacher of Milton and headmaster of St Paul's from 1608 to 1635 ("a very ingenioſe person" wrote Aubrey, "notwithstanding his whipping-fitts"). Two versions are illustrated in Fig. 19. The earlier contains numerous new letters, mostly modifications of existing ones, the modifications being added in red ink after the book was printed. The later version, with four new letters only, was less ambitious.



Fig. 19. Lines from Spenser's *Faerie Queene* in the alphabet used by Alexander Gill in his *Logonomia Anglica*.

(a) A passage from the 1st edition, London, 1619.

Ræizij mj hōps on hilz of hū dæzj,  
 Tinkij tu skāl ðe hēvn of hir hart,  
 Mj slender menz przym'd tō hj a part.  
 Her bundz of disdain forst mj retjr,  
 And thrv mj doun, &c.  
 Hvz se of forōu, and tempestus grif,  
 Werin mj fibl bark iz tofcd lozj,  
 Far from ðe hōped hāvn of relif:  
 Wj du ðj krvel bilōz bet so strozj,  
 And ðj moift mountainz ec on oðer brozj,  
 Trenij tu swalōu up mj ferful ljf?  
 O du ðj krvel wraþ and spifful wrozzj  
 At lyyth alai, and stint ðj stormi strjzj,  
 Wic in ðez trubled bouelz rainz and ræzth rjzj.  
 For els mj fibl vefel, kræz'd and krækt,  
 Kanot endvr, &c. *Sed & totum Spenseri poema  
 allegoria est, quæ et hinc fabulis edocet. Sic Allegoria rem  
 totā per Metāforam obscurè tractat: Paroimia, & Enig-  
 ma multo obscurius: Comparatio dilucidius, quia primò  
 Metāforam explicat, postea cum re componit.*  
 A wēn tō ramz, stird wib ambilius prjð,  
 Fjst for ðe rvl of ðe fair stfcd flok;  
 ðir horned fronts so fers on tider sjd  
 Du mj, ðat wib ðe teroz of ðe sok,

Astonid

(b) Part of the same passage from the 2nd edition, London, 1621.

Ræizij mj hōps on hilz of hū dæzj,  
 Thinking tu skāl ðe hēvn of hir hart,  
 Mj slender menz przym'd tū hj a part.  
 Her thunder of disdain forst mj retjr,  
 And thrv mi doun, &c.  
 Hvz se of forōu, and tempestus grif,  
 Wherin mj fibl bark iz tofcd long,  
 Far from ðe hōped hāvn of relif:  
 Whj du ðj krvel bilōz bet so strozj,  
 And ðj moift mountainz ech on oðer throzj.  
 Thrēcing tu swalōu up mj ferful ljf?  
 O du ðj krvel wraþ and spifful wrozzj  
 At length alai, and stint ðj stormi strjzj,  
 Which in ðez trubled bouelz rainz and ræzeth rjzj.  
 For els mj fibl vefel, kræz'd and krækt,  
 Kanot endvr, &c. *Sed & totum Spenseri poema*

One of Gill's new letters, it will be noticed, was for the consonant *v* in *haven*. This reminds us that in his day *u* and *v* were merely alternative forms of the same letter, both being used for the vowel and the consonant ("uvula" was printed "vuula" in normal practice); the modern differentiation of *u* for vowel and *v* for consonant was not established until about 1630. Gill makes *u* and *v* into separate letters, but uses them both for vowel sounds. Sir Thomas Smith also produced a new letter for the consonant *v* (Fig. 8*h*); John Hart, however, as will be seen from Figs. 13 and 14, anticipates modern usage, and he was apparently the first in England to observe it. The two letters *i* and *j* have a similar history. Gill uses *j* as a vowel symbol, and he, Smith and Hart all use the Anglo-Saxon  $\mathfrak{z}$  for the consonant *j*.

DANTE IN ENGLISH LITERATURE

Mr. Toyabe's book <sup>1</sup> is an offspring of this cult; it professes to gather together every mention of Dante in English literature up to the year 1844; and in looking thru' it, to check our previously viceroy'd impression, which we have given above, we find little to correct. There are a few names to add to Milton and Gray, but they are of scarcely more than personal interest; the main omission in our summary is the influence of Barretti, a literary Italian who came to London about 1750. The extracts from his English writings, and the place where they enter, seem to show that it was he who set the ball rolling. Secondly, we discover that Cary's translation, which was published in 1814, must have had a quicker and more decisive influence than we had attributed to it.

Thirdly, and this comes out very clearly, the recognition of Dante was immediately due to two passages of the *Commedia*—the *Francesca* and *Ugolino* episodes; these won universal admiration while the other parts of his poem were still condemn'd or despis'd; and critics were slow to see that the art which is so transcendent in those narrations is present thru' out the whole work, however unsympathetic or revolting the material that is handled.

<sup>1</sup> Dante in English Literature from Chaucer to Cary. By Peter Toyabe. (Methuen, 21s. net.)

DANTE IN ENGLISH LITERATURE

The warm admiration that Cary's version, in spite of its awkwardness, won from the best judges is very surprising. Coleridge, Moore, Southey, Landor, Rogers, and Wordsworth are all quoted; but nothing is more surprising than Coleridge's praise of it. He speaks of its 'learned simplicity . . . and the peculiar character of the Blank Verse . . . the most varied and harmonious to my favorable ear of any since Milton'. Here is a specimen of it, an un-fairly exhibits Cary's poetic style—exactly contemporary, as it is noted, with Shelley's *Alastor*:—

From high descends the virtue, by whose aid  
I to thy sight and hearing him have led.

Now may our coming please thee. In the search  
Of liberty he journeys: that how dear,  
They know, who for her sake have life refus'd.

Could anything be more like broken crockery? Nor where  
beauty is easily within his grasp does he seize it. The  
lovely *terzina* at the end of the second canto—

Quade i foretti, dal notturno gielo  
Chinati e chiusi, poi che l' sol gl' inbianca,  
Si drizzan, tutti aperti, in loro stelo;

Fig. 20. Facing pages from *Collected Essays*, VIII, IX, X, by Robert Bridges, Oxford University Press, 1932.  
<sup>1</sup>Monotype® Blado with the special Characters cut for Robert Bridges.

#### AUGMENTING THE ROMAN ALPHABET

A third letter of the alphabet also originally had two alternative forms—s f. They were never differentiated into separate letter, though Edward Capell, the eighteenth-century editor of Shakespeare, attempted to introduce a distinction between the two forms. He used short s whenever it had the soft sound z, but long f when it had the hard sound ss; "ufe" and "use" were therefore distinguished as noun and verb. The idea, however, never caught on, and f was abandoned at the beginning of the nineteenth century—fortunately, for it is too like f to be a useful member of the alphabet.

The invention of new letters is of considerable importance to phoneticians, spelling reformers, and governments who wish to provide illiterate peoples under their rule with alphabets; and it is still a matter of general interest, as the publicity given to Bernard Shaw's will demonstrates. The early experiments illustrated above are not easily accessible, but they are of more than antiquarian interest. Since the establishment of Phonetics as a science, about a hundred years ago, innumerable extended alphabets have appeared, and there is probably more awareness nowadays of the importance of legibility, appearance, and the needs of the printer; but no fresh principles in the invention of new letters have emerged.

#### A NOTE ON THE FACING ILLUSTRATION (Fig. 20)

The *Collected Essays, Papers, etc.* of Robert Bridges appeared in a series of fascicles priced at 2s. 6d. each, between 1927 and 1934. On the completion of Volume I (comprising ten essays in six fascicles) a prospectus was issued. In this, Mrs Bridges explained that the essays "are printed in the phonetic alphabet invented by Mr Robert Bridges in type designed and cut by Mr Stanley Morison and the Monotype Corporation. New symbols are introduced in successive numbers, as the reader may be able to bear them, and these are explained in the preliminary pages."

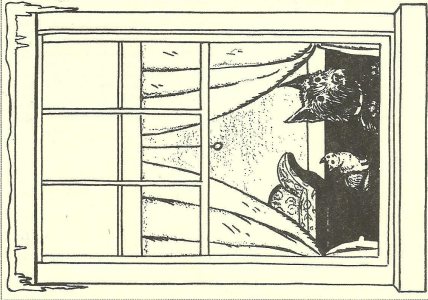
The Poet Laureate had chosen 'Monotype' Bâdo italic lower case as the alphabet to be augmented by a special phonetic sorts. The first fascicle shows only four added symbols, but in number four (1929, the last produced under Bridges' editorship) the alphabet had been expanded to thirty-nine characters. Mrs Bridges then assumed the editorship of the series and a further fifteen characters were added under her direction.

In the preface to the 1931 fascicle, Mrs Bridges notes: "In the edition next to the last number of this series (*Coleridge*

*Essays V*) it was stated that the question of accent would be treated in this number. In this difficult problem, and indeed in all the phonetic editorship of the present number, I am greatly indebted to Mr David Abercrombie, for his kind and unsparing assistance. He was asked by Robert Bridges to collaborate with me in finishing and perfecting this phonetic alphabet and without the help of his learning and trained phonetic ear, the work could not have been carried through."

In the preface to the 1932 fascicle, Mrs Bridges expressed her thanks to Mr Alfred Fairbank for designing one special letter, again expressed gratitude to Mr David Abercrombie, and added: "I should like to repeat my husband's thanks to Mr Stanley Morison and the Monotype Corporation for their kind assistance in designing and cutting new symbols; and also to record here my gratitude to the Clarendon Press, not only for their unflinching patience with the numerous revisions demanded by the new type and spelling, but also for much friendly help and advice throughout the course of the work."

—Ed.



When winter cæm aagus grow  
tierd ov the sæm yard and the  
sæm hous and the sæm cat and  
aul the sæm things hee nue aul  
about.

aagus wox cuerius about uthher  
plases and uthher things such as—  
whær the milk man cæm from  
and whær the wïed roed went  
to and whot kiend ov animals  
COGS ar and things liek that.

# PROGRESS IN P.A.A.

WITH EXAMPLES FROM EXPERIMENTAL EDITIONS NOW  
BEING PRODUCED IN PITMAN'S AUGMENTED ALPHABET  
FOR BEGINNERS AT READING

LAST year, a thousand English schoolchildren started to learn to read and write by a new system, specially devised for beginners, in which each letter of the alphabet denotes only its own one particular sound. In the normal alphabet for English there are only nine letters that can be trusted to behave as reasonably as that, from the point of view of a child or foreigner who is being taught to read and write the language. All the rest have to be seen as "sometimes this sound, sometimes that". To overcome that psychological handicap, Pitman's Augmented Alphabet ("P.A.A.") adds 19 new characters, each "new" in the sense of being clearly distinguishable from its fellows, yet so designed as to bear some resemblance to the standard letter-form from which it derives.

This year another 1500 children have been launched into literacy under the same system. Meanwhile, from 21 different publishing houses some two hundred different books for young readers have been transcribed into the new alphabet, and of these no fewer than 160 will be in print and in actual use by the time you read these words. In the seventy-odd schools which are cooperating in this momentous experiment, the children's progress is

being closely observed and scientifically recorded, so that the results may be reliably compared, and the children "matched" with those in other schools who are using the same books and the same methods but with the traditional orthography.

The final verdict on P.A.A. will not be reached without the most searching critical scrutiny of a massive accumulation of evidence from the next two years; for when the verdict comes it must be conclusive. Unless its findings can be presented as a solid structure of unanswerable facts and figures proving that the system gives a fairer chance to children of all grades of intelligence (from the exceptionally gifted through to the mentally or socially handicapped) it cannot be put forward for acceptance and authorisation as a better means of teaching children to read than either of the main methods now in use. Certainly the experiment would never have been brought beyond its "blue print" stage into the present decisive test without sufficient assurance in advance as to the likelihood of its success. The word "likelihood" must continue to be used right up to the moment when the final evidence has been duly weighed and the verdict passed. But even in these first few months all reports of the children's



sum tem after this, the too girls went to catch a fish for dinner. as the cam near the big river, the sau sumwun jump about and then run riet down to the wauter. When snee-whiet and roes-red cam neerer, the sau that it wox the dwaarf agan.

"wher ar yoo geing?" askt roes-red. "yoo deen't want to gee into the wauter, deo yoo?"

"yoo littl mungky!" sed the dwaarf. "deo yoo thung ie am foolish? deen't yoo see? that big fish wunts to pooll mee into the wauter and eet mee up."

it wox too. when the littl fellae sat down to fish, the wind bloo his log beerd round his fishing lien. a big fish took the lien and started to swim awæ with it—lien, beerd, dwaarf, and aul. the ugly littl fellae wox aulmoest into the wauter when roes-red and snee-whiet cam up.

the girls held fast to the taels ov the dwaarf's cret and poolld him back from the wauter. then befor hee had tiem to thigk, snee-whiet took wun snip at the fishing lien with her sixsors awæ went the fish and the lien, and sum ov the dwaarf's beerd, too.



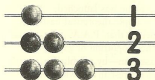
progress have been distinctly encouraging.

It is already evident that the P.A.A. system of "one sign one sound" is indeed helping these inexperienced infants to enter into the great adventure of the written word with a far greater degree of confidence and comprehension than is typical of most beginners at reading today. So many of the children are forging ahead that the provision of texts has had to be speeded up to keep pace with their progress. Above all there is evidence that the progress is "shoulder to shoulder" throughout the class at the level below the outstanding flyers. It is the indication of the apparent absence of stragglers in the tail that is particularly hopeful. How important this is can be realised only by the teacher who has had the doubly painful experience of seeing the brighter children marking time while the slower ones struggle up from the rear and even resist the learning powers in self protection from the humiliation of being hopelessly outpaced. To some children it is relatively easy to learn several different things at the same time: e.g. writing and conventional spelling, or the shape of 'a' and the shape of 'A'. Others, not necessarily dullards, have to learn one thing at a time and be sure about it before they pass to the next thing. If their sense of bewilderment deepens as they fall behind, they may seek consolation in aggressive indifference. The disastrous consequences of that early recoil from a problem which has proved too complex for the beginner are well-known to the social worker and criminologists who have been confronted with the problem of "functional illiteracy".

That phrase had to be coined within our lifetime to describe one of the most serious problems raised by the introduction of universal adult suffrage. No country which is committed to the notion that every citizen must have a vote can afford to have a serious proportion of its population fixed at that stage in which the spelling-out of screaming headlines constitutes the main supplement which cold print gives to the voices that come from the loudspeaker vans. The functional illiterate is as dangerous to modern democracy as the total illiterate was seen to be a century ago. Then, it was a matter of giving every

# numbers

a lădybird lerniŋ tɔ reed bɔk



bie

m. c. gagg, n.f.u.

illustrated bie  
g. robinson

publĭshers: wĭlls and hepworth limited, lufburu

first publĭshŭt 1961 © printed in iggland

Title page reduced from original size  $6\frac{1}{2}'' \times 4\frac{1}{2}''$  of the experimental edition in P.A.A. of a beginner's book that is illustrated in full colour.

child in the country a chance to learn to read and write. Today it has become necessary to give every child a fairer chance of learning to *like* reading and to tackle writing with confidence.

Hence it is of special interest to have evidence from the start that the P.A.A. method of teaching "one thing at a time" is apparently already bringing children into the stage of confident and adventurous exploration of the written word, including those who might in the normal course of things have been doomed to straggle far behind.

It is of equal importance to know that the children of outstanding intelligence are not being held back. To the layman onlooker a crucial question about

## THE MONOTYPE RECORDER

P.A.A. is whether it will help or handicap the brighter child and his progress toward higher education. Granted that he has a fair chance to explore the possibilities of literacy at his own speed, will he be able to make the transition to conventional spelling after he has sailed through the initiating stage?

Here again, it may be taken for granted that sufficient favourable likelihood was established before the pilot scheme was launched.

There is ample theoretical basis, and some practical evidence that P.A.A. may actually help to increase the proportion of good spellers in a typical school classroom—by establishing a sense of confidence and interest in the whole art of communication—on-paper, and so, in due course, sharpening interest in the *look* of conventionally printed or written words. It is the "couldn't-care-less" attitude which explains the inability to reproduce on paper a word which the writer has seen a hundred times in print. "Caring" is the prime secret; it induces the student to notice and memorise the spelling of familiar words, and to care enough to reach for his pocket dictionary when he is in doubt. Spelling is today and always will be, far more difficult for the man or woman with a poor visual memory. Present systems of teaching cannot be said to have scored any impressive success. The suggestive evidence is on the other side, among the thousands of adults now living who have eventually begun to care about correct spelling, and so have buckled down to the task of memorisation, as the result, say, of taking a secretarial training course. That involves constant practice at shorthand, where words are jotted-down according to how they sound. Many adepts at this phonetic system would claim that the triumph of gaining speed and confidence in that medium had been a positive stimulus to their ambition to conquer their bad habits of "careless spelling". At the very least it can be said that the practice of phonetic shorthand was in no case a deterrent. This point can be tested in any business office today by asking any shorthand-typist: "Do you think that your training in shorthand may have made you less careful or more careful about correct spelling?" So put, the question

it has been indicated ... that attention to the medium of alphabetisation in which reading is first taught (without attention to "method") is rewarded by highly significant improvement, out of all proportion to any improvements which may be looked for if attention is given to method (without attention to "medium").

extract from: "Subjective and personal impressions" by Sir James Pitman at conclusion of the first year of the research.

Experimental adaptation of P.A.A. to typewriting.

offers a ready-made excuse for errors in typing: one which the struggling secretary might well be tempted to seize upon as a plausible apology for all the minutes she may yet have to waste in leafing-through the dictionary. But in point of fact the potential self-justification is never grasped. The notion of shorthand as a deterrent to spelling is rejected as too far-fetched for serious consideration.

An analogous question will undoubtedly be put to every youngster who has made the transition from the P.A.A. stage to conventional reading and writing. "Did the initiation by way of 'one sign one sound' make it that much harder to grapple with the complexities of English spelling . . . or that much easier?". The answers to that question are still to be heard; but there is meanwhile no reason to assume that they will be unfavourable.

For more than four centuries, the possibilities of augmenting the roman alphabet have been perceived by a succession of inventive minds, as Mr Abercrombie's article has so interestingly shown. Again and again proposals have been brought to the "specimen stage" at which the new characters could



## AUGMENTED ROMAN ALPHABET

a	*a	*æ	*au	b	c	*ch	d	e	
*ee	f	g	h	i	*ie	j	k	l	m
n	*ng	o	*œ	*oi	*ou	*ow	*ö		
p	r	s	*sh	*5	*s	t	*th	*th	
u	*ue	v	w	*wh	y	z			

\* denotes augmented characters

at least be tested in action by anyone who cared to inspect a privately printed book or tentative pamphlet embodying the proposals. P.A.A. represents what scientists are now calling a "breakthrough"; in that it is the first augmented alphabet to pass beyond the theoretical stage into that of an actual workout calling for many books from many important publishing houses—and sufficient cooperation from teachers, parents and scientists to provide a convincing test. One can see why, even without reference to the merits or demerits of the different systems. All of them in the past have been put forward to the public at large as proposals for a general reform of spelling. P.A.A. has made no such claim. It has concentrated on the problem of initiating children—and presumably in due course adult foreigners—into reading and writing English. It has never presented itself as a starry-eyed scheme for tearing up all conventional books and plunging into Reform. It is concerned with just that particular

psychological point of time at which beginners all-too-obviously need help. Its method of taking one thing at a time seems likely to help adult foreigners as well in the first stages of learning English: certainly there are millions of literates whose own language-scripts go rigorously by "one sign one sound", and there is no doubt that English now presents these people at the very start with a problem which they have never before encountered. English, the most widely spoken language in the world, must needs be of vital interest to the foreigner today, and any proposal to ease its first steps must inevitably attract the attention of those who are despairing of reaching international agreements by way of the Tower of Babel. But these conjectures are beyond the field of the present experiment. P.A.A. does progress "one step at a time". This article and its illustrations can only report that the first important step is being made—with exhilarating prospects so far.

This number coincides with the one hundred and fiftieth anniversary of the birth of Sir Isaac Pitman.

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