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A New Fount of Geek Type

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The Classical Review

MARCH 1894.

A NEW FOUNT OF GREEK TYPE.

ANY one who has had the good fortune to examine some of the more ancient papyri recently discovered can scarcely fail to have been struck with the methods, whether unconsciously followed or no, by which the better scribes manage to produce the effect of evenness and regularity without sacrificing grace of form in the single letters or even giving rise to an appearance of monotony in their combinations. The papyri are carefully ruled, but the ruling is a guide and not a master. The relation of each letter to the line is not altogether constant; it varies in some degree according to the outline of the letters which happen to be in collocation. Each group of letters has more or less the effectiveness of a picture, while the complete continuous line may best be compared to a strip of embroidery. The tips of such letters as have a tilt upwards, and the feet of the descending letters are both kept so closely in line that the former make a well-defined upper edge to the broidery, and the latter an under edge.

I can believe that a similar principle underlies all good handwriting, whatever the alphabet employed. In one alphabet it may be more easy to write with grace than in another, but the man who writes well in one will write well in all; and good writing will be more or less common at any time, according as artistic feeling is more or less widely imparted.

If we jump a thousand years and more and turn from a Flinders Petrie papyrus to the Ravennas parchment of Aristophanes,

or rather to the writing of the better of its two principal scribes, whether cursive or semi-uncial, we find something of the same characteristic. There are now accents and breathings to marshal, and in the case of the marginal semi-uncials, abbreviations too; yet, if we drew a line bisecting the letters horizontally, we should find parallel with it on either side the two edges of the embroidered strip almost as even and as clearly marked as in the writing on the papyrus.

It seems to me, who am no expert, that, disregarding the common scribbling hand used for ordinary purposes alike by scholar and man of business, we can see something of the effect of a strip of rich embroidery in the best handwriting of all but the most rude and inartistic periods. And if this is the case, then the founts of Greek type commonly used in printing Greek books at the present day certainly fall very far short of excellence. For nothing could well be imagined less likely to call up ideas of art or beauty than a modern page of printed Greek.

It is unfortunate that at the time when Greek began to be printed the art of Greek writing was not at all so well understood as had been the case a few centuries earlier. In cutting the types the Greek handwriting of the time was taken for model, and the handwriting was not very good. Yet how immeasurably superior are these early types to the type now in use! No test is needed other than laying open side by side on the same table a book printed this year and an

Aldine, a Juntine, or even a Basel copy. The one page is a work of art, the other is a thing manufactured. Never had Greek letters such an outline, never in combination did they produce such an impression upon the eye and the sense, monotonous in the line and the page, hard and ugly in the word, and yet ragged and uneven in the alinement both under and above their centre.

Early printed Greek has a grace and beauty of its kind. It does not represent Greek writing at its best, but that which it does represent is what Greek writing had become by spontaneous changes in natural transmission. It has parentage; and with parentage has character and style and grace of movement—all of them marks of breeding totally wanting in any Greek type of the day except perhaps the fount in most common use in Holland, which, for all I know, may or may not have a pedigree, but which certainly looks as if it had.

I do not understand Mr. Arthur Pollard's point of view in regard to the Aldine Greek in his most valuable and, as it has proved, his most fertile article in the *Century Guild Hobby Horse* for October 1891. He speaks of it as 'a wretched cursive hand' and regards it 'as difficult to read.' It appears to me to be beautifully flexible, distinct, and legible, and, if compared with our modern types, a triumph of art, every double-page or opening being a sort of picture that might be framed and hung in a library. If the influence of the Aldine type had indeed lasted, as Mr. Pollard seems to imagine, down to the present time, undisturbed by scholars like Porson and Wolf, or by type-cutters who never set eyes on a brown Greek manuscript, we should at any rate have had a Greek type with a pedigree, and consequently a certain inheritance of dignity and flexibility. Mr. Pollard cannot, as a child, have taken his first lessons in Greek from an old text and a Schrevelius, or he would be less hard upon the Aldine contractions. At the same time his reasons are surely sound for thinking that we must not simply go back to early printed Greek, if we would reform Greek type. So many things would have to be altered or dropped—the syllable sigla, the symbols representing letter-groups, the punctuating marks, the forms of some of the letters—that its whole character would change. We find what is much nearer to our requirements, if we take for model the best handwriting of some centuries before the discovery of printing; and it is that

model, the 'calligraphy' I believe of the tenth century, which Mr. Selwyn Image has followed in the main in designing for Messrs. Macmillan the beautiful new 'Greeks' of which a specimen is here given.

I shall not attempt to describe minutely the genesis of this new type—that will be done, I understand, with better skill and fuller knowledge by Mr. Louis Dyer in an early number of the *Hobby Horse*,—nor will it be expected of me to give in detail my reasons for believing that the new Greeks are likely to be welcomed and widely adopted; but I may be permitted to say something of the way in which they have impressed one whose 'copy' was the first to be set up in them.

For some time I did not like them so well as I do now. The eye had to become familiar with their appearance of squareness and solidity, but with each week and month their fascination has grown, and I am convinced that they need only to be well known for a universal verdict to be given in their favour. At first they disconcert the eye a little, just as a manuscript in an unfamiliar handwriting disconcerts it; but this does not last long. My own experience is that they do not worry and weary the eye so much as the ordinary types, and that in this respect the even black letter upon the white ground is a change to be thankful for.

If the comparison of a line of good handwriting to an embroidered ribbon has anything in it, this type certainly excels every other. It has evenness without monotony, and seen in the mass has a singularly rich and decorative effect. All the letters, it will be seen, are based on a square, being actually designed within a square or some proportion of it. Such squareness is a characteristic of the best tenth century Greek writing. The letters are of an even thickness. There are no hair-strokes; but in order to produce the look of finish which in writing is produced by a slight tilt or change of direction, the designer has made the extremities of the letters just a trifle wider. Further, by a discreet selection, Mr. Image has avoided all risk of the letters departing too far from well-known forms. Even tiros in Greek have no right to be puzzled by them, as indeed I have proved by more than one experiment. A large proportion of them are merely the papyrus letters with a squared outline, as may be seen by anybody who will take the trouble of looking through the Flinders Petrie papyri, or even does no more than compare

ΠΡΕΣΒΥΣ· ΔΙΚΑΙΟΠΟΛΙΣ· ΚΗΡΥΞ·

Καὶ νῦν ἄγοντες ἤκομεν Ψευδαρτάβαν
 τὸν βασιλέως ὀφθαλμόν· ἐκκόψειέ γε
 κόραε πατάσας τὸν γε σὸν τοῦ πρέσβεως·
 : ὁ βασιλέως ὀφθαλμός : ὦναε ἡράκλειε·
 πρὸς τῶν θεῶν ὠνθρωπε ναύφαρκτον βλέπεις
 ἢ περὶ ἄκραν νεὼς κάμπτων οἶκον σκεπεῖς
 ἄσκαμ' ἔχεις που περὶ τὸν ὀφθαλμόν κάτω·
 : ἄγε δὴ σύ, βασιλεὺς ἄττα σ' ἀπέπεμψεν φράσον
 λέξοντ' ἀθηναίοισιν ὦ Ψευδαρτάβα.

ΝΑΥΦΡΑΚΤΟΝ· ναύσταθμον ὡς περιβλέποντος ἐν κύκλῳ τοῦ πρεσβευτοῦ καὶ ἀξιωματικῶς εἰσιόντος. τινες δὲ ναυφρακτον τὴν ἐν ναυσὶ στρατιαν· οἶον οὖν στρατιὰν βλέπεις ὅλην· ἢ ναὺν ἀκρωτήριον κάμπτουςαν· ἐπειδὴ δεδοικότες οἱ ἔμπλεοντες ὅταν ὦσι πλησίον τῆς γῆς ἡρέμα καὶ επιστημόνως ἰθύνουσι μὴ προσπταίωσι τῇ γῇ ἔχει τερατώδης τις γελῶν ἐκσκευασμένος καὶ ὀφθαλμον ἔχων ἕνα ἐπὶ παντὸς τοῦ προσώπου.

ΑΣΚΩΜΑΤΑ· ὡς δέρματα ἐξηρητημένα του μύστακος αὐτοῦ καὶ τῆς ρινος. καὶ οὕτω ἐκσκευασμένου γέλωτος χάριν· ἄσκαμα δὲ ὁ ἵμας ὁ συνεχῶν τὴν κωπὴν πρὸς τῷ σκαλῶϊ· κωπῆς δὲ ὀφθαλμος τὸ τρίμα ἐστίν.

ΠΡΟΣ ΤΩΝ ΘΕΩΝ· ἐξεπότηδες μέγαν ὀφθαλμόν ἐκσκευάσαι ἔχων ὁ πρεσβευτής· ναύφρακτον δὲ, ἦτοι ναύσταθμον· ὥσπερ περιβλέποντος ἐν κύκλῳ τοῦ πρεσβευτοῦ· καὶ ἀξιωματικῶς εἰσιόντος· τινες δὲ ναύφρακτον, τὴν ἐν ναυσὶ στρατιάν· οἶον οὖν στρατιὰν βλέπεις ὅλην· ἐπειδὴ μεγάλοι ταῖς τριήρεσιν ὀφθαλμοὶ γίνονται, δι' ὧν τὰς κώπας ἐμβάλλοντες, ἐκωπηλάτουν· ἐφράττοντο δὲ καὶ δερματίνοις τρόποις πρὸς τὸ μὴ τρίβεσθαι τὰ σκαλῶματα.

ΕΚ ΦΩΤΙΟΥ

ΝΑΥΦΡΑΚΤΟΝ ΚΑΙ ΝΑΥΦΑΡΚΤΟΝ· τὴν ἀπτικήν δύναμιν καλοῦσιν.

ΝΑΥΦΑΡΚΤΟΝ ΒΛΕΠΕΙΝ· φησὶν ἐπὶ τοῦ περιεσθίου καὶ σπινθῶς ἰόντος· πρὸς τὸν θεὸν ἄνθρωπε ναύφαρκτον βλέπεις.

ΦΑΡΚΤΕΣΘΑΙ· τὸ φράττεσθαι· καὶ ναύφαρκτον καὶ ναυτικὴν δύναμιν.

ΕΞ ΗΣΤΙΟΥ

ΝΑΥΦΡΑΚΤΟΣ· ναύσταθος. λιμήν.

ΝΕΩΝΑΣ· νεῶν οἶκος. νεόλκια.

ΡΑΚΤΟΙ· φάραγες· πέτραι· χαράδραι.

ΡΑΚΤΟΣ· λοφος.

ΝΑΤΡΑ Η ΝΑΤΡΟΝ· ὄγκος.

ΕΞ ΕΥΣΤΑΘΙΟΥ

λέγεται δὲ τὸ ἐπίστιον καὶ νεώριον, καὶ νεῶν περιεκτικῶς, καὶ νεῶν οἶκοι, καλοῦνται δὲ καὶ οἱ αἰγιατοί, νεῶνες καὶ οἶκοι νεῶν. Αἴλιος δὲ Διονύσιος λέγει ὅτι Ἴωνες μὲν νεῶνας φασίν, Ἀττικοὶ δὲ νεωσοίκους καὶ νεώρια.

ΕΚ ΣΟΥΙΔΟΥ

ΝΑΥΦΡΑΚΤΟΝ ΒΛΕΠΕΙΣ· Ἀριστοφάνης· πρὸς τῶν θεῶν ἄνθρωπε ναύλην βλέπεις. ἐπειδὴ μεγάλοι ταῖς τριήρεσιν οἱ ὀφθαλμοὶ γίνονται δι' ὧν τὰς κώπας ἐμβάλλοντες ἐκωπηλάτουν.

ΝΑΥΣΤΑΘΜΟΝ· τὸν λιμένα· ἐφράττοντο δὲ καὶ δέρματι οἱ τόποι πρὸς τὸ μὴ βλάπτεσθαι τὰ σκαλῶματα. ἢ ὅτι ὁ ναυτικὸς στρατὸς ναύσταθος καλεῖται.

them with the Table of Alphabets printed at page 64 of Mahaffy's Introduction. Even the Chi and the Theta, which at first may be puzzling, have their analogues in the papyri.

It appears to me that the gratitude not merely of Greek scholars, but also of all lovers of things sumptuous and beautiful, is due to Messrs. Macmillan for their enterprise and public spirit in carrying through with complete success so costly a work as the production of an entirely new fount of type.

In the accompanying page specimens of the new Greeks are given in six sizes—first a line of small pica capitals, then nine lines (91-99) of the Acharnians in small pica, then in long primer, with the lemmata in long primer capitals, (1) the Ravennas Scholia on lines 94-97, and (2) part of the Aldine Scholia, lastly in brevier, with the lemmata in brevier capitals, certain extracts from ancient lexica of which some certainly, others possibly, bear upon the central critical difficulty of the passage—the past corruptions of line 95, and the consequent interpolation of line 96.

An analysis of the Greek marginal notes as compared with the glosses preserved in the lexica reveals a great variety of reading in line 95, though I do not claim to say except in one or two cases what the reading was which gave use to the several annotations. In trying to discover the readings we must here surrender some of our best guides; for no absurdity of syntax or form, no eccentricity of scansion or entire disregard for metre would justify us in saying that such and such a reading cannot have existed. One thing we do learn from raking the *débris* of ancient scholarship piled in disorderly heaps in 'scholia' and lexica, namely, that the history of our texts is not yet understood even in its rudiments, and may perhaps be incapable of reconstruction; but still that any effort to reconstruct it by the scientific study of the few fragments still preserved out of ponderous ancient variorum editions is sure to produce results of great interest, and, it may be, of considerable value. Let us at least endeavour to discover new methods and at least peer after new light. We may not always find what we seek, but at any rate we shall discover new points of view, and perhaps do a little to sweep aside the enormous weight of comment with which the text of every classical author is burdened.

The Ravennas reading of line 96 shows the adscripts out of which it is made up in

the last state before the process of tinkering them into metrical form was quite completed. One entry in Suidas indicates that in some texts *ναύσταθμον* had replaced *ναύφρακτον* or *ναύφαρκτον* in line 95, while the *ναύλην* of the quotation in the other entry in Suidas is apparently a contamination of the one reading or the other with the adscript *στρατιὰν ὄλην*, itself originating in the idea that *ναύφαρκτον* might stand for *ναύφαρκτον στρατόν*, a phrase occurring in the dative in the Equites. It may even be that the *πρὸς τὸν θεόν* of Photius is a contamination of the two readings *πρὸς τὸν νεῶν* and *πρὸς τὼν θεῶν*. The *σκοπεῖς* of line 96 implies that some commentator took the *βλέπεις* of line 95 in its late sense of 'inspect,' seen, for example, in Babrius 56, 2, 'εὐτεκνής ἐπαθλα πᾶσι τοῖς ζώοις | ὁ Ζεὺς ἔθηκε, πάντα δ' ἐβλεπεν κρίνων,' and in the scholia to Wasps 775 ὅτι καὶ θεσμοθέτης παρετύγχανεν καὶ ἐβλεπεν τὰ δικαστήρια. Cp. Bekk. Anecd. 282 νεωρίων ἀρχήν: ἦν οὖν τις ἀρχων ὃς ἐπεμελείτο τῶν νεωρίων καὶ τῶν σκευοθηκῶν καὶ πάντων τῶν περὶ τὰς ναὺς σκευῶν.

The scholia and the notices in the lexica may be thus analysed:—

94. ἐξεῖσι τερατώδης τις γελοιῶς ἐσκευασμένος καὶ ὀφθαλμὸν ἔχων ἓνα ἐπὶ παντὸς τοῦ προσώπου. Rav., Ald.

94. ἐξεπίτηδες μέγαν ὀφθαλμὸν ἐσκεύασται ἔχων ὁ πρεσβευτής. Ald.

95. . . . ? . . . : ὡς περιβλέποντος ἐν κύκλῳ τοῦ πρεσβευτοῦ καὶ ἀξιωματικῶς ἰόντος. Rav., Ald.

95. πρὸς τὸν νεῶνα ? κ.τ.λ.: ἐπειδὴ δεδοικότες οἱ ἐμπλέοντες ὅταν ὦσι πλησίον τῆς γῆς ἡρέμα καὶ ἐπιστημόνως ἰθύνουσι μὴ προσπαίσωσι τῇ γῇ. Rav., Ald. The ἡρέμα suggests a reading *νωθρῶς* in lieu of *ἄνθρω*, and the *ἐπιστημόνως* a reading *-φραστῶ*.

95. νεῶνα: ὁ καλοῦσιν ἀγκῶνα. Ald. Cp. νεὸς οἶκον in the text of line 96, and Suidas s.v. ἀγκῶνες, and Hesychius.

95. νεῶνας: νεῶν οἶκος. Hesych.

95. νεῶνας: νεώλκια. Hesych.

95. νεῶνας: ὑποκρύφους τόπους διὰ τὸν ἄνεμον ἔνθα ὑπὸ σκέπην εἰσίν. Ald.

95. πρὸς τὸν νεῶν ? κ.τ.λ.: νεώριον οὖν φησὶ περιβλέπεις ἐν ᾧ νεωλκήσεις. Ald.

95. . . . ? . . . : ναὺν ἀκρωτήριον κάμπτουσαν. Rav., Ald., cp. Hesych.

95. ναύφαρκτον: ναύσταθμον. Rav., Ald., Hesych., cp. Suid.

95. ναύφαρκτον: τὴν ἐν ναυσὶ στρατιὰν οἶον οὖν στρατιὰν βλέπεις ὄλην. Rav., Ald., cp. Suid.

95. ναύφαρκτον: τὴν ναυτικὴν (Naber) δύναμιν καλοῦσιν. Phot.

95. ναύφρακτον: ὁ ναυτικός στρατὸς ναύφρακτος καλεῖται. σκόπτων οὖν αὐτὸν διὰ τὸ σοβαρῶς καὶ μόλις προσιέναι ταῦτά φησι· 'πότερον ἐν ὀφθαλμοῖς τὸ ναυτικὸν ἔχων οὕτω βαδίζεις;' Ald. Did this annotator also read *νωθρῶς*?

95. ναύφρακτον: λιμένα. Hesych.

95. ναύφαρκτον βλέπεις: ἐπειδὴ μεγάλοι ταῖς τριήρεσιν ὀφθαλμοὶ γίνονται δι' ὧν τὰς κόπας ἐμβάλλοντες ἐκωπλιάτουν· ἐφράττοντο δὲ καὶ δερματίνοις τρόποις πρὸς τὸ μὴ τρίβεσθαι τὰ σανιδώματα. Ald., cp. Suidas.

95. ναύφαρκτον βλέπεις: φησὶν <Ἀριστοφάνης> ἐπὶ τοῦ περιηθροῦντος καὶ σεμνῶς ἰόντος. Photius.

95. ναύσταθμον: τὸν λιμένα. Suidas.

96. ἡ περὶ ἄκραν κάμπτων: τηνικαῦτα γὰρ μάλιστα εἰώθασιν προορᾶν καὶ φυλάττειν τὴν ναὺν ὁπότεν ἄκραν τινὰ κάμπτωσιν. Ald.

97. ἄσκωμα: ὡς δέρματα ἐξηρητημένα <ἐχοντος> τοῦ μύστακος καὶ τῆς ῥινὸς καὶ οὕτω ἐσκευασμένου γέλωτος χάριν. Rav.

97. ἄσκωμ' ἔχεις κ.τ.λ.: ὡς τοῦ δέρματος ἐξηρητημένου τοῦ μύστακος καὶ τῆς ῥινὸς καὶ οὕτως γελοῖως ἐσκευασμένου. Ald.

97. ἄσκωμ' ἔχεις κ.τ.λ.: ἐσκευασμένος ἦν ὁ Πέρσης ἔχων καθειμένον εἰς τόπον (= in lieu) τοῦ τε πώγωνος καὶ τοῦ στόματος, ὡς ἂν προσωπεῖον. Ald.

97. ἄσκωμα: ἄσκωμα ὁ ἰμάς ὁ συνέχων τὴν κόπην πρὸς τῷ σκαλμῷ. Rav., Ald.

97. ἄσκωμα: ὁ τῆς κόπης ὀφθαλμὸς ἔχει

τὸ ἄσκωμα (Ald.). κόπης δὲ ὀφθαλμὸς τὸ τρήμα. Ald., Rav.

It may be well to add here the remainder of the Aldine Scholia on lines 94–97, which, for want of space, have had to be omitted from the specimen page:—

ΑΛΛΩΣ· ὁ ναυτικός στρατὸς, ναύφρακτος καλεῖται· σκόπτων οὖν αὐτὸν διὰ τὸ σοβαρῶς καὶ μόλις προσιέναι ταῦτά φησι. πότερον ἐν ὀφθαλμοῖς τὸ ναυτικὸν ἔχων οὕτω βαδίζεις, ἢ ναὺν ἀκρωτήριον κάμπτουσαν· ἐπειδὴ δεδοικότες οἱ ἐμπλέοντες, ὅταν ὦσι πλησίον τῆς γῆς, ἡρέμα καὶ ἐπιστημόνως ἰθύνουσι, μὴ προσπταίσωσι τῇ γῇ· ἐσκευασμένος δὲ ἦν ὁ Πέρσης, δέρμα ἔχων καθειμένον, εἰς τόπον τοῦ τε πώγωνος καὶ τοῦ στόματος, ὡς ἂν προσωπεῖον. ἄλλως· ἔξεισι τερατώδης τις γελοῖως ἐσκευασμένος καὶ ὀφθαλμὸν ἔχων ἓνα ἐπὶ παντὸς τοῦ προσώπου. ἡ περὶ ἄκραν κάμπτων· τηνικαῦτα γὰρ μάλιστα εἰώθασιν προορᾶν καὶ φυλάττειν τὴν ναὺν, ὁπότεν ἄκραν τινὰ κάμπτωσι· νεώριον οὖν φησι περιβλέπεις· ἐν ᾧ νεωλκήσεις· οἶκον δὲ νεὺς, ὃ καλοῦσιν ἀγκῶνα· ἡ μᾶλλον ὑποκρύφους τόπους διὰ τὸν ἄνεμον· ἐνθα ὑπὸ σκέπῃ εἰσὶν ἄσκωμ' ἔχεις· ὡς τοῦ δέρματος ἐξηρητημένου τοῦ μύστακος αὐτοῦ καὶ τῆς ῥινὸς, καὶ οὕτως γελοῖως ἐσκευασμένου. ἄσκωμα δὲ, ὁ ἰμάς ὁ συνέχων τὴν κόπην, πρὸς τῷ σκαλμῷ. ἄλλως· ὁ τῆς κόπης ὀφθαλμὸς, ἔχει τὸ ἄσκωμα· κόπης δὲ ὀφθαλμὸς τὸ τρήμα.

W. G. RUTHERFORD.

ON THE PROBLEM OF THE *BACCHAE*.

(*À propos of Recent Editions.*)

BESIDE the recent school-edition of the *Bacchae* by Professor Tyrrell,¹ which itself had rivals in the field, yet another has now been placed by Mr. Cruickshank of New College.² The new volume is entitled to that measure of praise at which it appears to aim, that is to say, the editor is a competent scholar, the notes are kept within a very moderate compass, and the student who holds by them will not be imperilled in his examination. It is not an interesting or a stimulating book, such as Professor Tyrrell's. It is composed on a principle common in books of this kind and, whether correct or not, defensible, that the business

of an expounder for inexperienced students is not to provoke investigation, but to give always, if possible, a 'safe' explanation, an explanation which has sufficient authority to pass. The only question is, whether students so entirely dependent, that they must be treated in this way, are really ready for the *Bacchae*. To take one salient and characteristic example. In a well-known passage (v. 1066 foll.) the tree bent down to receive Pentheus is compared to some curve exhibited by the use of a *τόρνος*. Mr. Cruickshank explains the *τόρνος* to be a simple kind of compass, a peg and string. No hint is given that there is any other explanation, or that this one is open to any objection more serious than that 'the

¹ Macmillan's Classical Series, 1892.

² Clarendon Press, 1893.