A WORD ᴎ EDGEWAYS

A publisher friend knowing my interest in fonts (as in typeface not baptism) recently gave me a copy of the standard reference book on the subject: Robert Bringhurst's *The Elements of Typographic Style* (Hartley & Marks 2019) now in its fourth edition. It is not an easily digestible book, unless you are a typographer. Typography can be described as *printing as an art (see example below),* although in my view it is a cunning combination of both art and science.

Print started life as an attempt to reproduce the scribes' hand-written document but gradually became a 'mystery' (in its mercantile sense) requiring a proper apprenticeship in much the same way as architecture evolved from the masons' mystery. Improvements in printing techniques added more layers of possibilities which in turn gave more opportunity for art. However, as in most art there is an underlying mathematical structure that please the eye, the Golden Section being the most well known. In terms of print, *serifed* letters (see page 2) are much easier on the eye for chunks of text whereas the *sans-serif* is better for headings. J&T is a good example. Similarly the length of line, say 45 to 75 characters (including spaces) for a single column and no more than 50 for multiple columns to be comfortable reading.

Convention usually sets the line at around 30 times the size of the type.

Most books are *justified* (with the text aligned so that left and right edges are even) but flush left, ragged right is more natural and avoids uneven spacing. Flush right, ragged left is alright for margin notes but looks distinctly odd in general text. This however could be a ploy if a paragraph needs highlighting. Another alignment is to centre justify with both sides being ragged. This is difficult to read but can work well for posters aimed to get your attention.

Times New Roman
serif font

Helvetica
sans serif font

Now to the maths! Type height is measured in points with one *point* equal to 1/72" or .35 millimetres (or pixels). 12 points equals a *pica* (pronounced *pike-ah*), the unit used to measure column widths. The *em* is used to measure horizontal spacing in a sliding measure. One *em* is a distance equal to the type size. In 6 point type an *em* therefore is 6 points. *Are you still with me Simpkins???* English is not an inflected language so that word endings do not change when the way they are used is changed; this too affects the spacing. Going back to paragraph 2, a 10 point type size would give a measure of 300 points which equates to 25 picas. A typical lowercase alphabet length for a 10 point text font is 128 points, and the copy-fitting table tells us that a font set to 25 pica will yield roughly 65 characters per line.

I think that will do for now. I am not suggesting that you should know this level of detail, just appreciate that it is there, hidden away. As the Typographers bible assumes a certain level of knowledge I have gone for terminology to *Thinking with Type* by Ellen Lupton (Princeton Architectural Press 2010).

WHAT GOES AROUND....
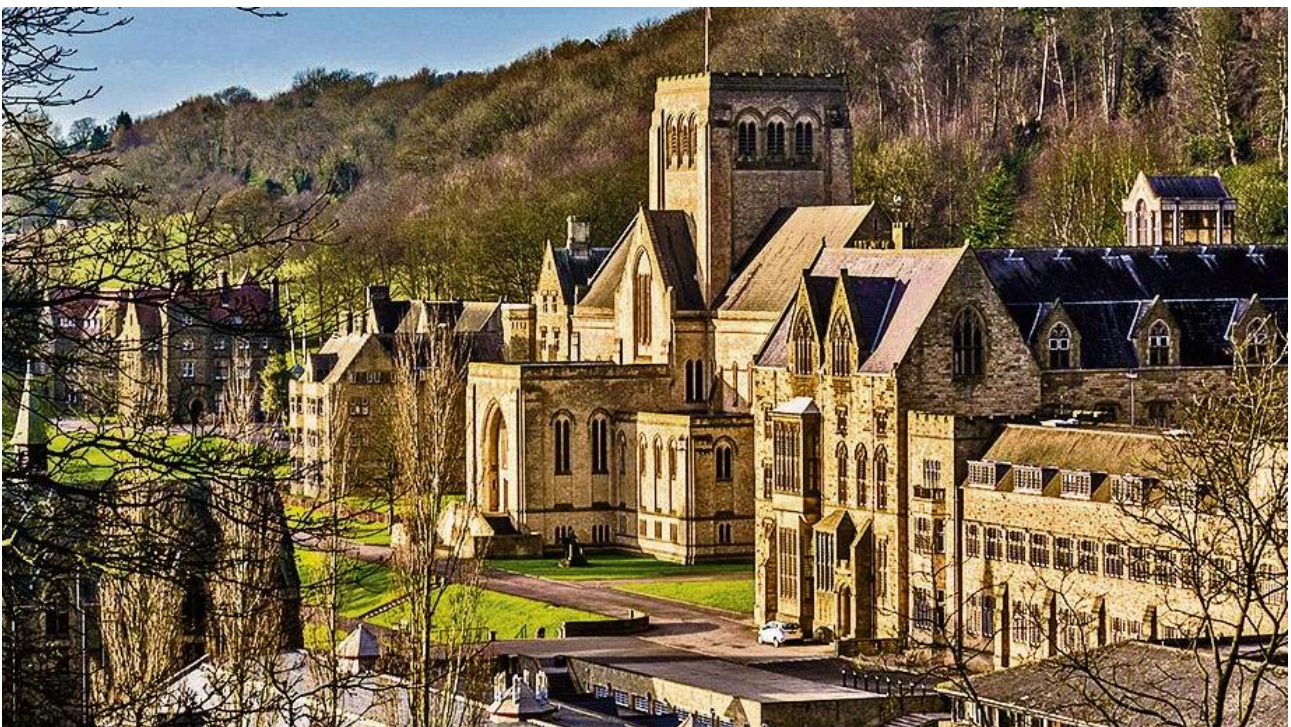
Trevor Yorke's *The English Abbey Explained* (Countryside books 2004) includes this note about Westminster Abbey. Although dissolved in 1540, it was restored in 1556 by the Catholic Queen Mary, only to be suppressed again in 1560 by her sister, Elizabeth. The monks who fled this second time founded a monastery on the Continent. Their successors returned to these shores in the wake of the French Revolution and in 1802 established Ampleforth in Yorkshire (photo on page 2), the largest monastery in England today. I wonder if that is why locals refer to Yorkshire as *God's own country*!

Another note I found interesting was that the Norman abbey of Bec founded small daughter priories in England. They did not last as the profits all went to France and so Bec became resented by the English. The only echo of their existence is in names: *Weedon Bec* in Northampton and *Tooting Bec* in London.

GRAMMAR SCHOOLS

Dora Robertson, erstwhile matron at the Choir School who married the Rev A G Robertson its headmaster (1931 photo below), wrote an encyclopaedic history of the choristers and an insight into life in the Close entitled *Sarum Close* (Jonathan Cape 1938). She explains that the Reformation deeply affected the Grammar Schools: The century from 1373 to 1473 had seen the foundation of Winchester, Eton and Magdalen. A host of smaller schools now sprang up. The great aim of the small Tudor Grammar Schools was to teach spoken as well as written Latin.

Numerous grammars were written but the one finally chosen by Henry VIII as the standard was by Colet (Dean of St Pauls. Drawing right by Hans Holbein the younger *courtesy of the Royal Collection and in the Public Domain*) and Lily, emended by Erasmus (whose portrait is in Longford Castle).

Henry, who did so much for education that was afterwards credited to his son, prefaced the first edition of 1542 with this address:

You tender babes of England, shake off slothfulnes, set wantonnes apart, apply your wittes holy to lerning and vertu whereby you may do your duety to God and your king, make glad your parenes, profit yourselves, and moche avance the common weal of your cuntrey.

In his youth Henry was the handsomest, most brilliant and accomplished prince in Christendom. All the Tudor charm and facility of expression were his; himself a poet and musician of high order, he encouraged literature and music in his people and laid the foundations of the greatest artistic period in the history of England. In contrast to this, the wreckage which he brought about in other matters seems all the more terrible.

THE BOY BISHOP

I did originally write about this strange phenomenon in J&T No.7 and Dora Robertson wrote: When clearing away some seats under the pulpit in the Cathedral, the workmen came upon the dwarf effigy of a bishop in marble. The monument can be seen to-day, much defaced, between the third and fourth pillars of the nave………..Canon John Gregory, a distinguished scholar and orientalist, set himself to find out the meaning of the effigy. He searched the archives and almost immediately came upon Roger de Mortival's Statute concerning the Boy-Bishop. Although it was only a hundred years since it was an integral part of cathedral life, the custom seems to have been so completely forgotten that Gregory came upon it with all the excitement of making an epoch-making discovery. He at once jumped to the conclusion that here was the effigy of a Boy-Bishop who had died during his brief episcopate and had been buried in cope and mitre. It seemed impossible to him *that either a Bishop could be so small in Person, or a Child so great in Clothes*. If he had measured the smallness of the Bishop's person, he would have found it to be two feet ten inches long and therefore the size rather of a child than a youth of fourteen. The mistake stuck, Miss Charlotte M. Yonge wrote a story about it and visitors still sometimes ask to see the tomb of the Boy Bishop.

Gregory's book contains a detailed account of the Chorister-Bishops' special ceremony on the Eve of Innocents Day (Childermas). He sometimes preached a sermon but not being in priest's orders, he never celebrated High Mass. The offerings or *oblations* at the High Altar were always given to him and thanks to this custom, the names of twenty-four Boy-Bishops have been preserved in the Registers. It is of course now believed that the tombstone covered the heart of a bishop, probably William de La Corner 1288 to 1291. However, the bishop died whilst in France and it could be that just his bones were returned to Salisbury.

SERENDIPITY ENCORE

One of our readers, who happens to be Canadian, commented on this article in the last edition, and informed me of this very apposite quote by Cardiovascular Surgeon Julius H. Comroe Jr. (right) of the university of California, San Francisco: *Serendipity is looking in a haystack for a needle and discovering a farmer's daughter*.
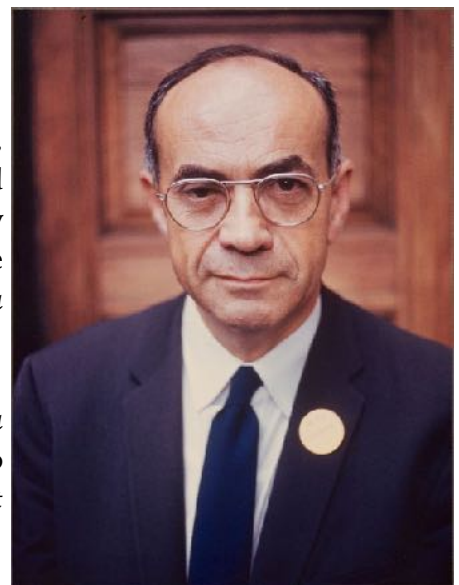
This in turn reminded me of Oprah Winfrey's quote: *Luck is a matter of preparation meeting opportunity*. The result according to Isaac Asimov is: *The most exciting phrase in science, the one that heralds new discoveries, is not 'Eureka' but 'That's funny………..'*

EDITORIAL

My annual request for donations to support J&T resulted in a number of questions from readers asking for the amount? My only way of calculating this is to take the year's expenses and divide the total by the readership. This works out at £9 per head - I hope that this helps.

We have at last got our own J&T account and the details are Jot & Tittle, Lloyds Bank, sort code 30-99-50 account no. 66393860.

WHATS IN A NAME

Devizes: meaning *the boundaries*. Unusually it is French as the Normans normally took over existing names. An inscription on the Corn-market cross (below) tells of Ruth Pierce of Potterne (*potter's hut*) who claimed she had paid for wheat at the market and swore she would drop dead if lying. She repeated the oath and did drop dead, the money clutched in her hand.

West Knoyle: was known in 1428 AD as Knoel Hodierna. Knoyle comes from the Saxon cnugel meaning *knuckle-shaped hill*. Interestingly, Hodierna refers to Richard the Lionheart's foster-mother who owned land locally.

Zeals: meaning *the willows* (sallows). Zeals was on the edge of Salwood forest whose name was similarly derived.

Salisbury: known in the Anglo-Saxon Chronicle of 552 AD as Searobyrg (*the armour fort*). This came from the Romano-british (ancestor of modern Welsh) Sorviodunum and in Domesday became Salesberia which morphed into Sallesbury by 1422 AD.

Wiltshire was originally border territory between the Saxons and the Welsh and place names reflect this. Cricklade for example comes from cruc (*hill* in Welsh) and gelad (*a crossing* in Saxon). Wiltshire itself is a Saxon shire, originally Wilsaetan (800 AD - the settlers on the river Wylye) which by 870 AD had changed to Wiltunscir (the shire centred on Wilton).

I am indebted for the above to *Wiltshire Place Names* by Martyn Whittock (Countryside Books 1997).