

a b c d e

f g h i j k

l m n o p

q r s t u

v w x y z

A B C D

E F G H

I J K L

M N O

P Q R S

T U V W

X Y Z

1 2 3 4 5

6 7 8 9 0

. , ? ! &

S R

C O

O M

T A

C N

H .

MONO

“Scotch Roman” has almost entirely been used to typeset books, both in tradition and in the present. Scotch Roman has encompassed many iterations some for the better and some not.

Despite there being debate over the creator of the original cut, the modern versions of the Scotch typefaces are based off of William Miller’s design; his Miller Pica No. 2 (ca. 1813) had much more distinctive capital letters than Alexander Wilson’s cut, despite the similarities in style. Pica No. 2 was the model that led to the creation of the Pica Scotch Roman.

In 1882, Miller’s Roman No. 2 was recast in two sizes, a Pica and a Long Primer, for a reprinting of *The Works of John Dryden*, which led to T. & A. Constable of Edinburgh holding exclusive rights to this particular recast, later acquiring the title Dryden. It was next marketed as ‘Old Roman’ with certain revisions before being purchased by the A. D. Farmer foundry of New York as Scotch Roman. The Mergenthaler Linotype Company and the Monotype Company both brought new casts based on the original cuts, Scotch Roman and Scotch Roman, Series 46, respectively. The H. C. Hansen foundry released their own version as well, named National Roman. A full series of Scotch Roman was eventually devised in 1913.

In 1921, Monotype released Old Style, Series 137: a better cut than their previous Series 46. However, both Series 46 and Series 137 became known as Scotch Roman in the United States, with Series 46 becoming the basis of Monotype’s digital version. It wasn’t until 1997 that a better design was released by Matthew Carter—Miller—based on Miller’s original designs.

Of these the false Achitophel was first:
A name to all succeeding ages curst.
For close designs, and crooked counsels fit;
Sagacious, bold and turbulent of wit:
Restless, unfixt in principles and place;
In pow'r unpleas'd, impatient of disgrace.
A fiery soul, which working out its way,
Fretted the pigmy-body to decay:
And o'er inform'd the tenement of clay.
A daring pilot in extremity;
Pleas'd with the danger, when the waves went high
He sought the storms; but for a calm unfit,
Would steer too nigh the sands, to boast his wit.
Great wits are sure to madness near alli'd;
And thin partitions do their bounds divide:
Else, why should he, with wealth and honour blest,
Refuse his age the needful hours of rest?
Punish a body which he could not please;
Bankrupt of life, yet prodigal of ease?
And all to leave, what with his toil he won
To that unfeather'd, two-legg'd thing, a son:
Got, while his soul did huddled notions try;
And born a shapeless lump, like anarchy.
In friendship false, implacable in hate:
Resolv'd to ruin or to rule the state.

William Miller's 'New Pica Roman, no. 2, crafted around 1812, was originally used for typesetting books, notably a reprint of The Works of John Dryden, a collection by Sir Walter Scott, edited by George Saintsbury, and printed by T. & A. Constable of Edinburgh in 1882. The original print of this collection was published by James Ballantyne in 1808.

Excerpt from *Absalom and Achitophel*
by John Dryden, 1661

W. E. Henley's edition of The Works of Shakespeare, set in the typeface known as Dryden, includes "The Tempest." This excerpt is early in the book, describing a storm wrecking a ship.

THE TEMPEST

ACT I

PERSONS REPRESENTED

PROSPERO : THE RIGHT DUKE OF MILAN.

MIRANDA : DAUGHTER TO PROSPERO.

SCENE II. *The Island: before the Cell of PROSPERO.*

Enter PROSPERO and MIRANDA.

MIRA. If by your art, my dearest father, you have
Put the wild waters in this roar, allay them.
The sky, it seems, would pour down stinking pitch,
But that the sea, mounting to th' welkin's cheek,
Dashes the fire out. O, I have suffer'd
With those that I saw suffer! a brave vessel,
Who had no doubt some noble creatures in her,
Dash'd all to pieces. O, the cry did knock
Against my very heart! Poor souls, they perish'd!
Had I been any god of power, I would
Have sunk the sea within the earth, or e'er
It should the good ship so have swallow'd, and
The fraughting souls within her.

Robert Louis Stevenson was inspired by Walt Whitman and wrote about him in length. There is a chapter on Whitman in The Works Of Robert Louis Stevenson: Miscellanies, Volume II: Familiar Studies of Men and Books, volume V of twenty-eight volumes of Stevenson's work printed by T. & A. Constable between 1894 and 1898 and sold by Chatto And Windus. These volumes share the same type style as other T. & A. Constable prints of the time, including The Works of John Dryden.

This piece, written in response to the assassination of President Abraham Lincoln, was first published November 4, 1865 in the New-York Saturday Press, and later reprinted multiple times with revisions.

O CAPTAIN! MY CAPTAIN!

BY WALT WHITMAN

I.

O Captain ! my Captain ! our fearful trip is done,
The ship has weather'd every rack, the prize we sought is won,
The port is near, the bells I hear, the people all exulting,
While follow eyes the steady keel, the vessel grim and daring,
 But O hear t! heart ! heart !
 O the bleeding drops of red,
 Where on the deck my Captain lies,
 Fallen cold and dead.

II.

O Captain ! my Captain ! rise up and hear the bells;
Rise up—for you the flag is flung—for you the bugle trills,
For you bouquets and ribbon'd wreaths—for you the shores a-crowding,
For you they call, the swaying mass, their eager faces turning,
 Here, Captain ! dear father !
 This arm beneath your head;
 It is some dream that on the deck
 You've fallen cold and dead.

III.

My Captain does not answer, his lips are pale and still
My father does not feel my arm, he has no pulse nor will,
The ship is anchor'd safe and sound, its voyage closed and done,
From fearful trip the victor ship comes in with object won;
 Exult, O shores, and ring O bells !
 But I with mournful tread
 Walk the deck my Captain lies,
 Fallen cold and dead.

Mr. Bennet was among the earliest of those who waited on Mr. Bingley. He had always intended to visit him, though to the last always assuring his wife that he should not go; and till the evening after the visit was paid she had no knowledge of it. It was then disclosed in the following manner. Observing his second daughter employed in trimming a hat, he suddenly addressed her with,

“I hope Mr. Bingley will like it Lizzy.”

“We are not in a way to know *what* Mr. Bingley likes,” said her mother, resentfully, “since we are not to visit.”

“But you forget, mamma,” said Elizabeth, “that we shall meet him at the assemblies, and that Mrs. Long has promised to introduce him.”

“I do not believe Mrs. Long will do any such thing. She has two nieces of her own. She is a selfish, hypocritical woman, and I have no opinion of her.”

“No more have I,” said Mr. Bennet; “and I am glad to find that you do not depend on her serving you.”

Mrs. Bennet deigned not to make any reply; but, unable to contain herself, began scolding one of her daughters.

“Don’t keep coughing so, Kitty, for heaven’s sake! Have a little compassion on my nerves. You tear them to pieces.”

“Kitty has no discretion in her coughs,” said her father; “she times them ill.”

“I do not cough for my own amusement,” replied Kitty, fretfully.

“When is your next ball to be, Lizzy?”

“To-morrow fortnight.”

“Ay, so it is,” cried her mother, “and Mrs. Long does not come back till the day before; so, it will be impossible for her to introduce him, for she will not know him herself.”

“Then, my dear, you may have the advantage of your friend, and introduce Mr. Bingley to *her*.”

“Impossible, Mr. Bennet, impossible, when I am not acquainted with him myself; how can you be so teasing?”

“I honour your circumspection. A fortnight’s acquaintance is certainly very little. One cannot know what a man really is by the end of a fortnight. But if *we* do not venture, somebody else will; and after all, Mrs. Long and her nieces must stand their chance; and, therefore, as she will think it an act of kindness, if you decline the office, I will take it on myself.”

The girls stared at their father. Mrs. Bennet said only, “Nonsense, nonsense!”

“What can be the meaning of that emphatic exclamation?” cried he. “Do you consider the forms of introduction, and the stress that is laid on them, as nonsense? I cannot quite agree with you *there*. What say you, Mary? For you are a young lady of deep reflection, I know, and read great books and make extracts.”

Mary wished to say something very sensible, but knew not how.

“While Mary is adjusting her ideas,” he continued, “let us return to Mr. Bingley.”

“I am sick of Mr. Bingley,” cried his wife.

“I am sorry to hear *that*; but why did not you tell me so before? If I had known as much this morning, I certainly would not have called on him. It is very unlucky; but as I have actually paid the visit, we cannot escape the acquaintance now.”

In 1923, the Oxford University Press issued an edition of Jane Austen’s novels, edited by R. W. Chapman. This was set in the English Monotype Corporations 1906 adaptation of Millar’s Pica Roman—Old Style (Series 46)—to make the capital letters more uniform. Series 46 became extremely popular in England.

The Works Of Robert
Louis Stevenson:
Romances, Volume VII:
Weir of Hermiston and
Other Fragments, *volume
XXVI of the twenty-eight
volumes printed by T. &
A. Constable, includes
the story of the Weir of
Hermiston. It follows
the type setting of other
Constable books of the time.*

The Lord Justice-Clerk was a stranger in that part of the country; but his lady wife was known there from a child, as her race had been before her. The old "riding Rutherfords of Hermiston," of whom she was the last descendant, had been famous men of yore, ill neighbours, ill subjects, and ill husbands to their wives though not their properties. Tales of them were rife for twenty miles about; and their name was even printed in the page of our Scots histories, not always to their credit. One bit the dust at Flodden; one was hanged at his peel door by James the Fifth; another fell dead in a carouse with Tom Dalzell; while a fourth (and that was Jean's own father) died presiding at a Hell-Fire Club, of which he was the founder. There were many heads shaken in Crossmichael at that judgment; the more so as the man had a villainous reputation among high and low, and both with the godly and the worldly. At that very hour of his demise, he had ten going pleas before the Session, eight of them oppressive. And the same doom extended even to his agents; his grieve, that had been his right hand in many a left-hand business, being cast from his horse one night and drowned in a peat-hag on the Kye-skairs; and his very doer (although lawyers have long spoons) surviving him not long, and dying on a sudden in a bloody flux.

In all these generations, while a male Rutherford was in the saddle with his lads, or brawling in a change-house, there would be always a white-faced wife immured at home in the old peel or the later mansion-house. It seemed this succession of martyrs bided long, but took their vengeance in the end, and that was in the person of the last descendant, Jean. She bore the name of the Rutherfords, but she was the daughter of their trembling wives. At the first she was not wholly without charm. Neighbours recalled in her, as a child, a strain of elfin wilfulness, gentle little mutinies, sad little gaieties, even a morning gleam of beauty that was not to be fulfilled. She withered in the growing, and (whether it was the sins of her sires or the sorrows of her mothers) came to her maturity depressed, and, as it were, defaced; no blood of life in her, no grasp or gaiety; pious, anxious, tender, tearful, and incompetent.

Brief Notes on the Origins of T. & A. Constable Ltd. T. and A. Constable Ltd, Edinburgh, 1937.
Mosley, James. "Scotch Roman." *Typefoundry*, Typefoundry.blogspot.com, 2007–2009.

Dryden, John. "Absalom and Achitophel." *Representitive Poetry Online*, edited by Ian Lancashire, University of Toronto, 2005. *Poetry, Prose, and Plays*, selected by Douglas Grant, the Reynard Library, 1952.

Dryden, John. "Absalom and Achitophel." *The Works of John Dryden*, illustrated, with notes, historical, critical, and explanatory, and a life of the author by Sir Walter Scott, revised and corrected by George Saintsbury, vol. 1, sect. 5, T. & A. Constable, 1882, pp. 222–231. *HathiTrust Digital Library*.

Shakespeare, William. *The Works of Shakespeare*. Edited by W. E. Henley, vol. 1, T. and A. Constable, 1901, p. 17. *HathiTrust Digital Library*.

Stevenson, Robert Louis. "Walt Whitman." *The Works Of Robert Louis Stevenson: Miscellanies, Volume II: Familiar Studies of Men and Books*, digitized by the Internet Archive in 2010 with funding from National Library of Scotland, vol. 5, T. and A. Constable, 1895, pp. 95–127.

Whitman, Walt. "O Captain! My Captain!" *The Walt Whitman Archive*, edited by Ed Folsom and Kenneth M. Price.

Whitman, Walt. "O Captain! My Captain!" *The Walt Whitman Archive*, original records created by The Pierpont Morgan Library, New York, revised and expanded by the Walt Whitman Archive and the University of Nebraska-Lincoln Libraries.

Austen, Jane. *Pride and Prejudice*. 1813. Planet eBook, 2012.

Austen, Jane. *Pride and Prejudice*. Project Gutenberg, 6 Aug. 2005, www.gutenberg.org/files/1342/old/pandp12p.pdf.

Austen, Jane. *Pride and Prejudice*. R. Bentley, 1853, pp. 3–5. *Pride and Prejudice: A Novel*, Internet Archive, digitized by Google from the library of the New York Public Library, 16 Aug. 2008.

Stevenson, Robert Louis. "Weir of Hermiston." *Merriam Webster's Encyclopedia of Literature*, 1995. EBSCOhost.

Stevenson, Robert Louis. *Weir of Hermiston*. Project Gutenberg, 2010. EBSCOhost.

Stevenson, Robert Louis. "Weir of Hermiston." *The Works Of Robert Louis Stevenson: Romances, Volume VII: Weir of Hermiston and Other Fragments*, digitized by the Internet Archive in 2010 with funding from National Library of Scotland, vol. 26, T. and A. Constable, 1897, pp. 131–132.

a b c d e
f g h i j k
l m n o p
q r s t u
v w x y z
A B C
D E F G
H I J K
L M N
O P Q R
S T U V
W X Y Z
1 2 3 4 5
6 7 8 9 0
. , ? ! &