



of a natural, nationally influenced process of development. The assertion that letters have become dead and mechanical through the invention of printing is definitely refuted by the activity of to-day, when many well-known artists have created an ever increasing series of new type founts by modifying and adapting the old handwritten forms. Their creative power has furthered the development of typography, the vigorous growth of which seems to us incessant.

A necessary and very interesting study is a knowledge of the conditions in different periods under which script entered into a new stage, leaving the old behind it, in order to change and develop new forms to give expression to a new intellectual content. Things repeat themselves, though never in exactly the same way, yet always in response to new inner needs. Therefore the artist is greatly attracted by the attempt to gain an empathic insight into a particular phase of past development, so that he may try to develop from it — independent of past history — his letter forms, meeting modern requirements. That is in no sense — and we say so emphatically because it is so frequently misunderstood — an outcome of mere craftsmanship. The lettering artist must feel within himself the quickening power of an inspiration which brings forth fruits of living growth. This may happen consciously, and also — after creative maturity has been attained — unconsciously, since there is always something unfathomable in inspired art.