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एकज़र

ECZAR TYPE FAMILY: DEVANAGARI

Display 135 pt

एकज़र

90 pt

डिज़ायिन

Bold 38 pt

जीवंत ओजपूर्ण आकार

Regular 30 pt

अकादमिक पाठ्य सामग्री हेतु*

Regular 20 pt

आश्चर्यजनक गारंटियाँ दुर्भाग्यवश अनुपलब्ध...

ECZAR TYPE FAMILY: LATIN

Stencil Display 110 pt

ECZAR

Black Display 52 pt

a new design

Extrabold 42 pt

to reinvigorate

Bold 36 pt

Academic material

Regular 30 pt

Conditions always apply*

Italic 20 pt

No amazing guarantees unfortunately...

ECZAR TYPE FAMILY: DEVANAGARI

ECZAR DEVANAGARI REGULAR

क अ

ECZAR DEVANAGARI REGULAR

अ

ECZAR DEVANAGARI BOLD

भ ट

ECZAR DEVANAGARI BOLD

ट

ECZAR DEVANAGARI DISPLAY

ण थ

175 pt

ECZAR DEVANAGARI DISPLAY

थ

ECZAR TYPE FAMILY: LATIN

ECZAR REGULAR

a

ECZAR ITALIC

n

ECZAR BOLD

X

ECZAR EXTRABOLD

S

ECZAR BLACK DISPLAY

e

200 pt

ECZAR STENCIL DISPLAY

n

Of all human impairments, the one that is truly excruciating is the inability to discern irony. Now, it isn't known for a fact that all one encounters inside the skull is *negative space*, but one is easily disposed to ponder this hypothesis, given its innumerable instances and ready exhibition – certainly enough to gratify any empirical examination.

Based mainly on straight posture and biped characteristics, the species has oft been mislabelled *homo sapiens*, though evidently stronger links have been found to that illustrious stage of evolution aptly called *homo erectus*. In fact, it would be the apotheosis of irony if the idea of *homo sapiens* were to be a Neanderthal joke.

The social function of poetry

T. S. ELIOT

nəʊ 'ɪf wi: ɑ: tə 'faɪnd ðɪ rɪ'senʃl səʊʃl ,fʌŋkʃn əv ,pəʊətɪrɪ/wɪ: məst 'lʊk ,fa:st/ət its 'mɔ:r 'bɒvɪəs ,fʌŋkʃnz,/'ðəʊz wɪtʃ ɪt 'mʌst pə,fɔ:m/ɪf ɪt 'ɪz tə pə'fɔ:m 'eni./ðə 'fa:st aɪ ,əɪŋk/ðət wi: kən bi: ʃʊə ə,bəʊt/ɪz ðət ,pəʊɪtrɪ/ 'hæz tə ɡɪv 'plezə./ɪf ju: 'ɑ:sk wɒt kaɪnd əv ,plezə,/'ðen aɪ kən 'əʊnlɪ ,ɑ:nsə,/'ðə 'kaɪnd əv 'plezə ðət 'pəʊɪtrɪ 'ɡɪvz,/'sɪmplɪ bɪkɒz enɪ ʌðə ,ɑ:nsə/wʊd 'teɪk əs 'fɑ:r ə'fi:lɪd/ɪntu i:s'etɪks,/'ænd ðə 'dʒenrəl 'kwestʃən əv ðə 'neɪtʃər əv ,ɑ:t./

aɪ sə'pəʊz ɪt wɪl bi: ə'ɡrɪ:d/ðət 'evrɪ gud ,pəʊɪt,/'wedə hi: bi: ə ɡreɪt pəʊɪt ɔ: ,nɒt/hæz 'sʌməɪŋ tə 'ɡɪv əs bɪ'saɪdz ,plezə;/fər 'ɪf ɪt wəs əʊnlɪ ,plezə/ðə 'plezər ɪt'self/kʊd 'nɒt bi: əv ðə 'haɪst ,kaɪnd./bɪ'jɒnd 'eni spɪrɪfɪk ɪn'tenʃn wɪtʃ ,pəʊɪtrɪ meɪ ,hæv,/'sʌtʃ əz aɪ hæv ɔ:l'redɪ ɪnstənst/ ɪn ðə 'veərɪəs kaɪndz əv ,pəʊɪtrɪ,/'ðəz 'ɔ:lwɪz ðə kə'mju:nɪ'keɪʃn əv 'sʌm 'nju: ɪks'preʃn əv 'sʌməɪŋ wi: hæv ɪks'pɪəriənst/bət hæv 'nəʊ 'wɜ:dz fɔ:./wɪtʃ ɪn'la:ʒɪz əʊə ,kɒŋʃənɪs/ɔ: rɪ'faɪnz əʊə sensi'bɪlɪtɪ./bət ɪt ɪz 'nɒt wɪð sʌtʃ ɪndɪ'vɪdʒʊəl ,benɪfɪt frəm ,pəʊɪtrɪ/'eni mɔ: ðən ɪt 'ɪz wɪð ðə 'kwɒlɪtɪ əv ɪndɪ'vɪdʒʊəl ,plezə,/'ðət 'ðɪs 'peɪpər ɪz kən,sɜ:nd./wi: 'ɔ:l ʌndə,stænd,/'aɪ əɪŋk,/'bəʊə ðə 'kaɪnd əv ,plezə wɪtʃ ,pəʊɪtrɪ kən ,ɡɪv,/'ænd ðə 'kaɪnd əv 'dɪfrəns,/'bɪ'jɒnd ðə ,plezə,/'wɪtʃ ɪt 'meɪks tu əʊə 'laɪvz./wɪ'ðəʊt prə'dju:sɪŋ 'ðɪ:z tu: ɪ,fekts/ɪt 'sɪmplɪ ɪz 'nɒt 'pəʊɪtrɪ./wi: 'meɪ ək'nɒlɪdʒ ðɪs,/'bət ət ðə 'seɪm ,tɑɪm/əʊvə'lʊk ,sʌməɪŋ/wɪtʃ ɪt 'dʌz fər əs kə'lektɪvɪ,/'əz ə sə'saɪətɪ./ænd aɪ 'mi:n 'ðæt ɪn ðə 'waɪdɪst ,sens./fər aɪ 'əɪŋk ɪt ɪz ɪm,pɔ:tnt/ðət 'evrɪ ,pi:pl/ʃʊd 'hæv ɪts 'əʊn ,pəʊɪtrɪ.

Pure vowels	/ɑ:/ as in arm /ɑ:m/, heart /hɑ:t/, ask /ɑ:sk/, half /hɑ:f/ /ʌ/ as in club /klʌb/, come /kʌm/, blood /blʌd/
Diphthongal glides	/eɪ/ as in age /eɪdʒ/, day /deɪ/, claim /kleɪm/, eight /eɪt/ /ɔɪ/ as in join /dʒɔɪn/, oil /ɔɪl/, boy /bɔɪ/, coin /kɔɪn/
Consonants	/tʃ/ as in chair /tʃeə/, future /'fju:tʃə/, question /kwestʃən/ /ʃ/ as in shade /ʃeɪd/, sure /ʃʊə/, machine /mə'ʃɪ:n/

RELATIVE VERTICAL METRICS ACROSS THE TYPE FAMILY

REGULAR

ascender height

cap height

small-caps

f B 4 i ;

descender line

BOLD

@ b ;

250/250 pt

ITALIC

EXTRABOLD

d z g

ascender height

cap height

small-caps

BLACK

h a

descender line

Order, comprehension and the clockwork universe

Time—as far as it is thought about at all—is in everyday life, a foregone conclusion. Our daily existence is controlled by clocks, always working in the background, directing the entire course of human lives—to such an extent that **punctuality** (till late) was considered a virtue in itself; as if conforming to that particular piece of machinery meant any respect for time at all. Mankind might as well be organized by automobiles or typewriters by common consent. Investing meaning^a in any apparatus is an arbitrary resolution which may work best within the bounds of a metaphor. So for all purposes, we have perhaps gained awareness of an image of time; definitely not the only image^b nor the one definitive image either; and for this reason our faith in clocks asserts nothing more than a vague superstition. Time, if one were to go by clocks, is merely a system of **conformism**. It is customary to attribute a futile exercise, such as this little speculative disruption of the clockwork universe, to those not completely in their right senses—to those not under the overwhelming sky of conformity.¹

Our experience of time is governed by an acutely limiting idea of **linearity and succession** of simple and related things.² The idea of not being able to bar code, as it were, every passing second is unimaginable

1. See for instance *The sound and the fury* (1929). As Faulkner observes, “... clocks slay time ... time is dead as long as it is being clicked off by little wheels; only when the clock stops does time come to life.” It is not entirely incidental that Mr. Compson, the character whose thoughts these are, is a confirmed drunkard. Clocks provide a simplified formula for everyday consumption. Our experiences of other phenomena, on the other hand, do not sometimes conform to this simplification; though by subjecting them to the blanket of conformity we do manage in reducing most of them to verifiable standardizations. Urban experiences, for instance, increasingly tend toward an apparently chaotic, heterogeneous^c and simultaneous event which we, by force of habit, impose on to a linear simplistic model of time.

2. Comparable are the habits of pedestrian behaviour discussed at length by the author in *An enquiry concerning the metaphysics of walking* (2005). The predilection for simplified, if not simplistic, solutions is also the subject of his *Ironic age* (2007).

to most, and we go on labeling day after day, year after year—perhaps, to avoid the prospect of facing the enormous anonymity of time.³


Further speculation on temporal incertitude

The city possesses the capacity to exist all at once—in time and in space; as an indefinite fiction in the mind. The city is simultaneous. Time is a **revolt** against simultaneity—and yet both time and city intermingle in our experience—the city as a giant clock^d regulating the experiences of individuals. The **objective** clock, however, asserts its detached authority in countless little timepieces that wring the experience out into their circular monotony. To quote the author of another^e equally unpublishable monograph on time:

A man with one clock knows the time, a man with two does not. Since the world is one large watch-making enterprise, perhaps the largest in the universe, both in terms of manufacturing and subscribing to the idea, the situation can only be imagined. And all clocks disagree, to however small an extent, contributing to the incomprehensibility of the universe, which, for that matter, is a delightful consequence.

All our daily, monthly or yearly activities are based, more or less, on a kind of haggling of time—a **hesitant bargain** that we would prefer to settle for. No one^f seems to be fazed by the blatant disagreement of clocks, so usual an occurrence it is. If time is an ordering device for human practices, then it definitely isn’t working; besides, there is hardly another concept that is more authoritarian than the **regularization** of an entire species—where the urge to be in accord with a prescription is taken for the highest aspiration of an organized society.

3. Cf. Borges, in *A new refutation of time* (1946), posits towards the end that the denial of temporal succession and the astronomical universe, appear to be acts of desperation and are secret consolations. I would suggest that it is rather our conception of succession and linear time that amounts to nothing more than a consolation of nomenclature and taxonomy, practices in which our delight has been ancient and variously demonstrated.



Eczar Extrabold designed as a part of the type-family for extra emphasis in situations where the text-bold would not suffice. Preserving the shape characteristics of the bold, it provides a companion weight, extending the range of the type-family for diverse usage.

600 pt

– but what about lunch, he retorted, attacking the foundations of his metaphysics* – the stomach can answer for itself. consequently an empty discourse commenced...

44/44 pt On the rational vicissitudes of comestibles. pp.24 (1998)

The New Chess Automaton

13 November, 2003

11 PLAYING BLACK IN A GAME OF CHESS IS NOT A TRIFLING matter. It is, in fact, a philosophical state of inaction where one can, and does after a while, resign oneself to an almost fatalistic wait—usually without twitching a bodily muscle—for one’s opponent to make a move. This often leads to mental sluggishness which can have disastrous consequences. See for instance the nightmarish:

Deep Blue – Kasparov (6th game, New York 1997)

1 e4 c6 **2** d4 d5 **3** Nc3 dxe4 **4** Nxe4 Nd7 **5** Ng5 Ngf6 **6** Bd3 e6?? **7** N1f3 h6? **8** Nxe6! Qe7 **9** o–o fxe6 **10** Bg6+ Kd8 **11** Bf4 b5 (a new move but Black is still lost) **12** a4 Bb7 **13** Re1 Nd5 **14** Bg3 Kc8 **15** axb5 cxb5 **16** Qd3 Bc6 **17** Bf5 exf5 **18** Rxe7 Bxe7 **19** c4 1–0

12 THE AVALANCHE OF PERMUTATIONS UNLEASHED BY THE database of a modern chess-machine that rattles and hums in mock-psychological trepidation is, as was hypothesized, unnerving for many a grandmaster. A flattened vertical chessboard—a very unlikely occurrence indeed for anyone used to chess on everyday furniture—is an ingenious strategic device to alienate the chess player. Since chess had its origins in India, it was represented flat—in the style of the period—but in times when chess is primarily a Russian epidemic, this representation has come under fire. The following victory, for instance, is attributed partly to three dimensions and furniture-comfort:

Kasparov – Deep Blue (6th game, Philadelphia 1996)

1 Nf3 d5 **2** d4 c6 **3** c4 e6 **4** Nbd2 Nf6 **5** e3 c5 **6** b3 Nc6 **7** Bb2 cxd4 **8** exd4 Be7 **9** Rc1 o–o **10** Bd3 Bd7 **11** o–o Nh5 **12** Re1 Nf4 **13** Bb1 Bd6 **14** g3 Ng6 **15** Ne5 Rc8 **16** Nxd7 Qxd7 **17** Nf3 Bb4 **18** Re3 Rfd8 **19** h4 Nge7 **20** a3 Ba5 **21** b4 Bc7 **22** c5 Re8 **23** Qd3 g6 **24** Re2 Nf5 **25** Bc3 h5 **26** b5 Nce7 **27** Bd2 Kg7 **28** a4 Ra8 **29** a5! a6 **30** b6 Bb8? **31** Bc2 Nc6 **32** Ba4 Re7 **33** Bc3 Ne5 **34** dxe5 Qxa4? **35** Nd4! Nxd4 **36** Qxd4 Qd7? **37** Bd2!! Re8 **38** Bg5 Rc8 **39** Bf6+ Kh7 **40** c6 bxc6 **41** Qc5 Kh6 **42** Rb2 Qb7 **43** Rb4 1–0

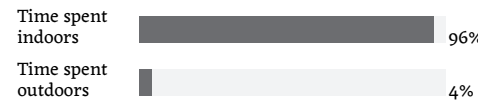
JUNE

Academic planner 2011

24

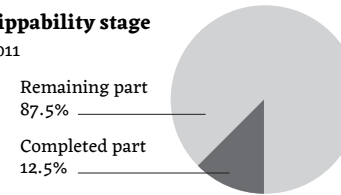
M	T	W	T	F	S	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

Statistical analysis 2010–2011 in tabular oldstyle



Project shippability stage

As of June 2011



Time taken (hrs) Jan Feb Mar Apr May Jun

Drawing glyphs	248	257	278	294	314	644
Fitting/spacing	012	048	083	120	154	178
Kerning	010	024	043	056	134	224
Software issues	458	572	634	697	720	720

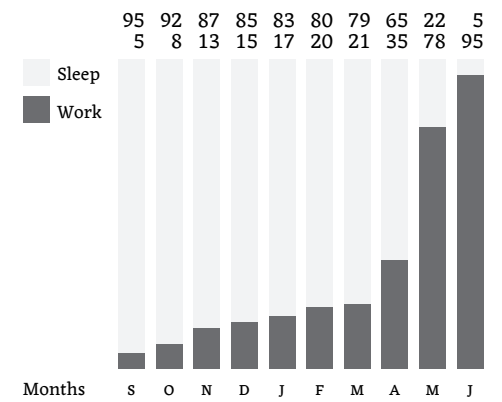
No. of Crashes Jan Feb Mar Apr May Jun

With warning	541	653	842	658	823	948
Without warning	764	857	834	534	745	834
Without reason	125	273	867	987	578	845
With flashings	187	896	483	369	190	134
By itself	210	347	543	279	284	763
In company	492	583	541	691	352	240
Very slowly	382	221	478	382	294	872
Right away	110	138	163	134	352	735
On bank holidays	221	318	488	673	298	290

Highlights 2010–2011 in tabular lining

Work hours	From	To	From	To	From	To
June 2011	0625	1245	1250	1850	1910	0315
May	0745	1320	1330	1910	1930	0210
April	0800	1345	1415	1825	1915	0140
March	0920	1410	1430	1835	1920	0135
February	0920	1250	1320	1750	1820	0100
January	0930	1435	1510	1830	1920	2345
December	0945	1325	1445	1710	2010	2320
November	1000	1315	1430	1645	2010	2215
October	1030	1245	1410	1650	1930	2030
September	1130	1145	1410	1430	2010	2030

A1. Work progress mapped against sleep duration



ENGLISH What you write deserves better than a jiggly, shaky, inexact, or questionably fuzzy approximation of blur. **WELSH** Quartz glyph job vex'd cwm finks. **CATALAN** Jove xef, porti whisky amb quinze glaçons d'hidrogen, coi! **CROATIAN** Gojazni đacić s biciklom drži hmelj i finu vatu u džepu nošnje. **CZECH** Necht' již hřišné saxofony d'áblů rozzvučí síň úděsnými tóny waltzu, tanga a quickstepu. Příšerně žluťoučký kůň úpěl ďábelské ódy. **DANISH** Quizdeltagerne spiste jordbær med fløde, mens cirkusklovnen Walther spillede på xylofon. **DUTCH** Max boft: z'n vrouw is qua type degelijk. **ESPERANTO** Laŭ Ludoviko Zamenhof bongustas freŝa ĉeĥa manĝaĵo kun spicoj. Eĥoŝanĝo ĉiuĵaŭde. **ESTONIAN** Põdur Zagrebi tšellomängija-fõljetonist Ciqo külmetas kehvas garaažis. **FILIPINO** Ang buko ay para sa tao dahil wala nang pwedeng mainom na gatas. **FINNISH** Albert osti fagotin ja töräytti puhkuvan melodian. **FRENCH** Voix ambiguë d'un cœur qui au zéphyr préfère l'jattes de kiwi. **GERMAN** Falsches Üben von die Xylophonmusik quält jeden größeren Zwerg. **HUNGARIAN** Jó foxim és don Quijote húszwattos lámpánál ülve egy pár búvös cipőt készít. Árvíztűrő tükörfúrógép. **ICELANDIC** Kæmi ný óxi hér, ykist þjófum nú bæði víl og ádrepa. **ITALIAN** Ma la volpe, col suo balzo, ha raggiunto il quieto Fido. **LATVIAN** Muļķa hipiji turpat brīvi mēģina nogaršot celofāna žņaudzējčūsku. **LITHUANIAN** Įlinkdama fechtuotojo špaga sublykčiojusi pragrėžė apvalų arbūzą. **NORWEGIAN** Blåbærsyltetøy. Vår sære Zulu fra badeøya spilte jo whist og quickstep i min taxi. **POLISH** Pójdźże, kiń tę chmurność w głąb flaszy! **PORTUGUESE** À noite, vovô Kowalsky vê o imã cair no pé do pingüim queixoso e vovó põe açúcar no chá de tâmaras do jabuti feliz. **ROMANIAN** Muzicologă în bej vând whisky și tequila, prețfix. **SLOVAK** Kárdeľ šťastných ďatľov učí pri ústí Váhu mlkveho koňa obhrýzať kôru a žrať čerstvé mäso. **SPANISH** Ese libro explica en su epígrafe las hazañas y aventuras de Don Quijote de la Mancha en Kuwait. **SWEDISH** Flygande bäckasiner söka hwila på mjuka tuvor. **TURKISH** Pijamalı hasta yağız şoföre çabucak güvendi.



Eczar Black designed for display purposes, retains the character of the typeface but amplifies its sharpness to give a stronger flavour. Meant for large sizes the type intends to create impact by its broad, flat and sharp stroke-structure.

Instructional bibliography

Educational prerequisites

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gone
with the wind

but not quite: a respiratory survival manual

The standard work on bronchospasmic neurosis

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MIXED FAMILY USE

THE hunger

An official starvation-army publication

METHOD

Volume 1 • Issue no.1 • June 2011

FROM THE EDITOR'S DESK

adhesion
to the regimen

Section title Regular 10 pt
Title line 1 Extrabold 32 pt
Title line 2 Regular 22 pt

02

TOWARDS FINE FETTLE TYPE

Getting in shape with
Leannotype

Section title Regular 10 pt
Title line 1 Regular 14 pt
Title line 2 Italic 34 pt

16

WEIGHTY MATTERS

fatface
and type anorexia

Section title Regular 10 pt
Title line 1 Black Display 38 pt
Title line 2 Regular 17 pt

24

MIXED FAMILY USE



An academic venture for type education

MRS. MALAPROP'S TYPOS

The trouble with
Italic restaurants

Section title Regular 10 pt
Title line 1 Regular 19 pt
Title line 2 Italic 19 pt

04

THROUGH THICKS AND THINS

Are we to eat
SANDWITCHES

Section title Regular 10 pt
Title line 1 Bold 24 pt
Title line 2 Regular 22 pt

20

SOFT-SPOTS & HARD EDGES

fontlab
now on hunger strike

Section title Regular 10 pt
Title line 1 Extrabold 38 pt
Title line 2 Regular 14 pt

28

RELATIVE VERTICAL METRICS: LATIN

A diagram illustrating the relative vertical metrics for the Latin text 'Ejaf'. The text is set on a series of horizontal lines. Labels on the right side indicate the following metrics: 'cap-accent height' (top of the 'E' accent), 'ascender height' (top of the 'j' ascender), 'cap height' (top of the 'a' cap), 'small-caps' (top of the 'f' x-height), and 'descender line' (bottom of the 'j' descender). A light gray 'o' is positioned above the 'a' to show its relative height.

RELATIVE VERTICAL METRICS: DEVANAGARI

A diagram illustrating the relative vertical metrics for the Devanagari text 'शरक'. The text is set on a series of horizontal lines. Labels on the right side indicate the following metrics: 'upper-matra line' (top of the 'श' upper matra), 'headline (shirorekha)' (top of the 'श' headline), 'x-height' (top of the 'र' x-height), 'baseline' (bottom of the 'र' baseline), 'lower-matra line' (bottom of the 'क' lower matra), 'vertical conjunct line' (bottom of the 'क' vertical conjunct), and 'lower-matra for vertical conjunct' (bottom of the 'क' lower matra). A light gray 'क' is positioned below the 'क' to show its relative height.

Eczar Latin and Devanagari for multi-script typography:

The design takes into account the activity-zone of texts set in Latin and Devanagari and the metrics are determined by a careful consideration of relative heights and colour.

The headline (shirorekha) in the Devanagari sits above the small-cap height in Latin, modulating its optical darkness.

Morphology of fractions in Hindi

Note that साढ़े *sa:rhe* denoting 'half' is attached to the numerals beginning with three: साढ़े तीन *sa:rhe ti:n* 'three and half'; साढ़े चार *sa:rhe ca:r* 'four and half'; साढ़े पाँच *sa:rhe pā:c* 'five and half', etc. The system is also used to denote the fractions of hundred, thousand, ten thousand, etc.

सवा सौ	sava: sɔ	१२५	125	hundred twenty-five
डेढ़ सौ	derh sɔ	१५०	150	hundred and fifty
ढ़ाई सौ	dha:i: sɔ	२५०	250	two hundred fifty
डेढ़ हज़ार	derh haza:r	१,५००	1500	thousand five hundred
सवा दो लाख	sava: do la:kh	२,२५,०००	2,25,000	two lakh twenty five thousand

Multiplicatives

Multiplicatives are formed by attaching गुना *guna*: 'multiplied by' to the numerals. The numerals 2 and 8 are slightly modified. So, दुगुना *dugna* or दूना *du:na*: 'double', तिगुना *tiguna*: 'threefold' etc.

Approximation

Approximation is expressed by placing कोई *koi:*, लगभग *lagbhag:*, or प्रायः *pra:ya:*, before the numeral.

कोई बीस आदमी	kio: bi:s a:dmi:	२०	about 20 people
लगभग पाँच सौ लोग	lagbhag pā:c sɔ log	५००	about 500 people
प्रायः दो सौ वर्ष पहले	pra:ya: do sɔ varš pahle	२००	about 200 years ago
दो-तीन	do-ti:n	२-३	two or three
सौ-सवा सौ	sɔ-sava: sɔ	१००-१२५	about 125

यह आकाशवाणी है। समय हो रहा है - दोपहर के तीन बजकर पच्चीस मिनट (3:25 pm)।

अब आप गजानन माधव स०
हीरानंद वात्सयायन सूर्यकान्त
जयशंकर सुमित्रानंदन महादेवी
रामधारी यशपाल धर्मवीर सुमन
मैथिली निर्मल रघुवीर मनोहर
वृन्दावनलाल भगवतीचरण और
अज्ञेय से प्रगतिवादी छायावादी
प्रयोगवादी पूर्ण स्वच्छन्दतावादी
हालावादी तथा गूढ़ रहस्यवादी
समाचार सुनिये। (Pause).

RELATIVE VERTICAL METRICS ACROSS THE TYPE FAMILY

REGULAR

रुद्रं

Latin x-height

Baseline

Latin ascender height

Latin cap height

DISPLAY

अवा

Baseline

250/250 pt

BOLD

रुद्रं

Latin ascender height

Latin cap height

REGULAR

अवा

Latin x-height

॥ अभिज्ञानशकुन्तलम् ॥

राजा ॥ आसनादुत्थाय ॥

अभिवादये भवन्तो ।

उभौ ।

स्वस्ति भवते ।

॥ इति फलान्युपहरत ॥

राजा ॥ सप्रणामम् परिगृह्य ॥

आज्ञामिच्छामि ।

उभौ ।

विदितो भवानाश्रम¹ सदामिहस्थः । तेन भवन्तम् प्रार्थयन्ते ।

किमाज्ञापयन्ति ।

उभौ ।

तत्र भवतः कणवस्यमहर्षे² सानिध्याद्रक्षांसि न इष्टी विघ्नम
उत्पादयन्ति । तत्कतिपयरात्रम् सारथिद्वितीयेन³ भवता सनाथि
क्रियतामश्रम इति ।

राजा ।

अनुगृहीतोस्मि ।

1 'Your Highness is known to the inhabitants of the hermitage (to be) staying here.' *Āśrama-sad*=*āśrama-vāsin*, 'a dweller in a hermitage', a hermit; so *nāka-sad*, 'a dweller in paradise', a god; hence *sadana*, 'a house'. *Vidita*, in construction with the gen., is noticeable; see Pān. iii, 2, 188, ii. 3, 67; also Raghu-v. x. 40, *viditam tapyamānam*, *tena me bhuvana-trayam*, 'the three worlds are known to me (as) being harassed by him'.

2 *Rakshas*=*rākshasa*, see p. 40, n. 5.

3 *Rātram*, see p. 86, n. 2. *Dvītyena*, see p. 13, n. 1.

Sanāthī-kriyatām, see p. 26, n. 3.

॥ द्वितीयोद्धः ॥

विदूषकः ॥ अपवार्य ॥

एसा दाणिम् अनुऊला दे अभत्यण ।

राजा ॥ स्मितम् कृत्वा ॥

रैवतक । मद्वचनादुच्यताम् सारथिः । सवाणासनं रथमुपस्थापयेति ।

दौवारिकः ।

जम् देवी आणवेदि । ॥ इत निष्क्रान्तः ॥

उभौ ॥ सहर्षम् ॥

अनुकरिणि पूर्वेषाम् युक्तरूपमिदम् त्वयि । आपनाभयसत्रेषु
दीक्षिताः खलु पौरवाः¹ ॥ ५० ॥

राजा ॥ सप्रणामम् ॥

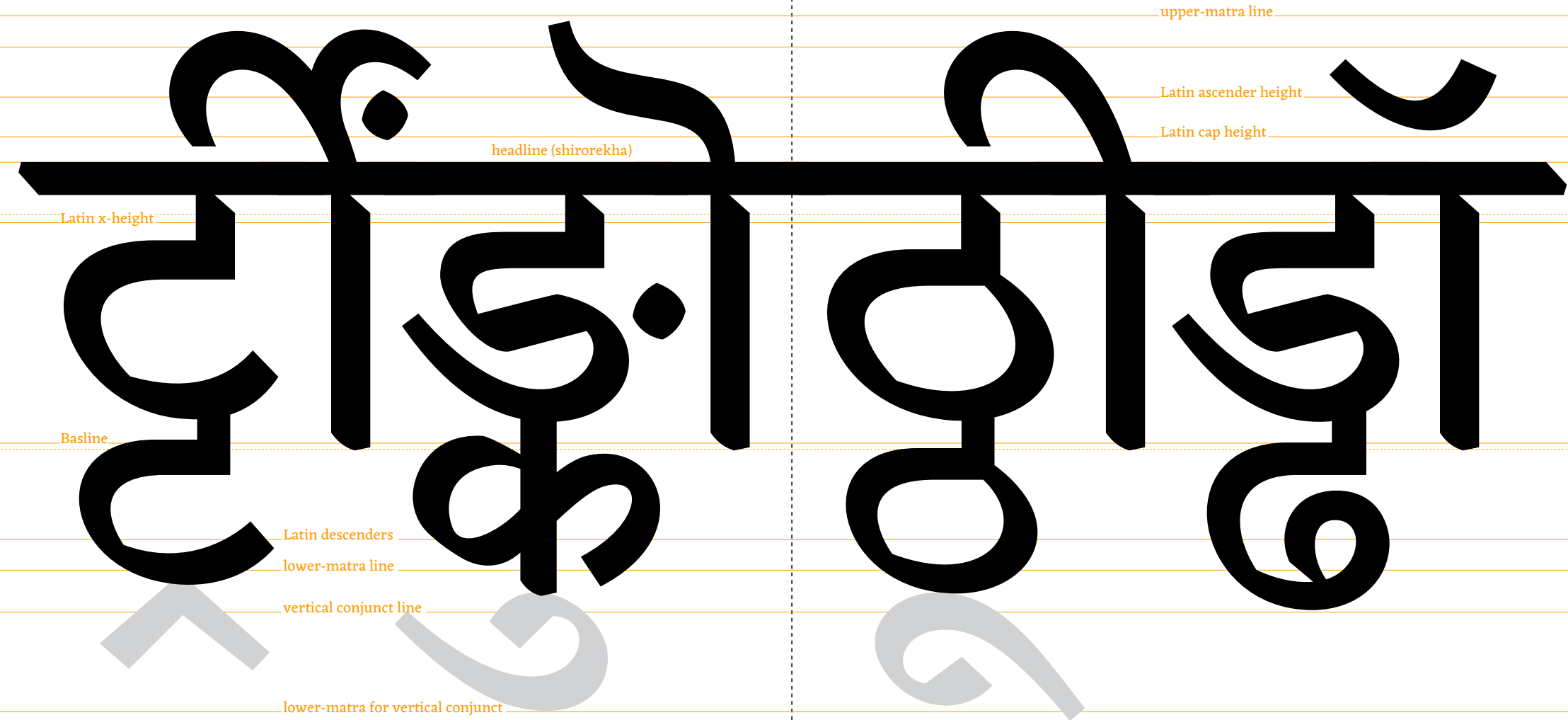
गच्छताम् पुरो भवन्तौ । अहमप्यनुपदमागत एव । माठव्य ।

अप्यस्ती² शकुन्तलादर्शने कुतूहलम्³ ।

1 'This is a becoming trait in you, an emulator of (your) ancestors. Truly the descendants of Puru are ordained (to officiate) in the sacrifices of (giving) exemption-from-fear to the distressed;' i.e. whilst we Brāhmana are consecrated to officiate in real sacrifices, the highest duty of kings is the protection of their afflicted subjects (see p. 86, n. 1). So read all the Deva-n. and some of the Beng. MSS. The Beng. (Bodleian, 234) has *satrena*, and some begin the verse with *upakārini sarveshām*, 'the helper of all'. *Yukta-rūpam*, cf. p. 15, l. 3. *Āpannābhaya-sattreshu*=*āpadgatānām bhaya-trāne*, S. *Dīkskitāh*=*krita-pratishthāh*, 'consecrated'.

1 *Api* may he used *praśne*, 'in asking a question' (cf. p. 35, l. 9).

3 'At first it was overflowing; (but) now, by the account of the Rākshasas, not even a drop is left.' *Parivāha* is either an inundation, or a channel for carrying off an excess of water; the Beng. MSS. have *aparibādham*, unchecked.



Eczar Devanagari includes many vertical conjuncts used mainly (but not exclusively) for academic and grammatical texts in Sanskrit. The total maximum depth of the conjuncts is moderated to work well in combination with Latin, and to allow for a minimum of line-spacing.

कः *nom. sin. m. of किम् interr.pron.* Who? which? what?
 कङ्कणम् *nom. or ace. sin. of कङ्कण s. n.* A bracelet. कङ्कणस्य *gen.*
 कच्छ *s. m.* The bank of a river. कच्छम् *acc. sin.*
 कच्छपम् *acc. sin. of कच्छप s. m.* A tortoise. A turtle.
 कटक *s. m. n.* A camp. An army. A city town, village. A house, a dwelling. The side or ridge of a hill or mountain.
 कटु *adj.* Pungent.
 कठिनी *nom. sin. of कठिनी s.f.* Chalk.
 कणान *ace. pl. of कण s. m.* An atom, a minute particle, a grain. कणैः *ins.pl.*
 कण्टक *s. m. n.* A thorn. A fish-bone. A rogue, knave, villain.
 कण्टकभुञ्ज *agt. KWIP,* A thorn-eater, -जा *ins. sin.*
 कण्ठ *s. m.* The throat.
 कण्डूयनक *agt.* A tickler; who or what tickles, scratches or pricks. -केन *ins. sin. m. or n.*
 कति *aa.* How many?
 कतिपय *adjective,* A certain number, so many. दिनकतिपयेन *After certain days.*
 कथं कथमपि *ind.* By some means, somehow or other.
 कथनम् *nom. sin. s. n.* A telling, or relating.
 कथम् *ind.* How? in what manner ?
 कथ 1st *pers. sin. pres. of कथ 10th cl. par.* Tell, relate, repeat; say, declare, teach, explain, unfold. कथयति *3rd pers. sin.*

कथा *s. f.* A story, tale, fable, narrative, relation. कथाम् *acc. sin.*
 कथाखलेन *TATP. comp. of कथा cr.* Fable, fiction, and छलेन *ins. sin. of छल s. n.* Device, artifice.
 कथाप्रसंग *s. m.* TATP. Talking, conversation; a speaking to or with. The course of conversation. कथाप्रसंगेन *ins. sin.*
 कथायोगेन *ins. sin. s. m.* TATP. By conversation, or discourse.
 कथारम्भकाले *loc. sin. m.* TATP. At story-beginning-time.
 कथाराम *s. m.* TATP. Garden of fable. -से *loc. sin.*
 कथासंग्रहः *nom. sin. s. m.* TATP. A collection of stories.
 कथितः *nom. sin. m. of कथित pass. part. (of the vb. कथ)* Called, declared, told. कथिताः *nom. plural m.* कथितम् *nom. singular n.* कथ्यते *3rd pers. sin. pres. pass. कथ्यताम् 3rd pers. sin. imp. pass.* Let (it) be told.
 कदा *ind.* When?
 कदाचन *ind.* At any time, ever.
 कदाचित् *ind.* On a certain time, at any time, ever. Sometimes, now and then, occasionally, one while.
 कदापि *ind.* Ever, at any time. On certain occasions. At another time.
 कनक *s. n.* Gold.
 कनकसूत्र *s. n.* TATP. A gold-cord, a golden string. -त्रम् *ace. sin.* -त्रेण *ins. sin.*
 कन्दर *s. m. or n.* A cave. A glen. -रम् *ace. sin.* -रे *loc.*



Devanagari Display attempts to intensify the stroke modulation of a calligraphic style close to manuscript forms and plays on the diagonal stress to derive a more dynamic shape.

हम होंगे*
 कामयाब
 भंडार में
 गुमराह

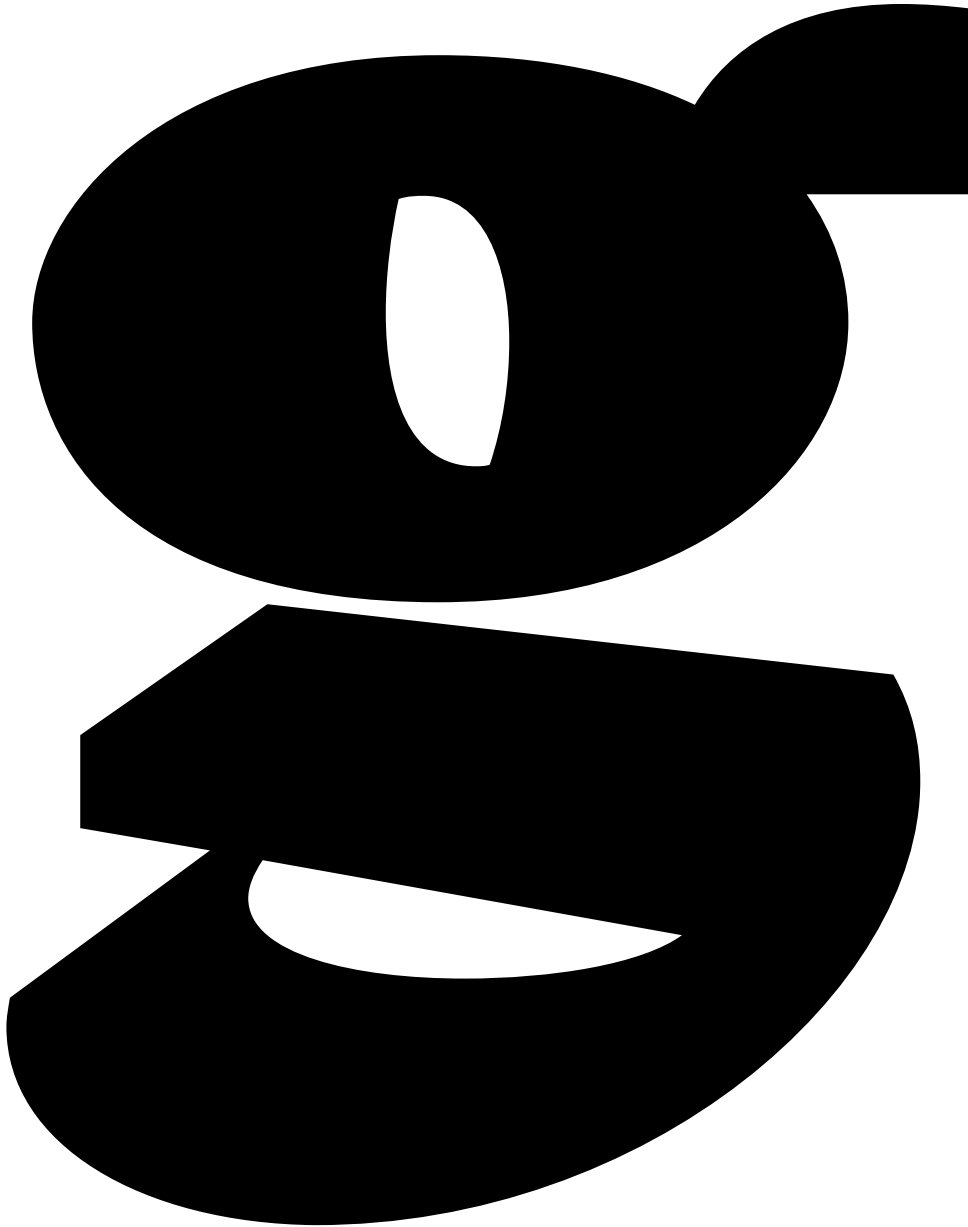
160. The feminine base of such adjectives and nouns of agency is formed by adding ई *i* to the masc. base; as, from धनिन्, धनिनी *f.*; from करिन्, करिणी *f.*; declined like *nadī* at 106: thus, *N.* धनिनी, -न्यौ, न्यस etc.
161. The neuter conforms in every respect to the declension of *vāri* at 114: thus, *N. Ac.* धनि, धनिनी, धनीनि.
162. पथिन् *m.* a road, and मथिन् *m.* a churning-stick are remarkable as exhibiting both affixes, *an* and *in*, in the same word.

SEVENTH CLASS OF NOUNS DECLINED

Masculine, feminine, and neuter bases in अस as, इस is, and उस us. Note, that this class answers to Greek and Latin words like *genus, scelus*, etc.

163. Masculine and feminine bases in अस *as*, declined like चन्द्रमस् *chandramas*, *m.*, the moon.

चन्द्रमास् <i>chandramás</i> <i>chandramas</i> (s rejected. 43. a)	चन्द्रमसौ <i>chandramasau</i> <i>chandramas + au</i>	चन्द्रमसस् <i>chandramasas</i> <i>chandramas + as</i>
चन्द्रमसम् <i>chandramasam</i> <i>chandramas + am</i>	चन्द्रमसौ <i>chandramasau</i> —	चन्द्रमसस् <i>chandramasas</i> —
चन्द्रमसा <i>chandramasá</i> <i>chandramas + á</i>	चन्द्रमोभ्याम् <i>chandramobhyam</i> <i>chandramas + bhyám</i> 65.	चन्द्रमोभिस् <i>chandramobhis</i> <i>chandramas + bhis</i> 65.
चन्द्रमसे <i>chandramase</i> <i>chandramas + e</i>	चन्द्रमोभ्याम् <i>chandramobhyam</i> —	चन्द्रमोभ्यस् <i>chandramobhyas</i> <i>chandramas + bhyas</i> 65.
चन्द्रमसस् <i>chandramasas</i> <i>chandramas + as</i>	चन्द्रमोभ्याम् <i>chandramobhyam</i> —	चन्द्रमोभ्यस् <i>chandramobhyas</i> —
चन्द्रमसस् <i>chandramasas</i> —	चन्द्रमसोस् <i>chandramasos</i> <i>chandramas + os</i>	चन्द्रमसाम् <i>chandramasám</i> <i>chandramas + ám</i>
चन्द्रमसि <i>chandramasi</i> <i>chandramas + i</i>	चन्द्रमसोस् <i>chandramasos</i> —	चन्द्रमःसु <i>chandramahasu</i> <i>chandramas + su</i> 62, a. 63.



600 pt

Eczar was designed with an intent to bring liveliness and vigour to academic books (of a literary and philosophical bent). With a focus on multi-script typography, the design intends to provide a wide-ranging type-family, for texts that deal with translation, transliteration and transcription between Latin and Devanagari. Eczar is a work in progress and more weights, a more expanded character set and features are presently under development.

Acknowledgements

Gerry Leonidas, Fiona Ross, Gerard Unger, Michael Twyman, James Mosley and all the visiting lecturers at the University of Reading, MATD graduates and classmates, for support and constructive criticism.

The Felix Trust, for making the course of this study possible.

Typeface and specimen designed by Vaibhav Singh, as part of the MA in Typeface Design at the University of Reading, UK. Texts, except where otherwise noted, are by the author.

By a not-too-uncharitable stretch of the imagination, the word Eczar (from the Proto-Indo-European root *h-erg*, Latin (/ˈɛx/ˈɑːr. ke.ɔː/) can mean—variously—one of the many things it relates to: thorough, not idle, not enclosed, unencumbered, driven etc. Essentially, though, it is not a disagreeable sound.

10/14 pt
8/10 pt

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