grammatical factors ungünstiger als die der Wortbildung, ebenso
die der Wortfindung. (Depesenchen, amnestische Aphasia als Resti-
tutionseffekte.) Die musischen Faktoren mit ihrer automatischen
und affektiven Verankerung werden im Durchschnitt leichter resti-
tuiert als die phatischen (vokalisch-konsontantischen) Strukturanteile
von Satz und Wort. Trotzdem sind nicht selten lange Zeit die stimm-
lchen und musischen Anteile (Klangfarbenbewegung, Dynamik,
Rhythmus usw.) bei motorisch Aphasiens erheblich verändert.

Aktiv-pädagogische Massnahmen bewirken starke Förderung der
sprachlichen Restitution von Aphasiens. Bei vielen Fällen leiten sie
erst den Beginn der Restitution ein. Der Erfolg bleibt zumeist nur
dann auf die Höhe des unzweckmäßig Erreichten, wenn nach Be-
endigung des Unterrichtes sprachliche Anregung aufrechterhalten
wird. Bei vielen Kranken tritt jedoch wieder Enttäuschung und Ver-
schlechterung ein.

Für Amusia gelten im ganzen die gleichen allgemein formalen
Bedingungen wie bei der Aphasia. Dies lässt sich an dem eintrenden Fall der Pianistin LYDIA Hrn nachweisen. Bei der im
26. Lebensjahr total (motorisch-sensorisch) amusischen Kranken beginnt die Restitution des sensorischen Anteils bereits
to Beginn der 2. Woche, die des motorischen Anteils in der 6. Woche
nach der Hirnschädigung. Es bestehen schwere Störungen des
Geradlinigkeits für akustische Inhalte, der Notenlesens und -schreibens,
besonders jedoch ist die Produktion und auch das Erkennen des
Rhythmus getroffen. Nach etwa einem Jahr beginnt H. unsystema-
tisch mit grossen Schwierigkeiten auf dem Klavier zu spielen, nach
14 Jahren steigert sie ihr Königen allmählich durch Spiel von
klassischen Werken auf zwei Klavieren. Nach 24 Jahren Beginn
systematischen Unterrichtes. Es wird ersichtlich, dass das melodische
und harmonische Prinzip leicht erfasst und produziert wird als das
rhythmische, der Rhythmus wird mit optischen und akustischen
Hilfen erfasst und gestärkt. In Hauskonzerten können mit steigender
Schwierigkeit Werke der Klassik und Romantik vom Blatt vorge-
spielt werden (MOZART, SCHUMANN, BRAHMS). Erst nach 4 Jahren
kann mit den Auswendigspielen begonnen werden, wobei ihr be-
sonders gut CHOPIN's Klavierwerke liegen. Nichtsdestoweniger miss-
lingen auch heute (7 Jahre nach der Schädigung) isolierte rhyth-
mische Leistungen (Klopfarben).

Das Studium der Restitution bei Aphasiens und Amusie hat prakti-
tischen, diagnostisch-therapeutischen und auch theoretischen, sprach-
kundlichen Wert. Methodische Klärung und Sicherung wird der
Problemeigenstand erfahren durch Anschluss an die modernen
Methoden der exakten Erforschung des objektiven Sprach- und
Musikbestandes, insbesondere der Phonologie und Musikologie.


There is perhaps no field of enquiry where active researchers are
more seriously handicapped by the limitations of typographical
practice than in Phonetics. On the one hand there is the phonetician
who may require an infinite number of symbols to represent an
unlimited number of sounds, and on the other hand there is the
printer who is not always able, even with the assurance of financial
cover, to meet these demands in a satisfactory manner. A glance
through any of the more recent books and periodicals will show what
has been achieved. I think, however, that we are reaching the stage
when further developments will not be possible and I think we are
past the stage when the production of a phonetic work might be an
economic proposition. The problems, then, which the phonetician
must consider are those of cost of production and the aesthetic and
practical limitations of type design.

The cost of production is a serious matter in all works of a scient-
ific character, and some learned bodies have made use of various
systems of reproduction in small editions, such as: anastatic reprints,
lithographic offsets, and even cyclostyled copies of the author's
typecript. These methods may result in some small saving, but it is
so small as to be negligible, whilst often the finished work is, to say
the least, ugly to look upon, unpleasant to handle, and lacking in
that authority which a well printed page carries. In phonetics such
methods would presume the availability of typewriters with an un-
limited supply of peculiar characters. We need consider these no more.

In the production of printed works the chief cost is in the com-
position or setting up of the type. Works which can be produced on
the monotype machine will be considerably cheaper than those set
up by hand. But the normal monotype machine is limited to 256
characters in all faces and sizes of types, and whilst I believe it
would be possible to use this method for the broad transcription,
it would probably be inadequate or barely adequate for the narrow
transcription. For example, in a recent number of Le Maitre Pho-
nétique (Avril—Juin 1935) there are in the body of the work—
excluding notes, titles of articles, titles of works cited, names of
authors—approximately 160 signs, and these by no means represent
all possible needs. For instance, I have noted only 1 x from the
small capitals fount, and only 23 characters from the bold face
fount; normally it would be necessary to have these fonts com-
plete as well as the ordinary range of large capitals and numerals.
These, along with, or even excluding, the ordinary italic fount, would
carry the total number of characters required far beyond the usual
range of the monotype machine. Further, in the narrow transcription
the number of peculiar characters is so large that a machine with a
special keyboard would in all probability have to be reserved for
this class of work. In the current number of Le Maitre Phonétique
there are, as I have said, approximately 160 characters, which are
made up in these proportions:

(1) Characters in standard English founts (including small
capitals) .............................................68
(2) Characters in standard English founts which are adapt-
able by inversion (including the common a) .................8
(3) Peculiar characters easily obtainable .........................................2
(4) Characters which would have to be specially cut ..............................80

of PHONETIC SCIENCES
These proportions are very striking and show very clearly that it is no longer possible to follow the praiseworthy idea which the originators of the International Phonetic System had of adapting as far as possible the resources of a commercial printer’s office. The adaptations were for the most part the inversion of the lower-case letters e, g, etc. as a, a, and the use of small capitals. Actually in hand-setting these adapted forms offer a ready means of distinguishing various sounds, as a, o, or i, etc., but in machine-composition these particular forms must be inverted by hand as in proof-correction or separate inverted matrices must be used in the casting machine; either method would add to the cost. But the system is a good one, for it does ensure that the forms of the letters fit agreeably with the ordinary roman face.

The latter point is worth emphasis, for scarcely enough attention has been paid to the appearance of new characters. Excessively curled Greek letters which have been adopted do not fit in with roman face: thus upsilon υ, a pleasant enough character in Greek, is an obvious misfit in roman and might well have been replaced, as it is in America, by a small capital Υ; Greek theta θ might well be replaced by the roman þ which is more adaptable by its shape to the roman face; similarly the well-attested ε (a mediaeval form of æ) is preferable to Greek epsilon ε. Furthermore, in forms which have been invented enough attention has not been paid to appropriateness; curls instead of serifs do not accord with roman face and I think that the symbols ñ and ñ might well have had a plain serif at the foot. Archaic English ʃ for s or an elongated form f (for example, if inverted) would be preferable to f, which is an italic form made vertical. A further objection to curls and similar excrescences is that they frequently stand out so much on one side that there is an uneven spacing of letters. In the ordinary roman font such letters are kerned and overlap the adjacent letter as in “old” or are ligatured as in ff, fl, etc., but in phonetic transcription many ligatures would be needed to cover all possible cases. It is clear that some revision of the existing system is desirable on aesthetic grounds.1

At the same time I suggest that the only way to reduce the cost of production of phonetic works is to aim at collaboration and uniformity. A printer who specializes in one class of work, and who

1 I would suggest that a very light-faced sanserif type (even lighter than that used below) is a better basis for a phonetic alphabet than the current roman (in a light or bold face), where the serifs might be misleading; serifs on one side or another stroke as a verbal stroke have apparently been used as distinguishing signs, but a serif is not easily isolated as a feature of distinction in the common sizes of type. The following is an example of the face suggested:

\[ \text{itiz difiklti tu iksplein wai sm men dounc laik sju:ts meid av \( ha:ris \) twi:dl waissl sem prn:fr on i:vn ko:so mtrortal \( al \) sappou iz iz bikaiz sju:ts meid av hevi staf giv a grei tsens av kantri kambat \text{ and rikvaltis juzs av a pres \( bar \) sitt gouvaz iz a sants rifalmo in sju:ts and sou sk: a laits mo: jen lant mii: kastl mtrortal \( evri \) mewn tu hiz telst} \]