Vnify the Alphabet: A Call for Elegance and Simplicity in English

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Abstract

This manifesto proposes a return to a more unified and historically consistent orthographic system by eliminating the artificial distinctions between the letters U and V, and between I and J, in modern English. Drawing on the Latin alphabet's original structure—where U and V were stylistic variants of a single letter (as were I and J)—this document argues that English orthography has unnecessarily complicated its alphabet, leading to typographic confusion, historical disconnect, and increased difficulty for language learners. By restoring these unifications through what is here termed Vnification, we can achieve greater typographic clarity, improve pedagogical accessibility, and honor the classical roots of our writing system without disrupting the phonological or grammatical integrity of English.

1. Introduction

The Latin alphabet, the foundation of English writing, was once far simpler than its modern descendant. It featured a streamlined set of letterforms in which certain pairs—most notably U/V and I/J—were not distinct letters but rather context-based variants of a single character. In this original system, V represented both the vowel /u/ and the consonant /w/, while I stood for both /i/ and /j/. Over time, as orthographic conventions evolved and printing technologies advanced, these variant forms were codified into distinct letters, giving rise to the modern 26-letter English alphabet.

However, this expansion introduced inconsistencies that Latin never suffered. Today, the English alphabet includes visual redundancies and phonetic irregularities that are often confusing to students, typographers, and language learners. Letters like J and U are treated as entirely separate entities from I and V, even though their historical functions were never so divided. Worse still, modern fonts—particularly stylized or blocky ones—often create ambiguity between U and V or I and J, leading to legibility issues in signage, digital displays, and informal writing such as graffiti.

This document presents a case for Vnification: a revival of the Latin principle of unified letterforms, adapted for the needs and realities of contemporary English. Rather than advocating radical phonological or spelling reform, Vnification maintains the existing linguistic structure of English while simplifying its orthographic symbols. The result is a more elegant, historically grounded, and pedagogically useful writing system—one that is not only intellectually satisfying but also practically advantageous.

2. Historical Background: The Evolution of U, V, I, and J

The modern English alphabet, though descended from the Roman Latin script, has undergone significant orthographic transformation since antiquity. Central to these changes are the developments that split U and V, and I and J, into distinct letters—a division that did not exist in classical Latin and was never originally intended.

2.1. The Latin Alphabet: No Distinction Between U and V, I and J

In Classical Latin, the alphabet consisted of 23 letters. Notably, it made no visual or phonemic distinction between:

- V and U: A single character represented both the vowel sound /u/ and the consonant sound /w/.

- I and J: Similarly, one character represented both /i/ and the consonantal glide /j/.

Thus, Latin inscriptions read:

- VENI VIDI VICI (for veni, vidi, vici) — "I came, I saw, I conquered"
- IVLIVS (for Julius)

These were not errors or quirks—they were consistent, logical applications of a compact and efficient writing system in which phonetic context determined pronunciation, not distinct letters.

2.2. The Gradual Emergence of the Distinctions

The split between these unified characters did not occur suddenly. It was a slow and inconsistent process,

beginning in the medieval period and culminating with the influence of the printing press and standardization movements in the early modern era.

- U and V:

  - In medieval script, the pointed V shape was typically used at the beginning of words (e.g., Vrsus), while the rounded U form appeared in the middle or end (e.g., lupus).

  - By the 17th century, printers began using V for the consonant sound /v/ and U for the vowel sound /u/.

  - This functional distinction later led to alphabetical distinction, institutionalizing the split.

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- I and J:

  - A similar pattern emerged, with J first used as an ornate variation of I for decorative purposes at the beginning of words.

  - Gradually, J came to represent the consonantal /j/ (as in jam), and the alphabet expanded to treat it as a separate entity.

This transition was not standardized across languages or regions. For centuries, usage varied wildly between writers, printers, and nations. Even as late as the 1700s, dictionaries and educational materials reflected confusion or disagreement about these distinctions.

2.3. The Introduction of W

W is a unique addition to the Latin script, developed not by the Romans, but by Old English scribes. The Latin alphabet lacked a distinct glyph for the /w/ sound, which was essential in Germanic languages. Originally, this was represented by:

- The rune wynn (ƿ) in early Old English

- Then the digraph UU or VV, which eventually evolved into the letter W—literally "double U."

Thus, W is not a traditional Latin letter but a stylistic offshoot developed to resolve a phonological gap.

2.4. The Result: Unnecessary Expansion and Visual Redundancy

By the time modern English orthography became standardized, the 23-letter Latin system had grown to 26 letters—not by necessity, but by division. The additions of J, U, and W represented changes in phonology and orthographic style, but the older principles remained embedded:

- U and V still share visual confusion in stylized fonts.

- I and J remain so similar that they are often interchangeable in handwriting.

- W is literally named "double U," a term whose logic is lost on most modern readers.

These developments, while historically interesting, have introduced layers of redundancy, inconsistency, and confusion into the modern alphabet. Vnification does not erase these developments but reintegrates them under a cleaner, more historically aligned structure.

3. The Modern Proposal: Vnification

Vnification is the name proposed for a reformed orthographic model that reunifies certain historically linked letters in the Roman alphabet. This system advocates the treatment of U and V as a single letter—as they were in Latin—and the same for I and J. In this model, the letters V and I serve as the primary glyphs, while U and J function as stylistic variants—not independent letters.

Vnification does not alter English pronunciation, grammar, or vocabulary. It is not a phonological or spelling reform. Instead, it is a reversion to a structurally sound and historically grounded orthographic principle, where the form of letters is simplified and made more intuitive for both learners and typographers.

3.1. Core Principles of Vnification

Each Vnified pair represents a single alphabetic entity with two phonetic functions:

- V stands for both:

    ◦ /u/ as in rule or music (vowel)

    ◦ /v/ as in voice or value (consonant)

- I stands for both:

    ◦ /i/ as in ink or machine

    ◦ /j/ as in jungle or yes

• Context determines pronunciation:

Just as in Latin, pronunciation is governed by linguistic context. Readers already instinctively differentiate between:

- vse (use) vs valve

- ivory vs ink

- iornal vs island

Thus, phonetic ambiguity does not arise when the system is applied consistently.

3.2. U and J as Stylistic Variants

Under Vnification, U and J remain available as typographic alternatives:

- U may be used when a rounded shape is more desirable (e.g., for aesthetic consistency or in cursive).

- J may be used in environments where the tail form improves readability or design balance.

This preserves legibility and typographic flexibility without maintaining the illusion that these are separate alphabetic entities.

3.3. The Role of W in a Vnified System

Although W is not Vnified into V, it is reinterpreted within this system as a stylistic and functional descendant of V. Historically derived from VV or UU, W continues to represent the /w/ sound originally carried by Latin V. Thus, in a Vnified context:

- V = /u/ + /v/
- W = /w/

Rather than being orthographically awkward, W becomes the natural evolution of V's consonantal role in Germanic

languages—a solution to a phonological need Latin did not have.

3.4. Compatibility with English Orthography

Vnification requires no changes to spelling or pronunciation rules. The English words:

- value, unique, juniper, violet, useful, jungle, injection, unite

…are simply represented using the unified glyphs, without altering meaning or sound. This makes the system:

- Fully backward-compatible with traditional English
- Intuitive for new learners
- Ideal for Latin learners transitioning to English

3.5. Aesthetic, Pedagogical, and Typographic Gains

The benefits of Vnification extend beyond linguistic theory:

- Increased legibility in signage, blocky fonts, graffiti, and stylized designs

- Reduced confusion for young readers and language learners

- Streamlined typeface design, as fewer core glyphs are needed

- Improved Latin instruction, as students no longer have to unlearn artificial letter distinctions when transitioning between Latin and English

In sum, Vnification does not radically reform English—it refines it. It simplifies the alphabet not by removing letters, but by restoring its structural logic, enhancing clarity, and honoring its classical roots.

4. The Case for Vnification

Though modern English functions without Vnification, the separation of U/V and I/J introduces complications that are unnecessary, misleading, and confusing— especially given that these letters originated as stylistic variations of a shared glyph. Vnification provides both a corrective lens through which to understand the alphabet's history and a practical refinement for use in education, typography, and language learning.

This section outlines the core reasons why Vnification offers clear advantages.

4.1. Historical and Etymological Consistency

By reuniting V with U and I with J, Vnification restores the alphabet's original form as used in Latin. The shift from unified forms to separate letters was not driven by linguistic necessity but by aesthetic fashion, inconsistent

scribal habits, and typographic convenience. Reinstating the original structure:

- Reinforces understanding of Latin roots and etymology.

- Clarifies how modern English words evolved from Latin spelling.

- Resolves apparent inconsistencies in historical texts.

Example:

- Iulius (Latin) → Julius (modern English).
  Under Vnification: both are rendered IVLIVS, acknowledging continuity rather than obscuring it.

4.2. Pedagogical Clarity for Students and Language Learners

Students of Latin, English, and historical linguistics frequently encounter confusion when transitioning between:

- Latin's unified V and modern English's separation of U and V.

- Latin's I and English's distinction of I and J.

This leads to:

- Misunderstandings of pronunciation.

- Perceived spelling errors where none exist.

- Difficulty recognizing related words across languages.

Vnification provides a bridge: a single glyph used in context, freeing learners from artificial rules and unnecessary memorization.

4.3. Legibility in Typography and Informal Script

In stylized fonts, graffiti, digital pixel fonts, and all-uppercase designs, U and V (as well as I and J) often become visually indistinguishable.

Examples:

- LOVE vs LOUE
- IVY vs JAY

These situations can create genuine confusion in reading, especially when both U and V are angular or both I and J are rendered identically.

Vnification resolves this by removing the need to distinguish them in form at all—context becomes the only cue, which the human brain already processes naturally.

4.4. Streamlined Typography and Font Design

Type designers must currently support:

- Separate glyphs for U and V, I and J.

- Upper- and lowercase variants.

- Additional forms for calligraphic or cursive versions.

Vnification reduces this burden by allowing:

- Shared base glyphs with optional stylistic alternates.

- Fewer core shapes to harmonize within a typeface.

- A historical foundation for stylistic flexibility without structural redundancy.

4.5. A Tool for Cultural and Intellectual Engagement

Vnification encourages deeper engagement with:

- The classical tradition of writing.

- The evolution of the alphabet.

- The relationships between language, sound, and symbol.

For scholars, calligraphers, educators, and history-minded writers, Vnification represents not merely a simplification, but a restoration of meaning—a visual homage to Latin literacy that brings dignity, simplicity, and logic back to the script we use every day.

5. Frequently Asked Questions

This section addresses anticipated objections, inquiries, and misconceptions regarding the proposed Vnification system. The questions range from linguistic to practical, covering phonological, historical, educational, and typographic dimensions.

Q1: Would the consonant sound of V be pronounced the way W is currently pronounced, or the way V is currently pronounced?

A:

In Vnified English, V retains its current consonant pronunciation of /v/. Although Latin used the V glyph for /w/, English has since reassigned /w/ to a distinct letter —W. Vnification does not seek to reverse this phonological shift but rather to reunite the glyphs of U and V. The consonantal value of V remains modern (/v/), and W continues to represent /w/.

Q2: How would one know whether Vnified V is pronounced /v/ or /u/?

A:

Context determines pronunciation, as it already does in Latin and English. In English, readers naturally distinguish:

- vse = /juːs/

- vase = /veɪs/

Likewise, Latin readers distinguished between vīnum (/wiːnum/) and vir (/wir/). The brain readily resolves such ambiguity based on surrounding letters, word structure, and semantics.

Q3: Isn't this change too confusing for people used to the current alphabet?

A:

Not necessarily. Vnification only modifies the visual distinction between letters, not spelling or pronunciation. Native English speakers already resolve numerous ambiguities in reading (e.g., read [present vs. past], lead [metal vs. verb]). The change is actually more intuitive once explained, especially to students familiar with Latin or phonics.

Q4: Would spelling be changed under Vnification?

A:

No. Spelling remains exactly as it is today. Vnification is an orthographic reanalysis, not a spelling reform. The goal is not to rewrite English orthography but to reintegrate its alphabetic logic.

Q5: Is this compatible with digital technology, like keyboards and fonts?

A:

Yes. Vnification can be implemented using:

- Custom fonts with unified glyphs for V/U and I/J

- Keyboard layouts that treat U and J as long-press or stylistic alternatives to V and I

- Stylistic sets in Unicode-aware software (e.g., OpenType features)

The system is technically feasible with current tools.

Q6: Would this make Latin harder or easier to learn?

A:

Vnification would make Latin easier to learn by aligning English and Latin alphabets. Students would no longer need to learn that "Julius" is written "Iulius" in Latin or struggle to recognize words like victor and uvam as orthographic variants. It simplifies the transition between the two languages.

Q7: Isn't this unnecessary since English works fine already?

A:

While English functions, its orthography contains inherited inconsistencies that add unnecessary complexity. Vnification doesn't claim to be necessary for functionality —it proposes an elegant refinement that improves clarity, teaching, and design without disrupting communication.

Q8: What about W? Where does it fit into the Vnified system?

A:

W remains in the alphabet as the dedicated glyph for /w/. However, under Vnification, it is reinterpreted as a stylistic and functional offshoot of V, since it was historically formed by doubling U or V. This contextualizes W within the tradition of V while preserving its modern function.

Q9: Doesn't Vnification break away from modern typographic standards?

A:

No more than cursive, small caps, or phonetic alphabets do. Vnification is a typographic style that may be applied where desired—especially in educational, scholarly, or artistic contexts. It does not replace standard writing but offers an alternative system grounded in history and reason.

Q10: Why should V take on /v/ and /u/? Latin V took on /w/ and /u/.

A:

Languages evolve. While Latin used the V glyph for /w/, English shifted that role to a new letter—W—and reassigned /v/ to the V glyph. Vnification does not attempt to undo this historical development but simply reunites the glyphs V and U as one letter, regardless of its phonetic evolution. The dual function—vowel and consonant—is preserved, even though the consonant sound has changed over time.

Q11: Why should I take on yet another sound? It already has many other phonological realizations.

A:

It is true that I represents multiple sounds depending on the word (e.g., /ɪ/, /iː/, /aɪ/). The addition of /j/ as part of the I letter's range is historically accurate and already occurs in the transition between Latin and English (e.g., Iulius → Julius). The human brain easily interprets multiple phonetic values for a single grapheme—this is a common feature in nearly all writing systems.

Q12: Isn't using V for /u/ confusing since it looks so different from U?

A:

Only if we treat V and U as fundamentally different letters. In a Vnified system, form follows function: the shape of the letter (pointed or rounded) is a stylistic decision. This is no more confusing than serif vs sans-serif styles or cursive vs print.

Q13: Wouldn't this disrupt dictionaries, alphabetization, or text encoding?

A:

Not at all. Vnification can be implemented visually, not structurally. Words are still spelled the same and sorted alphabetically using current conventions. The only change is in how the letters are written, not how they are stored or indexed.

Q14: Doesn't modern English rely on the distinction between U and V?

A:

No. English relies on the sounds those letters represent, not the fact that they are visually distinct. Since Vnification does not alter pronunciation or meaning, there is no disruption to reading, writing, or speech.

Q15: Would this require everyone to relearn the alphabet?

A:

No. Readers are already familiar with the shapes and sounds of U, V, I, and J. Vnification reframes those relationships rather than re-teaching them. The shift is comparable to switching from print to cursive—it is not a matter of literacy, but of typographic awareness.

Q16: Is Vnification practical in schools or literacy programs?

A:

Yes—especially when introduced as an optional enrichment tool. For learners of Latin or history, it offers useful insights into the development of English. For students with dyslexia or visual processing challenges, it can reduce redundant letterforms that may otherwise cause confusion.

Q17: Does this system apply to other languages?

A:

Yes. Vnification can be applied to any Latin-based orthography. In fact, many European languages already show partial Vnification in practice (e.g., older forms of German, Italian typography, and classical inscriptions). While each language has its own phonological system, the idea of unifying historically linked letters is widely transferable.

Q18: If V is /v/ and /u/, isn't that inconsistent with Latin V, which was /w/ and /u/?

A:

It is a natural evolution, not a contradiction. Latin's /w/ sound evolved into various phonemes in its daughter

languages. English reassigned /w/ to W, while allowing V to represent the newly needed /v/ sound. The important continuity is not in the consonant's phonetics but in the letter's structural role as vowel + consonant.

Q19: In your examples of letter phonetics evolving, all those were added to the letter's existing sounds. Here, /v/ is replacing Latin /w/, so is it truly consistent with Latin?

A:

While /v/ did replace Latin /w/ in English, this is still a legitimate continuation. Sound shifts are a core feature of language evolution. The glyph's dual use remains, and W emerged precisely to preserve the original /w/. Vnification honors this by tracing V's lineage as a dual-purpose glyph, even as the consonant has changed.

Q20: Won't this make it harder to tell different letters apart, especially in stylized fonts?

A:

On the contrary—it solves this problem. In many stylized fonts, U and V or I and J are already hard to distinguish. Vnification embraces this similarity rather than fighting it, reducing confusion rather than increasing it.

Q21: Wouldn't this confuse children or language learners?

A:

Not if taught correctly. In fact, it may simplify instruction by grouping pairs of letters rather than treating them as unrelated. Young learners are already taught that C can be /s/ or /k/ and that G can be hard or soft. Learning that V is /u/ or /v/ is no more difficult.

Q22: How would capital and lowercase forms work under Vnification?

A:

Exactly as they do now. Vnification affects letter identity, not case. The capital form of V/U remains V, and lowercase can be v or u, depending on stylistic choice— just as is already the case in Latin inscriptions and medieval manuscripts.

Q23: Can Vnification be implemented gradually?

A:

Yes. Writers, teachers, designers, and learners can adopt Vnification in personal, educational, or artistic contexts without requiring system-wide change. It is fully backward-compatible with standard English.

Q24: Isn't this just decorative or aesthetic?

A:

No. While Vnification is aesthetically elegant, its value is primarily structural and educational. It restores the logic of the Latin alphabet, reduces visual redundancy, and facilitates cross-linguistic comparison.

Q25: Can this be used in formal publications?

A:

With proper formatting and explanation, yes. It is particularly well-suited to classical studies, historical fiction, educational materials, and typographic art. Wider use in journalism or academia would require adoption by style guides, but nothing prevents its use now in selective contexts.

Q26: Is there precedent for this kind of reform?

A:

Yes. Orthographic simplifications have occurred many times in history. For instance, the modern shift from "æ" to "ae," or the German removal of the long s (ſ). Vnification follows that tradition by resolving outdated typographic complexities.

Q27: Can I write Vnified English by hand?

A:

Absolutely. Many handwritten styles already blur the distinction between I and J, or U and V. Vnification formalizes this tendency. Writers can use either rounded or angular shapes depending on their aesthetic preferences.

Q28: Would Vnification affect spelling reform movements?

A:

No. Spelling reforms target phonetic representation; Vnification addresses alphabetic structure. They are compatible—Vnification simplifies the alphabet without changing spelling, making it a neutral enhancement to any orthographic system.

Q29: Could this be taught in schools?

A:

Yes—especially as an enrichment tool in Latin, linguistics, history, or calligraphy units. Like cursive or runes, it broadens students' understanding of writing systems.

Q30: Is this just an academic exercise, or could it catch on?

A:

It can be both. Even if widespread adoption is unlikely, Vnification holds real value as a teaching tool, stylistic choice, and intellectual pursuit. Like many reforms, its merit is not in ubiquity but in clarity and coherence.

Q31: Isn't this inconsistent with modern pronunciation?

A:

Only superficially. Vnification respects modern phonology—it only streamlines the glyph system, not the sound system. There is no change to how words are said or understood.

Q32: Could this change be automated in software?

A:

Yes. Fonts with OpenType features can render U and V as stylistic variants, and custom keyboards or extensions can offer toggles between forms. No new technology is needed—only design.

6. Broader Cultural and Intellectual Implications

Vnification is not merely an orthographic preference—it is a lens through which we can reassess our relationship with language, literacy, and the visual systems that structure how we think. By reuniting the forms of V/U and I/J, we invite a deeper appreciation for the historical continuity of our alphabet, the design logic of writing systems, and the pedagogical clarity that simplicity can bring.

6.1. Strengthening Historical Literacy

Too often, students and readers encounter Latin texts or ancient inscriptions and assume they are written in a foreign or archaic script. In reality, these inscriptions use a form of the same alphabet we still use today—just without the artificial divisions added centuries later.

By adopting Vnification in education and scholarship, we:

- Reinforce the idea that language is a continuum, not a fragmented timeline.

- Make it easier to read and interpret classical texts.

- Build connections between English and its linguistic heritage in Latin, French, and other Romance languages.

6.2. Encouraging Typographic Awareness

The average reader rarely considers how the shapes of letters influence readability and meaning. Vnification opens that door.

It teaches that:

- Letters are tools with history, not arbitrary symbols.

- Font design and legibility are shaped by linguistic evolution, not just aesthetics.

- Writers, designers, and students can think critically about letterforms and their implications.

In an increasingly visual culture, this kind of typographic literacy is a valuable skill.

6.3. Enhancing Linguistic Empathy and Interdisciplinary Learning

Learning Latin, or even just understanding how English developed, can be intimidating for many students. Vnification simplifies that transition and:

- Fosters cross-linguistic insight by removing artificial barriers.

- Combines history, language, art, and technology in a unified system.

- Models how simplicity can coexist with depth in language design.

Vnification is a natural fit for interdisciplinary education
—combining linguistics, classical studies, calligraphy,
design, and pedagogy.

6.4. Reviving the Spirit of the Alphabet as a Living System

The Latin alphabet is not a fossil. It has been revised,
reshaped, and revived countless times in its 2,500-year
history. Vnification is not a regression—it is a modern,
thoughtful refinement that:

- Respects tradition without being bound by it

- Simplifies without erasing

- Modernizes without distortion

In this sense, Vnification is a small but meaningful act of intellectual stewardship—a conscious choice to write with clarity, historical reverence, and design integrity.

7. Implementation Strategies

Vnification is designed to be flexible, scalable, and non-disruptive. Because it does not change spelling, pronunciation, or grammar, it can be adopted voluntarily in specific environments without requiring institutional or legal approval. Below are several strategies for implementing Vnification across different fields and levels of engagement.

7.1. Personal and Creative Writing

Writers can adopt Vnification in their personal journals, digital documents, blogs, and creative projects. Whether in poetry, historical fiction, speculative prose, or online discourse, using V and I in place of U/J allows writers to:

- Develop a distinctive, historically conscious writing style.

- Visually unify modern and classical expressions.

- Encourage typographic play without compromising meaning.

Optional variants (U and J) can still be used where aesthetically desirable, much as Latin inscriptions mixed rounded and angular forms.

7.2. Typography and Graphic Design

Typographers and designers can:

- Create Vnified fonts that unify U and V, I and J, while retaining stylistic alternates.

- Use OpenType features to include "U-style V" and "J-style I" as stylistic sets.

- Implement Vnified forms in logos, posters, branding, packaging, signage, and editorial design, especially where historical or classical references are desired.

This system also improves visual clarity in blocky or minimal fonts, helping eliminate U/V and I/J ambiguity in signage, graffiti, or retro aesthetics.

7.3. Education and Curriculum Design

Educators can introduce Vnification in:

- Latin classes, to explain original Latin orthography and its evolution.

- History or linguistics units, to show how alphabets evolve and adapt.

- English and language arts classes, to reinforce phonics and spelling through typographic awareness.

- Calligraphy, graphic design, and handwriting courses, as a practical historical project.

It can be presented as optional enrichment, not a replacement for standard instruction—encouraging curiosity, not confusion.

7.4. Digital Tools and Software

Software developers and hobbyists can create:

- Custom keyboards with I/J and V/U options under long-press (like iOS does for Þ under T).

- Browser extensions or input methods to toggle between standard and Vnified letterforms.

- Word processors, text editors, and language learning apps that support Vnified input and display.

These tools make Vnification accessible even to users without specialized font knowledge.

7.5. Scholarship and Classical Studies

Vnification is especially suited to:

- Classical philology, where it restores Latin's original scriptural logic.

- Epigraphy, where it helps students interpret inscriptions accurately.

- Linguistics, as a case study in alphabet evolution and language philosophy.

- Interdisciplinary education, bridging history, typography, and cognitive science.

Scholars can choose Vnification for stylistic and pedagogical reasons, even in formal writing, as long as readers are given a brief explanatory note.

7.6. Optional, Not Oppositional

Above all, Vnification is not prescriptive. It need not replace traditional orthography to be effective. It can exist:

- Side-by-side with standard usage

- As a choice, a learning tool, or a design element

- As a contribution to a broader discussion about how and why we write the way we do

Vnification does not demand reform; it invites reflection and offers clarity to those who seek it.

8. Conclusion

The alphabet we use each day is more than a collection of shapes—it is a system, an inheritance, and a tool of thought. Over centuries, this system has evolved, sometimes logically, sometimes inconsistently, often without conscious design. The separation of U and V, and I and J, was not born of necessity, but of habit, fashion, and mechanical typesetting. Vnification offers a simple, elegant correction: a return to the coherent structure of the Latin alphabet, modernized for clarity and enriched by historical awareness.

This is not a radical reinvention, but a measured realignment—a choice to favor logic over redundancy, legibility over confusion, and tradition over arbitrary convention. It is a movement of restoration, not revolution. And while Vnification may never become the global standard, its very existence reminds us that we have the power to rethink, reimagine, and refine the systems we inherit.

Whether adopted in a classroom, practiced in calligraphy, encoded into a font, or simply used in a journal, Vnification invites a renewed relationship with the

alphabet—one that is at once historical, functional, personal, and beautiful.

Let us, then, honor the past and improve the present by vnifying the alphabet once more.

That concludes the main body of this manifesto.

Author's Note

The idea for Vnification was born from a single word:
MVSĒS.

I came across it one day in a classical inscription, rendered in elegant Roman capitals. I had seen words like it before, but for some reason, this one caught my attention—it looked not only beautiful, but cleaner, more natural, and somehow more right than the modern English spelling "Muses." That moment sparked a simple question:

Why do we even distinguish between U and V anymore?

From there, I began to explore the history of the Latin alphabet, the evolution of English orthography, and the assumptions we've inherited without question. The more I learned, the more I saw how artificial and unnecessary these distinctions have become—and how returning to a unified model could simplify writing, honor tradition, and improve education.

What began as a moment of aesthetic curiosity became a fully formed proposal. This manifesto is the result.

—David Watkins

Alphabetum Vnificemus