

• Mauritius

Q

# Mauritius

DURING A LUNCH HOUR about fifteen years ago, I happened upon a printed specimen of a metal typeface called Mauritius. The caption beside the showing informed that it was designed by Georg Trump for the CE Weber foundry in 1965. The alphabet was shown in a display size, with no reliable way to tell how it would perform in text settings – though at first glance the individual forms seemed too odd to really belong to a text face. I was quite busy that day, so I moved on to whatever I had to do. But that specimen left an impression on me that would last many years.

That typeface would occasionally visit my thoughts for about a decade after that initial contact. It was usually triggered by something I saw, something that reminded me of those crazy hooks. But invariably on those occasions it was just that, a reminder of something interesting I'd seen. Then some time in 2010 Mauritius went past the point of being a simple curiosity and started nearly becoming a distraction. So I decided to find everything there is to learn about it. Which, unfortunately, turned out to be very little. This is a common cause of frustration frequently experienced by curious people who decide to delve into the history of printing and type design. It seems outrageous that something created by a renown designer as recently as the mid-1960s is so poorly documented. But there is a bit of information for whoever persists, and perhaps enough of the relevant circumstances can be constructed around whatever scraps of data can be obtained.

Georg Trump, like many German type designers from the first half of the twentieth century, drew alphabets on a part-time basis. His professional time was mainly spent on teaching and graphic design. His formal studies were under JV Cissarz and FHE Schneider, alongside Imre Reiner and Walter Brudi. Later he worked with Paul Renner and Jan Tschichold. But although type design was not his main working focus, he still managed to design as many as *33 types*, some of which remain very influential. His *City* typeface, designed in the 1930s, is arguably the most sourced for modular ideas to this very day. His text face *Trump Mediäval* continues to be one of the most used in books. His *Signum* design is the basic blueprint for the countless condensed gothics seen in use over the past fifty years. His *Codex*, *Delphin* and *Time Script* faces are three of the most widely popular and emulated by both lettering artists and type designers.

Trump published five of his designs through Berthold (the three weights of *City*, and two weights of *Trump Deutsch*), but the rest of his considerable type design work, spanning more than thirty years, was published by the Weber foundry in Stuttgart. Mauritius was the last typeface he ever designed. He started working on it in 1965. The Weber foundry published a pamphlet showing a preview of it in 1967, under the name *Barock-Antiqua*, then announced the availability of the final metal version (roman, *kursiv* and **halbfett**) in 1968. About 18 months later, Weber closed its doors after more than 140 years in business, because it couldn't compete with cold type technology, which by then was starting to make headway even in immersive text design.

An interesting general observation about multiple technology shifts is that the latest of the technologies usually relies on its immediate predecessor to know how it will be used and what will help it gain traction. In the case of typefaces,

when film type became the norm, whatever was very popular in metal was pretty much guaranteed a second life. When the next shift happened, whatever was popular in film made it to digital. All of Trump's typefaces were originally designed for metal production, but most of them have survived both major technological shifts, and remain in demand long after their intended technology became trivial. This is the ultimate testament to the originality and lasting influence of Trump's work. By the time he died in 1985, all of his faces (with the exception of Mauritius) had made the transition to film type and were immensely popular on both sides of the Atlantic. Then when desktop publishing was becoming the standard way of doing things, Trump's faces were among the very first to become scalable computer fonts. Twelve years into the new century, only five of the 33 fonts he designed remained unavailable in digital form.

The three Mauritius fonts were among the five undigitized. Which makes sense. The metal Mauritius didn't really get a chance to prove its viability, so it was overlooked during the film type rush. By the time things went digital, Trump's last typeface was covered with the dust of history, noted only in out-of-print books authored by people who didn't really remember it enough to know what to think of it. So the Mauritius typeface, three years in design and production for metal, was snuffed under two multi-decade layers of new technologies. Sad story really, and certainly an unfair anticlimax to Trump's brilliant and inspiring life in type design. Unfortunately this kind of thing happened to many creatives throughout history during technology turnover periods. Some very talented people and/or their creations just vanished in time under similar circumstances. Type design history, rife as it is with ad copy and business influence, remains a sore case in point.

A closer look at Trump's final type design effort was quite surprising to me — even a bit shocking. The upright Mauritius is one of the most original typefaces I've ever seen. Those hooks on the *a c f j* and *y* are unlike anything seen in any other text face in hundreds of years of type design history. And it is indeed a text face — just consider its rhythm, serif continuity and large x-height. *Barock-Antiqua*, the name which Weber used to preview it in 1967, is actually DIN type classification lingo for what is known elsewhere as *Transitional*. So this really was Trump's *other* text face. Ten years after his very original treatment of the Garalde with *Mediäval*, he was rethinking the transitional genre with Mauritius. The even stress and odd individual forms show this very clearly. And just like the very first transitional faces were at odds with oldstyle ones but mapped the way to the future of text typography anyhow, Mauritius — given Trump's great track record of influential design — would have had a major reverberating effect if allowed half a chance. Looking at the metal version of it even now, one can see that it could just as easily have been created by an excellent type designer as recently as a few months ago.

Mauritius *Kursiv* was even more of a surprise. This was supposed to be Trump's take on the transitional italic forms, but it shows a generous piece of oldstyle. Sabon's forms are of obvious influence there. Though this could just be easily attributed to his close professional relationship with Tschichold, it is more likely that Trump was actually reconsidering the entire idea of the transitional italic. Trump was a solid calligrapher and very-well versed in the history of the art, so the transition of italic type in history must have had to be very logical to him. Going back to the Garalde roots of italic, then injecting it with the unique traits of the upright Mauritius, probably made the most sense for a transitional variation within a theme. That being said, Mauritius *Kursiv* is neither too much Sabon nor entirely Garalde. It really is its own thing, and there certainly is a lot

of Trump in there. In its uppercase, the *B G J M* and *S* have that unmistakable Trump aesthetic, and in its lowercase the *c f j s* and *t* can essentially be traced back to different Trump signature faces. Not to mention the figures, all of which could have only come from Trump. The Mauritius Kursiv *z* is probably the simplest and coolest idea I have ever seen for that letter in an italic text face.

But although the Mauritius designs are certainly deserving of much praise and worthy of alternate history speculation, the published metal cuts show substantial problems. They seem, in a word, rushed. My best guess from scrutinizing their impressions for so long is this: About a year into the design of the main Mauritius font, the Weber guys knew they were swimming against a very strong current, and were desperate to get back into relevance, so they put some pressure on Trump to turn his design into their saviour. It was just as good that he was working on a text face, because in the late '60s book publishing was one of the very few industries still reliant on metal type. One clue to all this is the *Vita Activa* pamphlet Weber issued, which shows the unfinished type in both text and display sizes. Metal foundries were notoriously secretive about their work, so it was very unusual for them to issue official previews of a typeface that was still in its design stages. But Weber did just that, risking quite a lot — at the very least the unfinished design could have been panned by competitors and industry professionals, and at worst it could have been freely copied by film typesetters, which by then was very common practice, and as easy to do as pointing and clicking. They did it anyway, and it evidently didn't work out the way they'd hoped it would. What all this boils down to is the fact that the only things remaining of Trump's Mauritius design are visuals of its problem-laden metal impressions. Original drawings and artwork are nowhere to be found, so printed specimens in a few fading type history books are sadly all we have left.

Some of the metal Mauritius issues could be attributed to standard technological limitations, but there are also plenty of conceptual, precision and fitting problems. Mauritius Kursiv in particular looks unusable in text. For one thing, it seems too light to be the appropriate companion of the sturdy main font — a somewhat common issue with later italic metal faces, which were copied as is to film then scalable formats (the digital *Trump Mediaeval* is a clear example of this — as illustrated on the next page). This colour issue is magnified by somewhat droopy round forms that inexplicably thin out in quite dangerously and out of sync with the rest of the design. The brilliant, genre-bending *z*, though amazing and wonderful in its own right, doesn't quite fit within the alphabet's totality. All in all, many problems are evident in all impressions of the metal Mauritius, and one can only speculate on how, where and when the erring actually occurred.

Identifying and resolving the different issues was just the first step toward making the digital version of Mauritius that delivers this text to you. As has become the norm with my work on typefaces, the design itself led me away from the original metal impressions. But not too far away. In essence this digital version of Mauritius concerns itself more with being a good homage to the last effort of Georg Trump, a great type designer whose work continues to infuse our culture with design ideas. As such, it is really an idealization of Trump's swan song. A *Trump Transitional* text face for the 21<sup>st</sup> century, if you will, complete with plenty of today's technological bells and whistles. After working on it and with it for so long now, I have come to find it very useful. I hope you do, too. But most of all, I hope you can feel the great designer's spirit informing every aspect, individual and total, of this font family.

Patrick Griffin  
Toronto, August 2013

The country is home to some of the world's rarest plants and animals but human habitation and the introduction of non-native species have threatened its indigenous flora and fauna. Due to its volcanic origin, age, isolation and its unique terrain, Mauritius is home to a diversity of flora and fauna not usually found in such a small area. *Before its discovery by the Portuguese in 1507, there were no terrestrial mammals on the island.* This allowed the evolution of a number of flightless birds and large reptile species.

The arrival of man saw the introduction of invasive alien species and the rapid destruction of habitat and the loss of much of the endemic flora and fauna. *Less than 2% of the native forest that once stretched from the mountain tops of the central plateau to the shore now remains,* concentrated in the Black River Gorges National Park in the south west, the Bamboo Mountain Range in the south east and the Moka-Port Louis Ranges in the north west.

There are also some isolated mountains which are Corps de Garde, Le Morne Brabant and several offshore islands with remnants of coastal and mainland diversity. *Over one hundred species of plants and animals have become extinct and many more are threatened.*

Conservation activities began in the 1980s with the implementation of programmes for the reproduction of threatened bird and plant species as well as habitat restoration in the National Parks and Nature Reserves.

*The digital Trump Mediaeval and its italic, 10/11.75*

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*The digital Mauritius and its italic, 10/11.75*

OpenType features  
available in:

- Mauritius
- Mauritius Medium
- Mauritius Bold

• SMALL CAPS

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• STYLISTIC ALTERNATES

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• LIGATURES

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• Lining Figures & Oldstyle Figures

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• SUPERSCRIP / SUPERIORS

H<sup>0123456789</sup>

• NUMERATORS

H<sup>0123456789</sup>

• DENOMINATORS

H<sub>0123456789</sub>

• SUBSCRIPT / INFERIORS

H<sub>0123456789</sub>

• AUTOMATIC FRACTIONS

1<sup>1</sup>/<sub>2</sub> 8<sup>9</sup>/<sub>24</sub> 7<sup>7</sup>/<sub>31</sub> 9<sup>9</sup>/<sub>100</sub> 7<sup>893565</sup>/<sub>323764</sub>

• ORDINALS

1<sup>a</sup> 1<sup>o</sup>

• LANGUAGE SUPPORT

Afrikaans, Albanian, Basque, Bosnian, Breton, Catalan, Chechen, Croatian, Czech, Danish, Dutch, Esperanto, Estonian, Faroese, Fijian, Finnish, Flemish, French, Frisian, Gaelic, German, Gikuyu, Greenlandic, Hawaiian, Hungarian, Icelandic, Indonesian, Irish, Italian, Latin, Latvian, Lithuanian, Malay, Maltese, Māori, Moldavian, Norwegian, Occitan, Polish, Portuguese, Provençal, Romany, Romanian, Sámi, Serbian, Slovak, Slovenian, Spanish, Swahili, Swedish, Tagalog, Tatar, Turkish, Turkmen, Welsh.

OpenType features  
available in:

- *Mauritius Italic*
- *Mauritius Medium Italic*
- *Mauritius Bold Italic*

• STYLISTIC ALTERNATES

*adfgq/vwz*

• LIGATURES

*ff ffi ffl fi fj ft*

• Lining Figures & Oldstyle Figures

*0123456789 0I23456789*

• SMALL CAPS FIGURES

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• SUPERSCRIP / SUPERIORS

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• NUMERATORS

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• DENOMINATORS

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• SUBSCRIPT / INFERIORS

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• AUTOMATIC FRACTIONS

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• ORDINALS

*1<sup>a</sup> 1<sup>o</sup>*

• LANGUAGE SUPPORT

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OpenType features  
available in:

- Mauritius Condensed
- Mauritius Medium Condensed
- Mauritius Bold Condensed

• STYLISTIC ALTERNATES

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• LIGATURES

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• SUPERScript / SUPERIORS

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• NUMERATORS

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• DENOMINATORS

H 0123456789

• SUBSCRIPT / INFERIORS

H 0123456789

• AUTOMATIC FRACTIONS

1 1/2 89/24 7/31 99/100 7893565/323764

• ORDINALS

1<sup>a</sup> 1<sup>o</sup>

• LANGUAGE SUPPORT

Afrikaans, Albanian, Basque, Bosnian, Breton, Catalan, Chechen, Croatian, Czech, Danish, Dutch, Esperanto, Estonian, Faroese, Fijian, Finnish, Flemish, French, Frisian, Gaelic, German, Gikuyu, Greenlandic, Hawaiian, Hungarian, Icelandic, Indonesian, Irish, Italian, Latin, Latvian, Lithuanian, Malay, Maltese, Māori, Moldavian, Norwegian, Occitan, Polish, Portuguese, Provençal, Romany, Romanian, Sámi, Serbian, Slovak, Slovenian, Spanish, Swahili, Swedish, Tagalog, Tatar, Turkish, Turkmen, Welsh.

Mauritius

6 /7.2

8 /9.6

10 /12

12 /14.4

14 /16.8

18 /21.6

24 /28.8

130 /156

PORTEZ CE VIEUX WHISKY AU JUGE BLOND QUI FUME.  
portez ce vieux whisky au juge blond qui fume.  
PORTEZ CE VIEUX WHISKY AU JUGE BLOND QUI FUME.  
portez ce vieux whisky au juge blond qui fume.

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PORTEZ CE VIEUX WHISKY AU JUGE BLOND QUI FUME  
portez ce vieux whisky au juge blond qui fume

PORTEZ CE VIEUX WHISKY AU JUGE BLO  
portez ce vieux whisky au juge blond qui fume.  
PORTEZ CE VIEUX WHISKY AU JUGE BLOND QUI FUME  
portez ce vieux whisky au juge blond qui fume

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abcdefghijklmnop

Mauritius Medium

6 /7.2

8 /9.6

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24 /28.8

130 /156

PORTEZ CE VIEUX WHISKY AU JUGE BLOND QUI FUME.  
portez ce vieux whisky au juge blond qui fume.  
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portez ce vieux whisky au juge blond qui fume

ijklmnop

Mauritius Bold

6 /7.2

8 /9.6

10 /12

12 /14.4

14 /16.8

18 /21.6

24 /28.8

130 /156

THE QUICK BROWN FOX JUMPS OVER A LAZY DOG.  
the quick brown fox jumps over a lazy dog.  
THE QUICK BROWN FOX JUMPS OVER A LAZY DOG.  
the quick brown fox jumps over a lazy dog.

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THE QUICK BROWN FOX JUMPS OVER A LAZY DOG.  
the quick brown fox jumps over a lazy dog.

THE QUICK BROWN FOX JUMPS OVER A LA  
the quick brown fox jumps over a lazy dog.  
THE QUICK BROWN FOX JUMPS OVER A LAZY DOG.  
the quick brown fox jumps over a lazy dog.

THE QUICK BROWN FOX JUMPS OVER A LA  
the quick brown fox jumps over a lazy dog.

THE QUICK BROWN FOX JUMPS OVER A LAZY DOG.  
the quick brown fox jumps over a lazy dog.

qrstuvwxyz

Mauritius Italic

6 /7.2

8 /9.6

10 /12

12 /14.4

14 /16.8

18 /21.6

24 /28.8

130 /156

HØVDINGENS KJÆRE SQUAW FÅR LITT PIZZA I MEXICO BY.  
*høvdingens kjære squaw får litt pizza i mexico by.*  
*høvdingens kjære squaw får litt pizza i mexico by.*

HØVDINGENS KJÆRE SQUAW FÅR LITT PIZZA I MEXICO BY.  
*høvdingens kjære squaw får litt pizza i mexico by.*  
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HØVDINGENS KJÆRE SQUAW FÅR LITT PIZZA I MEXICO BY.  
*høvdingens kjære squaw får litt pizza i mexico by.*  
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*høvdingens kjære squaw får litt pizza i mexico by.*  
*høvdingens kjære squaw får litt pizza i mexico by.*

HØVDINGENS KJÆRE SQUAW FÅR LITT PIZZA I MEXICO  
*høvdingens kjære squaw får litt pizza i mexico by.*  
*høvdingens kjære squaw får litt pizza i mexico by.*

HØVDINGENS KJÆRE SQUAW FÅR LITT PIZ  
*høvdingens kjære squaw får litt pizza i mexico b*  
*høvdingens kjære squaw får litt pizza i mexico b*

HØVDINGENS KJÆRE SQUAW FÅR LITT PIZ  
*høvdingens kjære squaw får litt pizza i mexico b*  
*høvdingens kjære squaw får litt pizza i mexico b*

*yz01234567*

*Mauritius Medium Italic*

6 /7.2

8 /9.6

10 /12

12 /14.4

14 /16.8

18 /21.6

24 /28.8

130 /156

ZWEI BOXKÄMPFER JAGTEN EVA QUER DURCH SYLT.  
*zwei boxkämpfer jagten eva quer durch sylt.*  
*zwei boxkämpfer jagten eva quer durch sylt.*

ZWEI BOXKÄMPFER JAGTEN EVA QUER DURCH SYLT.  
*zwei boxkämpfer jagten eva quer durch sylt.*  
*zwei boxkämpfer jagten eva quer durch sylt.*

ZWEI BOXKÄMPFER JAGTEN EVA QUER DURCH SYLT.  
*zwei boxkämpfer jagten eva quer durch sylt.*  
*zwei boxkämpfer jagten eva quer durch sylt.*

ZWEI BOXKÄMPFER JAGTEN EVA QUER DURCH SYLT.  
*zwei boxkämpfer jagten eva quer durch sylt.*  
*zwei boxkämpfer jagten eva quer durch sylt.*

ZWEI BOXKÄMPFER JAGTEN EVA QUER DURCH SYLT.  
*zwei boxkämpfer jagten eva quer durch sylt.*  
*zwei boxkämpfer jagten eva quer durch sylt.*

ZWEI BOXKÄMPFER JAGTEN EVA QUER DU  
*zwei boxkämpfer jagten eva quer durch sylt.*  
*zwei boxkämpfer jagten eva quer durch sylt.*

ZWEI BOXKÄMPFER JAGTEN EVA QUER DU  
*zwei boxkämpfer jagten eva quer durch sylt.*  
*zwei boxkämpfer jagten eva quer durch sylt.*

@J%δ=€ijΔ

**Mauritius Bold Italic**

6 /7.2

8 /9.6

10 /12

12 /14.4

14 /16.8

18 /21.6

24 /28.8

130 /156

PA'S WIJZE LYNX BEZAG VROOM HET FIKSE AQUADUCT.  
*pa's wijze lynx bezag vroom het fikse aquaduct.*  
*pa's wijze lynx bezag vroom het fikse aquaduct.*

PA'S WIJZE LYNX BEZAG VROOM HET FIKSE AQUADUCT.  
*pa's wijze lynx bezag vroom het fikse aquaduct.*  
*pa's wijze lynx bezag vroom het fikse aquaduct.*

PA'S WIJZE LYNX BEZAG VROOM HET FIKSE AQUADUCT.  
*pa's wijze lynx bezag vroom het fikse aquaduct.*  
*pa's wijze lynx bezag vroom het fikse aquaduct.*

PA'S WIJZE LYNX BEZAG VROOM HET FIKSE AQUADUCT.  
*pa's wijze lynx bezag vroom het fikse aquaduct.*  
*pa's wijze lynx bezag vroom het fikse aquaduct.*

PA'S WIJZE LYNX BEZAG VROOM HET FIKSE AQUADU  
*pa's wijze lynx bezag vroom het fikse aquaduct.*  
*pa's wijze lynx bezag vroom het fikse aquaduct.*

PA'S WIJZE LYNX BEZAG VROOM HET FIK  
*pa's wijze lynx bezag vroom het fikse aquadu*  
*pa's wijze lynx bezag vroom het fikse aquadu*

PA'S WIJZE LYNX BEZAG VROOM HET FIK  
*pa's wijze lynx bezag vroom het fikse aquadu*  
*pa's wijze lynx bezag vroom het fikse aquadu*

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*å b ċ đ è f ħ î*



Mauritius Medium Condensed

6 /7.2

8 /9.6

10 /12

12 /14.4

14 /16.8

18 /21.6

24 /28.8

150 /156

WHISKY BUENO: ¡EXCITAD MI FRÁGIL PEQUEÑA VEJEZ!  
whisky bueno: ¡excitad mi frágil pequeña vejez!  
whisky bueno: ¡excitad mi frágil pequeña vejez!

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WHISKY BUENO: ¡EXCITAD MI FRÁGIL PEQUEÑA VE  
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whisky bueno: ¡excitad mi frágil pequeña vejez!

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Mauritius Bold Condensed

6 /7.2

8 /9.6

10 /12

12 /14.4

14 /16.8

18 /21.6

24 /28.8

150 /156

JACKDAWS LOVE MY BIG SPHINX OF QUARTZ.  
jackdaws love my big sphinx of quartz.  
jackdaws love my big sphinx of quartz.

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*Mauritius Regular, Mauritius Italic, Mauritius Bold 24/24*

WHEN IT WAS DISCOVERED, the island of Mauritius was the home of *a previously unknown species of bird*, the **Dodo**.

*Mauritius Medium, Mauritius Medium Italic, Mauritius Bold 48/44*

**THE ARRIVAL OF MAN**  
*saw the introduction of*  
**invasive alien species**

*Mauritius Italic, Mauritius Bold Italic 60/52*

*RATS, PIGS AND*  
*Monkeys ate dodo*  
*eggs in the ground*

*Mauritius Regular 72/64*

**CORPS DE GARDE**  
**MOUNTAINS**  
**Brabant & sever**

*Mauritius Condensed, Mauritius Bold Condensed 24/24*

When it was discovered, the island of Mauritius was the home of a previously unknown species of bird, the Dodo.

*Mauritius Condensed, Mauritius Medium Condensed, Mauritius Bold Condensed 48/44*

HAMBURGEFONT&FRITES  
pretium laoreet. Quiosque qui  
quis buam vitae antecemunt.  
quis buam vitae antecemunt.  
quis buam vitae antecemunt.

*Mauritius Condensed 60/52*

LECTURUS VID IUSTO  
lacinia tristique. Maece  
mas erat lectus, vestibul

*Mauritius Condensed, Mauritius Bold Condensed 72/68*

LOREM IPSUM DO  
LOREM IPSUM DO

### Mauritius Regular 8/9.5

THE COUNTRY IS HOME TO some of the world's rarest plants and animals but human habitation and the introduction of non-native species have threatened its indigenous flora and fauna.<sup>7</sup> Due to its volcanic origin, age, isolation and its unique terrain, Mauritius is home to a diversity of flora and fauna not usually found in such a small area. Before its discovery by the Portuguese in 1507, there were no terrestrial mammals on the island. This allowed the evolution of a number of flightless birds and large reptile species. The arrival of man saw the introduction of invasive alien species and the rapid destruction of habitat and the loss of much of the endemic flora and fauna. Less than 2% of the native forest that once stretched from the mountain tops of the central plateau to the shore now remains, concentrated in the Black River Gorges National Park in the south west, the Bamboo Mountain Range in the south east and the Moka-Port Louis Ranges in the north west. There are also some isolated mountains which are Corps de Garde, Le Morne Brabant and several offshore islands with remnants of coastal and mainland diversity. Over 100 species of plants and animals have become extinct and many more are threatened. Conservation activities began in the 1980s with the implementation of programmes for the reproduction of threatened bird and plant species as well as habitat restoration in the National Parks and Nature Reserves.<sup>33</sup>

WHEN IT WAS DISCOVERED, the island of Mauritius was the home of a previously unknown species of bird, the Dodo. Dodos were descendent of a type of pigeon which settled in Mauritius over 4 million years ago. With no predators to attack them, they lost their need and ability to fly. In 1505, the Portuguese became the first humans to set foot on Mauritius. The island quickly became a stopover for ships engaged in the spice trade. Weighing up to 50 pounds, the dodo was a welcome source of fresh meat for the sailors. Large numbers of dodos were killed for food.

### Mauritius Regular 9/11

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### Mauritius Regular 11/12.5

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*When it was discovered, the island of Mauritius was the home of a previously unknown species of bird, the Dodo. Dodos were descendent of a type of pigeon which settled in Mauritius over 4 million years ago. With no predators to attack them, they lost their need and ability to fly. In 1505, the Portuguese became the first humans to set foot on Mauritius. The island quickly became a stopover for ships engaged in the spice trade. Weighing up to 50 pounds, the dodo was a welcome source of fresh meat for the sailors. Large numbers of dodos were killed for food.*

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