Bembino
A new high-quality font

A Publication of the Research Group on Manuscript Evidence
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Set in RGME Bembino.
Welcome to Bembino

Bembino is a brand new digital font, based on the “Bembino” font produced by Aldus Manutius and in use in the 1490’s. The characters are drawn from the examples in the 1988 edition of An Atlas of Typeforms by James Sutton and Alan Bartram, with a few changes to make it more legible for modern readers.

This document shows the glyphs that are available in the latest release of the full font. The current range of glyphs is suitable for setting texts in English and most Western European languages based on the Latin alphabet. The font may also be used to set Greek, both modern and polytonic, and the Russian subset of the cyrillic languages, Hebrew, including masonic texts, and Egyptian Arabic. It does not include the full range of presentation forms for all Arabic languages.

Bembino is a free font. It is, however, the copyright of the Research Group on Manuscript Evidence, to prevent someone from taking the font and selling it for money.

Why build yet another font?

With thousands of fonts available, the vast majority of them being free, why should anyone consider building yet another font? There are two reasons that led to the development of Bembino.

The first is that quantity does not bring quality. Probably only 1 font in 1,000 of those on the internet are usable for anything more that a few lines of text or a poster. Most have only one style, and one weight, and lack the essential characters needed for proper typesetting.

At the other extreme are the commercial fonts. These are designed for professional use and come in all needed weights, styles and variants with upwards of a thousand glyphs in each. However, they also come with a hefty price tag, and numerous restrictions. The second reason is that it is impossible to extend their character sets by adding new glyphs into the font without running the risk of being accused of unlawful copying.

There are similar efforts being made by others to develop high-quality fonts with extensive coverages. Two shining examples are Junicode, which concentrates on Western-European characters over many centuries, and the Code2000 project which is building a ‘full’ unicode font, but in a single style.

Bembino aims to fill the gap between these efforts by concentrating on very high-quality glyphs in multiple weights and styles. It will never cover the full unicode set (which includes Chinese ideographs, the Korean syllabary, Devanagari with all its presentation forms and so on) but the glyphs that it does offer will be usable and harmonious.

Why now?

For many years, digital font design has been hampered by competing formats, and only a slow acceptance that more than 256 glyphs might be needed at any one time. The first real step towards open font standards came in 1990 when Adobe Systems Incorporated published the Adobe Type 1 Font Format. Although the format had been decoded earlier, this was the first time it was possible to produce high-quality PostScript fonts without using either an undocumented format, or expensive commercial tools.

The main drawbacks of Type 1 fonts are the limitation of only 256 active glyphs at any one time, and the separation of the outlines from the font metrics in two separate files. The TrueType font specification, which appeared only a few years later merged the outlines and metrics into a single file, and supported up to 65,536 glyphs in a single font. However, TrueType has a less powerful curve-drawing model than PostScript and a very difficult raster-hinting mechanism (compared to Type 1 and its successor, Type 2).

These various issues were resolved around 2001 with the definition of OpenType, which is a wrapper for both Type 2 and TrueType fonts in a single file. Using OpenType, the metric, kerning and glyph substitution tables are contained in the same file as the PostScript Type 2 outlines, so offering the best of both worlds.
OpenType also supports multiple languages and sets of stylistic variations within a single language.

Two other factors that help support high-quality typesetting are the continued expansion of the Unicode standard to provide fixed encoding for known glyphs; and the appearance of layout software that can use the wide range of layout tables in an OpenType font. Again, Adobe is leading the way with InDesign. Usually, better-quality printed output will be generated from professional typesetting programs, as opposed to using Word- or Text-processing software intended only for office applications.

Why Bembo?

Quite simply, Bembo is one of the most beautiful fonts ever devised. It builds on the earlier ‘Venetian’ designs of Nicholas Jenson, but with the much lighter color than comes from a more open font. The upper-case letters sit slightly shorter than the lower-case ascenders and the height of the non-ascending lower-case letters is lower than the ‘newspaper’ fonts like Times New Roman, which contributes to the clear open look of the type; even when set tightly on the page. These design elements are carried through into the language extensions and the Greek and Cyrillic letter forms.

Each glyph is individually recognisable, with no confusion between lower-case l, upper-case I and digit 1, letters sit slightly shorter than the lower-case ascenders and the height of the non-ascending lower-case letters is lower than the ‘newspaper’ fonts like Times New Roman, which contributes to the clear open look of the type; even when set tightly on the page. These design elements are carried through into the language extensions and the Greek and Cyrillic letter forms.

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and a set of small-caps. They also contain the presentation forms for ꞿ, ꞟ, Ꞡ, ꞡ, and Ꞣ and a range of quotation marks for various styles of typesetting.

Usage Guide

The section offers some suggestions from the designer for how these fonts might be used. The first (and only?) rule of typography is to set what looks right on the page. Certain disciplines, such as mathematics and linguistics, have their own rules for use of bold, italic or small-caps, but for general text-layout the following guidelines may be helpful.

The bold and italic fonts are designed for maximum contrast with the regular, when used inline at the same point size. Usually, one or other of these two styles is used to provide emphasis. The choice of which to use may be determined by other factors (such as using italics for quotations or inline references), but the choice should be consistent throughout the document.

The italic font is suitable for setting more than one line of text (for example poetry) but modern readers may find it harder to read large blocks of italic as compared to the regular style. The bold font is not designed primarily for setting long blocks of text, it will be harder to read than using a lighter weight.

The intermediate weights are good for setting headings and titlings. Despite the defaults of some word processors, it is quite reasonable (and, before the advent of bad Desk-Top Publishing, normal) to use only a single font within a document. The general rule for good legibility is that the larger the point size the less weight in the font. Setting titles in 36pt full-weight bold makes title pages look like 'posters' rather the opening pages of books. However, it is important that headings are easily located and well-separated from the main text. A well-chosen set of weights and sizes will not require any alternation between roman and italic styles for the headings. The semantics of italics does not need to be 'inverted' arbitrarily for headings at some levels and not others. The following set of suggestions may help set the standard for other documents. The examples are shown in the displayed area above.

The "Book Title Page" is set in 36pt Regular, and shows very well the open nature of the font characters. The "Chapter Title" is set in 24pt Medium. This gives a similar visual weight as the larger size set in Regular.
Another example is the pair ‘f’ and ‘y’. In this case, the dot on the i overlaps the overhang on the f, producing an awkward ‘blob’ that distorts the overall color (weight) of the font. Using kerning to increase the space between the glyphs does not help, since that then creates too much space at the base of the characters. The solution in this case is to use a special ‘presentation form’ of the pair, ‘f’ which retains the correct spacing at the base of the glyph without producing the heavy blob. Such forms are often misnamed ‘ligatures’ from an old printing term. The term presentation form emphasises that the alternate glyph is purely for presentation on the page, the textual content retains the two (or three) letters, for example when performing automated spelling checks.

Digraphs

Digraphs are the opposite case to presentation forms. There are two cases, one where a pair of letters appears as a single glyph, and is stored and processed as a single glyph, or example ae and oe. Typesetting systems lacking the correct glyphs may be able to present only ‘ae’ and ‘oe’. The second case is where what appears to be a pair of letters is treated as a single character, for example ‘ij’ used as a single letter in Dutch.

Diacritical Marks

These are often termed ‘accents’, but the more general term is a diacritical or combining mark. There are four main places where such marks are used. The most frequent is the traditional ‘accent mark’ which is an essential feature of a particular language (schon and schion have completely different meanings in German). Bembino provides a range of pre-formed combinations, as opposed to building the form ‘on the fly’ by overprinting a base and accent. Using the correct glyph (i.e. Unicode code-point) allows typesetting programs to sort, check and format the language correctly.

The second most common use of diacritical marks is to indicate stress or tone. Stress marks usually indicate an exception to a language’s normal rule, as with perché in Italian, with its non-standard stress on the final syllable. Chinese pinyin uses a set of marks to indicate the tone quality of a syllable: mā, má and mà all represent different tones, and different words.

The third use of marks is to indicate meter in poetry, marking long and short vowels.

What is “Good Typesetting”?  

Many factors combine to produce a layout that is easy to read, visually appealing and conveys the intended meaning. The features and capabilities of a font, beyond the range of glyphs it supports, can all help improve the quality of the final product.

Kerning & Presentation Forms

Some pairs of glyphs do not look good when set side-by-side. One example is the pair ‘Y’ and ‘A’ which appear too far apart, and may lead the reader to think there is a word-space between them. In such cases, the inter-glyph spacing must be adjusted to bring the glyphs closer together, as in “VA”. This process is called kerning, and Bembino contains sets of tables to provide the correct kerning data.
The final place where marks occur frequently is in typesetting mathematical texts. Unlike languages there are few, if any, restrictions of which marks can appear over, under, or around which glyphs. For example ̄ represents the second derivative of the vector \( \mathbf{u} \) with respect to time. Constructing the forms required for mathematics is usually left to an equation editing system that can compose the glyphs in the correct sequence. Unlike language typesetting, there is no same requirement for spelling, grammar and semantics checking in mathematical formulae.

**Sequential Forms**

Certain scripts use different forms for the letters depending where they appear in a word. In general there are four identified classes of letter positions:

- Initial forms: at the start of a word.
- Medial forms: in the middle of a word.
- Final forms: at the end of a word.
- Isolated forms: when the letter stands alone.

Unlike presentation forms, the sequential forms do not depend on the letters around them, only their position within the word. There are, of course, some exceptions, for example the use of 'isolated' \( \mathbf{i} \) rather than 'initial' \( \mathbf{I} \) when following by particular letters in arabic.

**Why are there no opticals?**

Predicating the effect of small-caps by simply scaling the capitals of the main font may produce an acceptable result. It works with Bembino (the scale factor is exactly 70%), but the resulting glyphs may appear rather too light on the page at normal point sizes. The small caps are designed to have slightly darker color than the equivalent scaled caps and blend in better at point sizes below about 36pt. This is particularly noticeable in the italic fonts.

One advantage of dynamically mapping smallcaps (using OpenType features) is that searching for "The" will also match "Them". There are no separate presentation forms for small caps b or B (et c.) since they are exactly the two glyphs of the original pair of characters (b or B).

**What language is that?**

Bembino is a multi-lingual font. It can be used to typeset most European languages, Greek, Hebrew, Arabic, and the Russian languages that use Cyrillic. As a result, there are a number of similar glyphs in the font.

Latin, Greek and Cyrillic all have glyphs that look like A, B, E, O, P but with different pronunciations. However, Latin 'C' looks too wide in russian, and Latin 'M' with sloping sides is distracting to a russian-born reader.

In those cases where a similar glyph distracts from legibility, Bembino uses forms appropriate to the particular language, even for similar glyphs. However, they do occupy different code points and a typesetting program should use the correct code-point for the language being typeset. This allows allows the correct kerning and hyphenation rules to be applied for that language.

In general, there is no way to infer language from the printed form. If a particular glyph appears in a word, it is probable that the word is probably Polish.
Special Character Positions

Some glyph positions in the font contain special characters that are represented by short names in the font tables. These glyphs do not appear literally as shown in the tables, but have the following meanings.

\textbf{sp} (<0020>). The space character. Produces no visible mark on the page. May be considered as a potential line-breaking point when typesetting.

\textbf{nbsp} (<00A0>). Non-breaking space character. Unlike sp, this cannot be considered as a line-breaking point.

\textbf{shy} (<00AD>). Soft-hyphen. Appears as a hyphen if a line is broken at that point, otherwise occupies no space on the page.

\textbf{nqsp} (<2000>) and \textbf{ensp} (<2002>). En-quad and em-space. A space one-half the of width of an em-space.

\textbf{mqsp} (<2001>) and \textbf{emsp} (<2003>). Em-quad and em-space. A space equal to the type size in points.


\textbf{4msp} (<2005>). One-quarter of an em-space


\textbf{fsp} (<2007>). Figure space. The width of a digit glyph.


\textbf{hsp} (<200A>). Hair space. The thinnest space available in the font.

\textbf{zws} (<200B>). Zero width space. Usually occupies no width, but may expand if a line is justified.

\textbf{zwj} (<200C>) and \textbf{zwnj} (<200D>). Zero-width joiner and non-joiner. Used for glyph combinations.

\textbf{lrn} (<200E>) and \textbf{rln} (<200F>). Left-right and Right-left marker. Used to switch directions for Hebrew and Arabic texts.
The Nature of the Glyphs

The diagram above shows three of the roman regular-weight glyphs in outline form, with the spacing as they would appear if set as "Vel" in normal text. The diagram illustrates some of the main design features of Bembo.

Obviously, the glyphs contain serifs (the extensions at the top of 'V' and the foot of 'T'). Unlike a sans-serif font, serifs provide clear demarcations for the end of strokes. By varying the serif forms it is possible to distinguish 'I', 'L' and 'l', which are often confused in sans-serif fonts (for example, Helvetica). Serifs also aid the eye in grouping letters into words, since they provide visual continuity at the baselines of most words.

The diagram illustrates the e at top, or bottom, and are equally weighted to either side of the glyph. The serifs also have vertical sides. All these features aid in maintaining a consistent appearance across multiple glyph sizes, avoiding unnecessary distinctions that draw the eye away from the main glyph shape and therefore slow reading.

The curve of the 'e' at the base of the bowl descends below the baseline on which the 'V' and 'T' sit. This produces an 'optical illusion' that the 'e' is actually on the baseline. If the base of the bowl merely sits on the baseline, it appears too high when printed. The top of the 'e' extends slightly above the top of an 'x' for the same reason.

The height of the tall lower-case letters exceeds that of the upper-case (capital) letters. This design feature is usually attributed to Aldus Manutius, and is often termed 'Aldine' capitals. This subtle effect improves the legibility of the lower-case letters, and slightly reduces the impact of the capital letters, making them stand out less on the page.

The diagram illustrates the effect of kerning between the 'V' and the 'e'. Without adjustment the 'e' would sit only to the right of the end of the 'V', introducing a space almost as wide as a letter-space and destroying the visual grouping of the letters into a word. By reducing the space between 'V' and 'e' at the centerline of the 'e' to match the space between 'e' and 't' the continuity is restored.

For most typesetting, the distance between the bottom of the 'y' and the top of the 'T' is the tightest (smallest) interline spacing that can be set without overlapping. This distance is slightly less than the font design size, so it is possible to set 12pt/12pt (12pt font on 12pt line spacing), though the result is very dense on the page.

Certain glyphs will exceed that distance, specifically.accented capitals (Å, É etc.). Setting texts with accents requires approximately 20% more interline spacing, or leading, to avoid overlapping lines. Setting Arabic with full vowel markings requires about 50% more interline spacing.
**Technical Details**

The Bembino Font Family comprises 16 font files. There are 5 Regular (upright, Roman) files and 10 Italic files. These styles all appear under the name Bembino when loaded into a typesetter. Since cursive and fraktur are not defined font styles, the remaining 6 font files appear under different font names. The 5 cursive weights are called Pietro (after the archbishop who commissioned the original font) and the single fraktur font appears as Frangelico (a small pun on fraktur) in a font listing.

Bembino is usually distributed as a single compressed directory (zip file) containing all 16 fonts. To install the fonts on a PC, running Windows it is usually simply enough to copy the files from the zip archive into the WINDOWS/Fonts directory on the main hard-drive. Windows-7 users can use the install option of the Font Manager to copy the files.

If you have installed a previous version of Bembino on a Windows machine, you will have to delete the old version before you can install the new one, since Windows will not automatically overwrite font files. Once installed, the font names should appear in the Font Dialog boxes or pull-down menus for most text processors (for example Microsoft Word) or typesetting software (for example Adobe InDesign).

Bembino is written in the input language of the Outline Font Editor component of ResearchDesk. ResearchDesk is a toolkit of document management systems being developed by the Research Group on Manuscript Evidence. The box on the right shows the part of the program that generates the letter ‘l’ in the Regular font (as displayed on the previous page).

### SmallCaps

- The outline Font Editor translates the commands into Adobe Type-2 charstring operations and OpenType Font tables according to the published, and public, specifications for these systems. This process generates the sixteen .otf files in the Bembino distribution.

### Further details of the font program and the design parameters (stem widths, serif construction etc.) are available from the RGME for anyone who is interested in working with Bembino at the font design level.

### The authors of Bembino may be contacted by email as follows:

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- Leslie French: codexinc @ gmail.com
Sample Texts

The following pages contain sample texts to illustrate the different scripts and languages for which Bembino has been designed.

The first page shows the opening paragraph of The War of the Worlds, written by H.G. Wells and published in 1898. The text is set in Regular, Italic and Cursive styles at the same weight and point size.

The second pages gives examples of transcribed speech using glyphs from the International Phonetic Alphabet. These are short extracts taken from An Introduction to the Pronunciation of English by A.C. Gimson (4th ed. 1989; published by Edward Arnold).

The next two pages show ancient Greek, in both the upright and italic fonts. The text is taken from the opening of Book 4 of Aristotle’s Historia Animalium, or "The History of Animals" (Των περι τα ζωια ιστοριον). It demonstrates the wide range of polytonic marks required for set ancient Greek.

The next two pages show modern Russian, in both the upright and italic fonts. The text is from a learner’s edition of “Taman: A small town on the Black Sea” (Тамань: маленькій городок на берегу моря) a short story by Mikhail Lermontov contained within his novel A Hero of Our Time (Герой нашего времени). It demonstrates the use of the masoretic vowel marks and demonstrates the use of the cantillation marks and their combination.

The final page shows a sample of Arabic typesetting. The text is the opening Surah, سورة الفاتحة ("The Opening") of the Koran.

Although these samples are all monolingual, Bembino is designed to enable texts requiring different scripts to be set inline in their native scripts with consistent weights, heights, and font color, as demonstrated by the previous paragraphs on this page. This accords with the principles of design and text layout as described and demonstrated in the 'Style Manifesto' published in ShelfLife, Number 1, Winter 2006 (ISSN 1528-7971), the illustrated Bulletin of the Research Group on Manuscript Evidence.
The Eve of the War

No one would have believed in the last years of the nineteenth century that this world was being watched keenly and closely by intelligences greater than man’s and yet as mortal as his own; that as men busied themselves about their various concerns they were scrutinised and studied, perhaps almost as narrowly as a man with a microscope might scrutinise the transient creatures that swarm and multiply in a drop of water. With infinite complacency men went to and fro over this globe about their little affairs, serene in their assurance of their empire over matter. It is possible that the infusoria under the microscope do the same. No one gave a thought to the older worlds of space as sources of human danger, or thought of them only to dismiss the idea of life upon them as impossible or improbable. It is curious to recall some of the mental habits of those departed days. At most, terrestrial men fancied there might be other men upon Mars, perhaps inferior to themselves and ready to welcome a missionary enterprise. Yet across the gulf of space, minds that are to our minds as ours are to those of the beasts that perish, intelligent vast and cool and unsympathetic, regarded this earth with envious eyes, and slowly and surely drew their plans against us. And early in the twentieth century came the great disillusionment.

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Old English

judas' kwað to him. nes na: se: 'skarit. 'drixtan. hwaet is jə:waðdæn ðæt ðæ: wilt ðæ: sylfia jə:swolthin on os nes 'middaneærs.

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se: 'hælænd 'ondswæræd ond kwað him; jf hwaæ me: 'lwæ thæ he: hult mína 'sprixtæ ond mína ðæðar 'lwæ thæ ond we: komað to him ond we: 'wyrkað 'tærdinggesteæd him.

Middle English

hwan ðæ 'april with his 'juras sẹto. ðæ drıxt of 'martj hæð persæd to ðæ 'rojæ. and bæêd ëvri 'værin i 'switf 'lkwək. of 'hwiðj viñ 'vëndændíd ʒæ ðæ 'blæx. hwan ʃəfərəs ek 'with his swéta bɾæθ.

Shakespeare

nau œz ðæ wyn haf wyryld. nətər simz ded, and wıkid dreynz abjuz. ðə kyrteind slıp: 'witfeka slıbræks. pel hekats ofræmz: and wı årıd myrdær. alaım'ð bı hız sɛntəml. ðə wʊlf.

Modern English

ar ˈdənt juːzəl kən 'hɚ buː 'kær — ˈdə tɾɛnz ə ˈɡɔd dɪ ˈmæk kənvɪnənt wɛn wɪr ˈspændʒ ə ˈhʊː əʊər mɪn ˈtæn wɪd ðə bɔːz. ˈjʊ: ˈhæt biː ˈsəlɪ hɪst ˈwɑnt ˈtæ fæm'd ə pɜːrkiŋ plɛz. ə ˈfɪŋk ˈmɔst ˈɡeɪtʃəz ˈʃɛrd fə tɪ: ˈmætʃ fər ˈpʊr fʊk ˈlæk ɑs. ðə ˈrɛlɪərəz ˈʃɪpər — sə ˈfæl wɪ: ˈmɪt ðə ˈstɛfən?
ΤΩΝ ΠΕΡΙ
ΤΑ ΖΩΙΑ ΙΣΤΟΡΙΩΝ

Δ

Περὶ μὲν οὖν τῶν ἐναίμων ζώων ὡσεὶ τε κοινὰ ἔχουσι μέρη καὶ ὡσα ἤπια ἔκαστον γένος, καὶ τῶν ἀνομοιομέρων καὶ τῶν ὀμοιομερῶν, καὶ ὡσα ἐκτὸς καὶ ὡσα ἐντὸς, εἰρηται πρότερον· περὶ δὲ τῶν ἀναίμων ζώων νυνὶ λεκτεύον. ἔστι δὲ γένη ταῦτα πλεῖον, ἕν μὲν τοῖς καλουμένοις μαλακίων· ταῦτα δ′ ἐστὶν ὡσα ἄναμμα ὅταν ἐκτὸς ἤτι το σαρκώδες, ἐντὸς δ′ ἐστὶν τοσοῦτοι ζῷοι, καθάπερ καὶ τά ἐναίματα τῶν ζώων, ὅπως τὸ τῶν στηρίζον λέγεται. ἥπερ δὲ τῶν μαλακοπτώματος· ταῦτα δ′ ἐστὶν ὡσα ἐντὸς το στερεὸν, οὐκ ἔχειν τὸ σαρκώδες τὰ μὲν ἔξω σκληρὸν ἐστιν οὐκ ἐντοῦς ἐχοντα ἢ ἐν τοῖς ὑπτίοις ἢ ἐν τοῖς γένοις καὶ τὸ τῶν ὀστρέων ἐστίν. τέταρτον δὲ τὸ τῶν ἐντόμων, ὃ καὶ κατακτόν, ἀλλὰ θλαστὸν· τοιοῦτον δὲ τῶν κοχλιῶν ἐντὸς μὲν τὸ σαρκώδες ἐστιν, ἐκτὸς δὲ τὸ στερεὸν, θραυστὸν ὄν θραυστὸν ἀλλὰ θλαστὸν, οἷόν ἐστι τὸ τῶν καράβων γένος καὶ τὸ μαλακὸν καὶ σαρκώδες· τὸ δὲ σκληρὸν αὐτῶν ἐστιν οὐ μαλακοστράκων· ταῦτα δ’ ἐστὶν ὅσα ἐκτὸς τὸ στερεόν, ἐντὸς δὲ καὶ τὰ ἔναιμα τῶν ζώων, οἷον τὸ τῶν σηπιῶν γένος. ἕν δὲ τὸ τῶν ὀντα ἐκτὸς ἔχει τὸ σαρκώδες, ἐντὸς δ᾿ εἴ τι ἔχει στερεόν, καθάπερ μὲν τὸ τῶν καλουμένων μαλακίων· ταῦτα δ′ ἐστὶν ὅσα ἄναιμα· ταῦτα δ’ ἐστὶν ὅσα ἄναιμα. ἔστι δὲ γένη ταῦτα πλεῖον, ἕν ὁμοιομερῶν, καὶ ὅσα ἐκτὸς καὶ ὅσα ἐντὸς, εἰρηται πρότερον· περὶ ὅσα ἴδια ἕκαστον γένος, καὶ τῶν ἀνομοιομερῶν καὶ τῶν
ΤΩΝ ΠΕΡΙ

ΤΑ ΖΩΙΑ ΙΣΤΟΡΙΩΝ

Δ

Περί μὲν οὖν τῶν ἐναίμων ζῴων ὡς τε κοινά ἔργον μέρη καὶ οἷα ἰδα ἔκαστος γένος, καὶ τῶν ἀνοιχτομερῶν καὶ τῶν ὁμοιομερῶν, καὶ οἷα ἐκτούς καὶ οἷα ἐκτούς ἐχθραὶ πρήτεροι· περὶ δὲ τῶν ἐναίμων ζῴων νυνι λεκτέων. ἔστι δὲ γένη ταῦτα πλείον, εὐ μὲν τὸ τῶν καλοιχόνων μαλαικῶν· ταῦτα δὲ τι ἔχει στερεός, καθάτερ καὶ τὰ ἑναίμα τῶν ζῴων, οἷον τὸ τῶν σπείρων γένος. ἔστι δὲ τὸ τῶν μαλαικοτροφῶν· ταῦτα δὲ τι ἔχει στερεός τοῦ στερεοῦ, ἐκτὸς δὲ τὸ μαλακόν καὶ σαρκοῦδες· τὸ δὲ σαρκοῦδος αὐτῶν ἐστὶν οἱ πρακτικοὶ ἀλλὰ θλαστοὶ, οἷον ἐστὶ τὸ τε τῶν καρδιῶν γένος καὶ τὸ τῶν κατακοντ. ἐστὶ δὲ τὰ ὀστρακοήλαινα· τοιαύτα δὲ τι ἔχει τὸ οὐς μὲν τὸ σαρκοῦδος ἐστὶν, ἐκτὸς δὲ τὸ στερεός, πρακτικὸν καὶ κατακοντ. ἀλλὰ οἱ θλαστοὶ· τοιαύτα δὲ τὸ τῶν χολοχών γένος καὶ τὸ τῶν ὀστρεών ἔστιν· τέταρτον δὲ τὸ τῶν ἐναίμων, ὁ πολλὰ καὶ άνωμέ περιελήθης ἐναίμως· ἐστὶ δὲ τις ἐστὶ διὰ τοῦτο ἐστὶν ἂν τόμας ἄρχοντα εἰς τοῖς υἱοῖς ἤ τοῖς παραγόντων ἢ ἐν ἀμφῷ, καὶ οὔτε ὅστις ἔχει νεροφόρως οὔτε σαρκοῦδες, ἀλλὰ μέσον ἄρμων· τὸ σώμα γὰρ υἱοῖς καὶ ἐστὶ καὶ ἐξον σαρκοῦδος ἐστὶν αὐτῶν· ἐστὶ δὲ τις ἐστὶ καὶ ἄστερα· οἷον ἴους καὶ σκολοτρήνα, καὶ πτερωτα· καὶ οἱ ἁπλοὶ καὶ καλουμένως· τοιαύτα δὲ τὸ κατὰ πτερωτά καὶ πτερωτὰ· οἷον μικροὶ· εἰμὶ καὶ πτερωτικοὶ καὶ ἄστεραι, καὶ οἱ καλοιχοί· περιελήθης ἐναίμως· ἐστὶ δὲ τὸ τῶν καρδιῶν γένος καὶ τὸ τῶν μαλακοτροφῶν· ταῦτα δὲ τις ἐστὶν πρακτικὸν· ἐστὶ δὲ τὸ τῶν χολοχών γένος καὶ τὸ τῶν ὀστρεών ἔστιν· τέταρτον δὲ τὸ τῶν ἐναίμων, ὁ πολλὰ καὶ άνωμέ περιελήθης ἐναίμως·
ТАМАНЬ

I. ГОРОДОК НА БЕРЕГУ МОРЕЯ

Тамань — маленький городок на берегу моря. Я думаю — это самый непритный и самый бедный из всех городов России. И самый неприятный. Грязно, бедно в Тамани: грязные улицы, старые заборы вдоль улиц, дом — маленькие бедные. Во всем городе только один каменный дом, у самого въезда в город. В нем почта и военное начальство. Все другие дом в Тамани — не дом, а маленькие избушки.

Однажды, поздно ночью подъехали на тройку к Тамани. Я очень устал и голоден. Я уже много, много дней в дороге. Однажды, поздно ночью подъезжали на тройку к Тамани. Я очень устал и голоден. Я уже много, много дней в дороге.

Из дома выходит казак, юнкер-офицер. Сиена:

«Кто идёт?»

«Я офицер. Меня посылает военное начальство на Кавказ. Я завтра еду дальше. Мне нужна квартира на ночь.»

Из дома выходит казак, юнкер-офицер. Сиена:

«Кто вы? Что нужно?»

«Я офицер. Еду на Кавказ. Я много дней в дороге и очень устал. Мне нужна квартира на ночь. Хочу завтра ехать дальше.»

Казак ведет меня по городу. Мы останавливаемся у каждого избушки, у каждого садово-бдного дома. Стучим. Простим. Но квартира в городе нет.
И. ГОРОДОК НА БЕРЕГУ МОРЯ

Тамань — маленький городок на берегу моря. Я думаю — это са́мый маленький и са́мый бедный из всех городов Росси. И са́мый неприятный. «Гря́зно, бедно в Тамане, грязные улицы, старые заборы вдоль улиц, дом — маленькие бедные. Во всём город тако́й один каменный дом, у са́мого въезда в город. В нём пича и военное нача́льство. Все другие домы в Тамани — не дом, а маленькие избушки.»

Однажды, поздно ночью подъезжаем к тройке к Тамани. Я очень устала и голоден. Я уже много, много дней в дороге. Меня посылает моё военное нача́льство на Кавказ. Мой уставляя тройка выезжает в город и останавливается у каменного дома. Я начинаю стучать. Стучу очень долго. Наконец, слышу голос:

«Кто идёт?»

«Я офицёр. Меня посылает военное нача́льство на Кавказ. Я завтра еду дальше. Мне нужна квартира на ночь.»

Из дома выходит казак, унтер-офицёр. Снова:

«Кто вы? Что нужна?»

«Я офицёр. Еду на Кавказ. Я много дней в дороге и очень устал. Мне нужна квартира на ночь. Хочу завтра ехать дальше.»

Казак ведёт меня по городу. Мы останавливаемся у каждой избушки, у каждо́го са́мого бедного дому. Стучим. Пря́вим. Но кварти́р в городе нет.
Тамань

Тамань — самый северный городишко из всех прифильских городов России. Я там чуть-чуть не умер с голода, да еще боровок меня хотели утопить. Я приехал на переплетенной тележке подо льдам. Альпаки остановили усталую тележку у ворот единственного каменного дома, что я въезде.

Часовой, церковный казак, усмехаясь звон колокольцем, зачернил свободных скучных зловонцев: «Кто царь?» Вышел уличник и десантник. И им объяснил, что я офицер, буду в действующей армии и казенного двора, и стал требовать казенную квартиру. Десантник нас повел по городу, и пощёл отец с патом — защёл. Было холодно, а птицы не сдали, изучились и начали сидеть. «То не меня кушать! — зашёл десантник, — есть еще одна фамилия, — отвезти десантник, пощёл отец с патом — только вагон, чтобы не появляться; там нечисто». Не поняв точного значения последнего слова, я велел ему идти вперед, и после долгого спутанства по пыльным переулкам, где по сторонам я видел один только ветхие забоны, мы повернули к небольшой вате, на самом берегу реки.

Полный месяц светил на памятную площадь и белые стены моего нового жилища; на дворе, обведенном огнем из варежки, стояла изогнутая двуглавая ветерина, ленивее и дневнее певчей. Берег огня спускался от края почти у самых стен ее, и внизу с бесплодными редевыми ветвями тонко-свистящей волны. Луна пришла смотреть на бесплодный, но покойный ей снизу, и я мог изречь: «Так сидите, если вам это велено от берега, два погребов, которые теперь счасти,
Other Scripts

Armenian (Rom 3:23–3:26)

Բայց այժմ երթամ յե(րուսաղէ)մ պաշտել զս(ուր)բսն։ քանզի հաճոյ թուեցաւ մակեդոնացւոցն եւ աքայեցւոցն՝ հաղորդութի́ւն ինչ առնել ընդ աղքատս սրբոցն՝ որ ենն յե(րուսաղէ)մ։

Runes

Thai

บทคำกล่าว

ปัจจุบันคนไทยนิยมไปเที่ยวซื้อของที่ศูนย์การค้าเพราะว่าสะดวกสามารถซื้อของได้เกือบทุกอย่างครอบครัวชอบพาลูกหลานไปเที่ยวที่ศูนย์การค้าด้วยเพราะว่าเด็กชอบศูนย์การค้าทุกแห่งจะติดแอร์ทำให้อากาศเย็นสบาย
בראשיתן עמל אולמה עמל משם הולך תוהו: (תהלים)
8
ןוחת יזאתêt להשלים את כל мира: (תהלים)
3
ונכפת עלייה: הנבר: לארון אולמות זה רוח הנבר.
4
אר: נבר אולמות זה נבר סרוור נברל אולמות בר
7
נבר גנין ותורן: נברל אולמות לארון זה לחשך
loganoll מחבר לבר שמות בר
6
לארון אולמות זה ק)NSStringמה שמות בר עין ברלך בר?
7
בנ אלום: נתשם אולמות זה ערכו נברל שם המת
9
אכל שמות נבר נבר ת_exchange ובר נבר
8
בר: נברל אולמות להלך שמות Vĩnhבר נבר
לך פניך.
9
לארון אולמות זה קضرورة שמות והלכים אולמות אולמות אולמות
1
الفاتحة

بسم الله الرحمن الرحيم

الحمد لله رب العالمين

الرحمن الرحيم

مالك يوم الدين

أياك نعبد وأياك نستعين

اهدنا الصراط المستقيم

صراط الذين آتىهم فجر المغصوب عليهم ولأصحابهم
Font Samples

The following lines show the different styles and weights of the sixteen fonts in the Bembino Font Family:

<table>
<thead>
<tr>
<th>Style</th>
<th>UpperCase</th>
<th>LowerCase</th>
<th>SmCaps</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regular Normal</td>
<td>ABCDEF</td>
<td>abcdef</td>
<td>ABCDEFG</td>
</tr>
<tr>
<td>Regular Medium</td>
<td>ABCDEF</td>
<td>abdef</td>
<td>ABCDEFG</td>
</tr>
<tr>
<td>Regular HalfBold</td>
<td>ABCDEF</td>
<td>abdef</td>
<td>ABCDEFG</td>
</tr>
<tr>
<td>Regular SemiBold</td>
<td>ABCDEF</td>
<td>abdef</td>
<td>ABCDEFG</td>
</tr>
<tr>
<td>Regular Bold</td>
<td>ABCDEF</td>
<td>abdef</td>
<td>ABCDEFG</td>
</tr>
<tr>
<td>Ital. Normal</td>
<td>ABCDEF</td>
<td>abdef</td>
<td>ABCDEFG</td>
</tr>
<tr>
<td>Ital. Medium</td>
<td>ABCDEF</td>
<td>abdef</td>
<td>ABCDEFG</td>
</tr>
<tr>
<td>Ital. HalfBold</td>
<td>ABCDEF</td>
<td>abdef</td>
<td>ABCDEFG</td>
</tr>
<tr>
<td>Ital. SemiBold</td>
<td>ABCDEF</td>
<td>abdef</td>
<td>ABCDEFG</td>
</tr>
<tr>
<td>Ital. Bold</td>
<td>ABCDEF</td>
<td>abdef</td>
<td>ABCDEFG</td>
</tr>
<tr>
<td>Cursive Normal</td>
<td>ABCDEF</td>
<td>abdef</td>
<td>ABCDEFG</td>
</tr>
<tr>
<td>Cursive Medium</td>
<td>ABCDEF</td>
<td>abdef</td>
<td>ABCDEFG</td>
</tr>
<tr>
<td>Cursive HalfBold</td>
<td>ABCDEF</td>
<td>abdef</td>
<td>ABCDEFG</td>
</tr>
<tr>
<td>Cursive SemiBold</td>
<td>ABCDEF</td>
<td>abdef</td>
<td>ABCDEFG</td>
</tr>
<tr>
<td>Cursive Bold</td>
<td>ABCDEF</td>
<td>abdef</td>
<td>ABCDEFG</td>
</tr>
<tr>
<td>Fraktur Normal</td>
<td>ABCDEF</td>
<td>abdef</td>
<td>ABCDEFG</td>
</tr>
</tbody>
</table>

The Japanese Kana and Kanji glyphs are only available in the Regular Normal style.
The following pages show the sets of glyphs available in each of the four font styles (Roman, Italic, Cursive, and Other). Most of them are familiar upper-case, lower-case and small-caps glyphs, but some are designed to improve the appearance of pages when they are typeset. Each glyph is identified by its Unicode index number, in hexadecimal. Version 5.2 or above of the Unicode standard explains the purpose and use for all glyphs in the appendix.

Regular
Page 24 comprises the standard ASCII character set, and its extension into ISO8859-1 (Western-European languages), plus the Latin presentation forms.

Pages 25 and 26 show the extensions for Eastern European and minor European languages, plus ‘wyn’ for Old English. Page 27 shows the non-composed diacriticals.

Page 28 contains the International Phonetic Alphabet, and Page 29 shows Armenian and Runes. The Runic section is still under development.

Pages 30 and 31 contain the Greek alphabet, and the precomposed Greek forms.

Pages 32 and 33 contain (most of) the Ethiopic alphabet; the few remaining glyphs not shown on these pages are also present in the font.

Page 34 contains the Cyrillic alphabet and Page 35 the Hebrew alphabet.

Pages 36 and 37 show the Arabic glyphs, including all the presentation forms. Note that most of the ‘B’ set of presentation forms are omitted in this release. The font contains the typographic tables for correctly identifying the isolated, initial, medial and final forms of both Arabic and Hebrew.


Italic
The second group of pages shows the glyphs in the italic font. Pages 44 and 45 show the ISO8859-1 ASCII forms and the Eastern European extensions. Pages 46 and 47 show the Greek and polytonic forms. Page 48 shows the Cyrillic and Thai alphabets and Page 49 shows the small-caps forms.

Cursive
Pages 50 and 51 show the available Latin and Cyrillic cursive forms in the ‘Pietro’ font.

Fraktur
Page 52 shows glyphs available in the ‘Angelic’ font. This font is available in a single weight and style and contains glyphs for non-standard applications. Currently this set contains the Fraktur alphabet, used for some mathematical symbols, and for setting older forms of Germanic languages.