



Junicode

the font for medievalists



specimens and user's guide



Junicode

The design of Junicode is based on scans of George Hickes, *Linguarum vett. septentrionalium thesaurus grammatico-criticus et archaologicus* (Oxford, 1703–5). This massive two-volume folio is a fine example of the work of the Oxford University Press at this period: printed in multiple types (for every language had to have its proper type) and lavishly illustrated with engravings of manuscript pages, coins and artifacts.

The type used for Hickes’s *Thesaurus* resembles those assembled by John Fell (1625–86) and bequeathed by him to the University of Oxford. To my eye, however, it looks more like the “Pica Roman” purchased by the University in 1692 than like any of Fell’s. For printing in Old English, this type was supplemented by the “Pica Saxon” commissioned by the early Anglo-Saxonist Franciscus Junius (1591–1677) and bequeathed by him to the University. Specimens of both can be found in *A Specimen of the Several Sorts of Letter Given to the University by Dr. John Fell, Sometime Lord Bishop of Oxford. To Which Is Added the Letter Given by Mr. F. Junius* (Oxford, 1693). Junius’s Pica Saxon was mixed freely with Pica Roman in printing the *Thesaurus*.

The Foulis Greek font has a different origin from Junicode’s Latin (though it harmonizes well), being based on type designed by Alexander Wilson (1714–86) of Glasgow and used in numerous books published by the Foulis Press, most notably the great Glasgow Homer.



Specimens

Opima frugibus atque arboribus insula, et alendis apta pecoribus ac iumentis; uineas etiam quibusdam in locis germinans Opima frugibus atque arboribus insula, et alendis apta pecoribus ac iumentis; uineas etiam quibusdam in locis germinans Opima frugibus atque arboribus insula, et alendis apta pecoribus ac iumentis; uineas etiam quibusdam in locis germinans Opima frugibus atque arboribus insula, et alendis apta pecoribus ac iumentis; uineas etiam quibusdam in locis germinans Opima frugibus atque arboribus insula, et alendis apta pecoribus ac iumentis; uineas etiam quibusdam in locis germinans Opima frugibus atque arboribus insula, et alendis apta pecoribus ac iumentis; uineas etiam quibusdam in locis germinans

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*ac iumentis; uineas etiam quibusdam in
locis germinans*

CUM MULTA DIVINITUS, PONTIFICES, A MAIORIBUS NOSTRIS INVENTA ATQUE INSTITUTA SUNT CUM MULTA DIVINITUS, PONTIFICES, A MAIORIBUS NOSTRIS INVENTA ATQUE INSTITUTA SUNT CUM MULTA DIVINITUS, PONTIFICES, A MAIORIBUS NOSTRIS INVENTA ATQUE INSTITUTA SUNT CUM MULTA DIVINITUS, PONTIFICES, A MAIORIBUS NOSTRIS INVENTA ATQUE INSTITUTA SUNT CUM MULTA DIVINITUS, PONTIFICES, A MAIORIBUS NOSTRIS INVENTA ATQUE INSTITUTA SUNT

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Old and Middle English

Wē æthrynon mid ūrum ārum þā yðan þæs dēopan wæles; wē gesāwon ēac þā muntas ymbe þære sealtan sǣ strande, and wē mid āðenedum hrægle and gesundfullum windum þær gewīcodon on þām gemārum þære fægerestan þēode. Þā yðan getācniað þisne dēopan cræft, and þā muntas getācniað ēac þā micelnyssa þisses cræftes.

SIPEN þe sege and þe assaut watz sesed at Troye,
 Þe borȝ brittened and brent to brondez and askez,
 Þe tulk þat þe trammes of tresoun þer wroȝt
 Watz tried for his tricherie, þe trewest on erthe:
 Hit watz Ennias þe athel, and his highe kynde,
 Þat siþen depreced prouinces, and patrounes bicomē
 Welneȝe of al þe wele in þe west iles.

Apply the OpenType feature ss02 (Stylistic Set 2) for insular letter-forms.

Her cýnepulŕ benam riȝebryht hīŕ riȝer ȝ reŕŕeaxna riotan for un-
 ryhtum deðū buton hamtúnŕŕe ȝ he hæŕde þa of he ofŕloȝ þone
 aldormon þe hī lenȝeŕ punode ȝ hiene þa cýnepulŕ on andŕeð adŕæŕde
 ȝ h̄ þær punade of þæt hine án ŕpán ofŕtanȝ æt ŕryŕeteŕflodan ȝ he
 ŕŕeȝ þone aldormon cumbŕan ȝ ŕe cýnepulŕ ofŕt miclum ȝeŕeohtum
 ŕeaht uuīþ bŕetpalū.

Old Icelandic

For Nordic shapes of þ and ð, specify the Icelandic language, if your application has good language support; or apply the OpenType ss01 (Stylistic Set 1) feature.

Um haustit sendi Mǫrðr Valgarðsson orð at Gunnarr myndi vera einn
 heimi, en lið alt myndi vera niðri í eyjum at lúka heyverkum. Riðu

þeir Gizurr Hvíti ok Geirr Goði austr yfir ár, þegar þeir spurðu þat, ok austr yfir sanda til Hofs. Þá sendu þeir orð Starkaði undir Þríhyrningi; ok fundusk þeir þar allir er at Gunnari skyldu fara, ok réðu hversu at skyldi fara.

Runic

F14K F1F0N FNFY F+ FMRXMT+BMRIX PFRP XF:JRIK XRFRT PFR NM F+ XRMNT
 X1JPPM NRFTFS BFT
 RFPFPLS F+M RMLPPLS TPQXMT XIBRFPR FFXMMF MIF PMLIF FT
RFPFLS TI: FPRF A+TMX

German

Ich sag üch aber / minen fründen / Fözchtēd üch nit vo2 denen die den lyb tödend / vnd darnach nichts habennd das fy mer thügingd. Ich wil üch aber zeigē vo2 welchem ir üch fözchten follend. Fözchtend üch vo2 dem / der / nach dem er tödet hat / ouch macht hat zewerffen inn die hell: ja ich sag üch / vo2 dem selben fözchtēd üch. Koufft man nit fünff Sparen v̄m zween pfenniḡ

Die straße ist zu schmal für autos. Wohin fährt dieser Zug?

DIE STRAßE IST ZU SCHMAL FÜR AUTOS. DIE STRAßE IST ZU SCHMAL FÜR AUTOS. DIE STRAßE IST ZU SCHMAL FÜR AUTOS. DIE STRAßE IST ZU SCHMAL FÜR AUTOS.

DIE STRASSE IST ZU SCHMAL FÜR AUTOS. DIE STRASSE IST ZU SCHMAL FÜR AUTOS. Use c2sc for small cap Eszett: DIE STRAßE IST ZU SCHMAL FÜR AUTOS. DIE STRAßE IST ZU SCHMAL FÜR AUTOS.

sadr̥śāsadr̥śatvācca viṣayāviṣayatvataḥ
śabdasyānyanimittānām bhāve dhīśadasattvataḥ

International Phonetic Alphabet

hwan θat a:prɪl wɪθ ɪs ʃu:rəs so:tə θə druxt ɔf martʃ hɑθ pe:rsəd to: θə
ro:te and bɑ:ðəd evrɪ vɛɪn ɪn swɪʃ lɪku:r ɔf hwɪʃ vɛrtɪu ɛndʒɛndrəd ɪs
θə flu:r hwan zɛfɪrus e:k wɪθ hɪs swe:tə bræ:θ

Greek

The Greek typeface packaged with Junicode is Foulis Greek, named for the Foulis brothers, publishers of the famous Glasgow Homer (1756–8), which used the Greek Double Pica cut by Alexander Wilson. Those who want a more modern Greek face that harmonizes well with Junicode should consider GFS Didot Classic or GFS Porson.

βίβλος γενέσεως ἰησοῦ χριστοῦ υἱοῦ δαυιδ υἱοῦ ἀβραάμ. ἀβραάμ ἐγέννησεν
τὸν ἰσαάκ, ἰσαάκ δὲ ἐγέννησεν τὸν ἰακώβ, ἰακώβ δὲ ἐγέννησεν τὸν ἰούδα
καὶ τοὺς ἀδελφοὺς αὐτοῦ, ἰούδας δὲ ἐγέννησεν τὸν φάρες καὶ τὸν ζάρα ἐκ τῆς
θαμάρ, φάρες δὲ ἐγέννησεν τὸν ἔσρώμ, ἔσρώμ δὲ ἐγέννησεν τὸν ἀράμ, ἀράμ
δὲ ἐγέννησεν τὸν ἀμιναδάβ, ἀμιναδάβ δὲ ἐγέννησεν τὸν ναασσών, ναασσών
δὲ ἐγέννησεν τὸν σαλμών, σαλμών δὲ ἐγέννησεν τὸν βόες ἐκ τῆς ραχά

Turn on Historic Ligatures and Stylistic Alternates for old-style ligatures and alternative letter-shapes:

βίβλος γενέσεως ἰησῦ χριστῷ υἱῷ δαυιδ υἱῷ ἀβραάμ. ἀβραάμ ἐγέννησεν τὸν
ἰσαάκ, ἰσαάκ δὲ ἐγέννησεν τὸν ἰακώβ, ἰακώβ δὲ ἐγέννησεν τὸν ἰούδα καὶ τῶς
ἀδελφῶς αὐτῶ, ἰούδας δὲ ἐγέννησεν τὸν φάρες καὶ τὸν ζάρα ἐκ τῆς θαμάρ,
φάρες δὲ ἐγέννησεν τὸν ἔσρώμ, ἔσρώμ δὲ ἐγέννησεν τὸν ἀράμ, ἀράμ δὲ
ἐγέννησεν τὸν ἀμιναδάβ, ἀμιναδάβ δὲ ἐγέννησεν τὸν ναασσών, ναασσών δὲ
ἐγέννησεν τὸν σαλμών, σαλμών δὲ ἐγέννησεν τὸν βόες ἐκ τῆς ραχάβ, βόες δὲ
ἐγέννησεν

Lithuanian

Lithuanian poses several typographical challenges. An accented i retains its dot: í; and certain characters with ogonek must avoid colliding with a following j: ęj ųj. Make sure Contextual Alternates (calt) is turned on; for í, use i followed by combining dot accent (0307) and acute (0301).

Visa žemė turėjo vieną kalbą ir tuos pačius žodžius. Kai žmonės kėlėsi iš rytų, jie rado slėnį Šinaro krašte ir ten įsikūrė. Vieni kitiems sakė: Eime, pasidirbkime plytų ir jas išdekime. – Vietoj akmens jie naudojo plytas, o vietoj kalkių – bitumą. Eime, – jie sakė, – pasistatykime miestą ir bokštą su dangų siekiančia viršūne ir pasidarykime sau vardą, kad nebūtume išblaškyti po visą žemės veidą.

Polish

The default shape and position of ogonek in Junicode are suitable for modern Polish. For the medieval Latin e-caudata, consider using ss15.

Mieszkańcy całej ziemi mieli jedną mowę, czyli jednakowe słowa. A gdy wędrowali ze wschodu, napotkali równinę w kraju Szinear i tam zamieszkali. I mówili jeden do drugiego: Chodźcie, wyrabiamy cegłę i wypalmy ją w ogniu. A gdy już mieli cegłę zamiast kamieni i smołę zamiast zaprawy murarskiej, rzekli: Chodźcie, zbudujemy sobie miasto i wieżę, której wierzchołek będzie sięgał nieba, i w ten sposób uczynimy sobie znak, abyśmy się nie rozproszyli po całej ziemi.

Czech

Special care has been taken with the handling of Eastern European languages. The developer solicits suggestions for further improvement.

Pojďme do Betléma a přesvědčme se o tom, co nám anděl oznámil.

Mojžíšův Zákon přikazoval, aby každá žena čtyřicátý den po narození chlapce přinesla oběť do chrámu. *Pojďme do Betléma a přesvědčme se o tom, co nám anděl oznámil.* Mojžíšův Zákon přikazoval, aby každá žena čtyřicátý den po narození chlapce přinesla oběť do chrámu. **Pojďme do Betléma a přesvědčme se o tom, co nám anděl oznámil.** Mojžíšův Zákon přikazoval, aby každá žena čtyřicátý den po narození chlapce přinesla oběť do chrámu. **POJĎME DO BETLÉMA A PŘESVĚDČME SE O TOM, CO NÁM ANDĚL OZNÁMIL.** MOJŽÍŠŮV ZÁKON PŘIKAZOVAL, ABY KAŽDÁ ŽENA ČTYŘICÁTÝ DEN PO NAROZENÍ CHLAPCE PŘINESLA OBĚŤ DO CHRÁMU.

Fleurons

Junicode contains a number of fleurons (floral ornaments) copied from a 1785 Caslon specimen book. This document contains a number of examples. Fleurons may be found at these code-points: E270, E27D, E670, E67D, E68A, E736, E8B0, E8B1, EF90–EF9C, EF9F, F011, F014, F018, F019, F01B, F01D, F01E.



OpenType Features

Following is a list of the OpenType features in Junicode. For instructions on applying OpenType features, consult the documentation for your preferred application. The first three of these (Standard Ligatures, Contextual Alternates, Kerning) should generally be on (they already are in most applications, but in Microsoft Word you must turn them on yourself).

Standard Ligatures (liga)

Like many old-style fonts, Junicode contains the most common f-ligatures (first flight offer office afflict fjord) and some that are less common (e.g. thrift fifty afraid für fördern). It also has long-s ligatures (e.g. affert start flick omiffion).

Contextual Alternates (calt)

When this feature is on, Junicode will avoid unsightly collisions between neighboring characters such as f and vowels with diacritics, e.g. fêler fif fül. If you find that f collides with some other character, you can select the narrow f via the OpenType `STYLISTIC ALTERNATES` feature.

Kerning (kern)

In most text-based applications, `KERNING` (which makes fine adjustments to the spacing between characters) is on by default, but in Mi-

filent thought.”

Mark Positioning (mark and mkmk)

Where no precomposed character is available, combining marks are still correctly positioned, and marks can be “stacked” via MARK TO BASE (mark) and MARK TO MARK (mkmk): *ó* (o + U+306 + U+301); *ĩ* (i + U+304 + U+306). The dot of an i or j followed by a diacritic is removed: *ı̇*. If your application supports these features, they are almost certainly on by default.

Small Capitals (smcp and c2sc)

Use SMALL CAPS to change lower-case letters to small caps; add CAPS TO SMALL CAPS for text entirely in small caps. JUNICODE HAS TRUE SMALL CAPS RATHER THAN SCALED CAPITALS. Special small cap versions of common combining diacritics are available, and these should be positioned correctly relative to the base characters: *ÄÇÉ*. *Regular, Italic, and Bold faces.*

Old-Style Numbers (onum)

You have a choice of either standard “lining” figures or old-style figures, selected by OLD-STYLE NUMBERS: 0123456789 *o*123456789.

Slashed Zero (zero)

Turn on this feature for a slash through the digit zero (both lining and old-style): *0* *ø*.

Superscripts and Subscripts (sups, subs)

Superscript numbers are rendered with SUPERSCRIPTS: ⁰¹²³⁴⁵⁶⁷⁸⁹. Subscript numbers are rendered with SUBSCRIPTS: ₀₁₂₃₄₅₆₇₈₉. In the regular and italic styles there is a complete alphabet of superscripts (e.g. ^{abcdefghijklmnopqrstuvwxyz}).

Fractions (frac)

A sequence of number + slash + number is rendered by a fraction if the fraction has a Unicode encoding and this feature is on: $\frac{1}{2}$ $\frac{1}{4}$ $\frac{2}{3}$ $\frac{3}{4}$ (complete set of Unicode fractions in regular and italic).

Letters with flourishes (swsh)

For letters with flourishes (sometimes used for setting Middle English texts), use SWASH: α \mathfrak{d} \mathfrak{f} \mathfrak{g} \mathfrak{k} \mathfrak{n} \mathfrak{r} . Some capital swashes are also available in the italic face, based on those in Hickes's *Thesaurus*: \mathcal{A} \mathcal{D} \mathcal{F} \mathcal{Q} \mathcal{E} .

Mirrored runes (rtlm)

In the regular and italic faces Junicode contains mirrored versions of runes. To access these, use RIGHT-TO-LEFT MIRRORING: † ‡ † ‡ † ‡ † ‡ † ‡ † ‡. This feature will not reverse the order of the runes, but only the shapes of the characters.

Greek letters in IPA

Earlier versions of Junicode contained an awkward workaround for the problem of IPA characters based on Greek together in a font with a complete Greek character set in a different style. Now that Junicode's Greek has been moved to the Foulis Greek font, IPA characters based

on Greek have been moved to the Greek range, and no special coding is needed to access them.

Nordic letter-shapes

The default shapes of ð and þ in Junicode are English: this is unusual in modern fonts. For the shapes used in Icelandic, specify the Icelandic language, if your application has good language support, or select STYLISTIC SET 1: ðþ.

Insular letter-shapes (ss02)

Use STYLISTIC SET 2 for insular letter-forms: abcðeƒǷ.

Overlined characters (ss04, ss05)

Use STYLISTIC SET 4 for roman numbers with high overline ($\overline{\text{viii XCXV}}$) and STYLISTIC SET 5 for lower-case roman numbers with medium-high overline ($\overline{\text{viii dclx}}$). These Stylistic Sets will work only with letters used in Roman numbers.

Enlarged minuscules (ss06)

STYLISTIC SET 6 produces enlarged minuscules, thus: abcdefg. Since the underlying text remains unchanged, enlarged text can be searched like normal text.

Deleted text (ss07)

In medieval manuscripts, text is often deleted by placing a dot under each letter. Both Unicode and MUF1 define many characters with dots below: ~~if possible, you should avoid hard-coding these and instead use~~ STYLISTIC SET 7.

Alternate yogh (ss08)

For Middle English, always use the yogh at U+021C and U+021D (ȝȝ). Unicode also has an alternative yogh, which in Junicode has a flat top. If you prefer this, leave the underlying text the same and specify STYLISTIC SET 8: ȝȝ.

Retired letter-shapes (ss09)

The design of a few Junicode characters has changed since the font was introduced. The original designs, if you prefer them, will always be available via STYLISTIC SET 9. Currently there are just a few such alternates: ɔ̇ for ð, Ṫ for T, Ṫ FOR T.

Long slashes (ss10)

Some users prefer slashes and backslashes that are longer than usual. Use STYLISTIC SET 10 to access these: a/a, a/a.

Alternative italic æ (ss11)

In texts that contain both æ and œ, the two may be confused in the italic face: æ œ. In this case, use STYLISTIC SET 11 to substitute æ for œ.

E caudata (ss15)

Medieval Latin texts often use an *e* with tail, called *e caudata*, to represent Latin *ae* or *oe*. Polish, Lithuanian, and several other languages also use this letter. While in modern editions of medieval texts the *cauda* (or in Polish, the *ogonek*) is often attached to the very bottom of the letter, in modern Polish and Lithuanian printing it is attached to the end of the bottom stroke: Polish ę, medieval Latin ĕ. The modern

Polish version of the letter is acceptable for medieval Latin; however, if you prefer a centered *cauda*, use STYLISTIC SET 15.

Linguistic alternates (ss17)

One character (ʔ, U+0294) has an alternate shape used in phonetic transcription. Access this with STYLISTIC SET 17.

Old-Style Punctuation (ss18)

Old books generally set extra space before the heavier punctuation marks (; : ! ?); they also leave extra space inside quotation marks and parentheses (e.g. “here”). For a similar effect, use STYLISTIC SET 18. Make sure that CONTEXTUAL ALTERNATES are also on so that Junicode can correct the spacing in certain environments.

Latin-to-Gothic Transliteration (ss19)

As transliteration of Latin to Gothic characters is straightforward, it can easily be handled with OpenType features. Note that the Gothic alphabet has no distinction between upper- and lower-case, so capitals and lower-case letters are transliterated the same way: *MLHTEDI SVEPΛNH ǪΛH INN MΛNS ΛEIK.*

Gothic-to-Latin Transliteration (ss20)

The same as ss19, but in reverse. It produces all lower-case letters. Thus *ΓΛΔϞΒ ΝΗ ΥΛΣ ΜΛΙΣ ΨΛΝΣ ΣΥΕΣΥΛΜΜΛ* becomes ‘gadob nu was mais þans sweswamma’.



Other Features

Treatment of Obsolete Characters

A number of medieval characters originally assigned by MUF1 to the Unicode Private Use Area have been accepted into the Unicode standard. For several years Junicode retained the obsolete characters, adding a mark to warn document maintainers to reencode their documents. Beginning with version 0.7.3 obsolete MUF1 characters were removed from the font.

Character Protrusion

For XeLaTeX users who use the Microtype package for character protrusion, a configuration file (`mt-Junicode.cfg`) is provided for Junicode. Users of XeLaTeX will need Microtype version 2.5 or higher. The configuration file is designed for XeLaTeX, but it can easily be edited to work with LuaTeX.

Miscellanea

The Junicode font is available at <http://junicode.sourceforge.net/>. You can also find it in the repositories of many Linux distributions and via CTAN. Visit the Junicode Project Page at SourceForge to leave feature requests and bug reports. Suggestions and Contributions are welcome: if you wish to contribute to Junicode, leave a patch at the Project Page or contact the developer. Feature requests and bug reports can be left in the same place.

Junicode comes in Regular, Italic, Bold and Bold Italic faces, but the Regular and Italic faces have the fullest character set and are richest in OpenType features. The font implements the recommendation of the Medieval Unicode Font Initiative version 4.0. Download the complete recommendation at <http://www.mufi.info/>.

Junicode is licensed under the SIL Open Font License: for the full text, go to <http://scripts.sil.org/OFL>. Briefly: You may use Junicode in any kind of publication, print or electronic, without fee or restriction. You may modify the font for your own use. You may distribute your modified version in accordance with the terms of the license.

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