

Junicode

The Junicode font is designed to meet the needs of medieval scholars; however, it has a large enough character set to be useful to the general user. It comes in Regular, Italic, Bold and Bold Italic faces. The Regular face has the fullest character set, and is richest in OpenType features.

Both the selection and design of the characters in Junicode reflect the needs of medievalists. However, many persons writing in ancient and modern languages have found the font useful. If you wish to see better support for any language, please leave a request at the Junicode project page (<http://sourceforge.net/projects/junicode>).

Junicode implements most of the recommendation of the Medieval Unicode Font Initiative (version 3.0). Look for special MUFI characters (those not in the Unicode standard) in the Private Use Area (U+E000 and above). Download the complete recommendation at <http://www.mufi.info/>.

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OpenType Features

Only OpenType-aware applications can make use of OpenType features. Among these are Adobe InDesign, Mellel, and (to a limited extent) Microsoft Word. XeTeX, a typesetting program built on top of TeX, has especially good support. The following are standard OpenType features (not all available in all faces). For OpenType features especially for medievalists, see the next section.

Like many old-style fonts, Junicod contains several f-ligatures (first flight offer office afflict fjord). It also has a number of other standard ligatures, e.g. thrift fifty afraid für fördern. It also has long-s ligatures (affert start slickr omiffion and more). Most OpenType-aware applications will use these by default. You can disable them by turning off “Standard Ligatures” (liga). *All faces.*

If “Contextual Alternates” (calt) and “Horizontal Kerning” (kern) are on (as they should be by default), Junicod will avoid collisions between f and vowels with diacritics, e.g. fêler fif fül.

For circled numbers and letters, use “Discretionary Ligatures” (dlig):

[1] = ①
[A] = Ⓐ
[a] = ⓐ
[[1]] = ①
<1> = ❶

The same feature also gives you connected Roman numbers (I II III IV V VI VII VIII IX X XI XII), and fancy ligatures, e.g. aċt ſtar track bitten attraċt. *Regular face only.*

With “Glyph Composition/Decomposition” (ccmp), a base character followed by one or more combining diacritical marks is replaced with a precomposed character when that would look different from the character + diacritic sequence: for example A + U+301 makes Á, where a special uppercase form of the diacritic is used. *All faces, depending on the availability of composed characters and combining diacritics.*

Where no precomposed character is available, combining marks should still be correctly positioned, and marks can be “stacked” via “Mark to Base” (mark) and “Mark to Mark” (mkmk): ǒ (o + U+306 + U+301); ĩ (i + U+304 + U+306). The dot of an i or j followed by a diacritic will generally be removed: ĩ. *All faces; anchors less plentiful in bold and italic faces than in regular; diacritic stacking not available in bold italic.*

Use “Small Caps” (smcp) to change lower-case letters to small caps; add “Caps to Small Caps” (c2sc) 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 face only.*

You have a choice of either standard “lining” figures or old-style figures, selected by “Old-Style Numbers” (onum): 0123456789 0123456789. *All faces.*

Superscript numbers are rendered with “Superscripts” (sup): ⁰¹²³⁴⁵⁶⁷⁸⁹. Subscript numbers are rendered with “Subscripts” (sub): ₀₁₂₃₄₅₆₇₈₉. *Regular only.*

A sequence of number + slash + number is rendered by a fraction if the fraction has a Unicode encoding and “Fractions” (frac) is on: ½ ¼ ⅓ ¾. *All faces, but fullest in regular and bold.*

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 “Style Set 9” (ss09). Currently there are just a few such alternates: ð for ð, T for T, T FOR T.

Notes on Junicode and MUFI

The MUFI specification defines a great many characters of interest to medievalists; the current version of Junicode contains most of these. While many MUFI characters have Unicode encodings, many others have MUFI-recommended encodings in the “Private Use Area” (PUA) of the Unicode standard—that is, a range of code points not assigned to Unicode characters and available for use in fonts for specialized purposes. Use of the PUA allows MUFI to include many characters that are not part of the Unicode standard.

There are risks with this approach. First, use of the PUA is deprecated by Adobe and Microsoft (major players in fonts and type rendering), and it is uncertain whether applications will continue to support it indefinitely. Second, and probably more important, MUFI characters are regularly accepted by the Unicode Consortium, whereupon they lose their PUA encodings and receive Unicode encodings—breaking any application that uses them.

To minimize these risks, the MUFI specification strongly recommends “that PUA characters should be encoded with mark-up or entities, and that PUA characters should be used for the final display only, whether on screen or in print.” An alternative to entities is the use of OpenType features. If you are using an OpenType-aware application (e.g. XeTeX, InDesign, Mellet, and to a limited extent MS Word), many or all of the OpenType features of Junicode can help you avoid using PUA characters directly.

Characters with diacritics. Both Unicode and MUFI contain large numbers of characters with diacritics. Make it a habit never to use these “pre-composed” characters directly; rather use the “plain” character followed by a character from the Unicode “Combining Diacritics” range. (This works with Word for Windows when Uniscribe is enabled, and also with other OpenType-aware applications.) In almost all cases the application will either substitute the correct precomposed character or position the diacritic correctly. For characters with more than one diacritic, follow these rules: when diacritics are stacked vertically, insert the one closest to the base character first; when diacritics are arranged horizontally, insert the leftmost one first. Examples: a + macron + acute = á; o + dot + acute = ö. Remember that Unicode has both spacing and combining diacritics; only the combining diacritics will work correctly. If any combination fails to work for you, please leave a bug report at the Junicode website.

Small caps. Make it a hard-and-fast rule *never* to insert any small cap character into your documents. The encoding of small caps is inherently unstable and non-portable. MUFI recommends using small cap-like characters

from the Unicode phonetic ranges, but this would be an error with many fonts, including Junicode, which size phonetic “small caps” to harmonize with lower-case characters, whereas true small caps are somewhat larger. Always use the small caps command provided by the application you are using. If the application is able, it will use Junicode’s true small caps.

You may use the “small caps” in the phonetic ranges to set IPA text. The “small cap” ʀ is also recommended for setting transliterations of early Norse runic texts.

Nordic letter-forms. The default shape of ð and þ in Junicode is 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 “Style Set 1” (ss01): ðþ.

Insular letter-forms. Insular letter-forms have recently been accepted by Unicode, and therefore their encodings have changed. For Junicode, use “Style Set 2” (ss02) for insular letter-forms if your application supports it: abcðeƿǰ. Turn off “Standard Ligatures” (liga) for best results.

Old English and Old Icelandic typography. When Old English or Old Icelandic is set with Junicode, some letter combinations can produce unattractive collisions. To avoid this, make sure that “Contextual Alternates” (calt) and “Standard Ligatures” (liga) are on (as they should be by default): hæfð hæfþ fūl nīð.

Enlarged minuscules. In Junicode, “Style Set 6” (ss06) produces enlarged minuscules, thus: abcdefg. Since the underlying text remains unchanged, enlarged text can be searched like normal text.

Overlined characters. The MUFI specification envisions a font-based mechanism for producing text with overlines. Probably this will not be practical in the near future; rather, use your application’s line-drawing facilities to produce text with overlines. For Junicode, roman numbers are an exception. Use “Style Set 4” (ss04) for roman numbers with high overline (viii X̄CXV) and “Style Set 5” (ss05) for lower-case roman numbers with medium-high overline (viii d̄ct̄x).

Letters with hook above. The Unicode standard contains several precomposed characters with combining hook above in the Latin Extended Additional range (e.g. Ā̆). These are used automatically when a vowel is followed by the diacritic U+0309. However, MUFI contains a series of precomposed characters in which the hook differs in shape and position. Use

“Style Set 14” (ss14) for the MUF1 characters (e.g. $\text{Á}\text{Ó}$).

Letters with flourishes. For letters with flourishes (sometimes used for setting Middle English texts), use “Swash” (swsh): $\text{c}\ \text{d}\ \text{f}\ \text{g}\ \text{k}\ \text{n}\ \text{r}$.

Ligatures. Nearly all of MUF1’s ligatures are accessible via “Historical Ligatures” (hlig). Even if you are not a medievalist, you may still be amused by the strange effects you can achieve by turning on this feature: $\text{egg}\ \text{track}\ \text{caught}\ \text{fan}\ \text{sack}\ \text{book}\ \text{AA}\ \text{a}\ \text{AO}\ \text{x}\ \text{AU}\ \text{a}\ \text{V}\ \text{x}$.

Deleted text. 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 “Style Set 7” (ss07).

Alternate yogh. For Middle English, always use the yogh at U+021C and U+021D (33). 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 “Style Set 8” (ss08): ȝ .

Deprecated characters. A number of characters which were encoded in the Private Use Area in MUF1 versions 1 and 2 have been adopted by Unicode and now have different code points. In Junicode these characters remain at their old locations, but are marked with a small “x” to remind users to migrate to the newer code points (e.g. $\text{ȝ}\text{x}$). The file “replacements” contains a list of these deprecated code points with their replacements; use this to update your documents. If you are unable to change the encoding of an older document but you can use OpenType features, turn on “Style Set 3” (ss03); this will automatically substitute newer for older code points.

E caudata. Medieval Latin texts often use an *e* with tail, called *e caudata*; this represents 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 ę . The modern Polish version of the letter is acceptable for medieval Latin; however, if you prefer a centered *cauda*, use “Style Set 15” (ss15).

Latin

Junicode contains the most common Latin abbreviations, making it suitable for diplomatic editions of Latin texts.

Adiuuanos dñ̄ salutaris noster & pp̄t̄ gl̄am nominis tui dn̄e libanof· & p̄p̄tiuf esto peccatis nostris p̄pter nomen tuum· Ne forte dicant ingentib: ubi est dñ̄ eorum & innotescat in nationib: corā oculis nr̄is· Pofuerunt mosticina feruorū ruorū escas uolatilib: celi carnes scōz tuoz bestiis tenice· Facti sum̄ obp̄brium uicinis nr̄is·

Gothic Transliteration

jabai auk luas gasaihwiþ þuk þana habandan kunþi in galiuge stada anakumbjandan, niu miþwissei is siukis wisandins timrjada du galiugagudam gasaliþ matjan? fraqistniþ auk sa unmahteiga ana þeinamma witubnja broþar in þize Kristus gaswalt. swaþ þan frawaurkjandans wiþra broþrunz, slahandans ize gahugd siuka, du Xristau frawaurkeiþ.

Sanskrit Transliteration

mānam dvividham viṣayadvai vidyātsaktyasaktitaḥ
arthakriyāyām keśadirnārtho 'narthādhimokṣataḥ

sadrśāsadrśatvācca viṣayāviṣayatvataḥ
śabdasyānyanimittānām bhāve dhīśadasattvataḥ

International Phonetic Alphabet

hwan θat a:prɪl wiθ is ju:rəs so:tə θə druxt ɔf martʃ haθ pe:rsəd to: θə ro:te
and ba:ðəd evri væɪn ɪn swɪtʃ lɪku:r ɔf hwɪtʃ vertɪu ɛndʒɛndrəd ɪs θə flu:r
hwan zɛfɪrʊs e:k wiθ hɪs swe:tə bræ:θ

Greek

The Greek typeface (available only in the regular face) is based on the Greek Double Pica cut by Alexander Wilson of Glasgow in the eighteenth century. It is not really suitable for setting modern Greek; 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 δαυὶδ 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 ῥαχάβ, βόες δὲ ἐγέννησεν

Lithuanian

*Lithuanian poses several typographical challenges. An accented i retains its dot: *į*; 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 non-spacing 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, pasidirkime 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

At the urging of Polish type designer Adam Twardoch, the default shape and position of ogonek in Junicode are now suitable for modern Polish. Suggestions for further improvements are solicited.

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.

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

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Thanks to the many users who have submitted feature requests and bug reports.

This document was set with X_YL_AT_EX.