



Abelard



Name: Abelard
Classification: Serif
Designer: Barbara Bigosińska
Designed in: 2015/2016
Styles: 6 Romans +
6 Italics

Abelard focuses on functionality. It's a modern family, with 12 styles. The weights range from Light to Extrabold, and each has a companion italic. Abelard was designed by Barbara Bigosińska, a Polish designer living in the Netherlands. Abelard's contrast model is vertical, like most other neoclassical-style typefaces. Its letterforms are based on pointed-pen models. With Abelard, Bigosińska has created a contemporary response to neoclassical types like Baskerville, Bulmer, and Scotch Roman.

ELEGANCE & FUNCTIONALITY

☛ **Abelard**

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¶ Bigosińska optimised Abelard for use in printed text and eText. The typeface features several elements which ensure that text set with it maintains even color, no matter what rendering conditions arise. These features include case-sensitive punctuation, which may be activated *via the OpenType <case> feature*. This substitutes 36 glyphs with variants whose forms are suited to all-caps settings. However, all of the *punctuation*, whether it is optimised for upper or lowercase text, is *prominent*. Abelard does not tolerate shy punctuation marks! Each Abelard font also includes 13 separate f-ligatures, and a set of eight ornaments that resemble pen nibs, bullet points, or arrows. Abelard is equipped with four sets of figures, too (oldstyle and lining figures in both proportional and tabular variants). ¶ Since Abelard's capitals are designed with neoclassical proportions; *most of them appear to have similar widths*. The fonts' lowercase letters feature open apertures, a moderate x-height, and *mild stroke-contrast*. Abelard's ball terminals are another hallmark neoclassical element. The design's lowercase 'f' and 'r' are narrow, in order to prevent their creating holes in words. All of

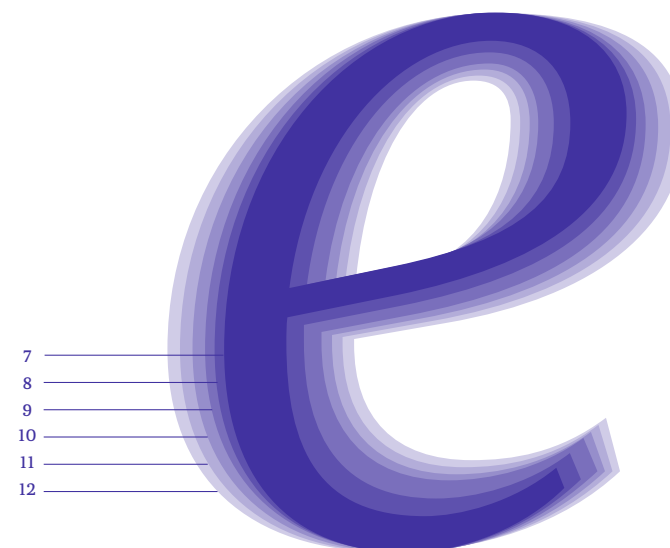
these characteristics help give text set in Abelard a relaxed and even appearance. While Abelard's roman styles are elegant and sober, the italics are more flamboyant – *just look at the lowercase 'y' in each italic font*. Abelard's italics are slightly narrower than the romans, and they're lighter in weight, which increases their ability to offer clear differentiation in text. The italic 'v', 'w', and 'y' each have their right arm curved, which improves their spacing. ¶ Bigosińska's Abelard typeface shares its name with Peter Abelard (1079–1142), a medieval French philosopher and theologian. His tragic affair with Héloïse d'Argenteuil – and their subsequent, life-long correspondence with one another – remain one of the most enduring true-life love stories from the Middle Ages. The two lovers are remembered with a nineteenth-century monument in Paris's fabled Père Lachaise Cemetery. *Like Peter Abelard, Bigosińska's typeface is resolute, noble and strong, with a deep-minded passion for books and philosophy*. Abelard is Bigosińska's second serious type family to date, & her debut release with ITF. Previously, she designed Mala, her first full typeface family, at type|media in 2013.◊

ROMANS



- 1 Abelard Light
- 2 Abelard Regular
- 3 Abelard Medium
- 4 Abelard Semibold
- 5 Abelard Bold
- 6 Abelard Extrabold

ITALICS



- 7 *Abelard Light Italic*
- 8 *Abelard Italic*
- 9 *Abelard Medium Italic*
- 10 *Abelard Semibold Italic*
- 11 *Abelard Bold Italic*
- 12 *Abelard Extrabold Italic*

LIGHT

Diăgrăphic chart

Humanism is a philosophical & ethical stance that emphasizes the value of the

REGULAR

Unconventional

»Gellius says that in his day humanitas is commonly used as a synonym for...«

MEDIUM

The References

¶ During the ‘French Revolution’ – (and soon after) – in Germany, humanism

SEMIBOLD

215. Buchstraße

In the mid-18th century – during the French Enlightenment was a trend that

BOLD

New Liberalism

The principle of the separation of government institutions and persons who

EXTRABOLD

{Geographica?}

Within countries differing political movements support secularism for the

LIGHT ITALIC

Home Education!

Anthropomorphism is the ›attribution‹ of human traits, emotions + intentions &

ITALIC

Pride & Prejudice

People have also {routinely} attributed human emotions and behavioural traits of

MEDIUM ITALIC

¶ Representative

From the perspective of adherents to religions in which humans were created to

SEMIBOLD ITALIC

Extraterrestrial

›Some anthropomorphic deities represented specific human concepts, just as‹

BOLD ITALIC

Hyperactivated

Building on the popularity of fables & fairy tales, specifically children’s book

EXTRABOLD ITALIC

Koffie › Müffins

↳ Personification is the related attribution of human form & character to •

❖» **POINTED PEN** «❖*4. December 1987–2016**DÆRLING*

Liberalism is a political ideology–p.85

➤ **€25.089** ◀

{NEW ROMANTIC}*

Several music acts at the start of the 1980s adopted the style of the movement and became known to epitomise it within the music and mainstream press, including Visage, Duran Duran, Spandau Ballet, and Boy George (of Culture Club).

Notes et références

–ARTISTES ASSOCIÉS AU MOUVEMENT–

Cyber

El género destacó por el uso de los sintetizadores

David Bowie

–/El género destacó/34.679.005/–

Außerirdisches

DEI SOM HØYRDE TIL DENNE RETNINGA

❖ **EURO** ❖

LIGHT
50 PT

DEVOTION & CHARM?

LIGHT
20 PT

There were many attempts to revive this movement* from the 1990s, including the short-lived romo style

LIGHT
85 PT

Grêavÿ

LIGHT
13 PT

Fashion was based on varied looks based on historical romantic themes, including frilly fop shirts in the style of the English Romantic

LIGHT
8 PT
/
6 PT

A number of these bands adopted synthesizers and helped to develop synthpop in the early 1980s, which, combined with the distinctive New Romantic visuals, helped them first to national success in the UK, and then, with help of MTV, to play a major

By the end of 1981, the original movement had largely dissipated and, although some of the artists associated with the scene continued their careers, they had largely abandoned the aesthetics of the movement.

LIGHT
ITALIC
50 PT

DEVOTION & CHARM?

LIGHT
ITALIC
20 PT

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LIGHT
ITALIC
85 PT

Biøloğÿ

LIGHT
ITALIC
13 PT

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LIGHT
ITALIC
8 PT
/
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REGULAR
50 PT

DEVOTION & CHARM?

REGULAR
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REGULAR
85 PT

Majnlj

REGULAR
13 PT

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REGULAR
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ITALIC
50 PT

DEVOTION & CHARM?

ITALIC
20 PT

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ITALIC
85 PT

Dåjđelş

ITALIC
13 PT

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MEDIUM
50 PT

DEVOTION & CHARM?

MEDIUM
20 PT

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MEDIUM
85 PT

Višüæ1

MEDIUM
13 PT

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MEDIUM
8 PT
/
6 PT

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MEDIUM
ITALIC
85 PT

Rœãdy

MEDIUM
ITALIC
13 PT

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MEDIUM
ITALIC
8 PT
/
6 PT

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SEMIBOLD
50 PT

DEVOTION & CHARM?

SEMIBOLD
20 PT

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SEMIBOLD
85 PT

Jãpaňš

SEMIBOLD
16 PT

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SEMIBOLD
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/
6 PT

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ITALIC
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SEMIBOLD
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BOLD
50 PT

DEVOTION & CHARM?

BOLD
20 PT

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BOLD
85 PT

Kapsel

BOLD
13 PT

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BOLD
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85 PT

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BOLD
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EXTRABOLD
50 PT

DEVOTION & CHARM?

EXTRABOLD
20 PT

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EXTRABOLD
85 PT

Bright

EXTRABOLD
16 PT

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EXTRABOLD
8 PT
/
6 PT

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DEVOTION & CHARM?

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ITALIC
20 PT

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EXTRABOLD
ITALIC
85 PT

Nõvęłś

EXTRABOLD
ITALIC
16 PT

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/
6 PT

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VERTICAL PROPORTIONS OF ABELARD FAMILY

Typography

PROPORTIONAL OLDSTYLE FIGURES

462850

TABULAR OLDSTYLE FIGURES (ROMAN & ITALIC)

462850

462850

PROPORTIONAL LINING FIGURES

462850

TABULAR LINING FIGURES (ROMAN & ITALIC)

462850

462850

UPPERCASE SLIGHTLY LOWER THAN ASCENDERS

TALL X-HEIGHT

BALANCED COUNTERS OF 'A' & 'E'

ANGLED ASCENDER & STRAIGHT CROSSBAR ALIGNED ON THE X-HEIGHT

LARGE DIACRITICS

DEFAULT FIGURES ARE PROPORTIONAL OLDSTYLE; THEY ARE SLIGHTLY HIGHER THAN LOWERCASE

PROMINENT PUNCTUATION

BRACKETED, SLIGHTLY WEDGE-LIKE SERIFS

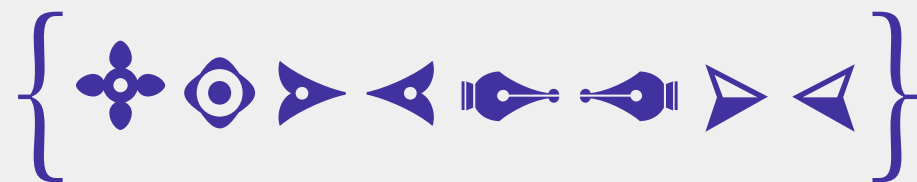
MODERATE CONTRAST

OPEN APERTURES

CHARACTERISTIC BALL TERMINALS

Reality5!

EXTRA SET OF ORNAMENTS SUITABLE TO SET LISTS AND TO DECORATE HEADLINES



LARGE SET OF LIGATURES FOR BOTH ROMANS AND ITALICS

fi - fi	fj - fj	ffh - ffh	} <i>flower, offkey,</i>		
fl - fl	fk - fk	ffj - ffj		} <i>puffin surfboat,</i>	
ff - ff	ffi - ffi	ffk - ffk			} <i>fjord & billfish</i>
fb - fb	ffl - ffl				
fh - fh	ffb - ffb				

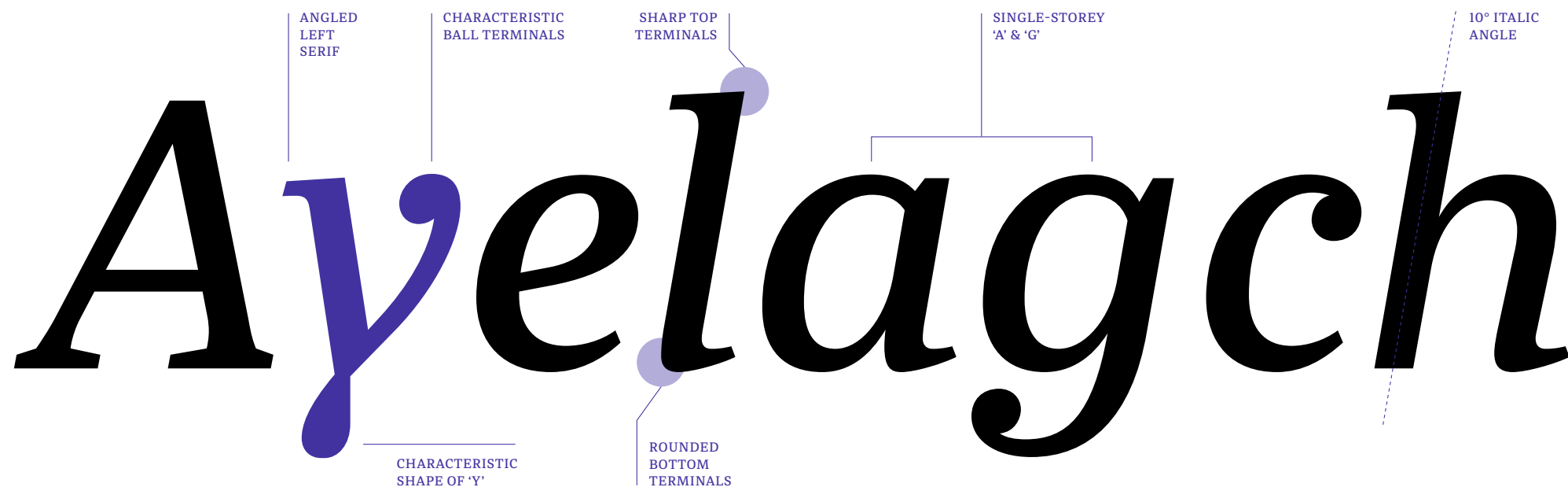
BROAD LANGUAGE SUPPORT

Mułtîñățiøń?

ITALICS BLEND WELL WITH ROMANS AND YET THEY KEEP THEIR OWN CHARACTER

“Fasten your *seat belts*, it’s going to be a *bumpy night!*”

–Bette Davis in *All about Eve* (1950)



IN ALL OF THE WEIGHTS THE AMOUNT OF CONTRAST IS CLEARLY VISIBLE

EEEEEE *E*

AVAILABLE CASE PUNCTUATION FOR ALL OF THE WEIGHTS & STYLES (ROMAN & ITALIC)

THE ROLE OF [CASE PUNCTUATION] IS TO «IMPROVE» THE (GENERAL LOOK) OF THE TEXT–WHILST– SET IN CAPITAL LETTERS. THIS IS {POSSIBLE} BY SHIFTING A VERTICAL POSITION OF - - - ({})<<>> SO THAT THEY ARE-POSITIONED IN THE OPTICAL-MIDDLE OF UPERCASE! ISN'T IT GREAT?

ABELARD REGULAR 7/13 PT

¶ The #design of typefaces has developed alongside of typesetting systems. Although typography has ¾ evolved significantly (from its origins) it is still very much a conservative art that tends to cleave to tradition. This is because legibility is paramount, and so the typefaces that are most readable are usually retained. »In addition, the evolution of typography is intertwined with lettering by hand †2015 and related art forms, especially formal styles, which thrived for centuries preceding typography, and so the {evolution} of typography must be discussed with reference to this relationship. **In the nascent stages of European printing—\$13.95**, the typeface blackletter (or Gothic) was designed in imitation of the popular hand-lettering styles of scribes. Initially, this typeface was difficult to read, because each **glyph@letter was set in lace individually and made to fit** tightly into the allocated space. The art of manuscript writing, whose origin was 156 during

LIGHT

MEDIUM

SEMIBOLD

BOLD

EXTRABOLD

ABELARD REGULAR 20/26 PT

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ABELARD REGULAR 7/13 PT

J The #development of Roman typeface is traced back to Greek lapidary letters. Greek lapidary letters were carved ≈6420 A.D. into stone and “one of the first formal uses of Western letterforms”; after that, they evolved into the monumental capitals, which laid the foundation for Western design, especially serif typefaces. There are 2 styles of Roman typefaces: the old style & the modern style. The former is characterized by its similarly-weighted lines, while the Σ_{15e}⁴ latter by its [contrast of light] and heavy lines. Often, these styles are combined. By 20th century, computers turned #type_design into a rather **simplified process**. This has allowed the number of @typefaces ₹850.000 to proliferate exponentially, as there are thousands available. Unfortunately, confusion between typeface and font*, the various styles of a typeface, **occurred in 1984 when Steve Jobs mislabeled typefaces as ‘fonts’** for Apple and his 24/7 error has been perpetuated throughout the

LIGHT ITALIC

MEDIUM ITALIC

SEMIBOLD ITALIC

BOLD ITALIC

EXTRABOLD ITALIC

ABELARD REGULAR 20/26 PT

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[HISTORY / CULTURE]

Modern editions & translations of Peter Abelard's works

¶ Abelard, originally called ▶*Pierre le Pallet*◀, was born c.1079 in Le Pallet, about 10 miles (16 km) east of Nantes, in Brittany, the eldest son of a minor noble Breton family. As a boy, he learned quickly. His father, a knight called Berengar, encouraged Pierre to study the liberal arts, wherein he excelled at the art of dialectic (a branch of philosophy), which, at that time, consisted chiefly of the logic of Aristotle transmitted through Latin channels. Instead of entering a military career, as his father had done, Abelard became an academic. During his early academic pursuits, Abelard wandered throughout France, debating and learning, so as (in his own words) *he became such an one as the Peripatetics*. He first studied in the Loire area, where the nominalist Roscellinus of Compiègne, who had been accused of heresy by Anselm, was his teacher during this period.



Melodies that have survived have been praised as flexible, expressive melodies show an elegance and technical adroitness that are very similar to the qualities that have been long admired in Abelard's poetry.

In the Abbey of Saint-Denis, the 40-year-old Abelard sought to bury himself as a monk with his woes out of sight.

Life in his own monastery proved no more congenial than before.

//INFO Peter Abelard▶Latin: Petrus Abaelardus or Abailardus; French: Pierre Abélard, 1079–21 April 1142) was a medieval French scholastic philosopher, theologian and preeminent logician. His affair with and love for Héloïse d'Argenteuil has become legendary. The Chambers Biographical Dictionary describes him *as the keenest thinker and boldest theologian of the 12th Century*.



5

Two pupils of Anselm of Laon, Alberic of Rheims and Lotulf of Lombardy, instigated proceedings against Abelard, charging him with the heresy of Sabellianism in a provincial synod held at Soissons in 1121.

02//RISE TO FAME

Around 1100, Abelard's travels finally brought him to Paris. In the great cathedral school of Notre-Dame de Paris (before the current cathedral was actually built), he was taught for a while by William of Champeaux, the disciple of Anselm of Laon (not to be confused with Saint Anselm) a leading proponent of Realism.

ABELARD AND HELOÏSE
IN A MANUSCRIPT OF THE
ROMAN DE LA ROSE (14TH
CENTURY)

During this time he changed his surname to Abelard, sometimes written Abailard or Abaelardus. Retrospectively, Abelard portrays William as having turned from approval to hostility when Abelard proved soon able to defeat the master in argument; Abelard was, however, closer to William's thought than this account suggests. And William thought Abelard was too arrogant. It was during this time that Abelard would

provoke quarrels with both William and Roscellinus. Against opposition from the metropolitan teacher, Abelard set up his own school, first at Melun, a favoured royal residence, then, around 1102-4, for more direct competition, he moved to Corbeil, nearer Paris. His teaching was notably successful, though for a time he had to give it up and spend time in Brittany, the strain proving too great for his constitution.

01//EARLY
YEARS

#	Male version	Female version	Notes & examples
01	Sultan	► <i>Sultana</i>	Used throughout the Muslim world. Equivalent to King or Emperor. Current examples: Brunei, Oman, states of Malaysia. Historical examples: Seljuk Sultanate, Delhi Sultanate, Sultanate of Malacca, Warsangali Sultanate.
02	Shah	► <i>Shahbanu</i>	Used historically in Persia, Greater Iran and the Mughal Empire. Various translated into English as King or Emperor.
03	Satrap	► <i>Satrap</i>	Used historically in Ancient Persia to refer to local rulers of provinces under the Persian King. Also used for provincial rulers of Alexander the Great's Empire.
04	Samraat	► <i>Samrājñī</i>	Ancient Indian title sometimes translated into modern English as Emperor.
05	Raja	► <i>Rani</i>	Used historically in princely states in South Asia and pre-colonial chiefdoms in the Philippines. Equivalent to King.
06	Pharaoh	► <i>Pharaoh</i>	Used historically in Ancient Egypt.
07	Padishah	–	A superlative title equivalent to <i>Great King</i> or <i>King of Kings</i> . Used historically by several West Asian empires such as the Shāhanshāh of Iran (<i>King of Kings of Persia</i>), Mughal Emperors of the Indian Subcontinent (<i>who used the Arabic version of the title, Badshah</i>) and Sultan of the Ottoman Empire.
08	Nawab	► <i>Begum</i>	Used historically for semi-autonomous Muslim rulers of princely states in South Asia.
09	Malik	► <i>Malikah</i> ► <i>Malekeh</i>	Used throughout the Muslim world. Equivalent to King. Current examples: Bahrain, Jordan, Morocco. Also used by tribal leaders among the Pashtun people. Historical examples: Malik al-'Iraq (<i>King of Iraq</i>), Malik al-Mamlaka al-Mutawakkiliyya al-Yamaniyya (<i>King of the Mutawakkilite Yemeni Kingdom</i>).
10	Maharaja	► <i>Maharani</i>	Used historically princely states in South Asia. A <i>high king</i> above a Raja.
11	Khedive	–	Largely equivalent to Viceroy in the Ottoman Empire. Examples: Khedivate of Egypt.
12	Khan	► <i>Khatun</i>	Imperial rank in the Mongolian and Turkic languages equal to the status of King. Historical examples: Khanate of Kazan, Crimean Khanate.

Euro Sign Introduction | PRECEDING NATIONAL CURRENCIES OF THE EUROZONE // { Comparison }

Currency	Rate	Fixed on	Yielded
► Austria <i>Austrian schilling</i>	\$13.7603	1998/12/31	1999/01/01
► Belgium <i>Belgian franc</i>	¢40.3399	1998/12/31	1999/01/01
► Cyprus <i>Cypriot pound</i>	£0.585274	2007/07/10	2008/01/01
► Estonia <i>Estonian kroon</i>	¤15.6466	2010/07/13	2011/01/01
► Finland <i>Finnish markka</i>	¥5.94573	1998/12/31	1999/01/01
► France <i>French franc</i>	€6.55957	1998/12/31	1999/01/01
► Germany <i>German mark</i>	₹1.95583	1998/12/31	1999/01/01
► Greece <i>Greek drachma</i>	€340.75	2000/06/19	2001/01/01
► Italy <i>Italian lira</i>	\$1,936.27	1998/12/31	1999/01/01
► Latvia <i>Latvian lats</i>	£0.702804	2013/07/09	2014/01/01

Suitable for complexed text settings

TIC

#MAY 2016

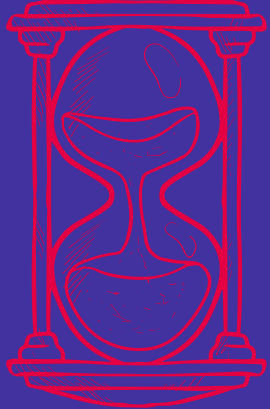
£5.99/€7

in any amount
EU transfers in
as and bear the
his includes all
outside the euro-
ed out in euro.

Credit/debit card charging and ATM withdrawals within the eurozone are also treated as domestic transactions; however **paper-based** payment orders, like cheques, have not been standardised so these are still **domestic-based**. The ECB has also set up a clearing system, TARGET, for **large euro transactions**. ◀ *Read more – p.18-19 & online*

p.5 scope

THE PROCEDURE USED TO FIX THE CONVERSION RATE BETWEEN THE ►GREEK◀ DRACHMA AND THE EURO



Following the 12th-century Renaissance produced by the translation of Arabic works on science and the Recovery of Aristotle, alchemists played a significant role in early modern science. Islamic and **European alchemists** developed a structure of basic laboratory techniques, theory, terminology, and experimental method, some of which are still in use today. However, they continued antiquity's belief in four elements and guarded their work in secrecy including cyphers and cryptic symbolism. Their work was guided by Hermetic principles related to magic, mythology, and religion.

Alchemy

25th



> **Annual workshop**

> **Den Haag
Tesselseplein 22/3
2583HP**

Fresh discussions of alchemy are generally split into an examination of its exoteric practical applications and its esoteric spiritual aspects, despite the arguments of scholars like Homyard & von Franz that they should be seen as complementary.



CHAPTER + 12

Dramatic theories

¶ Having been an important part of human culture for more than 2,500 years, theatre has evolved a wide range of different theories and practices. Some are related to political or spiritual ideologies, while others are based purely on “*artistic*” concerns. Some processes focus on a story, some on theatre as event, and some on theatre as catalyst for social change. The classical Greek philosopher Aristotle’s *Poetics* (c. 335 BCE) ▶ is the earliest-surviving example and its arguments have influenced theories of theatre ever since. In it, he offers an account of what he calls “*poetry*” (*a term which in Greek literally means “making” and in this context includes drama—comedy, tragedy, and the satyr play—as well as lyric poetry, epic poetry, and the dithyramb*). He examines its “**first principles**” and identifies its genres and basic elements; his analysis of tragedy constitutes the core of the discussion.

> **Tragedy consists of six parts:**

- ◊ mythos or “*plot*”;
- ◊ ethos or “*character*”;
- ◊ dianoia or “*thought*”;
- ◊ lexis or “*diction*”;
- ◊ melos or “*song*”, and
- ◊ opsis or “*spectacle*”

¶ Although Aristotle’s *Poetics* is universally acknowledged in the Western critical tradition, Marvin Carlson explains, almost every detail about his seminal work has aroused