



ΘΕΑΝΩ Classical Fonts

Type Specimen

by Alexey Kryukov

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Theano Classical Fonts

Ἡσυχίης τόδ' ἄθυρμ' ἐμὸν ἠδέ τε λέσχη μακρὰ
ἀνδρὸς ἀκηδιόωντος ἀήματι νυσταλόεντι,
οὐ μὰν ἄμουσον πάμπαν ὄλον τὸ πόνημα πέπαικται,
ἀλλ' ἐπιμίξ τῆς παιδιῆς ἔσθ' ἂ καὶ ἐσπούδασαι.
Οὐδέ γε αὖ ἱερῇ πολιῇ καθάπαξ ἀπειοικὸς
οὔνομα καὶ Θεανὸ κικλίσκεται, οὔνομα σεμνόν
καί κε σὺ τοῦτο γνώσεαι, ὦ φίλος, αὐτίκ' ἐπελθών.

Michael Choniates, metropolit of Athens
(ca. 1212)

Theano is a common name for some fonts I have designed from historic samples. Most of these fonts were initially intended as Greek-only faces, but finally I found it interesting to supplement them with stylistically compatible Latin letters, thus reproducing the general look of old classical text editions. For this reason Theano fonts currently have no additional weights or styles and don't provide extensive Unicode coverage: just a standard set of Latin and Greek characters (including the full polytonic set) and some additional characters I found interesting to design. Nevertheless I decided to make them publicly available in the hope they can be useful for other classicists or medievalists.

The package is named after Theano, a famous Ancient Greek woman philosopher, who was first a student of Pythagoras, and supposedly became his wife. In 1211 or 1212 Michael Choniates, a highly educated Greek Metropolitan of Athens, wrote a large poem devoted to Theano (the *προοίμιον* of that poem is used as an epigraph for this document). Thus Theano seemed a good example of a person joining the ancient and the medieval world. Another reason for which I selected her name is that it starts from *theta*, just like Thessalonica (Θεσσαλονίκη in Greek) — the name of my keyboard input and conversion utility for Ancient Greek.

The package currently includes the following fonts:

Theano Didot A classicist face, with both its Roman and Greek parts implemented in Didot style. Unlike Old Standard, this font is designed from French sources.

Theano Modern A font with Greek letters designed in the Porsonic style. Unlike most modern implementation, it is based on Figgins Pica No. 3 / Small Pica No. 2 — probably the most successful and once the most popular Greek face of a Porsonic origin¹ — rather than on later Monotype's design. The accompanying Latin font is implemented in the Modern style and modelled after English Modern faces of later 19th century, often used alongside with Porsonic Greek types.

Theano Old Style A modernized “Old Style” Greek font with a large number of historic ligatures and alternate forms, modelled after some early 19th century types designed by Figgins' type foundry. It is accompanied by a Latin face based on some “Old Style” Roman fonts of the late 19th and early 20th century.

¹See about this face *John H. Bowman*, *Greek Printing Types in Britain from the late eighteenth to the early twentieth century*. *Typophilia*, 1998. P. 127–128. The author calls this type “the most beautiful Greek type ever devised.”

Theano Didot — Roman Characters

Theano Didot Regular 10 pt

Voyez le brick géant que j'examine près du wharf.

Falsches Üben von Xylophonmusik quält jeden größeren Zwerg.

Kæmi ný öxi hér ykist þjófum nú bæði víl og ádrepa.

ABCDEFGHIJKLMNOPQRSTUVWXYZ \$0123456789

Theano Didot Regular 12 pt

Voyez le brick géant que j'examine près du wharf.

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Kæmi ný öxi hér ykist þjófum nú bæði víl og ádrepa.

ABCDEFGHIJKLMNOPQRSTUVWXYZ \$0123456789

Theano Didot Regular 14 pt

Voyez le brick géant que j'examine près du wharf.

Falsches Üben von Xylophonmusik quält jeden größeren Zwerg.

Kæmi ný öxi hér ykist þjófum nú bæði víl og ádrepa.

ABCDEFGHIJKLMNOPQRSTUVWXYZ \$0123456789

Theano Didot Regular 16 pt

Voyez le brick géant que j'examine près du wharf.

Falsches Üben von Xylophonmusik quält jeden größeren Z

Kæmi ný öxi hér ykist þjófum nú bæði víl og ádrepa.

ABCDEFGHIJKLMNOPQRSTUVWXYZ \$0123456789

Sample text at 14 pt

Poussés par ces motifs et entraînés par l'ascendant d'Orgétorix, ils commencent à tout disposer pour le départ, rassemblent un grand nombre de bêtes de somme et de chariots, ensemencent toutes leurs terres, afin de s'assurer des vivres dans leur marche et renouvellent avec leurs voisins les traités de paix et d'alliance. Ils pensèrent que deux ans leur suffiraient pour ces préparatifs; et une loi fixa le départ à la troisième année. Orgétorix est choisi pour présider à l'entreprise. Envoyé en qualité de député vers les cités voisines, sur sa route, il engage le Séquanais Casticos, fils de Catamantaloédis, et dont le père avait longtemps régné en Séquanie et avait reçu du peuple romain le titre d'ami, à reprendre sur ses concitoyens l'autorité suprême, précédemment exercée par son père. Il inspire le même dessein à l'Héduen Dumnorix, frère de Diviciacos, qui tenait alors le premier rang dans la cité et était très aimé du peuple; il lui donne sa fille en mariage. Il leur démontre la facilité du succès de leurs efforts; devant lui-même s'em-

Theano Didot — Greek Characters

Theano Didot Regular 10 pt

Ζαφείρι δέξου πάγκαλο, βαθῶν ψυχῆς τὸ σῆμα. 6᾽φρς

Ἐξ ὧν γραφὴν γραψάμενος καὶ ἐμὲ διαβάλλων ἐλπίζει χρήματα λήψεσθαι.

ΑΒΓΔΕΖΗΘΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ ϜοϚςFfϚιϞλ

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Theano Didot Regular 14 pt

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Sample text at 14 pt

Ἄνδρες στρατιῶται, μὴ θαυμάζετε ὅτι χαλεπῶς φέρω τοῖς παροῦσι πράγμασιν. ἐμοὶ γὰρ ξένος Κῦρος ἐγένετο καὶ με φεύγοντα ἐκ τῆς πατρίδος τά τε ἄλλα ἐτίμησε καὶ μυρίουσ ἔδωκε δαρεικούς· οὐς ἐγὼ λαβὼν οὐκ εἰς τὸ ἴδιον κατεθέμην ἐμοὶ οὐδὲ καθηδουπάθησα, ἀλλ' εἰς ὑμᾶς ἔδαπάνων. [1.3.4] καὶ πρῶτον μὲν πρὸς τοὺς Θοῤᾶκας ἐπολέμησα, καὶ ὑπὲρ τῆς Ἑλλάδος ἐτιμωρούμην μεθ' ὑμῶν, ἐκ τῆς Χερρόνησου αὐτοὺς ἐξελαύνων βουλομένους ἀφαιρεῖσθαι τοὺς ἐνοικοῦντας Ἑλληνας τὴν γῆν. ἐπειδὴ δὲ Κῦρος ἐκάλει, λαβὼν ὑμᾶς ἐπορευόμην, ἵνα εἴ τι δέοιτο ὠφελότην αὐτὸν ἀνθ' ὧν εὖ ἔπαθον ὑπ' ἐκείνου. [1.3.5] ἐπεὶ δὲ ὑμεῖς οὐ βούλεσθε συμπορεύεσθαι, ἀνάγκη δὴ μοι ἢ ὑμᾶς προδόντα τῇ Κύρου φιλίᾳ χρῆσθαι ἢ πρὸς ἐκεῖνον ψευδάμενον μεθ' ὑμῶν εἶναι. εἰ μὲν δὴ δίκαια ποιήσω οὐκ οἶδα, αἰρήσομαι δ' οὖν ὑμᾶς καὶ σὺν ὑμῖν ὅ τι ἂν δέη πείσομαι. καὶ οὐποτε ἐρεῖ οὐδεὶς ὡς ἐγὼ Ἑλληνας ἀγαγὼν εἰς τοὺς βαρβάρους, προδοὺς τοὺς Ἑλληνας τὴν τῶν βαρβάρων φιλίαν εἰλόμην, [1.3.6] ἀλλ' ἐπεὶ ὑμεῖς ἐμοὶ οὐ θέλετε πείθεσθαι, ἐγὼ σὺν ὑμῖν ἔψομαι καὶ ὅ τι ἂν δέη πείσομαι. νομίζω γὰρ ὑμᾶς ἐμοὶ εἶναι καὶ πατρίδα καὶ φίλους καὶ συμμάχους, καὶ σὺν ὑμῖν μὲν ἂν οἶμαι εἶναι τίμιος ὅπου ἂν ᾖ, ὑμῶν δὲ ἔρημος ὧν οὐκ ἂν ἰκανὸς οἶμαι εἶναι οὐτ' ἂν φίλον ὠφελῆσαι οὐτ' ἂν ἐχθρὸν ἀλέξασθαι. ὡς ἐμοῦ οὖν ἰόντος ὅπῃ ἂν καὶ ὑμεῖς οὕτω τὴν γνώμην ἔχετε. [1.3.7] ταῦτα εἶπεν· οἱ

Theano Modern — Roman Characters

Theano Modern Regular 10 pt

A quick brown fox jumps over the lazy dog.

Falsches Üben von Xylophonmusik quält jeden größeren Zwerg.

Kæmi ný öxi hér ykist þjófum nú bæði víl og ádrepa.

ABCDEFGHIJKLMNOPQRSTUVWXYZ \$0123456789

Theano Modern Regular 12 pt

A quick brown fox jumps over the lazy dog.

Falsches Üben von Xylophonmusik quält jeden größeren Zwerg.

Kæmi ný öxi hér ykist þjófum nú bæði víl og ádrepa.

ABCDEFGHIJKLMNOPQRSTUVWXYZ \$0123456789

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ABCDEFGHIJKLMNOPQRSTUVWXYZ \$0123456789

Theano Modern Regular 16 pt

A quick brown fox jumps over the lazy dog.

Falsches Üben von Xylophonmusik quält jeden größeren Z

Kæmi ný öxi hér ykist þjófum nú bæði víl og ádrepa.

ABCDEFGHIJKLMNOPQRSTUVWXYZ \$0123456789

Sample text at 14 pt

Induced by these considerations, and influenced by the authority of Orgetorix, they determined to provide such things as were necessary for their expedition — to buy up as great a number as possible of beasts of burden and wagons — to make their sowings as large as possible, so that on their march plenty of corn might be in store — and to establish peace and friendship with the neighboring states. They reckoned that a term of two years would be sufficient for them to execute their designs; they fix by decree their departure for the third year. Orgetorix is chosen to complete these arrangements. He took upon himself the office of ambassador to the states: on this journey he persuades Casticus, the son of Catamantaledes (one of the Sequani, whose father had possessed the sovereignty among the people for many years, and had been styled “friend” by the senate of the Roman people), to seize upon the sovereignty in his own state, which his father had held before him, and he likewise persuades Dumnorix, an Æduan, the brother

Theano Modern — Greek Characters

Theano Modern Regular 10 pt

Ζαφείρι δέξου πάγκαλο, βαθῶν ψυχῆς τὸ σῆμα. βῆκρς

Ἐξ ὧν γραφὴν γραψάμενος καὶ ἐμὲ διαβάλλων ἐλπίζει χρήματα λήψεσθαι.

ΑΒΓΔΕΖΗΘΘΙΚΛΜΝΞΟΠΡΣΤΤΥΦΧΨΩ ΩοϚςFfζζΔλ

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Theano Modern — Smart Font Features

Stylistic Set 09

Two different designs of small final *sigma* can appear in editions set with Figgins Pica No. 2 / Small Pica No. 3: the first version, which did not descend below the baseline, was subsequently (around 1850) replaced with a larger form. Particularly I find the later form more elegant (so it is used by default), but the earlier one is accessible via this stylistic set:

σοφὸς ἄνθρωπος ⇒ σοφὸς ἄνθρωπος

Stylistic Set 10

This stylistic set replaces the Porsonic lunate *epsilon* with a 8-shaped form. One would argue that this form would look out of place in a Porsonic font, and yet it was typically used in books printed by Spottiswoode where the Greek text was set with Figgins Small Pica No. 3. So I considered it reasonable to allow users reproducing this typographic peculiarity with Theano Modern.

ἔμψυχος ἐλευθερία ⇒ ἔμψυχος ἐλευθερία

Stylistic Set 11

And finally a stylistic set which can be used to differentiate initial and medial/final forms for *beta* and *theta*. Again, this may look inappropriate for a Porsonic face, as in the original Porson Greek all alternate forms were completely abolished. Nevertheless curly *beta* and script *theta* can occasionally appear in 19th century English and American editions where they are used basing on standard contextual rules. In general, Figgins Pica No. 2 / Small Pica No. 3 seems to be more tolerate to alternate forms than other Porsonic faces: this was one reason for which I had decided to reproduce this particular implementation of the Porsonic design.

θαυμασθεὶς βάρβαρος ⇒ θαυμασθεὶς βάρβαρος

Mathematical Greek

Enabling this feature causes some Greek letters to be replaced with alternate forms, which look less appropriate for a Porsonic design, but correspond more strictly to the reference glyphs shown in the Unicode code chart. This might be important for mathematical contexts, where special meanings are often assigned to particular character variants. The affected letters are *epsilon*, *phi* and also *alpha* (its porsonic form has nothing unusual by itself, but looks very similar to a Latin italica *a*, which probably makes it a bad choice for math typesetting).

$\alpha + \epsilon + \phi \Rightarrow \alpha + \epsilon + \varphi$

Theano Old Style — Roman Characters

Theano Old Style Regular 10 pt

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ABCDEFGHIJKLMNOPQRSTUVWXYZ \$0123456789

Theano Old Style Regular 16 pt

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ABCDEFGHIJKLMNOPQRSTUVWXYZ \$0123456789

Sample text at 14 pt

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Theano Old Style Regular 12 pt

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ΑΒΓΔΕΖΗΘΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ ϜϝϞϟϠϡϢϣϤϥϦϧϨϩ

Sample text at 14 pt

Ἄνδρες ζρατιῶται, μὴ θαυμάζετε ὅτι χαλεπῶς φέρω τοῖς παρῶσι πράγμασιν. ἐμοὶ γὰρ ξένος Κῦρος ἐγένετο καὶ με φεύγοντα ἐκ τῆς πατρίδος τά τε ἄλλα ἐτίμησε καὶ μυρίους ἔδωκε δαρεϊκός· ἔς ἐγὼ λαβὼν ἐκ εἰς τὸ ἴδιον κατεθέμην ἐμοὶ ἔδὲ καθηδουπάθησα, ἀλλ' εἰς ὑμᾶς ἔδαπάνων. [1.3.4] καὶ πρῶτον μὲν πρὸς τὰς Θραῶνας ἐπολέμησα, καὶ ὑπὲρ τῆς Ἑλλάδος ἐτιμωρέμην μεθ' ὑμῶν, ἐκ τῆς Χερρόνησος αὐτὰς ἐξελαύνων βελομένους ἀφαιρεῖσθαι τὰς ἐνοικῶντας Ἑλληνας τὴν γῆν. ἐπειδὴ δὲ Κῦρος ἐκάλει, λαβὼν ὑμᾶς ἐπορευόμην, ἵνα εἴ τι δέοιτο ὠφελοῖν ἡν αὐτὸν ἀνθ' ὧν εὖ ἔπαθον ὑπ' ἐκείνου. [1.3.5] ἐπεὶ δὲ ὑμεῖς ἐβέλεσθε συμπορεύεσθαι, ἀνάγκη δὴ μοι ἢ ὑμᾶς προδόντα τῇ Κύρῳ φιλία χρῆσθαι ἢ πρὸς ἐκεῖνον ψευδάμενον μεθ' ὑμῶν εἶναι. εἰ μὲν δὴ δίκαια ποιήσω ἐκ οἷδα, αἰρήσομαι δ' ἔν ὑμᾶς καὶ σὺν ὑμῖν ὅ τι ἂν δέη πείσομαι. καὶ ἔποτε ἐρεῖ ἔδειξ ὡς ἐγὼ Ἑλληνας ἀγαγὼν εἰς τὰς βαρβάρους, προδὸς τὰς Ἑλληνας τὴν τῶν βαρβάρων φιλίαν εἰλόμην, [1.3.6] ἀλλ' ἐπεὶ ὑμεῖς ἐμοὶ ἐθέλετε πείθεσθαι, ἐγὼ σὺν ὑμῖν ἔψομαι καὶ ὅ τι ἂν δέη πείσομαι. νομίζω γὰρ ὑμᾶς ἐμοὶ εἶναι καὶ πατρίδα καὶ φίλους καὶ συμμάχους, καὶ σὺν ὑμῖν μὲν ἂν οἶμαι εἶναι τίμιος ὅπως ἂν ὦ, ὑμῶν δὲ ἔρημος ὢν ἐκ ἂν ἰκανὸς οἶμαι εἶναι ἔτ' ἂν φίλον ὠφελῆσαι ἔτ' ἂν ἐχθρὸν ἀλέξασθαι. ὡς ἐμὲ ἔν ἰόντος ὅπῃ ἂν καὶ ὑμεῖς ἔτῳ τὴν γνώμην ἔχετε. [1.3.7] ταῦτα εἶπεν· οἱ

Theano Old Style — Smart Font Features

Common Ligatures for Greek

Among other Greek ligatures implemented in Theano Old Style there are a few which were still common in 19th century printing. This group includes *λλ*, *στ*, *ου* and all the accented combinations with the later. These ligatures are available via the `liga` feature tag and thus supposed to be on by default in most OpenType-aware applications:

οὐ καλλίστους ἠγοῦμαι ⇒ *ὲ καλλίσεις ἠγῶμαι*

Contextual Alternates

Theano Old Style implements all “alternate” Greek letterforms normally available in Unicode fonts. Among these glyphs curly *beta*, “script” *theta*, “script” *rho* and “tall” *phi* can be substituted instead of the default glyph either as an initial, or as a medial/final letterform. These substitutions should be normally on by default in most applications which support them:

ράβδος θεσμοφύλακος ⇒ *ράβδος δεσμοφύλακος*
βασιλέα φθείρει ⇒ *βασιλέα φθείρει*

Mathematical Greek

This feature causes a k-shaped *kappa* to be substituted instead of the default x-shaped form, thus bringing all Greek letterforms into a correspondance with the Unicode code chart. This glyph would look an unnecessary innovation for a historic font (that’s why it is not used by default), but it may be preferred for math contexts:

$\alpha + \kappa = \beta$ ⇒ $\alpha + \kappa = \beta$

Historical Forms and Stylistic Set 05 for Greek

In addition to alternate forms still common in contemporary typography, Theano Old Style also implements “tall” variants of *gamma* and *tau*, less known to modern readers. For this reason they are not used by default, but can be activated by enabling this stylistic set together with contextual alternates. Note that these letterforms look good only when preceded or followed by a letter which doesn’t exceed the normal line height. So they are substituted instead of normal glyphs for *gamma* and *tau* only in certain combinations.

μάσιγες καὶ διωγμοὶ ⇒ *μάσιγες καὶ διωγμοὶ*

Theano Old Style — Smart Font Features

Stylistic Set 07

Enable this to get lunate *sigmas* substituted in place of normal initial/medial and final forms.

βασιλεῖς Σπάρτης ⇒ βασιλεῖς Σπάρτης

Historic Ligatures and Stylistic Set 12

This stylistic set enables historic ligatures for Greek. There are several types of historic ligatures supported by Theano Old Style:

- unconditional ligatures, which can be applied each time a particular letter sequence occurs in the text. This group includes *ει, υι, σθ, σπ, σσ, σχ* and *ται*;
- initial ligatures, applicable to common prefixes, like *ἀπο, ὑπο, ἐκ, ἐξ* and *ἐν*;
- final ligatures, used for some typical inflections (*ος, ται* and *σθαι*);
- ligatures which can be substituted in place of entire words (*γὰρ, δέ, και*).

υῖος δὲ ἀπόσοργος και
φθείρεσθαι ἐξελέγξεται ⇒ υῖος δὲ ἀπόσοργ^Ϡ και
φθείρεσθ^Ϡ ἐξελέγξε^Ϡται

Stylistic Set 13

Enables even more historic ligatures (namely *ρα, ρι, ρο, γεν* and *μεν*):

παραδρομή ⇒ παραδρομή
τετραγμένη ἐγένετο τετραγμύη ἐγύετο

Stylistic Set 14

Replaces previously substituted ligatures for inflections (*-ται*) and syntactic words (*γὰρ, δέ, και*) with abbreviations (also common in the late 18th and early 19th centuries typography):

και γὰρ λέγε^Ϡται δέ ⇒ κ^Ϡ γ^Ϡ λέγε^Ϡ Ϡ̣

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