Adobe Aldine

A contemporary interpretation of the humanist book types developed at the Aldine Press at the turn of the 15th century

by Robert Slimbach

ADOBE ALDINE

Adobe Aldine is a new variable font family from Adobe based on the roman, italic, and Greek types that Francesco Griffo cut for the illustrious Venetian publisher, printer, and scholar Aldus Manutius beginning around 1495. Among the many typographical and editorial innovations that Aldus introduced at the Aldine Press, his De Aetna roman font is one of his most significant achievements. This single type essentially formalized the appearance of the modern bookface and remains as fresh today as in the past, inspiring numerous interpretations throughout the years.

Adobe Aldine is Adobe's latest adaption of a classical type from the past tailored for modern digital work environments. As a variable font with language coverage for Latin, Greek, and Cyrillic, the family gives designers the ability to create custom fonts in any combination of weight and optical size. Designed with on-screen usage in mind, the family provides designers a coordinated system of highly readable typefaces that are suitable for a range of text and display applications.

ADOBE ALDINE

ABCDE
ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ
ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ

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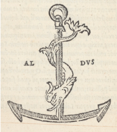
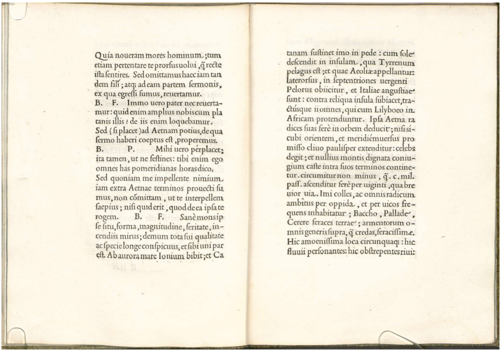
The Early Roots of Adobe Aldine

My interest in the Aldine types arose soon after I began designing type in the mid-1980s. What initially piqued my interest were the early roman types that are modeled in large part on the humanist manuscript hands of the period. This connection between calligraphy and type was to become a foundational element in my development as a type designer. I began practicing various styles of calligraphy in an effort to gain a deeper understanding of how letters are formed using a broad-edge pen or flat brush and their relationship to contemporary type forms.

Aldus's De Aetna roman font in stood out to me as an exquisite example of an early book face. It appeared so modern, even though it was cut before the end of the fifteenth century. It is hard to believe that such a refined and elegant typeface existed so early on. Previous Venetian style romans—the most notable being Nicholas Jenson's roman type of 1470—possess a rugged and earthy beauty, but also retain a distinct period feel. In comparison, Aldus's roman type has timeless appeal, balancing aesthetic beauty with practical utility.



Aldus Manutius adopted the dolphin and anchor as his publisher's device as early as 1499. This symbol is connected with the phrase *festina lente,* meaning "make haste slowly," indicating urgency of execution combined with attentiveness to design.



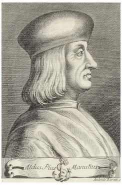
Quia noueram mores hominum ;tum
etiam pertentare te prorſus uolui ,q̃ recte
iſta ſentires. Sed omittamus haec iam tan
dem fili ; atq; ad eam partem ſermonis,
ex qua egreſſi ſumus, reuertamur.
B. F. Immo uero pater nec reuerta-
mur: quid enim amplius nobiscum pla
tanis illis ? de iis enim loquebamur.
Sed (ſi placet)ad Aetnam potius, de qua
ſermo haberi coeptus eſt ,properemus.
B. P. Mihi uero pérplacet;
ita tamen, ut ne feſtines: tibi enim ego
omnes has pomeridianas horas dico.
Sed quoniam me impellente nimium
iam extra Aetnae terminos prouecti ſu
mus, non cõmittam , ut te interpellem
ſaepius ; niſi quid erit , quod de ea ipſa te
rogem. B. F. Sanè mons ip
ſe ſitu, forma , magnitudine, feritate, in-
cendiis mirus; demum tota ſui qualitate
ac ſpecie longe conſpicuus, et ſibi uni par
eſt. Ab aurora mare Ionium bibit; et Ca

tanam ſuſtinet imo in pede : cum ſole
deſcendit in inſulam ,qua Tyrrenum
pelagus eſt ;et quae Aeoliæ appellantur:
laterorſus , in ſeptentriones uergenti
Pelorus obiicitur , et Italiae anguſtiae
ſunt : contra reliqua inſula ſúbiacet, tra-
ctúsque ii omnes, qui cum Lilyboeo in
Africam protenduntur. Ipſa Aetna ra
dices ſuas ferè in orbem deducit ; niſi sí-
cubi orientem, et meridiémuerſus pro
miſſo cliuo pauliſper extenditur: celebs
degit ; et nullius montis dignata coniu-
gium caſte intra ſuos terminos contine-
tur. circumitur non minus , q̃. c. mil.
paſſ. aſcenditur ferè per uiginti ,qua bre
uior uia. Imi colles, ac omnis radicum
ambîtus per oppida , et per uicos fre-
quens inhabitatur ; Baccho , Pallade ,
Cerere feraces terrae ; armentorum o-
mnis generis ſupra, q̃ credas, feraciſſimæ.
Hic amoeniſſima loca circunquaq; : hic
fluuii perſonantes: hic obſtrepentes riui:

De Aetna by Pietro Bembo was the first Latin literary text to be published by Aldus in 1495/1496. He commissioned the punchcutter Francesco Griffo from Bologna to cut a roman font specifically for this edition. Aside from the uncommonly good printing, which is crisp and clear, the pages are unadorned and beautifully set, letting the quality of the type take center stage.

I also admired contemporary Aldines, such as the Monotype Corporation's *Bembo*, designed under the supervision of Stanley Morison in 1929 and Giovanni Mardersteig's *Dante* from 1954; each of which are unique interpretations rather than direct copies of the historical models. Both designs were developed to adhere to the unique technical requirements of hot metal typesetting and letterpress printing, for which they are ideally suited. Soon after Bembo was introduced, it become an instant modern classic and remains a popular choice for setting printed books. Other contemporary Aldines have followed, each displaying the personal mark of their designer.

The Aldine types continue to inform my design philosophy and type design practice. Minion (1990), one of my earliest type families, is a contemporary take on the core principles of the Aldine type classification.



Aldus Pius Manutius, illustration in *Vita di Aldo Pio Manuzio* (1759).

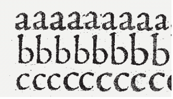
Aldus Manutius and the Aldine Press

By the end of the sixteenth century, not long after the introduction of mass-produced printed books from movable type by Johannes Gutenberg, Aldus Manutius, also called Aldo Manuzio, helped usher in the concept of the modern book. In 1494 he founded the Aldine Press in Venice. With a staff of scholars and craftspersons, the press published 130 editions consisting primarily of ancient Greek and Roman classical texts, as well as works from contemporary authors. Through his many technical, design, and editorial innovations, he developed a new standard for book production which helped shape the book trade throughout Europe.

For his publications, Aldus wanted typefaces that reflected the spirit of the humanist handwriting used in manuscripts. He commissioned the punchcuter Francesco Griffo to cut a collection of Greek, Latin, and italic types which he used throughout the rest of his career.

While the legacy of the Aldine Press continues to inspire current generations, in their time, the Aldine types remained popular for a relatively short period. By the middle of the 16th century, the elegant French oldstyle types of Claude Garamond and others began to dominate the European bookmaking trade. Modeled largely on the De Aetna roman font, they helped usher in the golden age of French typography, which is characterized by printed volumes that are ornate and richly arranged.

Early Trials for Adobe Aldine



I began working on the roman design for Adobe Aldine in the mid-1990s as a background project. Working from photographic enlargements from *De Aetna*, I cataloged several instances of each letter, then digitized the ones that best revealed the form of the sculpted metal type. My initial results looked encouraging, initiating a multi-year process to produce a contemporary Aldine that unifies the more disparate aspects of Aldus's roman type.

Characteristics of the De Aetna Roman

Aldus commissioned the punchcutter Francesco Griffo to cut a new roman font specifically for his 1495 printing of Pietro Bembo's *De Aetna*. Of all the types originating at the Aldine Press, the De Aetna roman font is surely the best-conceived and most influential. While the earlier Venetian roman types established the basic form of the roman alphabet, Aldus and Griffo were able to further refine its form to its now-classic appearance.

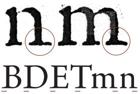
The font consists of a modest set of lowercase and capitals, along with minimal punctuation. The lowercase is particularly well-formed and thoroughly modern. The uppercase letters are somewhat uneven in quality, but harmonize with the lowercase letters much better than the Venetian types. They also better reflect the stately appearance of Ancient Roman square capitals, which Griffo adapted to the rigors of typefounding. In addition, the capitals are a measure shorter than the lowercase ascenders, which helps to achieve a pleasing balance between the two cases.

The Aldine types are usually classified as Garalde (a portmanteau of the names Garamond and Aldus). Even though the later French oldstyle roman types borrow much of their form from the De Aetna roman, they differ in significant ways. Whereas the De Aetna font retains more of the angular transitions of calligraphic writing, the French types favor elegance over utility, typically having rounder and softer letter shapes and more evenly-bracketed serifs.

Another significant difference between the two type styles is the italic associated with each. Most contemporary Aldines have adopted a modified chancery italic, which is now the accepted Aldine italic form. On the other hand, the French italics are highly sloped and possess a dynamic, “lacy” appearance that is derived as much from the punchcutter’s inventiveness as from current handwriting and italic type styles.

Design approach

While there are a number of modern-era Aldine revivals, I wanted to create a fresh interpretation that is well-suited to the digital medium. Past revivals range from stylized variations that use the original source material as a jumping off point for expressing new ideas of what a contemporary Aldine can be, to a more literal warts-and-all approach. As with the other revivals I’ve produced for Adobe of classic designs from the past—such as Adobe Garamond (1989), Adobe Jenson (1993), Garamond Premier (2003), and Adobe Kis (2024)—my overarching intention has been to produce type families that retain an air of authenticity by adhering to the source material whenever practically possible, while adapting them to the technical demands of the digital medium and modern sensibilities.



One of the distinguishing traits of the De Aetna roman is the presence of elongated foot serifs on a few of the letters. These stylish additions add a bit of strength and vigor to these forms. Because the long foot serif on the **m** and **n** can sometimes cause awkward collisions with neighboring letters, variations with normal length foot serifs are automatically substituted where needed.

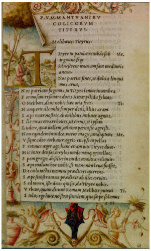
As with all hand-cut types, Aldus’s roman type contains subtle irregularities as a result of sculpting letters on the head of a small steel punch. These naturally-occurring artifacts often contribute to the overall character and visual appeal of a design. The degree in which one preserves these details in a modern interpretation will greatly impact the end result.

I was looking to produce a family that wasn’t overly-stylized through a reductionist approach of outline construction: where form is defined by an abundance of regularized repeated shapes and sharp edges. I instead sought to give the type a naturalistic appearance. By initially drawing letters in a free-form manner, than gradually reducing artifacts that were deemed unpleasant or unnecessary, I was able calibrate a level of activity that felt right to me. To ensure the design rasterizes properly, it was also necessary to maintain fairly consistent letter height zones and stem weights.

Filling in the Gaps

Considering that Aldus's De Aetna roman font is comprised of only a single weight of Latin lowercase, capitals, and minimal punctuation, numerous characters needed to be created to the set to achieve a modern standard of glyph coverage. I also felt it appropriate to include design axes for weight and optical size. With the advent of variable font technology and the increased use of automation in typesetting, it is critical that fonts have design axes that can adapt responsively within flexible typographic environments.

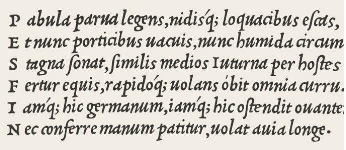
As with most composition families, the regular text weight functions as the core design to which all other weights and optical sizes are calibrated. With the addition of italics and additional language coverage that includes Greek and Cyrillic sets, it was imperative that the disparate elements that make up the family harmonize properly and function as a single unit.



Virgil (1501) Aldus Manutius, printed on vellum and hand-coloured.

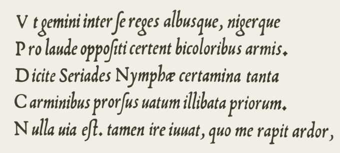
The First Italic Typeface

In presenting the first italic type to the world, Aldus wanted a font that mimicked the informal humanist handwriting that was popular at the time in Venice. He returned to Francesco Griffo to design and cut his new style font in 1501 which he used primarily as a stand-alone type for setting entire pocket-sized books. While Aldus's italic font is quite beautiful when seen in the context of an early printed book—printed letterpress on handmade paper with accompanying illuminated decoration—it isn't particularly well suited as a companion italic to his roman font. Most notably, it is a very quirky design with an irregular rhythm that doesn't adequately harmonize with the roman's more refined appearance. The notion of a fully-realized type family containing a full suite of weights, optical sizes, and extended language coverage—along with accompanying italics—hadn't yet been achieved. It would be several more years before italics and extended glyph sets were to become integrated components of a modern type family.



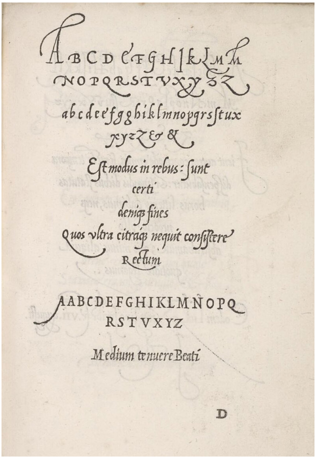
P *abula parua legens,nidiſq́; loquacibus eſcas,*
E *t nunc porticibus uacuis,nunc humida circum*
S *tagna ſonat,ſimilis medios* I*uturna per hoſtes*
F *ertur equis,rapidoq́; uolans óbit omnia curru.*
I *amq́; hic germanum,iamq́; hic oſtendit ouante*
N *ec conferre manum patitur,uolat auia longe.*

Aldus's first italic 1501.



V *t gemini inter ſe reges albusque, nigerque*
P *ro laude oppoſiti certent bicoloribus armis.*
D *icite Seriades* N*ymphæ certamina tanta*
C *arminibus prorſus uatum illibata priorum.*
N *ulla uia eſt. tamen ire iuuat, quo me rapit ardor,*

Ludovico degli Arrighi's second italic typeface from 1527.



ABCDEFGHIKLMN
NOPQRSTVXYZ
abcdeefgghiklmnopqrsſtux
xyzz& &
Eſt modus in rebus: ſunt
certi
deniq; fines
Quos vltra citraq; nequit conſiſtere
Rectum
AABCDEFGHIKLMNOPQ
RSTVXYZ
Medium tenuere Beati
D

A page from Ludovico degli Arrighi's handwriting manual *La Operina* printed from woodblock copies of his formal chancery cursive printed in 1522. Arrighi was a papal scribe and one of the premier writing masters of Renaissance Italy who also designed two chancery-style italic typefaces modeled on his personal script.

A Companion Italic for Adobe Aldine

The journey to devise an italic that harmonized well with the roman was a long and arduous process. In an effort to stay true to the Aldine source material, I worked with Aldus's italic font for quite a while in an attempt to reign in its more unwieldy features. After several unsatisfactory trials, I eventually abandoned this approach in favor of a modified formal chancery style that is better suited to the design language of the roman. As other designers have experienced who have used this approach, there is no definitive chancery handwriting model that can be followed directly, as the proportions and design parameters of chancery cursive are quite different from those of a normal italic font. After producing several trial designs, which included variations of styling, angle, rhythm, and width—I felt I'd finally arrived at an italic that both harmonizes with the roman and that is true to the historical roots of humanist handwriting.

Halogen *Halogen*

Lockwoode, Dansby. "Lessons from History, Culture, and Hearsay: Redferne's Dilemma." *Zephyr: A Journal for the Interdisciplinary Study of Literature* 25, № 3 (2012): 27–36.

Gattwood, Ezra. *The Watcher's Keeper,* 2013. Oil on Panel (Ambrose Art Museum, Cascade Hill, CA). In *West Coast Paintings from the Collection of the Ambrose Art Museum,* by Judith D. Langhelt. Cascade Hill: Northwest College of Applied Arts, 2023, 89.

In mixed roman and italic settings such as bibliographies, italics are designed to harmonize with the roman design while also standing apart from it. Italics can be used to highlight key words and phrases within roman text, or as a stylistic choice in display settings. They can also be used on their own as an alternate text style.

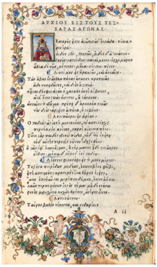
Designing the Greek Extensions

While contemporary trends in Greek type design continue to move toward the Latinization of earlier Greek script styles, I felt it appropriate to present the Adobe Aldine Greek sets in their original script form. While the energentic Greek types that Griffo cut for Aldus have a certain charm, they are also highly idiosyncratic. It became necessary to adapt and further formalize the Greek source material so it would set well with the Latin. By normalizing its more eccentric features and erratic letter heights, I was able to establish a more consistent rhythmic flow throughout the lowercase.

ΑΒΓΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ
αβγδεζηθικλμνξοπρσςτυφχψω
ΑΒΓΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ
αβγδεζηθικλμνξοπρσςτυφχψω

αι γε γω γι γυ γο δε δω δι δο θε θο θω θι
θυ πα πε πι πυ πλ πο πω σα σι συ
σε σλ σω τα ται τε τι τυ το τω χρ χμ χα χε
χι χο χω χυ λλ λλ

The Adobe Aldine Greek includes a stylistic set that enables an assortment of supplemental ligatured Greek forms. In Greek handwriting, connecting strokes between letters are a natural occurrence. Early Greek typefaces often included common ligatured pairs in an effort to imitate manuscripts.

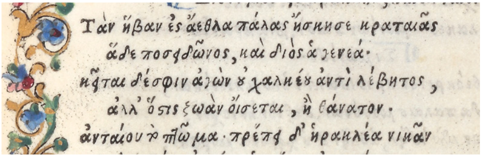


Florilegium Diversorum Epigrammatum in Septem Libros. Venice: Aldus Manutius, November 1503.

Aldus's Greek Types

Between 1495 and 1503, Francesco Griffo cut four Greek types for Aldus. One of the difficulties of replicating Greek manuscript hands as printing type was its complexity. In its polytonic form, a large number of accented vowels need to be added to the glyph set. Punchcutters also devised elaborate sets of ligatured glyph pairs in an attempt to imitate handwriting. Replicating these complexities as type and hand-setting such a large number of glyphs proved to be an arduous task for printers.

Aldus's initial attempts at Greek type aimed to reproduce the intricacies of a handwritten Greek script. With his fourth Greek type however, he was able to greatly streamline the process by having Griffo cut an only partially ligated Greek based on his own Greek handwriting. This new simplified Greek type was highly successful and was copied throughout Europe.



Τὰν ἥβαν ἐς ἄεθλα πάλας ἤσκησε κραταιᾶς
ἅδε ποσειδῶνος, καὶ διὸς ἁ γενεά·
ἧσται δ' ἔσφιν ἀγὼν οὐ χαλκέου ἀντὶ λέβητος,
ἀλλ' ὅστις ζωὰν οἴσεται, ἢ θάνατον·
ἀνταίου τὸ πτῶμα· πρέπει δ' ἡρακλέα νικᾶν

Detail of Aldus's simplified Greek typeface.

An Evolution toward Modern Cyrillic Typefaces

Ever since the origin of the Cyrillic alphabet in the late Middle Ages, its form has continued to evolve throughout the centuries. In the early eighteenth century, the Cyrillic alphabet underwent a radical reform. Under a decree by Peter I of Russia, a new font style was introduced that is known as *Civil Type*. It borrowed much from Western transitional types of the time in an effort to modernize and simplify its archaic features.

In the digital era—where trade and technology have made the world a more connected and interdependent place—it has become commonplace for designers to create new font families that cover multiple writing systems. Most of these fonts are designed to either harmonize with a specific Latin typeface or adhere to a Western type classification such as oldstyle, transitional, or neoclassical, in either serif or sans-serif variations.

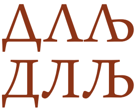
As a result, there has been a rapid shift toward the Latinization of most of the world's scripts. The challenge for modern type designers is to produce new style variations that harmonize with Western fonts, while also staying true to historical tradition.

The application of humanist lettering principles to Cyrillic type is a relatively new development. While most type styles have their origin in a particular form of handwriting, modern Cyrillic is largely a constructed invention from components of varied origin. For this reason, Cyrillic often lacks the graceful stroke transitions that are present in most other scripts.

Everyday Cyrillic handwriting gradually introduced new script letter variations, which made it easier to write. Some of these script adaptations of roman letters eventually found their way into italic Cyrillic fonts—some of which are newly invented, while others are taken directly from Latin italic fonts.

Adobe Aldine Cyrillic

Transitional styles of Cyrillic have dominated since the time of Peter I, beginning in the early 18th century. The notion of an oldstyle Cyrillic font style is a concept that is still evolving. Having already produced oldstyle Cyrillic extensions for the Minion and Arno type families, Adobe Aldine gave me an opportunity to further refine my approach to humanist Cyrillic design.



There are several key differences between traditional and humanist Cyrillics in terms of detailing, letter proportions and angle of stress. One key difference is the use of a triangular form of Д, Л, and Љ, rather than the familiar traditional trapezoidal shapes.

It was important that the Cyrillic reflect the calligraphic qualities present in the Latin design, in that the disciplined movements of the broad-edge pen are clearly present throughout each letter stroke and oblique contour shape. Throughout the design process I often turned to a broad-edged pen or ball point pen as a design tool. Writing out passages of Cyrillic text helped me produce reference material that informed the design that was being developed on the computer.

As part of the design process, early working versions of the roman and italic Cyrillic fonts were reviewed by the native Russian designer and teacher Maxim Zhukov, who provided valuable feedback.

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦ
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АБВГДЕЖЗИЙКЛМНОПРСТУФХ
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Optical Sizes

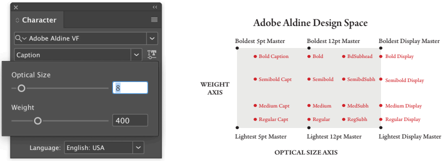
Optically-adjusted point sizes vary from one another in several measurable ways, including stroke contrast, letter width, stem weight, letter spacing, and the proportional relationships between letter features such as x-height, cap height, and the length of the ascenders and descenders. When properly balanced, these subtle design differences can make a type more readable and attractive at its designated point size.

Caption (8-pt) Optical size *Optical size*

Regular (12-pt) Optical size *Optical size*

Display (36-pt) Optical size *Optical size*

Adobe Aldine consists of six master designs that define the parameters for interpolation within the families given design space. Variable font technology allows designers to create a seamless progression of custom-generated font instances using any combination of weight and optical size adjustment.



Character
Adobe Aldine VF
Caption
Optical Size 8
Weight 400
Language: English: USA

Above left: Adobe Aldine's variable font UI allows for the creation of an almost limitless number of custom font instances within the parameters of the design. Above right: Adobe Aldine's design space is defined by six hand-edited master designs (black dots). A familiar array of pre-built font instances (red dots) is also available in the font menu.

Figure Styles

Adobe Aldine contains several figure styles that were designed to harmonize with specific letter cases such as the capitals, lowercase, small caps, and Cyrillic small caps. The regular tabular lining figures are set as the default style, as they perform adequately well with any combination of glyphs. These auxiliary figure styles can be very useful when fine-tuning documents to look their best.

Figure Styles

Regular Figures (Fitted and Tabular) Open 1234567890 Country

Insoluble 1234567890 mystery Oldstyle Figures (Fitted and Tabular)

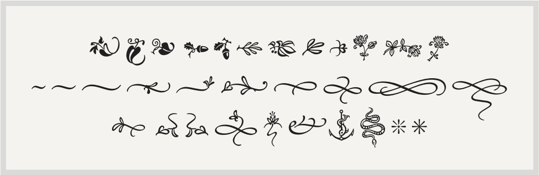
Capital Height Figures SEARCHING 1234567890 GLANCE

LOTUS 1234567890 FLOWER Small Cap Figures (For Latin and Greek Sets)

Cyrillic Small Cap Figures ДЪЛБОЧНА 1234567890 НОЩ

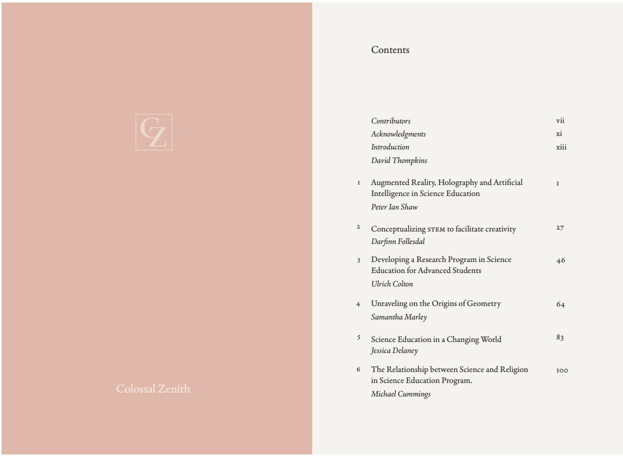
Ornaments

Typographic ornaments are decorative devices that can be used to call attention to specific information or to create divisions between areas of text. They come in many forms and can be used either individually or repeated as decorative lines and patterns. Additionally, they can serve as a stylistic extension of a typeface, often reflecting a historical period or the personality of the designer.



Sample Art

In addition to the array of text documents that I prepare for evaluating kerning, letterspacing, and the optical calibration of weights and optical sizes, I also like to compose real-world sample layouts as part of my reviewing process. Sample art can also help designers determine how a font might suit a particular typographic task. The following examples show a few of the many ways Adobe Aldine can be used.



CZ

Colossal Zenith

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Manuscripts from the J. D. Abrams Collection
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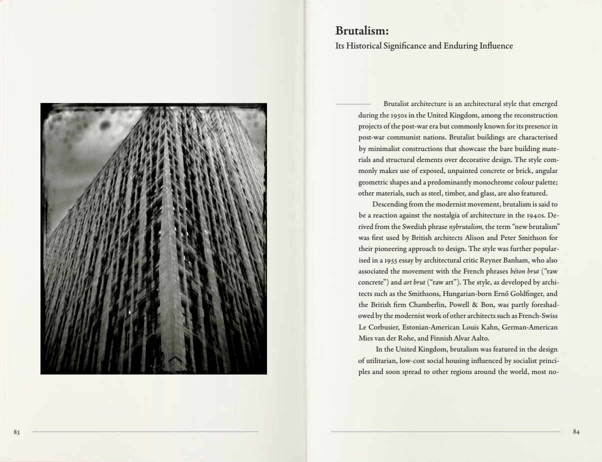

Brutalism:
Its Historical Significance and Enduring Influence

Brutalist architecture is an architectural style that emerged during the 1950s in the United Kingdom, among the reconstruction projects of the post-war era but commonly known for its presence in post-war communist nations. Brutalist buildings are characterised by minimalist constructions that showcase the bare building materials and structural elements over decorative design. The style commonly makes use of exposed, unpainted concrete or brick, angular geometric shapes and a predominantly monochrome colour palette; other materials, such as steel, timber, and glass, are also featured.

Descending from the modernist movement, brutalism is said to be a reaction against the nostalgia of architecture in the 1940s. Derived from the Swedish phrase *nybrutalism,* the term "new brutalism" was first used by British architects Alison and Peter Smithson for their pioneering approach to design. The style was further popularised in a 1955 essay by architectural critic Reyner Banham, who also associated the movement with the French phrases *béton brut* ("raw concrete") and *art brut* ("raw art"). The style, as developed by architects such as the Smithsons, Hungarian-born Ernő Goldfinger, and the British firm Chamberlin, Powell & Bon, was partly foreshadowed by the modernist work of other architects such as French-Swiss Le Corbusier, Estonian-American Louis Kahn, German-American Mies van der Rohe, and Finnish Alvar Aalto.

In the United Kingdom, brutalism was featured in the design of utilitarian, low-cost social housing influenced by socialist principles and soon spread to other regions around the world, most no-

83

84

BRIAR ROSE GALLERY

Zueignung

Ihr naht euch wieder, schwankende Gestalten,
Die früh sich einst dem trüben Blick gezeigt.
Versuch ich wohl, euch diesmal festzuhalten?
Fühl ich mein Herz noch jenem Wahn geneigt?
Ihr drängt euch zu! nun gut, so mögt ihr walten,
Wie ihr aus Dunst und Nebel um mich steigt;
Mein Busen fühlt sich jugendlich erschüttert
Vom Zauberhauch, der euren Zug umwittert.

Ihr bringt mit euch die Bilder froher Tage,
Und manche liebe Schatten steigen auf;
Gleich einer alten, halbverklungnen Sage
Kommt erste Lieb und Freundschaft mit herauf;
Der Schmerz wird neu, es wiederholt die Klage
Des Lebens labyrinthisch irren Lauf,
Und nennt die Guten, die, um schöne Stunden
Vom Glück getäuscht, vor mir hinweggeschwunden.

Sie hören nicht die folgenden Gesänge,
Die Seelen, denen ich die ersten sang;
Zerstoben ist das freundliche Gedränge,
Verklungen, ach! der erste Widerklang.
Mein Lied ertönt der unbekannten Menge,
Ihr Beifall selbst macht meinem Herzen bang,
Und was sich sonst an meinem Lied erfreuet,
Wenn es noch lebt, irrt in der Welt zerstreuet.

Und mich ergreift ein längst entwöhntes Sehnen
Nach jenem stillen, ernsten Geisterreich,
Es schwebet nun in unbestimmten Tönen
Mein liſpelnd Lied, der Äolsharfe gleich,
Ein Schauer faßt mich, Träne folgt den Tränen,
Das strenge Herz, es fühlt sich mild und weich;
Was ich besitze, seh ich wie im Weiten,
Und was verschwand, wird mir zu Wirklichkeiten.

---

4 Reception
Offices 1.1–2.12
Meeting Rooms 1–2

3 Workspaces A–G
Conference Hall
Stairs

2 Print Room
Elevators
Restroom

1 Coffee
Chillout Room
Fitness Room
Exit

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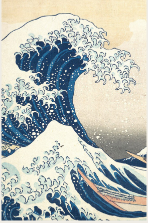


OF NATURE AND SPIRIT

Japanese Woodblock Prints from the Real World and Beyond

This exhibition of eighty-six Japanese prints from the Emerson collection features works by some of Japan's most revered artists: Katsushika Hokusai (1760–1849), Utagawa Hiroshige (1797–1858), Utagawa Kunisada (1786–1864), Tsukioka Yoshitoshi (1839–1864), Kawanabe Kyōsai (1831–1889), Yōshū Chikanobu (1838–1912), Yoshida Hiroshi (1876–1950) and Kawase Hasui (1883–1957). These prints often display idealized Japanese landscapes inhabited by supernatural beings, harkening back to Japanese folk tales as well as their Kabuki adaptations from the early 18th century. We hope to encourage a greater appreciation of the Japanese natural environment and the ancient beliefs that continue to inform Japanese culture today.

* * *

SILENTIUM!

Молчи, скрывайся и таи
И чувства и мечты свои—
Пускай в душевной глубине
Встают и заходят оне
Безмолвно, как звезды в ночи,-
Любуйся ими—и молчи.

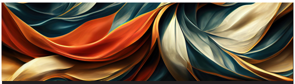
Как сердцу высказать себя?
Другому как понять тебя?
Поймёт ли он, чем ты живёшь?
Мысль изречённая есть ложь.
Взрывая, возмутишь ключи,-
Питайся ими—и молчи.

Лишь жить в себе самом умей—
Есть целый мир в душе твоей
Таинственно-волшебных дум;
Их оглушит наружный шум,
Дневные разгонят лучи,-
Внимай их пенью—и молчи!..

Фёдор Иванович Тютчев

Sonnet XVII

Who will believe my verse in time to come,
Увы, мои стихи все презрят, позабудут,
If it were fill'd with your most high deserts?
Когда они полны твоих достоинств будут,
Though yet, heaven knows, it is but as a tomb
Хотя—то знает Бог—они лишь гроб пока,
Which hides your life and shows not half your parts.
Где скрыта жизнь твоя, хвалимая слегка!



МЕНЮ

ПЕРВЫЙ КУРС

If I could write the beauty of your eyes
Когда б я красоту твою воспеть бюл в силах
And in fresh numbers number all your graces,
И перечислить все достоинства твои,
The age to come would say ‘This poet lies:
Потомок бы сказал: “Он лжет—поэт любви!
Such heavenly touches ne'er touch'd earthly faces.’
Таких нет между тех, чья участь—гнить в в могиле!”

So should my papers yellow'd with their age
И перестанет мир листкам моим внимать,
Be scorn'd like old men of less truth than tongue,
Как бредням стариков болтливых, неправдивых.
And your true rights be term'd a poet's rage
И те хвалы, что лишь тебе принадлежат,
And stretched metre of an antique song:
Сочтутся за мечты, за звуки стоп игривых.

But were some child of yours alive that time,
Но если бы детей имел ты не во сне,
You should live twice; in it and in my rhyme.
То ты в моих стихах и в них бы жил вдвойне.

ОСТРОЕ СЕВИЧЕ ИЗ ЛОБСТЕРА
свежие сердцевины пальмы, гуакамоле,
кокосовая заправка

САЛАТ ИЗ ПОЛЕВОЙ ЗЕЛЕНИ
засахаренные грецкие орехи, груша, горгонзола

ПЕРВОЕ БЛЮДО
ЧЕРНАЯ ТРУБА НАТЕРЛА АХИ ТУНЦА
козлобородник, маринованные лисички, соус из
обугленных грибов

ФИЛЕ-МИНЬОН ТРАВЯНОГО ОТКОРМА
фиолетовый картофельный гратен,
шпецле из лесных грибов, песто из петрушки

ДЕСЕРТ
МАЛИНОВО-ШОКОЛАДНЫЙ
ХЛЕБНЫЙ ПУДИНГ
бурбонская карамель, ванильное мороженое

МОСКОВСКИЙ МУЗЕЙ ЕСТЕСТВЕННОЙ ИСТОРИИ

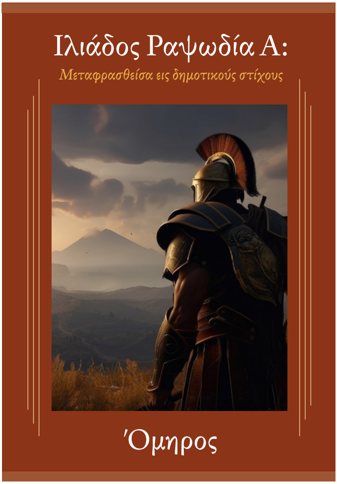
Федор Достоевский
Серия Авалон-Классика
ПРЕСТУПЛЕНИЕ
И НАКАЗАНИЕ
С новым годом
Иван Морозов И Алина Гусева

* ЧАСТЬ ПЕРВАЯ *

1

В начале июля, в чрезвычайно жаркое время, под вечер, один молодой человек вышел из своей каморки, которую нанимал от жильцов в С-м переулке, на улицу и медленно, как бы в нерешимости, отправился к К-ну мосту. Он благополучно избегнул встречи с своею хозяйкой на лестнице. Каморка его приходилась под самою кровлей высокого пятиэтажного дома и походила более на шкаф, чем на квартиру. Квартирная же хозяйка его, у которой он нанимал эту каморку с обедом и прислугой, помещалась одною лестницей ниже, в отдельной квартире, и каждый раз, при выходе на улицу, ему непременно надо было проходить мимо хозяйкиной кухни, почти всегда настежь отворенной на лестницу. И каждый раз молодой человек, проходя мимо, чувствовал какое-то болезненное и трусливое ощущение, которого стыдился и от которого морщился. Он был должен кругом хозяйке и боялся с нею встретиться. Не то чтоб он был так труслив и забит, совсем даже напротив; но с некоторого времени он был в раздражительном и напряженном состоянии похожем на ипохондрию. Он до того углубился в себя и уединился от всех, что боялся даже всякой встречи, не только встречи с хозяйкой. Он был задавлен бедностью; но даже стесненное положение перестало в последнее время тяготить его. Насущными делами своими он совсем перестал и не хотел заниматься. Никакой хозяйки, в сущности, он не боялся, что бы та ни замышляла против него. Но останавливаться на лестнице, слушать всякий взор про всю

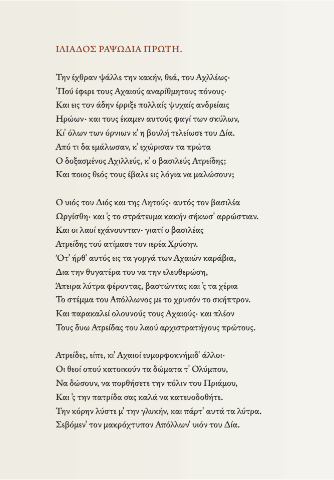
16



Ιλιάδος Ραψωδία Α:

Μεταφρασθείσα εις δημοτικούς στίχους

Όμηρος



ΙΛΙΑΔΟΣ ΡΑΨΩΔΙΑ ΠΡΩΤΗ.

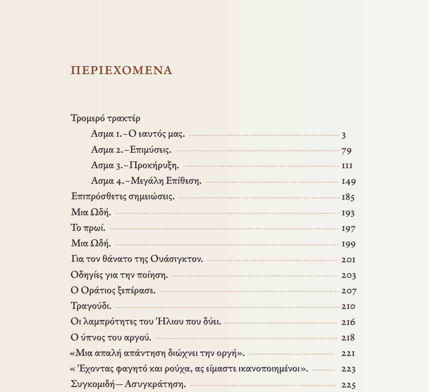
Την έχθραν ψάλλε την κακήν, θεά, του Αχλλέως·
'Πού έφερε τους Αχαιούς αναρίθμητους πόνους·
Και εις τον άδην έρριξε πολλαίς ψυχαίς ανδρείαις
Ηρώων· και τους έκαμεν αυτούς φαγί των σκύλων,
Κι' όλων των όρνιων κ' η βουλή τελείωσε του Δία.
Από τι δα εμάλωσαν, κ' εχώρισαν τα πρώτα
Ο δοξασμένος Αχιλλεύς, κ' ο βασιλεύς Ατρείδης;
Και ποιος θεός τους έβαλε εις λόγια να μαλώσουν;

Ο υιός του Διός και της Λητούς· αυτός τον βασιλέα
Ωργίσθη· και 'ς το στράτευμα κακήν σήκωσ' αρρώστιαν.
Και οι λαοί εχάνουνταν· γιατί ο βασιλέας
Ατρείδης τού ατίμασε τον ιερέα Χρύσην.
'Οτ' ήρθ' αυτός εις τα γοργά των Αχαιών καράβια,
Δια την θυγατέρα του να την ελευθερώση,
Άπειρα λύτρα φέροντας, βαστώντας και 'ς τα χέρια
Το στέμμα του Απόλλωνος με το χρυσόν το σκήπτρον.
Και παρακαλεί ολουνούς τους Αχαιούς· και πλέον
Τους δυω Ατρείδας του λαού αρχιστρατήγους πρώτους.

Ατρείδες, είπε, κι' Αχαιοί ευμορφοκνήμιδ' άλλοι·
Οι θεοί οπού κατοικούν τα δώματα τ' Ολύμπου,
Να δώσουν, να πορθήσετε την πόλιν του Πριάμου,
Και 'ς την πατρίδα σας καλά να κατευοδοθήτε.
Την κόρην λύστε μ' την γλυκήν, και πάρτ' αυτά τα λύτρα.
Σεβόμεν' τον μακρόχτυπον Απόλλων' υιόν του Δία.

Διεθνές Κέντρο Δεδομένων

Ελληνική εταιρεία εκδηλώσεων και ερευνών



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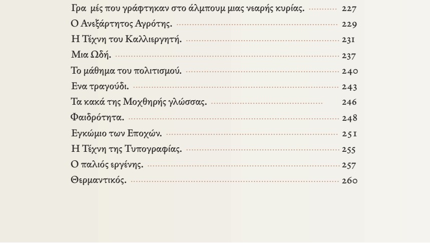

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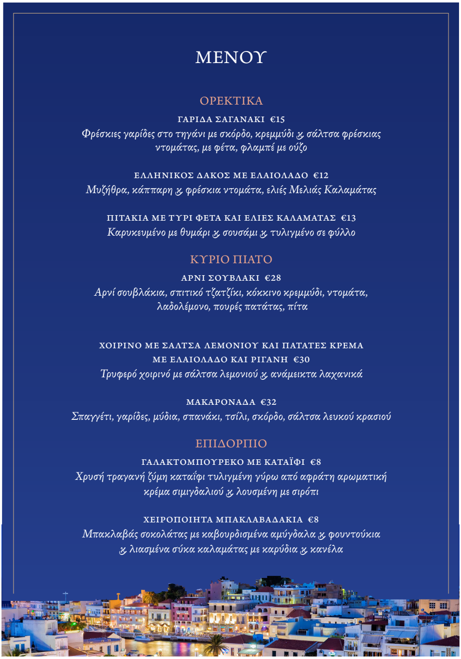

ΜΕΝΟΥ

ΟΡΕΚΤΙΚΑ

ΓΑΡΙΔΑ ΣΑΓΑΝΑΚΙ €15
Φρέσκιες γαρίδες στο τηγάνι με σκόρδο, κρεμμύδι ϗ σάλτσα φρέσκιας ντομάτας, με φέτα, φλαμπέ με ούζο

ΕΛΛΗΝΙΚΟΣ ΔΑΚΟΣ ΜΕ ΕΛΑΙΟΛΑΔΟ €12
Μυζήθρα, κάππαρη ϗ φρέσκια ντομάτα, ελιές Μελιάς Καλαμάτας

ΠΙΤΑΚΙΑ ΜΕ ΤΥΡΙ ΦΕΤΑ ΚΑΙ ΕΛΙΕΣ ΚΑΛΑΜΑΤΑΣ €13
Καρυκευμένο με θυμάρι ϗ σουσάμι ϗ τυλιγμένο σε φύλλο

ΚΥΡΙΟ ΠΙΑΤΟ

ΑΡΝΙ ΣΟΥΒΛΑΚΙ €28
Αρνί σουβλάκια, σπιτικό τζατζίκι, κόκκινο κρεμμύδι, ντομάτα, λαδολέμονο, πουρές πατάτας, πίτα

ΧΟΙΡΙΝΟ ΜΕ ΣΑΛΤΣΑ ΛΕΜΟΝΙΟΥ ΚΑΙ ΠΑΤΑΤΕΣ ΚΡΕΜΑ ΜΕ ΕΛΑΙΟΛΑΔΟ ΚΑΙ ΡΙΓΑΝΗ €30
Τρυφερό χοιρινό με σάλτσα λεμονιού ϗ ανάμεικτα λαχανικά

ΜΑΚΑΡΟΝΑΔΑ €32
Σπαγγέτι, γαρίδες, μύδια, σπανάκι, τσίλι, σκόρδο, σάλτσα λευκού κρασιού

ΕΠΙΔΟΡΠΙΟ

ΓΑΛΑΚΤΟΜΠΟΥΡΕΚΟ ΜΕ ΚΑΤΑΪΦΙ €8
Χρυσή τραγανή ζύμη καταΐφι τυλιγμένη γύρω από αφράτη αρωματική κρέμα σιμιγδαλιού ϗ λουσμένη με σιρόπι

ΧΕΙΡΟΠΟΙΗΤΑ ΜΠΑΚΛΑΒΑΔΑΚΙΑ €8
Μπακλαβάς σοκολάτας με καβουρδισμένα αμύγδαλα ϗ φουντούκια ϗ λιασμένα σύκα καλαμάτας με καρύδια ϗ κανέλα

Some sample art layouts use material from the Wikipedia articles "Hokusai's "The Great Wave of Kanagawa" 1831," "Brutalist architecture," "De Aetna 1495," "Ludovico Vicentino degli Arrighi," and "Aldus Manutius".
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Jerry Kelly supplied the following images: Manni, Domenico Maria.*Vita di Aldo Pio Manuzio Insigne Restauratore delle Lettere Greche, e Latine in Venezia…* Venice: Giambatista Novelli, 1759, Pindar. [*Odes*]. Venice: Aldus Manutius and Andrea Torresani, 1513, *Virgil* 1501 Aldus Manutius, and Greek Anthology. *Florilegium Diversorum Epigrammatum in Septem Libros.* Venice: Aldus Manutius, November 1503.

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