

**E**ADUI THE FONT IS NAMED FOR A SCRIBE WHO worked at Christ Church, Canterbury, in the first half of the eleventh century and signed himself “Eaduuius cognomento Basan.” This Eadui Basan was a leading practitioner of the scribal hand known to paleographers as style IV English caroline minuscule. Like caroline minuscules generally, this one is notable for its legibility; and Eadui’s work, at its best, possesses a formal beauty that is matched by few scribes of his time.

**T**HIS FONT, based on Eadui’s hand, uses OpenType features to emulate the characteristics of written script: numerous ligatures and contextual variants give the script the slightly irregular look of a handmade thing. Eadui works best with applications that make available the OpenType features of fonts. These include Adobe InDesign and XeTeX; many features of Eadui are also accessible in Mellet and iWorks, fewer in word processors like Microsoft Word and OpenOffice.org.

**C**OMPROMISE is inevitable when a medieval script is adapted for modern use, but here an effort has been made to keep compromise to a necessary minimum. When Eadui used more than one letter-shape, the more modern of them has been adopted as the default, even if it is rare in the scribe’s work. Where modern shapes have been favored, medieval ones are made accessible via OpenType features. Letters unknown to eleventh-century scribes (j and w) have been introduced, and one letter (k), which appears rarely, has been newly drawn for

two of the four ranges of capitals in the font. With a view to filling out the Basic Latin range, a number of characters (e.g. @), though unlikely to be wanted in a project for which this font is appropriate, have nevertheless been drawn to harmonize with Eadui's genuine letter-shapes. Other ranges, including Latin-1, have been left incomplete.

**F**OR any run of text set in the Eadui font, make sure that these OpenType features are turned on:

**liga** Standard Ligatures. This is probably on by default in any OpenType-aware application.

**calt** Contextual Alternates. This is supposed to be on by default, but in some applications it is not.

**kern** Horizontal Kerning. Probably on by default.

**I**F you use any characters with diacritics, including precomposed characters, or any combining abbreviation marks, the following features work together to make sure that marks are positioned correctly on the font's many ligatures and variant letter-shapes. Both must be turned on and working properly; if only one is available, you should either turn the other off or avoid diacritics altogether.

**ccmp** Glyph Composition/Decomposition. This is probably on by default.

**mark** Diacritic Positioning. On by default if your program supports it.

**S**EVERAL other OpenType features can cause the font to perform various kinds of magic:



- hist** Historical Forms. Substitutes medieval for modern forms (see samples below).
- salt** Stylistic Alternates. Substitutes a variety of alternative letter forms; use these to keep your text from becoming monotonous.
- swsh** Swash. substitutes letters with flourishes for standard letter-shapes (there are few of these, and their style is modest).
- titl** Titling. Substitutes special titling capitals for lower-case letters. All-capital text in titling capitals should look good, but text set in standard capitals, which are not designed to be lined up, may not.
- smcp** Small caps. Medieval manuscripts do not contain small caps, but Eadui used rustic capitals as small caps are sometimes used; this features causes rustic capitals to be substituted for lower-case letters.
- hlig** Historic Ligatures. Uses several ligatures that, while common in Eadui's work, are unlikely to be wanted in setting modern languages.
- dlig** Discretionary Ligatures. Uses several ligatures that are in effect flourishes, or variants on the usual ligatures.
- ss07** Stylistic Set 7. Substitutes characters with dot beneath for standard characters (indicating deletion in a medieval manuscript). To avoid disrupting ligatures and contextual alternates, it may be better to place the combining dot below (U+0323) after each underdotted character. This feature is also present in Junicode.
- ss10** Stylistic Set 10. Substitutes round y for straight-limbed y. The round y is far more common in Eadui's work, but it may confuse some modern readers.

- ss11** Stylistic Set 11. Substitutes the kind of capitals that Eadui typically uses to begin sentences within paragraphs for standard ones, which he used at the beginnings of major divisions. This stylistic set produces unique shapes for only eleven capitals (BDEGHIMOQST); titling capitals are used for the others. This accords well with Eadui's actual usage.
- ss12** Stylistic Set 12. Substitutes titling capitals for standard ones. This is similar to **titl**, but it affects upper-case rather than lower-case letters.
- ss13** Stylistic Set 13. Shifts to alternative shapes for several diacritics and suspensions. Note that some alternative diacritics are selected automatically with **smcp** and **titl**.
- ss14** Stylistic Set 14. Substitutes enlarged minuscules for lower-case letters. These are typically used at the beginnings of words, either for emphasis or to mark the beginning of a syntactical unit. There are few of these (**acdfp**), and they are also available as stylistic alternates.

**O** **N THE** following pages are some examples of Eadui in its various modes.



1. **MEDIEVAL LETTER-SHAPES** (hist). The first line is in rustic capitals. Both spacing abbreviations and combining abbreviations are used. There are two shapes of cauda (the tail on the e), selected with the OpenType ss13 feature. Swash e and t are used, and also a few discretionary and historical ligatures (one of which produces a two-shaped r).

Special characters in Eadui		
long s	ſ	U+017F
round (2-shaped) r	ʀ	U+A75B
punctus elevatus	˙	U+F161
punctus interrogativus	˙ʔ	U+F160
punctus versus	˙;	U+F1EA
paragraphus	¶	U+F1E1
d with stroke	ḏ	U+0111
l with stroke (vel abbreviation)	ṽ	U+019A
-rum abbreviation	ꝛ	U+A75D
per abbreviation	ꝥ	U+A751
pro abbreviation	ꝥ	U+A753
spacing -us abbreviation	ꝺ	U+A770
combining dot below	◌̣	U+0323
combining cauda (ogonek)	◌̣	U+0328
combining -us	◌̣	U+1DD2
combining superscript i	◌̣	U+0365
combining superscript o	◌̣	U+0366
combining macron	◌̄	U+0304
combining acute	◌̇	U+0301
combining zigzag	◌̸	U+035B
combining -ur	◌̣	U+1DE3
Place combining marks <i>after</i> the letters they modify.		

**B**EAT<sup>1</sup> VIR Q<sup>1</sup> NON ABIIT IN CONSILIO IMPIORUM:  
& in uia peccatorum non stetit: & in cathedra pestilentiae n̄ sedit.

**S**ed in lege dñi fuit uoluntas eius: & in lege  
eius meditabitur die ac nocte.

**E**t erit tanquam lignum quod plantatum  
est secus decursus aquarum: quod fructum  
suum dabit in tempore suo.

**F**oliū ei non defluet: & omnia quaecumq:  
faciet prosperabunt<sup>2</sup>.

**N**on sic impii non sic: sed tanquam puluis  
quem picit uent<sup>2</sup> a facie terre.

**I**deo non resurgunt impii in iudicio: neq:  
peccatores in consilio iustorum.

**Q**m̄ nouit dñs uiam iustorum: & i<sup>2</sup> impioꝝ  
pibit.

2. **HISTORICAL LIGATURES** are on, yielding text that looks yet more authentic. The header uses the titl feature, and salt is used to select several alternative capitals. Sentence capitals are selected for the text via ss11.

Stylistic Alternates					
From normal characters					
À	Á	à	á	Ð	ð
Ç	Ġ	ĥ	Ĥ	Ŋ	ŋ
ŕ	₂	ȳ	ŕ	ŷ	ŷ
From titling caps					
À	Á	Ð	ð	€	€
Ŋ	Ŋ				
From rustic caps					
ŀ	ŀ	ſ	ſ		
From historical forms					
ŵ	ŵ	ŵ	ŵ		
Stylistic Set 13 (alternate diacritics)					
ſ	ſ	ē	ē	ĉ	ĉ
Stylistic Set 14 (enlarged minuscules)					
à	à	ç	ç	ð	ð
þ	þ				
Swashes					
à	à	ç	ç	ð	ð
Ŋ	Ŋ	ŋ	ŋ	ŷ	ŷ



GLORIOSISSIMO REGI CEOLUULFO BAEDA FAMUL  
CHRISTI ET PRESBYTER

**H**ISTORIAM gentis Anglorum ecclesiasticam, quam nuper edidit, libentissime tibi desideranti, rex, et prius ad legendum ac probandum transmissi, et nunc ad transscribendum ac plenius ex tempore meditandum retransmitto; satisque studium tuae sinceritatis amplector, quo non solum audiendis scripturae sanctae uerbis aurem sedulus accommodas, uerum etiam noscendis priorum gestis siue dictis, et maxime nosse gentis uirozum inlustrium, curam uigilanter impendis. Siue enim historia de bonis bona referat, ad imitandum bonum auditor sollicitus instigatur; seu mala commemoret de prius, nihilominus religiosus ac pius auditor siue lector deuotando quod noxium est ac peruersum, ipse sollicitus ad exsequenda ea, quae bona ac Deo digna esse cognouerit, accenditur. Quod ipsum tu quoque uigilantissime deprehendens, historiam memoratam in noticiam tibi simul et eis, quibus te regendis diuina praefecit auctoritas, ob generalis curam salutis latius propalari desideras. Ut autem in his quae scripsi tibi, et ceteris auditoribus siue lectoribus huius historiae occasionem dubitandi subtraham, quibus haec maxime auctoribus didicerim, breuiter intamare curabo.



3. **Rustic capitals** are used for the main text in some early books. By Eadui's time they were used mainly for headings. They are nevertheless suitable for short passages, though some extravagant letter-shapes may make long runs of text problematic. Eadui varied the size and spacing of his rustic capitals: go ahead and play with size and tracking (but make sure kerning stays on). In Eadui the font, all diacritics and suspension marks harmonize well with rustic caps; there is a special matching macron. Rustic capital l and s are normally high; but short versions are available. Notice the automatic substitution of short l for high l after f in "fiv-vus," near the end of the passage: this is needed to avoid an awkward collision. The substitution of short s after high s in "miliapassum" and "Gessoriaco," on the other hand, was done manually.

**B**RITANIA OCEANI INSULA, CUI QUONDAM ALBION NOMEN FUIT, INTER SEPTENTRIONEM & OCCIDENTEM LOCATA EST, GERMANIE, GALLIE, HISPANIE, MAXIMIS EUROPE PARTIBUS, MULTO INTERVALLO ADVERSA. QUAE PER MILIAPASSUM .DCCC. IN BOREM LONGA, LATITUDINIS HABET MILIA .CC., EXCEPTIS DUMTAXAT PROLIXIORIBUS DIVERSORUM PROMONTORIORUM TRACTIBUS, QUIBUS EFFICIATUR, UT CIRCVIT EIVS QUADRAGES OCTIES .LXXV. MILIA COMPLEAT. HABET A MERIDIE GALLIAM BELGICAM, CUI PROXIMUM LITUS TRANSMEANTIBUS APERIT CIVITAS, QUAE DICIATUR RUTUBI PORTUS, A GENTE ANGLORUM NUNC CORRUPTE REPTACAESTRUM VOCATA, INTERPOSITO MARI A GESSORIIACO MORYMONUM GENTIS LITORE PROXIMO, TRAIECTU MILIUM .L., SIVE, UT QUIDAM SCRIPSERE, STADIORUM .CCCCL. A TERGO AUTEM, Vnde OCEANO INFINITO PATET, ORCADAS INSULAS HABET. OPTIMA FRUGIBUS ATQUE ARBORIBUS INSULA, & ALENDIS APTA PECORIBUS AC IUMENTIS; VINEAS ETIAM QUIBUSDAM IN LOCIS GERMINANS; SED & AVIUM FERAX TERRA MARIQ: GENERIS DIVERSI; FIVIVIS QUOQ: MULTUM PISCOSIS AC FONTIBUS PRAECLARA COPIOSIS, & QUIDEM PRAECIPUE ISSICIO ABUNDAT, & ANGVILLA.



4. **EADUI THE SCRIBE** wrote almost exclusively in Latin; in this font, support for modern languages is limited, since it is difficult to decide what the shape of a letter or diacritic would have been if Eadui had written it. However, French and German are supported. Diacritics, of course, are a problem: acute accents are found in Eadui's work, but grave accents were unknown to him and are difficult to draw with a calligraphic pen. For German, the Eszett is explicitly a ligature of long s and s.

Écoute Êtes bêtes grâces énumérer français  
Ça Alors le serpent dit à la femme  
Über ähnlich Ähnlichkeit Äusserung Öff-  
nung führen lösen mäßig Da sprach die  
Schlange zum Weibe

**H**<sup>EUREUX</sup> l'homme qui ne marche pas selon  
le conseil des méchants, **Q**ui ne s'arrête  
pas sur la voie des pécheurs, **E**t qui ne  
s'assied pas en compagnie des moqueurs,

**M**<sup>AIS</sup> qui trouve son plaisir dans la loi de  
l'Éternel, **E**t qui la médite jour et nuit!

**L**<sup>EST</sup> comme un arbre planté près d'un  
courant d'eau, **Q**ui donne son fruit en sa  
saison, **E**t dont le feuillage ne se flétrit  
point: **T**out ce qu'il fait lui réussit.

**L**<sup>N'EN</sup> est pas ainsi des méchants: **I**ls sont  
comme la paille que le vent dissipe.

**C**<sup>'EST</sup> pourquoi les méchants ne résistent pas  
au jour du jugement, **N**i les pécheurs dans  
l'assemblée des justes;

**C**<sup>AR</sup> l'Éternel connaît la voie des justes, **E**t  
la voie des pécheurs mène à la ruine.



**D**<sup>ER</sup> **HERR** ist mein Hirte, mir wird nichts  
mangeln.

**E**<sup>R</sup> weidet mich auf einer grünen Aue und  
führet mich zum frischen Wasser.

**E**<sup>R</sup> erquicket meine Seele. Er führet mich  
auf rechter Straße um seines Namens willen.

**U**<sup>ND</sup> ob ich schon wanderte im finstern Tal,  
fürchte ich kein Unglück; denn du bist bei  
mir, dein Stecken und Stab trösten mich.

**D**<sup>U</sup> bereitest vor mir einen Tisch im An-  
gesicht meiner Feinde. Du salbest mein  
Haupt mit Öl und schenkest mir voll ein.

**G**<sup>UTES</sup> und Barmherzigkeit werden mir fol-  
gen mein Leben lang, und ich werde bleiben  
im Hause des **HERRN** immerdar.

## ƎADUIFILL

**M**EDIEVAL scribes often added color to text by painting in the counters (hollow places) and concavities of letters. You can do this using the EaduiFill font, which consists of shapes that add fill to capitals and other selected characters—for example, those with counters. To use it, put the text you want to fill in your document twice: once in EaduiFill, and a second time, exactly on top of it, in Eadui.

**W**HEN EaduiFill does not contain a fill shape for a particular glyph, it instead has a small dot that hides behind the glyph. EaduiFill also has the same Open Type features that Eadui has, making it easier to match fill text to normal text.

**FILLING TEXT IS EASY!**

Just put text in ƎaduiFill underneath

AND TEXT IN ƎADUI ON TOP.

Users of XeLaTeX may look at the source for this document, eadui.tex, for examples.



## SOME FINAL ADVICE

**M**ODERN type is usually smaller than medieval scribes could easily write with a pen. **S**et Eadui large!

**S**CRIBES of the **M**iddle **A**ges loved color. **A** deluxe medieval book is usually a cheerful thing. **F**or an authentic medieval look, use plenty of color! **T**he colors in this paragraph are copied from the **E**adui **P**salter, the principal source for this font.

**T**HE INK in a medieval book is seldom perfectly black, but rather brown or dark gray. **T**his document illustrates a variety of medieval text colors.

**A** CAPITAL letter in a medieval book is a different thing from a capital in a modern book. **O**ften it is vertically centered on the lower-case letters rather than sitting on the baseline. **A**nd usually it is large and meant to stand out. **E**adui has lots of capitals: have fun with them!

**R**EMEMBER TO USE TITLING CAPITALS OR RUSTIC capitals for text in all caps. **S**tandard capitals are more appropriate for large initials.

# The Eadui font

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The Medieval Unicode Font Initiative  
(<http://www.mufi.info/>)

The British Library Catalogue of  
Illuminated Manuscripts  
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Anglo-Saxon Manuscripts in Microfiche  
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Eaduuiio cognomento Basan  
(ubicumque sis)