

Seminár 3 - Písmo 2

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Písmo 2

KAROL HENSEL

amis sunt dissimiles & corpora nostra sunt in corporis & constituta nostra est & clementia & pri. dicuntur ne ipsi est in glor. **Dicit**, qd. quoniam regis festi natale est agere & mouere motu delectio in deum, ut ab eis remoueri non posset dilectio dei non posset p. pecare non posset donum dei. **Dicit**, apparet enim & non est in nobis apparente b. sed in angelis non posset & apparente b. num & dignitate & gloria: quia eti uero omnia est & non potest nisi per praecepta culpam angelorum. **Dicit**, ap petere nisi id qd. est bene disponitum, nisi ut appetito id qd. est bene positi pecat cetero angel. apparetendo non peccat. **Ex** 27. 10. **Ex** 30. 10. **Joh** iii. 20. **peccat** res ipsa repr. peccatum. **Responde** d. man. angel? & nescius creauit

Summa theologica (Venezia, 1477)



Paragraf sa pôvodne označoval vodorovnou čiarou so zvislým hákcom vpred, ktorá sa kľačala na začiatok riadku, na ktorom končil odsek.

V rímskej dobe sa zmenil na T alebo Γ, v stredoveku sa písal ako Alele K (z lat *capitulum* – odsel, kapitola).

Znamienko § sa vyvinulo z gotického „C“ (*caput*) alebo ako ligátura dvojitého S (*sectionis sectionis* – znamienko odseku).

V anglickom **section sign**, tiež double S,

V angličtine **section sign**, tiež **double S**, **hurricane**, **sectional symbol**, **the legal doughnut**

The logo consists of the lowercase letters 'I' and a red heart symbol followed by the word 'Ligatures' in a flowing, cursive script.

Najstaršie klasické grécke a latinské nápisy nemali medzery medzi slovami a mohli byť napisané spôsobom nazývaným bustrofedon (βουτροφέδων – obracanie volov). Časom sa normalizoval smer písania (zľava doprava) a rozdeľovacie známienka a tiež terminálna interpunkcia sa stali bežnými.



fumē littera vocem quasi corp⁹ aliquod componunt.  
¶ Inter litteras & elementā hoc inter ali⁹. ¶ Elementā  
proprie dicuntur iuxta pronuntiationē. ¶ Literā vero  
funt nota& signa elementorum, a pronuntiationē  
dicitur. ¶ Aibus tamen & elementā plitteris & literā pro  
elementis vocatur. ¶ Literā accidunt tria nomi  
nū figura & potellæ. ¶ Nomē litterā est quo litterā  
nominatur ut a, b, c. ¶ Figura litterā est quo litterā  
depinguntur. ¶ Potellas litterā est iuxta pronuntiationē qua  
valeat. ¶ Literaturā autem sunt vocalis ali⁹ sunt co  
nantes. ¶ Vocalis est litterā que p̄ vocem p̄ficit &  
conferit.

Villanova (cca 1500): Rudimenta Grammatica



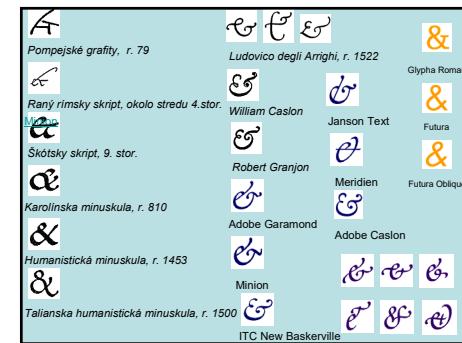
Znamienko od

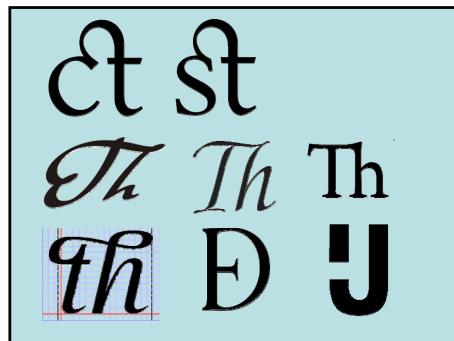
(angl. pilcrow, tiež paragraph mark, paragraph sign, paragraph, alinea).

Anglické **pilcrow** pochádza z gréckeho παράγραφος – pripísaný znak (na okraji textu). V starej francúzštine **paragraph**, neskôr zmenené na *pelagraphe* a *pelagreffe*. V stredovekej Angličtine sa slovo transformovalo na *pylcrafte* a nakoniec na **pilcrow**.

A. D.	<i>anno Domini</i>	roku Pána
a. i.	<i>ad interim</i>	zatiaľ, dočasne
a. m.	<i>ante meridiem</i>	pred poludňom
c., ca., cca.	<i>circa</i>	asi, okolo, priblizne
cap.	<i>capitulum</i>	kapitola, odsek
cf., cfr.	<i>confer</i>	porovnaj
D. V.	<i>Deo volente</i>	z vôle Božej
DG, D. G., DEI GRA	<i>Dei grata</i>	výška Bohu
ead.	<i>eadem</i>	táže (autorka)
et al.	<i>et alii</i>	in a, ostatni
etc. &c., &/c., &c., &ct, &ca	<i>et cetera</i>	a tak ďalej
e. g.	<i>exempli gratia</i>	napríklad
f. (singular)	<i>folio</i>	a nasledujúca
ff. (plural)	<i>folios</i>	a nasledujúce
ib., ibid.	<i>ibidem</i>	tamže, na spomennom mieste
id.	<i>idem</i>	tenže, ten istý, tož, to isté
ead.	<i>eadem</i>	táže, tá istá

i. a.	<i>inter alia</i>	okrem iného.
i. e.	<i>id est</i>	to je, to znamená
i. c., loc. cit.	<i>loco citato</i>	na uvedenom (citovanom) mieste
M. A.	<i>magister artium</i>	magister umenia
N. B.	<i>nota bene</i>	dobre si zapamätať (všimni)
op. cit., o. c.	<i>opus citatum</i>	citované dielo
p. a.	<i>per annum</i>	ročne, za rok
per cent.	<i>per centum</i>	percento, prípadajúci na sto
Ph. D.	<i>philosophiae doctor</i>	doktor filozofie
P. M.	<i>post meridiem</i>	popoludní
P. S.	<i>post scriptum</i>	po napisanom, postskriptum
Q. D.	<i>quaque die</i>	každý deň, denne
R. I. P.	<i>requiescat in pace</i>	odpročítav v pokoji
sic.	<i>sic.</i> <i>sic erat scriptum</i>	tak tak bolo napsané
viz.	<i>videlicet</i>	totiž, podistím, zrejme
vs., v.	<i>versus</i>	proti



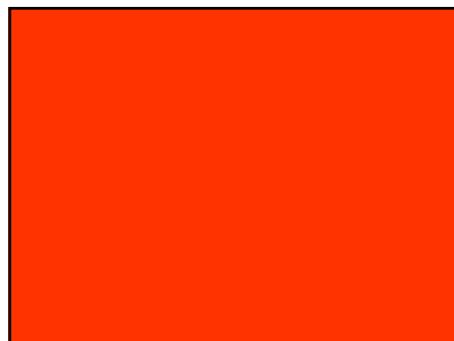


as fb ct ly ee ff gi fl n f j fl h f j ky fl  
gg gy ee sp ggy fr st ft ip py tw tt tw ty  
AA MB QC MD ME FF QC HE FI UB NK FL LA  
NT QC MP E R UD TT UP V TW UL TY UR  
ffb ffi fffh ffj dly ffi ffr  
fft ffy fi N / s as HE AE

fb, ff, fh, fi-□, fi, fj, fk, fl-□,  
fl', ft, ffb, ffh, ffi, ffj, ffk, ffl,  
fft, tt  
fb, ff, fh, fi, fi, fj, fk, fl, fl', ft,  
ffb, ffh, ffi, ffj, ffk, ffl, fft, tt  
fb, ff, fh, fi, fi, fj, fk, fl, fl',  
ft, ffb, ffh, ffi, ffj, ffk, ffl,  
fft, tt

AAÆ A' MB MD ME  
FF F! FL HE LA MP  
NK NT ØØ ØØ CE  
T HE'R TT TW TY  
Th UB UD UL UP UR  
ae æ cky ðt ee fb fh fi  
fj fl fr ft fy ff ffb ffh  
ffl ffj ffl ffr fft ffy gg  
gi gy ggy iþ it ky oe œ  
py sþ fs ls st tw ty tt tty

The musical score consists of two staves. The top staff is in common time (C) and G major (G). It features a treble clef and a bass clef. The bottom staff is also in common time (C) and G major (G), featuring a bass clef. The music includes various dynamics such as *p*, *pp*, *f*, and *fff*. A red box highlights a section of eighth-note patterns. Below the staves, there is a 'written notes!' section with a treble clef and a bass clef, followed by a 'soundings notes!' section with a treble clef and a bass clef. At the bottom right, there is a performance guide with a treble clef and a bass clef, containing the numbers 1, 2, and 4.



ABCDEFGHIJKLMNO  
PQRSTUVWXYZÀÅÉÎ  
abcdefghijklmnopqr  
stuvwxyzàåéîõøü&1  
234567890(\$£.,!?)

Futura

Paul Renner (1878 – 1956)

ABCDEFGHIJKLMN  
OPQRSTUVWXYZÀ  
ÅÉÍÖabcdefghijklmn  
opqrstuvwxyzàåéíö&  
1234567890(\$£.,!?)

Helvetica

Max Miedinger a Eduard Hoffmann

ABCDEFGHIJKLMN  
OPQRSTUVWXYZÀÁÉÍÓabcdefghijklmn  
opqrstuvwxyzàáéíó&  
1234567890(\$£€.,!?)

Arial

Robin Nicholas a Patricia Saunders

ABCDEFGHIJKLM  
NOPQRSTUVWXYZXY  
ZÀÁabcdefghijklm  
nopqrstuvwxyzàáé  
&1234567890(\$£.,!?)

ITC Tyfa

Josef Tyfa a František Šorm

ABCDEFGHIJKLMNO  
PQRSTUWXYZÀÁÉÍ  
abcdefghijklmnopq  
rstuvwxyzàáéíóø&  
1234567890(\$£€.,!?)

Trebuchet

Návrh: Vincent Connare  
1996

ABCDEFGHIJKLMN  
OPQRSTUVWXYZÀÁÉÍÓabcdefghijklmn  
opqrstuvwxyzàáéíóøü&  
1234567890(\$£€.,!?)

Solpera



Jan Solpera (\* 26. 12. 1939 Jindřichův Hradec)

ABCDEFGHIJKLM  
OPQRSTUVWXYZÀÁÉÍÓØabcdefghijklm  
nopqrstuvwxyzàáéíø  
ü&1234567890(\$£.,!?)

Gill Sans

Eric Gill (1882–1940)

ABCDEFGHIJKLM  
NOPQRSTUVWXYZÀÁÉÍ  
Óabcdefghijklmn  
opqrstuvwxyzàáéíøü  
&1234567890(\$£.,!?)

Papyrus

Chris Costello

ABCDEFGHIJKLMNO  
PQRSTUWXYZÀÁÉÍ  
ÓØabcdefghijklmn  
opqrstuvwxyzàáéíøü  
&1234567890(\$£.,!?)

Comic Sans

Návrh: Vincent Connare  
1995

ABCDEFGHIJKLMN  
PQRSTUWXYZÀÁÉÍ  
Øabcdefghijklmnop  
qrstuvwxyzàáéíøü&  
1234567890(\$£.,!?)

Verdana

Návrh: Matthew Carter  
1994

ABCDEFGHIJKLMNO  
PQRSTUWXYZÀÁÉÍ  
ÓØabcdefghijklnop  
qrstuvwxyzàáéíøü&  
1234567890(\$£.,!?)

Friz Quadrata

Návrh: Ernst Friz  
1978

ABCDEFGHIJKLMN  
OPQRSTUVWXYZÀÅ  
Élabcdefghijklmn  
opqrstuvwxyzàåéî&  
1234567890(\$£.,!?)

ITC Avant Garde

Návrh: Herb Lubalin a Tom Carnase  
1970

ABCDEFGHIJKLMN  
OPQRSTUVWXYZÀÅ  
abcdefghijklmn  
opqrstuvwxyz&  
1234567890(\$£€.,!?)

ITC Honda

Návrh: Ronne Bonder a Tom Carnase  
1970

ABCDEFGHIJKLMN  
OPQRSTUVWXYZÀÅ  
abcdefghijklmn  
opqrstuvwxyz&  
1234567890(\$£€.,!?)

Solpera

Návrh: Jan Solpera a František Štorm  
2000

ABCDEFGHIJKLMN  
OPQRSTUVWXYZÀÅ  
ÅÉlabcdefghijklmn  
opqrstuvwxyzàåéî&  
1234567890(\$£.,!?)

Hobo

Návrh: Morris Fuller Benton  
1910

ABCDEFGHIJKLMN  
OPQRSTUVWXYZÀÅ  
abcdefghijklmn  
opqrstuvwxyzàåéî&  
1234567890(\$£.,!?)

Clarendon

Návrh: Hermann Eidenbenz  
1845, 1953

ABCDEFGHIJKL  
NOPQRSTUVWXY  
ZÀÅÉabcdefghijklmn  
opqrstuvwxyzàåéî&  
1234567890(\$£€.,!?)

Baskerville

Návrh: zamestnanci Monotype  
1923

ABCDEFGHIJKLMN  
OPQRSTUVWXYZÀÅ  
ÅÉÎÖØabcdefghijklm  
nopqrstuvwxyzàåéîöü  
&1234567890(\$£€.,!?)

Menhart Pro

Návrh: Oldřich Menhart  
1934, 2006

ABCDEFGHIJKLMN  
OPQRSTUVWXYZÀÅ  
ÅÉÎÖabcdefghijklmn  
opqrstuvwxyzàåéîö&  
1234567890(\$£.,!?)

Figural

Návrh: Oldřich Menhart a Michael Gills  
1940, 1992

ABCDEFGHIJKLMN  
OPQRSTUVWXYZÀÅ  
ÅÉÎÖÜabcdefghijklm  
nopqrstuvwxyzàåéîöü  
&1234567890(\$£.,!?)

Times New Roman

Návrh: Stanley Morison a Victor Lardent  
1932

ABCDEFGHIJKLMNO  
PQRSTUVWXYZÀÅÉÍ  
abcdefghijklmnopq  
rstuvwxyzàåéíõøü&  
1234567890(\$£.,!?)

Lucida

Návrh: Charles Bigelow a Kris Holmes  
1984