

CASSIOPE

A typeface

for

theatre

Cassiope

Molière

*

**Thieves! Robbers! Assassins!
Murderers! Justice! Merciful
Heavens! I'm done for! I'm
murdered! They've cut my throat;
they've taken my money! Whoever
can it be? Where's he gone to?**

(HARPAGON.)

a a n n n

1 2 3 1 2 3

B g n d e

B g n d e i

a A B A B

Cassiope is a small and delicate bookface. It is mainly intended to set the dialogues of plays. Thus, a key element of Cassiope's feel comes in the rather small size of the letterforms, so as to get some delicacy when set in 10-11 point. Yet the counters remain open and the serifs quite robust to ensure legibility in small sizes.

1 DTL Albertina 2 Sabon 3 Cassiope

Roundness and fluidity of the counters are confronted to sharp angles on the arches and the bowls of Cassiope. Some cuts in the stem balance the amount of black in the serifs and the junctures.

22 | 23 PT

Cassiope italic has been considered as an independent design in order to be immediately differentiated from its roman in small sizes. It has lower junctures and more contrast than the roman, as well as some curved ends which go rather high.

14 | 16 PT

As one of the theatre text conventions is to set the characters's names before each sentence in small capitals, these had to be balanced with the roman, to fit its colour and its size. Cassiope's small capitals are rather short and strong, so their darkness remains quite similar to the roman's, even when largely spaced. Similar features were applied to the full capitals.

11 | 12 PT

BERENICE : No, leave them, Phenice ; he shall see his work.
What use are these vain ornaments to me?
If all my love and tears and sighs and sorrow—
Nay, if my certain death can call him not,
How shall these useless helps of beauty call him?
They do not call him now.
Why be unjust?
I hear a noise—the Emperor is coming.

PHENICE : See him alone, within.

[They go off.]

[Enter TITUS and PAULINUS.]

Go to the Queen, Paulinus. I will see her.

Leave me alone a little while ; now go.

TITUS : *[Going.]*

I fear this seeing the Queen !

Gods, save his glory and the country's honour.

PAULINUS : Now for the Queen !

[Exit PAULINUS.]

CURTAIN.

ESTRAGON:

Violently.

I'm hungry.

VLADIMIR:

Do you want a carrot?

ESTRAGON: Is that

all there is?

VLADIMIR: I might have

some turnips.

ACT I.

Scene.—Esther's apartments.

| *Rachel enters back, comes down L. of Esther. Enter CHORUS, Left; bow slightly, and come down to front Left. They stand and speak standing.* |

ESTHER O Rachel, is it you? Thrice happy day,
O blessed heaven, which sends you to my prayers.
You did not know that I was made the Queen?
More than six months my friends have sought for you
Where have you been?

| *They sit centre.* |

RACHEL I heard that you were dead,
And hearing this, I lived most miserably,
Until a prophet told me, "Do not weep,
But rise, leave this, and take the Sunshan road;
There you will see your Esther crowned the Queen.
And on your way comfort the wretched tribes;
Tell them the day approaches when our God
Will send His comfort with a powerful arm."
I heard his words, and hurried to the palace.
Marvellous it is that proud Ahasuereus
Has crowned his captive, made a Jewess Queen.
O by what hidden ways, what strange events,
Has Heaven led you, to this great position?

ESTHER Have they not told you of the great disgrace
Of the proud Vashti, queen before my coming?
Then following days of joys and festivals;

CHORUS How can we sing the happy songs of home
In this strange land?

ΠΡΩΤΟ ΜΕΡΟΣ

Μουσική κιθάρας που αρχίζει με το σβήσιμο των φάτων («Tango» του Albeniz με του John Williams). Ένα μοντέρνο μπαρ, μ'αργεντινική ατμόσφαιρα, στη σύγχρονη Αθήνα. Έχει κλείσει, ώρα είναι προχωρημένη, και ο μπάρμαν, ο Φώντας, είναι στο ταμείο και κάνει ούισκι. Ο Λάκης απ'έξω χτυπάει την πόρτα. Ο Φώντας κοιτάζει το ρολόι του και συνεχίζει τους λογαριασμούς. Ο Λάκης ξαναχτυπάει.

ΦΩΝΤΑΣ Ο Λάκης... | *Διστάζει ν'ανοίξει, συνεχίζει τους λογαριασμούς.* |

ΛΑΚΗΣ Φώντα, γώ είμαι! | Ο Φώντας κοιτάζει προς την πόρτα, χωρίς να κινηθεί. | Φώντα, εγώ είμαι, άνοιξε!
| Ο Φώντας πηγαίνει προς την πόρτα, κοντοστέκεται και γυρίζει στη θέση του. Κοιτάζει πάλι τους λογαριασμούς. |
Φώντα, Φώντα, εγώ είμαι, ο Σοφοκλής, άνοιξε! | Ο Φώντας μένει σκεπτικός, ανάβει δεύτερο τσιγάρο, ξαναπηγαίνει προς την πόρτα. | Ξενοφώντα, είδα το φως, ξέρω πως είσαι μέσα.

| Ο Φώντας γυρίζει πίσω σιγά, με βήμα γάτας. Μόλις φτάσει στο κασετόφωνο τελειώνει η μουσική της κιθάρας. Βάζει μια κασέτα (Μ. Faithfull, «Faithless») και πάει βικστικά ν'ανοίξει, σταματάει, τρέχει πίσω, κρίβει το ποτήρι το ούισκι και πάει στην πόρτα. Ο Λάκης χτυπάει συνέχεια και δυνατά την πόρτα' σταματάει μόλις του μιλήσει ο Φώντας. |

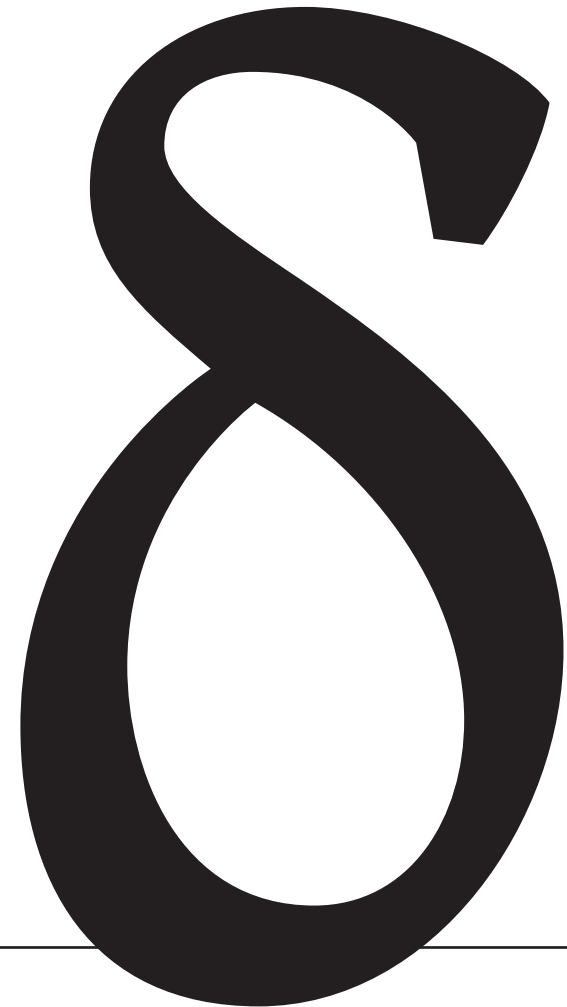
ΦΩΝΤΑΣ Καλά, σ'ακούσαμε. | *Ανοίγει την πόρτα.* |

ΛΑΚΗΣ, πιωμένος | Γιατί δεν άνοιγες ρε, τόση ώρα χτυπούσα!

ΦΩΝΤΑΣ Δεν άκουγα, είχα μουσική.



A large, bold, italicized lowercase letter 'z' in a black serif font. The letter features a prominent diagonal stroke and decorative flourishes at the top and bottom. It is positioned above a horizontal baseline.



A large, bold, regular lowercase letter 'delta' in a black serif font. The letter is highly stylized with a large, rounded bowl and a decorative flourish at the top. It is positioned above a horizontal baseline.

GARAMOND : **CASSIOPE :**

22 PT [{{(«black;»)}}] [{{(«blacker;»)}}]

18 PT [{{(«black;»)}}] [{{(«blacker »;)}}]

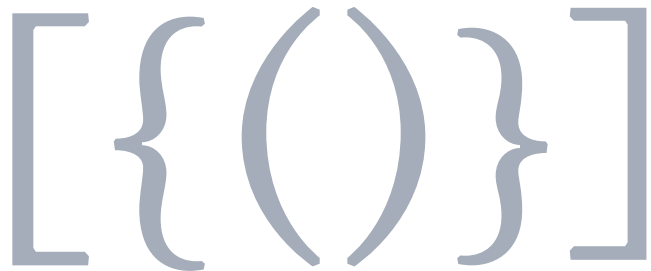
14 PT [{{(«black;»)}}] [{{(«blacker; »)}}]

12 PT [{{(«black;»)}}] [{{(«blacker; »)}}]

10 PT [{{(«black;»)}}] [{{(«blacker; »)}}]

8 PT [{{(«black;»)}}] [{{(«blacker; »)}}]

Cassiope's punctuation is strong and dark as rhythm in the sentences is essential in theatre.



[They go off.]

Half brackets were added to the character set to enable a fluid reading when the brackets frame either the characters' names or the stage directions.



- 1 The x-height has been increased.
- 2 The serifs are stronger.
- 3 The counters are more open.

The caption version of Cassiope is still in progress. It will enable the typographer to set footnotes without losing any legibility.

M. PARANGON, *souriant*.

Bon ! Tu viens de te piquer ?

AUGUSTIN, *vivement*.

Mais non, mais non. Pourquoi me demandez-vous cela ?

M. PARANGON.

Il m'avait semblé entendre un ah !... je m'étais trompé.
[À part.] Allons, mon vieux, pourquoi tourmenter ces deux enfants ? Ne te souvient-il plus de ton jeune temps ?... Toi aussi, tu as eu vingt ans, — il y a longtemps, mais enfin tu les as eus, — et alors tu étais bien heureux de pouvoir échanger à la dérobée un regard, un mot, un serrement de main, un baiser même quelquefois, avec celle que tu aimais... Ces enfants, ils s'aiment, tu le sais ; cet amour mutuel, tu l'as encouragé, c'était ton vœu le plus cher : laisse donc ces enfants faire ce que tu as fait ; laisse-les s'aimer, se le dire, — c'est si doux, à vingt ans ! — et ne leur enlève pas leurs quelques instants de bonheur : on en a si peu dans ce monde !
[Il se dirige vers la gauche.] À tantôt, Augustin. [Il sort.]

1290

1295

1300

1305

SCÈNE V

AUGUSTIN *seul*, puis MIGNONNE.

AUGUSTIN.

Enfin le voilà parti ! J'ai cru qu'il ne s'en irait point.
Mais maintenant Mignonne osera-t-elle revenir ? Ne craindra-t-elle pas de rencontrer son père ? [Mignonne entre en scène.]

PHINÉE.

Vous voulez donc que j'en fasse la mienne,
Cruelle, et que ma foi de mon bras vous obtienne ?
Eh bien ! Nous l'irons voir, ce bienheureux vainqueur,
Qui triomphant d'un monstre, a dompté votre coeur.
C'était trop peu pour lui d'une seule victoire,
S'il n'eût dedans ce coeur triomphé de ma gloire !
Mais si sa main au monstre arrache un bien si cher,
La mienne à son bonheur saura bien l'arracher ;
Et vainqueur de tous deux en une seule tête,
De ce qui fut mon bien je ferai ma conquête.
La force me rendra ce que ne peut l'amour.
Allons-y, chers amis, et montrons dès ce jourⁿ...

AMMON.

Seigneur, auparavant d'une âme plus remise
Daignez voir le succès d'une telle entreprise.
Savez-vous que Persée est fils de Jupiter,
Et qu'ainsi vous avez la foudre à redouter ?

PHINÉE.

Je sais que Danaé fut son indigne mère :
L'or qui plut dans son sein l'y forma d'adultère* ;
Mais le pur sang des rois n'est pas moins précieux
Ni moins chéri du ciel que les crimes des dieux.

n. Var. 1660-1662 : ...et montrons dès ce jour.

*Pour ces vers et le vers 1325, cf. Ovide, *Métamorphoses*, IV, v. 610-611 et V, v. 11-12. Les vers 1304-5 évoquent la *Perséenne* de Boissin de Gallardon (acte IV) :

Lui qui est inconnu se disant fils des dieux
Contrecarrer un roi, voire un roi glorieux ! ...
Il pourrait être fils des dieux entièrement,
Corrival, il aura de moi son châtement,

σ'
π
α

Regular - alpha psili oxia

A typeface
for theatre!
Ἦμνη το
Αφροδίτην
HOMER
The Iliade
Ὀδυσσεΐα

[CINNA]

“Give me a more worthy name to the sublime control”

Of that high thought with which virtue inspires my soul,
 And which my honor offers to the wanton mood
 Of my base cowardise and cold ingratitude.
 Nay, call it weakness still, no higher title seek,
 Since in a woman's presence it becomes so weak
 That it respects a love it should annihilate,
 Or if it win the combat, dare no triumph wait ;
 In this extremity, alas ! what counsel take,
 To which side turn myself, to which submission make ?
 How can a generous spirit waver in its choice ?
 All the fair fruits of promise which my hopes rejoice,
 The sweets of love, or those which vengeance may demand,
 The glory to give freedom to my native land,
 Possess not charm enough to fascinate my reason,
 If it may win them only by an act of treason ;
 If it must foully pierce that Prince's generous heart,
 Who takes my paltry service in so sweet a part,
 Who with his favours loads me, with his bounties weighs,
 And when he sways the empire through my counsel sways.
 Oh foul, oh coward treason ! oh ye men of Rome
 Be slaves for ever rather than give it a home !
 Yes, perish love, and all my pleasant hopes of time
 Ere by a hand of mine be done so dark a crime !
 To me does he not offer all my soul desires.
 And all to which my passion through his death aspires ?
 By foul assassination must he cease to live,
 That we may seize the gifts he would do freely give ?

Corneille
 Cinna

GERMAN

Aphrodite (griechisch Ἀφροδίτη) ist in der griechischen Mythologie die Göttin der Liebe, der Schönheit und der sinnlichen Begierde und eine der kanonischen zwölf olympischen Gottheiten. Ursprünglich zuständig für das Wachsen und Entstehen, wurde sie erst später zur Liebesgöttin. Das Pendant in der römischen Mythologie ist Venus. Verheiratet war Aphrodite mit Hephaistos, dem Gott des Feuers und der Schmiedekunst, den sie allerdings ständig mit Sterblichen und Unsterblichen betrog. Notorisch war ihre lange Beziehung zum Kriegsgott Ares, aus der Eros, Harmonia, Phobos, Deimos und Anteros entstanden – wie es auch Demodokos bei den Phaiaken in seinem burlesken Lied besingt.

FRENCH

Aphrodite (en grec ancien Ἀφροδίτη) est la déesse grecque de la germination, de l'amour, des plaisirs et de la beauté. Elle a pour équivalent Vénus dans la mythologie romaine. Mariée à Héphaïstos (dieu forgeron boiteux), elle a de multiples aventures extra-conjugales. La principale est celle avec Arès, d'où naissent Harmonie, Déimos, Phobos et Antéros, auxquels Simonide ajoute Éros et Cicéron, Antéros (*De la nature des dieux*, III, 21). Informé de la relation adultère par Hélios, qui voit tout de sa position élevée, Héphaïstos crée un filet magique qu'il place sur le lit pour emprisonner le couple.

POLISH

Afrodyta (z greckiego Ἀφροδίτη) – w mitologii greckiej bogini miłości, piękna, kwiatów, pożądania i płodności. Najbardziej urodziwa z bogiń antycznych mitów. W mitologii rzymskiej odpowiedniczką Afrodyty była Wenus. Była żoną Hefajstosa, ale epizod z Aressem świadczy, że nie była zbyt wierna (z tego związku zrodzili się Dejmos, Fobos, Harmonia, Eros i Anteros). Hefajstos ukrył w łożu pułapkę z mocnej, lecz niezauważalnej, metalowej sieci i schwytał w nią Afrodytę z Aressem. W konkursie piękności między Herą, Ateną i Afrodytą, ta ostatnia obiecała Parysowi Helenę, żonę Menelaosa ze Sparty, za tytuł najpiękniejszej (jabłko niezgody), czym przyczyniła się do rozpoczęcia wojny trojańskiej.



A large, bold, black lowercase letter 'z' in an alternate style. The letter starts with a horizontal top bar, followed by a diagonal stroke down to the right, and ends with a wavy tail that curves back to the right. A horizontal line is positioned below the letter.

Regular - z alternate



A large, bold, black lowercase letter 'a' in a stylized font. It features a large loop at the top, a horizontal bar across the middle, and a tail that curves down and to the right. A horizontal line is positioned below the letter.

Regular - a ogonek

Εἰς Ἀφροδίτην

- μοῦσά μοι ἔννεπε ἔργα πολυχρύσου Ἀφροδίτης,
Κύπριδος, ἦτε θεοῖσιν ἐπὶ γλυκύν ἴμερον ὤρσε
καὶ τ' ἑδαμάσσατο φύλα καταθνητῶν ἀνθρώπων
οἰωνούς τε διπετέας καὶ θηρία πάντα,
5 ἡμὲν ὄσ' ἠπειρος πολλὰ τρέφει ἠδ' ὄσα πόντος:
πᾶσιν δ' ἔργα μέμηλεν ἐυστεφάνου Κυθερείης.
τρισᾶς δ' οὐ δύναται πεπιθεῖν φρένας οὐδ' ἀπατήσσαι:
κούρην τ' αἰγιόχοιο Διός, γλαυκῶπιν Ἀθήνην:
οὐ γὰρ οἱ εὐάδεν ἔργα πολυχρύσου Ἀφροδίτης,
10 ἀλλ' ἄρα οἱ πόλεμοί τε ἄδον καὶ ἔργο-ν Ἄρης
ὑσμῖναί τε μάχαι τε καὶ ἀγλαὰ ἔργ' ἀλεγύνειν.
πρώτη τέκτονας ἄνδρας ἐπιχθονίους ἐδίδαξε
ποιῆσαι σατίνας τε καὶ ἄρματα ποικίλα χαλκῶ.
ἦ δέ τε παρθενικὰς ἀπαλόχροας ἐν μεγάροισιν
15 ἀγλαὰ ἔργ' ἐδίδαξεν ἐπὶ φρεσὶ θεῖσα ἐκάστη.
οὐδέ ποτ' Ἀρτέμιδα χρυσηλάκατον, κελαδεινὴν
δάμναται ἐν φιλότῃ φιλομμειδῆς Ἀφροδίτῃ.
καὶ γὰρ τῇ ἄδε τόξα καὶ οὔρεσι θῆρας ἐναίρειν,
φόρμιγγές τε χοροὶ τε διαπρύσιοί τ' ὄλολυγαὶ
20 ἄλσεά τε σκιδόντα δικαίων τε πτόλις ἀνδρῶν.
οὐδὲ μὲν αἰδοίῃ κούρη ἄδε ἔργ' Ἀφροδίτης,
Ἰστίη, ἣν πρώτην τέκετο Κρόνος ἀγκυλομήτης,
αὔτις δ' ὀπλοτάτην, βουλῇ Διὸς αἰγιόχοιο,
πότνιαν, ἣν ἐμνῶντο Ποσειδάων καὶ Ἀπόλλων:
25 ἦ δὲ μάλ' οὐκ ἔθελεν, ἀλλὰ στερεῶς ἀπέειπεν:
ᾤμοσε δὲ μέγαν ὄρκιον, ὃ δὴ τετελεσμένος ἐστίν,
ἀφασμένη κεφαλῆς πατρὸς Διὸς αἰγιόχοιο,
παρθένος ἔσσεσθαι πάντ' ἤματα, δῖα θεάων.
τῇ δὲ πατὴρ Ζεὺς δῶκε καλὸν γέρας ἀντὶ γάμοιο
30 καὶ τε μέσῳ οἴῳ κατ' ἄρ' ἔζετο πῖαρ ἐλοῦσα.

CHORUS:
Don't pu**fh** me
CAUSE I'M CLOSE
to the edge
I'm trying not to
LOSE MY HEAD
AH **Huh-Huh-Huh**
2nd and **5th** :
AH-HUH-HUH
[**4th**: SAY WHAT?]

OPEN TYPE FEATURES

SMALL CAPITALS

LIGATURES : ff fi fl ft ffi ffl ftt fh

SUPERIORS : M^{me} Corneille¹ M^r Racine²

OLD STYLE AND LINING NUMERALS :

0123456789 – 0123456789

CASE SENSITIVE : [[{(UPPER-CASES &)}]]

[[{(SMALL-CAPITALS &)}]] [[{(lower-cases)}]]

LONG S AND LIGATURES : f ff fh fi fl ft fth ffi ffl ftt

ROMAN NUMERALS UPPER CASES : I II III IV V VI VII ...

ROMAN NUMERALS LOWER CASES : i ii iii iv v vi vii ...

ALTERNATES CHARACTERS : a d f g h k m n r u z



The image displays the lowercase letter 'e' in the Cassiope Regular font. Above the main letter is a separate, thick, black curved shape representing an accent mark or a specific stroke detail. The letter 'e' itself is a large, bold, black character with a thick, uniform stroke width. It features a rounded top and a tail that curves downwards and to the right. A horizontal line is positioned below the letter, serving as a baseline.



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CREDITS (IN ORDER OF APPEARANCE)

Jean Racine, translated by John Masefield, *Berenice*

Samuel Beckett, *Waiting for Godot*

Jean Racine, translated by John Masefield, *Esther*,

Periklis Korovesis, *Tango Bar*, Θεατρο, εκδοσεις «Γνωση», 1988

Henry Madinier and A. Parrot, *Amour et typographie*,

pochade en un acte, Paris, Chez Jondé, Libraire-Éditeur, 1856,

Pierre Corneille, *Andromède*

Cassiopeia, Wikipédia

Corneille, translated by D. Johnston, *Cinna*

Grandmaster Flash, *The message*, 1982

Homer, *Hymn to Aphrodite*, www.perseus.tufts.edu

Aphrodite, Wikipédia

THANKS

To Gerry Leonidas, Gerard Unger, Victor Gaultney, Miguel Sousa.

To all the visiting lecturers and staff of the Department
of Typography and Graphic Communication

To Thomas, my friends and my family for their support.

CASSIOPE and this specimen were designed
by Marion Delsuc, and submitted in partial fulfilment
of the requirements for the Master of Arts
in Typeface Design, Department of Typography
and Graphic Communication, University
of Reading, 2011.