

INTRODUCING

abcdefg MARCO

hijklmnopqrstuvA

MULTISCRIPT

SUPERFAMILY

wxyz DESIGNED

abcdefghijklm BY

nopqrstuv TOSHI

wxyz OMAGARI



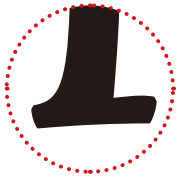


Regular	Ελληνικά	Кириллица
<i>Italic</i>	<i>Ελληνικά</i>	<i>Кириллица</i>
Bold	Ελληνικά	Кириллица
Sans Light		
Sans	Ελληνικά	Кириллица
<i>Sans Italic</i>	<i>Ελληνικά</i>	<i>Кириллица</i>
Sans Bold	Ελληνικά	
Sans Black		

Ἑλληνικά
Кириллица
Latin
Ἑλληνικά
Кириллица

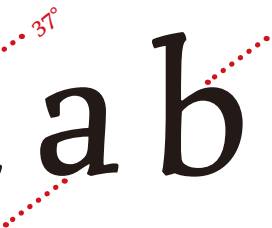
Regular

h



Marco Regular is inspired by 15th century Italian letterforms. It features slightly slanted stem, sloped serif, modest thick/thin stroke contrast and diagonal contrast axis, which give calligraphic and informal character to the text. Although it does not imitate any particular model, one could immediately tell that Marco is of the Italian humanistic genre.

n a b



Each letter is written with a combination of smooth and flat movements. A pen stroke goes straight into or out of the connection at a consistent nib angle.

r



Like the beginning and ending strokes of *a*, *c*, *f*, *r* and *s*, some elements are constructed shapes, loosely based on the calligraphic movement.

H H H h



The proportion of Marco capital is shorter but wider. Small caps are taller than usual so that they can be recognised at small sizes. This also contributes to the clear distinction between Cyrillic lowercase and smallcaps.

AE AE

Marco Titling Caps is optically adjusted for large sizes. It is included in Roman and is accessible as OpenType Titling alternates.

ae ae

Marco Bold has an enhanced contrast compared to the Roman. It works nicely as an emphasis and also as a display.

R g 5

F 1/4 ?

ă ¥ u

Rifle

in in

r

w w x x

t^ˆ v^ˆ t^ˆ v^ˆ
ж^ˆ ы^ˆ ж^ˆ ы^ˆ

quartz

Italic

As a complementary variant to the Roman which is already calligraphic, Italic is written with more cursiveness and speed. Each letter is slanted by approximately 11°, and long letters like *f* are by 9°.

The beginning strokes of the lowercase letters are similar to the x-height half serif of Roman, whereas the ending strokes are written more fluently to enhance calligraphic feel.

Rather square terminal shapes of *c*, *f*, *g*, *k*, *r*, and *s* are closely related to those of Roman.

Sometimes Marco ignores convention. The asymmetrically-written *w* and *x* give an unique feel without distractiton (hopefully).

When *v*, *y* and *w* are about to collide preceeding letters, they automatically chop their entering strokes off for the sake of legibility. This substitution occurs in every typographically-possible combination including Cyrillic script.

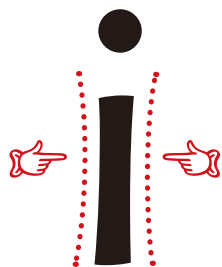
Stylistic alternates are available for stronger calligraphic expression.

e ß d'

G e g

ĩ zv e

ai ai



Sans & Sans Italic

Sans is not merely a Marco Roman “*with serifs chopped off*”. The stroke of the Roman and Sans was carefully designed so that they both would share the same stroke and the same degree of informality that is not usually seen in most sans serif typefaces.

Sans also features swelling stems. The organic outline of the Sans shows the best of its characteristics when printed.

a a a a

Sans is available in Light, Regular, Bold, and Black. Regular and Bold work nicely with seriffed variants in text, whereas Light and Black are independent designs suitable for display use.

nana

Just like Sans shares the same stroke of Roman, Sans Italic is again intended to keep the cursive feel of the Italic as much as possible. Not only does it share the same structure, it has in-stroke and out-stroke just like Italic. This feature also benefits from definitive distinction between capital *I* and lowercase *l*, unlike most sans serif italic typefaces with extremely boring parallelogram *I* and *l*.

Illinois Illinois

Gill Sans italic



k Q 2

R ft S

ë 1 w



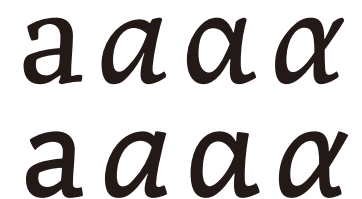
Garamond
Premier Pro

Cyrillic & Greek

Marco Greek, unlike normal Greek typefaces, tries to keep the nib angle as close as possible to that of Roman and Italic. Although this is rather untraditional modulation, it harmonises nicely with Capital letters and Latin alphabet.



Greek lowercase is written with steeper nib angle so that it has its own rhythm and distinction against Latin.



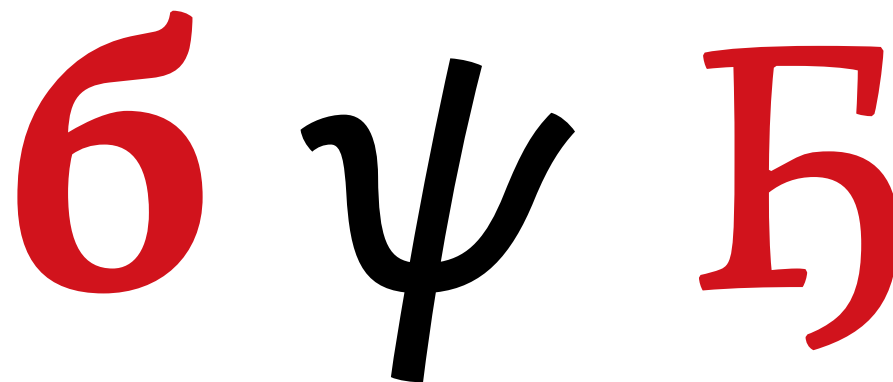
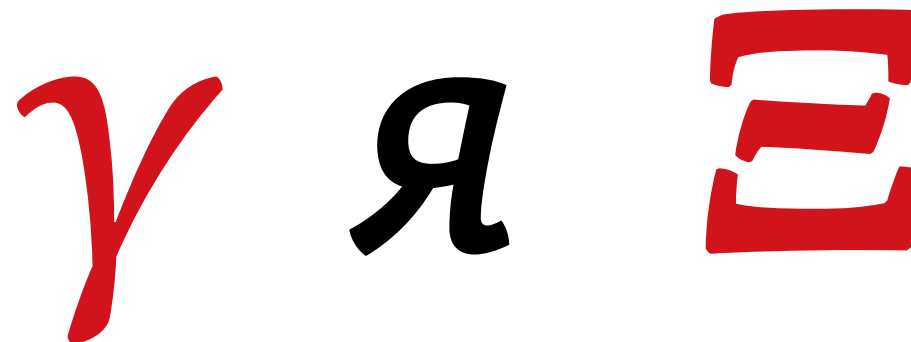
Latin *a*, Greek *alpha* and those of Italic are designed differently to minimise common confusion. They are easily distinguishable from each other not only in Roman but also in Sans.

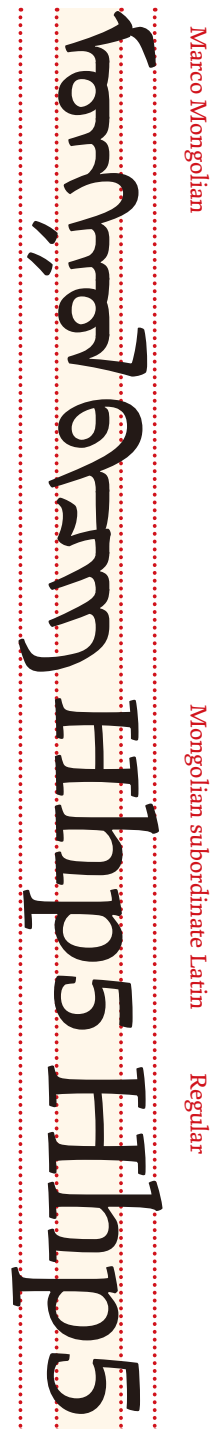


Marco Cyrillic offers language-specific letters, most notably the variant of *б* (*be*), which is δ in Serbian and Macedonian. It also covers extended Cyrillic character set.



The Δ and Λ forms are triangular, which is less popular but more suited to the style of Marco. The flat-roof alternates are included as stylistic alternates. Language-specific stylistic alternates are also available.





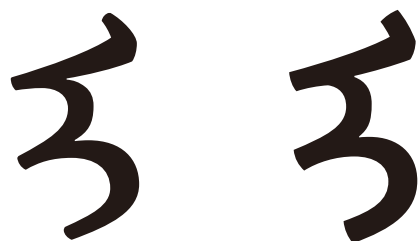
Mongolian

Marco Mongolian and Sans are separate typefaces designed specifically for the vertical Mongolian script. The Mongolian script is a descendant of the Sogdian script which was written right-to-left, but the whole writing system was rotated 90 degrees counterclockwise by the time Mongols borrowed it from Uyghurs in the early 1200s. Therefore it reads from top to bottom, left to right unlike CJK vertical setting.

Along with a bamboo or a reed pen, Mongols used a Chinese brush quite often to write letters. Marco Mongolian follows the graphic style of brush writing to make use of its greater freedom of stroke contrast modulation.

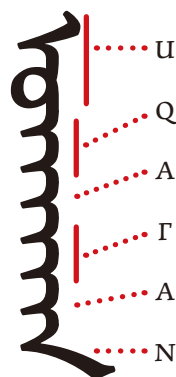
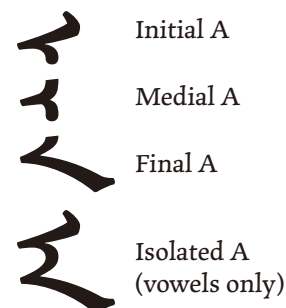
Marco Mongolian includes subordinate Latin and Cyrillic rather than being subordinated to Regular. The proportion of Latin and Cyrillic is modified to fit the active zone of the Mongolian.

Mongolian Sans is also available. There has not been any monolinear Mongolian font available in the world, but why not make it?



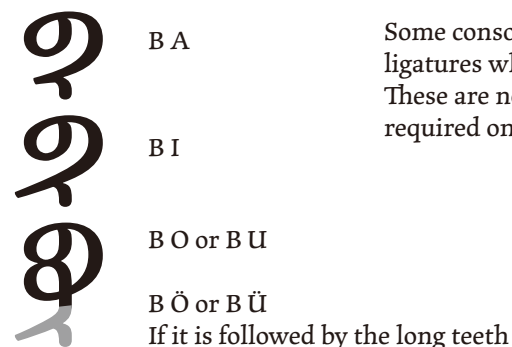
How Mongolian script works

Mongolian is a vertical script and a descendant of Uyghur and Sogdian, which ultimately shares the same origin as Arabic. The form of each character changes depending on the position, and it is generally categorised in 3 forms; initial, medial and final forms. Note that Mongolian denotes all vowels and consonants in words unlike Arabic or Hebrew script where the vowels are usually omitted.



uqayan
(sense, meaning; knowledge)

It uses the same grapheme again and again. For example, the small tooth ∇ stands for either *a*, *e*, *n*, or a part of *γ*, *q*, *t*, and *d*. The pronunciation and meaning are indeed ambiguous and only decypherable from the context, but usually the context is clear enough to native readers and never causes confusion, just like the English verb *lead* and noun *lead* do not confuse anybody. The word on the left suggests 37 different pronunciations but only three of them correspond to a real word, and only one of the three satisfies the spelling rule.



Some consonants such as *b*, *p*, *g* and *f* form ligatures when they are followed by the vowels. These are not discretionary behaviours but required ones, just like Arabic *lam-alif* ligature.



Il Millione

$123 \times (456 + 78) = 9012345 / 67 \text{ km}^2$

Pat doesn't have a mink coat. But she does have a respectable Republican cloth coat.

Dancin' Pom-Poko-Lin

Κυη θζα-θζα!

LENINGRADHESION

I have come here, to chew bubblegum...

και να κόψω κώλους.

Crossfire -> Crofffire

← ARSENALE



THAT EPIC MOVIE

Τα χρήματα είναι ο θεός σου

B SAN MARCO →

Buy Nineteen, Get One Free

$\pi = 3.14159265358979323846264338327950288419716939937510582097494$
45923078164062862089986280348253421170679821480865132823066
4709384460955058223172535940812848111745028410270193852110555
964462294895493038196442881097566593344612847564823378678316

Жнпангу, на островах золота

speedster

George Thorogood & The Destroyers



ABCDEFGHIJKLMNOPQRSTUVWXYZ

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ à á â ã

[illegible]

abcdefghijklmnopqrstuvwxyzàáâãäåääæçćċ
čďđðèéêëēēęęġğĝĥħîïĩîıįjĵķłĺľłŀŃńņñ'nŋòó
ôõöøōōœŗŗřļßššşşţţţùúûüũũűűwýÿźżžþ

[illegible]

ΑΒΓΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨ
ΑΈΗΊΌΥΨΩ

αβγδεζηθικλνξοπρστυφχψω
γγλλγγάέήίϊϊϊούϋώκ

А Б В Г Д Е Ё Є Ж З С И Й К Л М Н О П Р С Т У Ф Х Ц Ч Ш
Щ Ъ Ы Ь Э Ю Я Ă Ą Ə Æ Ğ Ħ Ģ ģ Ĳ ĳ Ĵ ĵ Ķ ķ Ļ ļ Ņ ņ
Ŋ ŋ Œ œ Ɔ ɔ Ǫ ǫ Ǻ ǻ Ȥ ȥ Ȧ ȧ Ȩ ȩ Ȱ ȱ Ȳ ȳ ȴ ȵ
ȶ ȷ ȸ ȹ Ⱥ Ȼ ȼ Ƚ Ⱦ ȿ Ȼ ȼ Ƚ Ⱦ ȿ Ȼ ȼ Ƚ Ⱦ ȿ

[illegible]

длльлдлльлдбвггжзийкптчшщю

12345678900+-±×÷≈≠<>≤≥%%‰#
 ♂\$¢£¥€ƒƒƒƒƒƒƒƒƒ

12345678900+-±×÷≈≠<>≤≥%%o#
 ♂\$¢£¥€¢ƒƒℙℙℙℙℙ

0123456789.,()+=Xx0123456789.,()+=
 ABCDEFGHIJKLMNOPQRSTUVWXYZXxABCD-WXYZ
 abcdefghijklmnopqrstuvwxyzXxabcd-wxyz

0123456789/0123456789

IIIIIVVVVIVVIIIXXXIXIIICDM
iiiiiiiivviviiviiiixxxixiilcdm

^~@&£&£†‡\$%No™©®||°∂ℓΔ◇Π€Σ√∞∫¬?☞☝

Standard ligatures (LIGA)	Lining figures (LNUM)
Discretionary ligatures (DLIG)	Oldstyle figures (ONUM)
Small caps (SMCP)	Tabular figures (TNUM)
Caps to small caps (C2SC)	Proportional figures (PNUM)
Case sensitive forms (CASE)	Slashed zero (ZERO)
Capital spacing (CPSP)	Superscript (SUPS)
Fractions (FRAC)	Subscript (SUBS)
Titling Capitals (TITL)	MARCO > MARCO
Italic stylistic alternates (SALT)	quartz <i>℞℞℞℞</i> > <i>quariz</i> <i>℞℞℞℞</i>
Italic contextual alternates (CALT)	rv <i>тѹ жѸ</i> > <i>rv тѹ жѸ</i>
Language-specific forms (LOCL)	
Turkish, Azeri, Crimean Tatar	Tevfik > <i>Tevfik</i>
Turkish, Azeri, Crimean Tatar	ALİŞVERİŞ > <i>ALİŞVERİŞ</i>
Romanian, Moldovian	Mulțumesc > <i>Mulțumesc</i>
Servian, Macedonian	б бѣнѣи > <i>б бѣнѣи</i>
Stylistic sets 1 (SSO1)	
Latin long s	sustain > <i>fustain</i>
Cyrillic De & El	Лд/ЬьЛд > <i>ЛдЬьЛд</i>
Cyrillic italic De & El	ЛЬьЛд > <i>ЛЬьЛд</i>
Stylistic sets 2 (SSO2)	
Bulgarian alternates	вгжзийкл > <i>вгжзѹйкн</i>
	мѣчѣшѣю > <i>мѣчѣшѣю</i>
Bulgarian italic alternates	<i>вгжзийкл</i> > <i>вгжзийкл</i>
	<i>мѣчѣшѣю</i> > <i>мѣчѣшѣю</i>
Serbian & Macedonian italic Sha	<i>бѣгѣиѣи</i> > <i>бѣгѣиѣи</i>
Bashkir, Kazakh, Tajik and	ѣ > <i>ѣ</i>
Abkhas italic Ghayn	
Abkhas italic Te-Tse	ѣ > <i>ѣ</i>
Mongolian	
Initial forms (INIT)	ᠠ > ᠠ
Medial forms (MEDI)	ᠡ > ᠡ
Final forms (FINA)	ᠢ > ᠢ
Isolated forms (ISOL)	ᠣᠠᠢ > ᠠᠠᠠ
Required ligatures (LIGA)	ᠨ ᠠ ᠢ ᠣ > ᠨᠠ ᠢᠣ
Contextual alternates (CALT)	ᠨᠠᠢ > ᠨᠠᠢ
Vertical alternates (VALT)	ᠢ? > ᠢ:

Initial forms (INIT)	𑀮 > 𑀹
Medial forms (MEDI)	𑀮 > 𑀹
Final forms (FINA)	𑀮 > 𑀹
Isolated forms (ISOL)	𑀹𑀮 > 𑀮𑀮𑀮
Required ligatures (LIGA)	𑀹𑀮𑀹𑀮 > 𑀹𑀮𑀹
Contextual alternates (CALT)	𑀹𑀮𑀹𑀮 > 𑀹𑀮𑀹
Vertical alternates (VALT)	! > 𑀹

ARABIC NUMERALS

ЧШЩЪЫЬЭЮЯАБВГДЕЖЗИЙКЛМНОП
РСТУФХЦАВБГДЕЖЗИЙКЛМНОПРСТУФХЦ

SUBORDINATE CYRILLIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ

SUBORDINATE LATIN

PUNCTUATIONS

၁၅၇၆၁၆၁၆၁၆

MONGOLIAN (TIBETAN) NUMERALS

خالد بن الوليد

[illegible]

MONGOLIAN

**ՀԱՅԿԱՍՏԱՆԻ ՀԱՆՐԱՊԵՏՈՒԹՅԱՆ
ՄԱՐԶԻ ԱԴԱՄՔԱՆԱԾՈՒԹՅԱՆ
ԲԵՐԷՆԴԱՆՈՒԹՅԱՆ ՎԵՐԱԳԵՂՈՒ
ՑՈՒՄԸ**

English Tell me, O muse, of that ingenious hero who travelled far
10/11pt and wide after he had sacked the famous town of Troy.
Many cities did he visit, and many were the nations
with whose manners and customs he was acquainted;
moreover he suffered much by sea while trying to save
his own life and bring his men safely home;
but do what he might he could not save his men,
for they perished through their own sheer folly
in eating the cattle of the Sun-god Hyperion;
so the god prevented them from ever reaching home.
Tell me, too, about all these things, O daughter of Jove,
from whatsoever source you may know them.

French Dis-moi, Muse, cet homme subtil qui erra si longtemps,
10/11pt Après qu'il eut renversé la citadelle sacrée de Troie.
Et il vit les cités de peuples nombreux, et il connut leur esprit ;
Et, dans son coeur, il endura beaucoup de maux, sur la mer,
Pour sa propre vie et le retour de ses compagnons
Mais il ne les sauva point, contre son désir ;
Et ils périrent par leur impiété, les insensés !
Ayant mangé les boeufs de Hèlios Hypérionade.
Et ce dernier leur ravit l'heure du retour.

German Dis-moi une partie de ces choses, Déesse, fille de Zeus.
10/11pt Sage mir, Muse, die Taten des vielgewanderten Mannes,
Welcher so weit gerirrt, nach der heiligen Troja Zerstörung,
Vielor Menschen Städte gesehn, und Sitte gelernt hat,
Und auf dem Meere so viel' unnennbare Leiden erduldet,
Seine Seele zu retten, und seiner Freunde Zurückkunft.
Aber die Freunde rettet' er nicht, wie eifrig er strebte,
Denn sie bereiteten selbst durch Missetat ihr Verderben:
Toren! welche die Rinder des hohen Sonnenbeherrschers
Schlachteten; siehe, der Gott nahm ihnen den Tag der Zurückkunft,
Sage hievon auch uns ein wenig, Tochter Kronions.

Spanish Háblame, Musa, de aquel varón de multiforme ingenio que,
10/11pt Después de destruir la sacra ciudad de Troya,
Anduvo peregrinando larguísimo tiempo,
Vio las poblaciones y conoció las costumbres
De muchos hombres y padeció en su ánimo
Gran número de trabajos en su navegación por el ponto,
En cuanto procuraba salvar su vida y la vuelta
De sus compañeros a la patria.
Mas ni aun así pudo librarlos, como deseaba,
Y todos perecieron por sus propias locuras.
¡Insensatos! Comiéronse las vacas de Helios,
Hijo de Hiperión; el cual no permitió que
Les llegara el día del regreso.
¡Oh diosa, hija de Zeus!, cuéntanos aunque no
sea más que una parte de tales cosas.

Icelandic Inn frá manni mèt, mærdar gyðja, viðförlum, er varð víða ratað,
10/11pt þá er hafði hann ena helögu Trójuborg brotna látið.
Sá hafði halr hölda margra heimkynni sótt ok hugi kannat :
ok mannraun marga þolat hugun sárr f hafi miðju :
þá er lífs ser ok liðum sínum apturkomu árna vildi.
Fékk hann þó eigi, at feginn vildi, sinna fêlaga
fjörvi borgit æ því at eiginn þeim
óverkaðr hyggjulausum til heljar kom:

Latvian O junaku mi kazuj, o Muzo, o prometenom onom
10/11pt Koji se mnogo naluto razorivši sveti grad Troju;
Gradove ljudi mnogih on vidje i čud im spozna,
I mnoge na moru jade pretrpje u srcu svojem
Za dušu svoju se boreć i povratak svojih drugova
Ali ni tako drugova on ne spase, ako i želje,
Jer smrt nađoše samo zbog svojega drskoga grijeha
Jesti idući stado, ludaci, Hiperiona
Helija, koji je dan za povratak uzeo njima.
I nama, Zeusova kćeri, pripovijedi o tome svemu!

Greek Monotonic Τὸν ἀντρα τὸν πολὺπραγὸ τραγούδησέ μου, ὦ Μοῦσα,
10/11pt ποὺ περισσὰ πλανήθηκε, σὰν κοῦρρεψε τῆς Τροίας
τὸ ἱερὸ κάστρο, καὶ πολλῶν ἀνθρώπων εἶδε χώρες
κι ἔμαθε γνῶμες, καὶ πολλὰ στα πέλαα βρήκε πάθια,
για μία ζωὴ παλεῦοντας καὶ γυρισμὸ συντρόφων.
Μὰ πάλε δὲν τοὺς γλύτωσε, κι ἀν τὸ ποθοῦσε, ἐκεῖνους,
τὶ ἀπὸ δикή τοὺς χάθηκαν οἱ κοῦφιοι ἀμυαλωσύνη,
τοῦ Ἥλιου τοῦ Ὑπερίονα σὰν ἐφαγὰν τὰ βόδια,
κι αὐτός τοὺς πήρε τῇ γλυκειᾷ τοῦ γυρισμοῦ τοὺς μέρα.
Ἀπ' ὅπου ἀν τὰ 'χης, πές μας τὰ, ὦ θεά, τοῦ Δία κόρη.

Russian Муза, скажи мне о том многоопытном муже, который,
10/11pt Странствуя долго со дня, как святой Илион им разрушен,
Многих людей города посетил и обычаи видел,
Много и сердцем скорбел на морях, о спасенье заботясь
Жизни своей и возврате в отчизну сопутников; тщетны
Были, однако, заботы, не спас он сопутников: сами
Гибель они на себя навлекли святотатством, безумцы,
Съевши быков Гелиоса, над нами ходящего бога, —
День возврата у них он похитил. Скажи же об этом
Что-нибудь нам, о Зевесова дочь, благосклонная Муза.

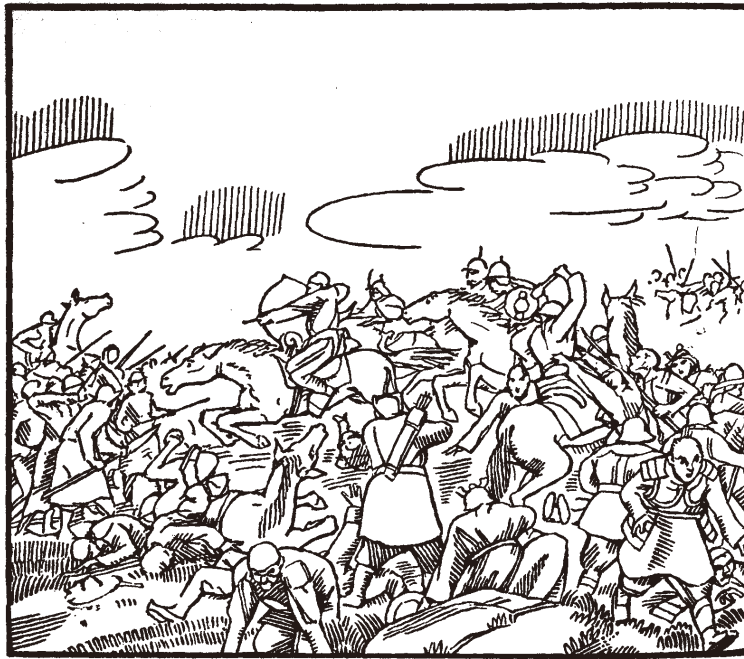
Bulgarian Музо, запей ми за този герой многоопитен, който
10/11pt странствува дълго, откакто порути свещената Троя,
(Alternate д & л) много поселища хорски видя и позна обичаи.
Много страдания той по морето пустинно понесе,
своя живот да спаси, а другарите в къщи да върне.
Тях не можа да избави, напусто му грижете бяха.
Грозната участ сами си навлякоха чрез светотатство –
ядоха гоините крави на Хелиос Хиперионов
те в слепота. И отне им часа на завръщане богът.
Ей за това разкажи ни ти, щерко на Зевс благосклонна!

WINES

Reds	Glass	Bottle
ARCHERY SUMMIT PREMIER CUVÉE PINOT NOIR <i>Willamette Valley '07</i>	—	88
BETHEL HEIGHTS PINOT NOIR ESTATE <i>Oregon '08</i>	8	30
BRANDBORG BENCH LANDS PINOT NOIR <i>Umpqua Valley, Oregon '07</i>	7	32
COSTIÈRES DE NÎMES CHATEAU VIRGILE <i>Rhône, France '09</i>	—	30
CROZES HERMITAGE ALAIN GRAILLOT <i>Rhône '08</i>	—	42
DAVID HILL PINOT NOIR, WILLAMETTE VALLEY <i>Willamette Valley, Oregon '07</i>	9	48
DON MIGUEL GASCÓN MALBEC <i>Mendoza, Argentina '08</i>	6	30
IRONY CABERNET SAUVIGNON <i>Napa Valley, California '07</i>	6	42
MARANGES MICHEL SARRAZIN <i>Burgundy, France '08</i>	—	36
ROOK CABERNET MERLOT SYRAH BLEND <i>Columbia Valley, Washington '08</i>	—	32
VIN DU LAC SYRAH <i>Columbia Valley, Washington '08</i>	9	63
Whites		
ALBERT MANN PINOT BLANC <i>Alsace, France '08</i>	11	40
DOG POINT SAUVIGNON <i>Marlborough, New Zealand, '08</i>	8	36
LE VIGNE ZAMO PINOT GRIGIO <i>Friuli, Italy '07</i>	—	32
MOUNT EDEN "ESTATE" CHARDONAY <i>Santa Cruz, California '06</i>	—	73
WESTERY PINOT GRIS <i>Willamette Valley, Oregon, '09</i>	7	34

BEERS

FAT TIRE <i>American amber ale 5.2%</i>	4.00	LOOSE CANNON HOP ALE <i>American IPA 7.25%</i>	4.75
BELL'S TWO HEARTED <i>American IPA 7%</i>	4.00	BASS <i>American pale ale 5%</i>	4.00
BELL'S OBERON <i>American pale wheat ale 5.8%</i>	4.00	RED HOOK ESB <i>Extra special strong bitter 5.77%</i>	4.00
UPLAND MAIBOCK <i>Maibock 7.5%</i>	4.40	HARP <i>Euro pale lager 5%</i>	4.00
UPLAND WHEAT <i>Witbier 5.2%</i>	4.00	DOS EQUIS AMBER <i>Vienna lager 4.7%</i>	5.25
SHOCK TOP BELGIAN WHITE <i>Witbier 5.2%</i>	4.25	NEWCASTLE <i>English brown ale 4.7%</i>	4.50
WOODCHUCK <i>Amber cider 5%</i>	4.00	SAM ADAMS LAGER <i>Vienna lager 4.75%</i>	4.00
ASAHI SUPER DRY <i>Japanese lager 5%</i>	9.99	SAM ADAMUS SEASONAL <i>Ask bartender or server for selection!</i>	4.00
BLUE MOON <i>Witbier 5.4%</i>	4.00	MICHELOB ULTRA <i>Macro Lager 5%</i>	3.00
GUINNESS <i>Irish dry stout 6%</i>	4.75	DROP TOP AMBER <i>American amber/red ale 5.0%</i>	4.00
BODDINGTON'S PUB ALE <i>English pale ale 4.7%</i>	4.00	SIERRA NEVADA PALE ALE <i>American pale ale 5.6%</i>	4.00
STELLA ARTOIS <i>Euro pale lager 5.2%</i>	4.75	OAKEN BARREL <i>Fruit beer 5%</i>	4.00
STONE LEVIATHAN ALE <i>American amber/red ale 4.4%</i>	4.75	BUDWEISER <i>Macro lager 5%</i>	3.00
PILSNER URQUELL <i>Czech pilsner 5.2%</i>	4.75	BUD LIGHT <i>Light lager 4.2%</i>	3.00
ROLLING ROCK <i>American pale lager 4.5%</i>	3.50	DOGFISH HEAD 90 MIN. IPA <i>American IPA 9%</i>	6.00
HOEGAARDEN <i>Witbier 4.9%</i>	4.00	ORION <i>Okinawa draft beer 5%</i>	8.75
BUD SELECT <i>Light lager 4.3%</i>	3.00	FOUNDER'S PORTER <i>American Porter 5.1%</i>	4.75



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*The Battle between
Chinghis Kaan and
Prester John*

UPON witnessing this, the king and his band of Tartars marched with exultation to the attack of the army of Prester John, brokethrough its ranks and entirely routed it. Prester John himself was killed, his kingdom fell to the conqueror, and Chinghis Kaan espoused his daughter. After this battle he continued during six years to render himself master of additional kingdoms and cities; until at length, in the siege of a castle named Thaigin, he was struck by an arrow in the knee, and dying of the wound, was buried in the mountain of Altaï.

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*Of Six Successive
Emperors of the
Tartars, And of the
Ceremonies that
take place when
they are Carried for
Interment to the
Mountain of Altaï*

TO Chinghis Kaan succeeded Cuy Kaan; the third was Batuy Kaan, the fourth Alacou Kaan, the fifth Mongou Kaan, the sixth Kublai Kaan, who became greater and more powerful than all the others who went before him; in fact, if you were to take all those five together, they would not be so powerful as he. Nay, I will say yet more; for if you put together all the Christians in the world, with their Emperors and their Kings, the whole of these Christians,—aye, and throw in the Saracens to

boot,—would not have such power, or be able to do so much as this Kublai, who is the Lord of all the Tartars in the world, those of the Levant and of the Potent included. For these are all his liegmen and subjects.* The title of Khan or Kaan, is equivalent to emperor in our language. It has been an invariable custom, that all the Great Khans, and chiefs of the race of Chinghis, their first Lord, should be carried for interment to a certain lofty mountain named Altaï, and in whatever place they may happen to die, although it should be at the distance of a hundred days' journey, they are nevertheless conveyed thither. It is likewise the custom, during the progress of removing the bodies of these Princes, for those who form the escort to sacrifice such persons as they chance to meet on the road, saying to them, "Depart for the next world, and there attend upon your deceased Lord," being impressed with the belief that all whom they thus slay do actually become his servants in the next life. They do the same also with respect to horses, killing the best of the stud, in order that he may have the use of them. When the corpse of Mongou Kaan was transported to his mountain, the horsemen who accompanied it, slew upwards of twenty thousand persons who fell in their way.

** This important
paragraph not
contained in the
Italian manuscript
but is incorporated
from the French
manuscript*

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*Of the Wandering
Life of the Tartars,
Of Their Domestic
Manners, Their
Food, And the
Virtue*

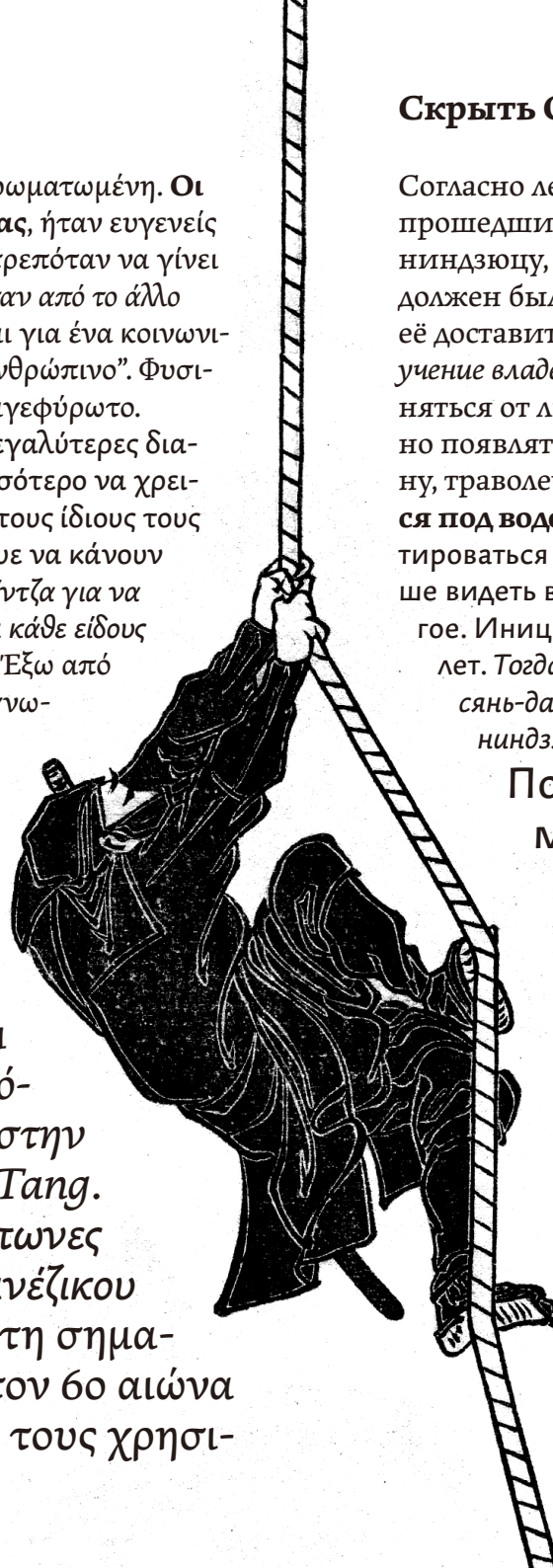
NOW that I have begun speaking of Tartars, I will tell you more about them. The Tartars never remain fixed, but as the winter approaches remove the plains of a warmer region, in order to find sufficient pasture for their cattle; and in summer they frequent cold situations in the mountains, where there is water and vegetation, and their cattle are free from the annoyance of horse-flies and other biting insects. During two or three months they progressively ascend higher ground, and seek fresh pasture, the grass not being adequate in any one place to feed the multitudes of which their herd and flocks consist. Their huts or tents are formed of rods covered with felt, and being exactly round, and nicely put together, they can gather them into one bundle, and make them as packages, which they carry along with them in their migrations, upon a sort of car without four wheels.



Σαμουράι και Νίντζα

Η Ιαπωνική κοινωνία ήταν από πάντα αυστηρά διαστρωματωμένη. Οι **σαμουράι, οι πολεμιστές της φεουδαρχικής Ιαπωνίας**, ήταν ευγενείς και ανήκαν στην τάξη Bushi. Σε κανέναν άλλο δεν επιτρεπόταν να γίνει σαμουράι και να φορά δυο σπαθιά. Οι Νίντζα ξεφύτρωσαν από το άλλο άκρο της κοινωνικής κλίμακας, από τους Hinin. Πρόκειται για ένα κοινωνικό στρώμα τόσο χαμηλό, που η λέξη σημαίνει “το μη ανθρώπινο”. Φυσικά, από τους αριστοκράτες Bushi τους χώριζε χάσμα αγεφύρωτο. Ωστόσο, καθώς ο εμφύλιος πόλεμος έπαιρνε όλο και μεγαλύτερες διαστάσεις στη χώρα, οι σαμουράι άρχισαν όλο και περισσότερο να χρειάζονται τις εξειδικευμένες τεχνικές των Νίντζα, γιατί τους ίδιους τους δέσμευε ο κώδικας του Μπουσίντο, που τους απαγόρευε να κάνουν κάποια πράγματα. Οπότε, οι σαμουράι μίσθωναν τους νίντζα για να κάνουν για λογαριασμό τους εμπρησμούς, δολοφονίες και κάθε είδους ανορθόδοξες ενέργειες, που στους ίδιους απαγορεύονταν. Έξω από την Ιαπωνία, ακόμα και σήμερα λίγα πράγματα είναι γνωστά για το Ninjutsu, την τέχνη των Νίντζα, και αυτά

κυρίως για εμπορικούς λόγους. Αλλά και στην ίδια την Ιαπωνία ακόμα, τα στοιχεία είναι ελάχιστα, **κυρίως επειδή οι σχετικές γνώσεις τηρήθηκαν μυστικές και με μεγάλη αυστηρότητα.** Το Ninjutsu είναι μια πανάρχαια τέχνη: οι περισσότεροι πιστεύουν ότι γεννήθηκε κάπου στην Κίνα την περίοδο της δυναστείας των Tang. Κατά το πέρασμα των αιώνων, οι Ιάπωνες υιοθέτησαν πληθώρα στοιχείων του κινέζικου πολιτισμού. Η ιστορία λέει ότι η πρώτη σημαντική εμφάνιση των νίντζα γίνεται τον 6ο αιώνα ΜΚΕ, όταν ο αντιβασιλέας Σοτόκου τους χρησι-



Скрыть Общая характеристика

Согласно легендам, ниндзя были отважные, тренированные люди, прошедшие ещё с детства подготовку в очень сложном искусстве ниндзюцу, которое включало в себя очень много умений. Ниндзя должен был прежде всего добывать нужную информацию и уметь её доставить, владеть любым предметом как оружием (*основа — обучение владению оружием и принцип подобия использования*), обороняться от любого оружия (в том числе и голыми руками), внезапно появляться и незаметно скрываться, знать местную медицину, траволечение и иглоукалывание. **Они могли долго находиться под водой, дыша через соломинку**, лазать по скалам, ориентироваться на местности, тренировать слух, зрительную память, лучше видеть в темноте, обладать тонким обонянием и многое другое. Инициация проводилась, как и в самурайских семьях, в 15 лет. Тогда юноши и девушки переходили к изучению дзэн-буддизма и сянь-даосизма. Есть предположение, что происхождением своим ниндзя связаны с ямабуси.

Политически ниндзя были вне системы феодальных отношений, они имели свою структуру. Более того — они были «хинин» — вне структуры общества, не имели своего признанного места в нём, **а могли занимать любое, хотя своё место было даже у крестьянина, торговца.** Древние ниндзя были разбросаны по всей стране, но основное средоточие их — лесные окрестности Киото и горные районы Ига и Кога. Иногда кланы ниндзя пополнялись самураями, потерявши-

For more information

THE SECRET HISTORY OF THE MONGOLS

[illegible]

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