
Publico Text

The narrow proportion of Publico Text makes for efficient text settings, but the squareness of the forms and overall openness keeps the face from looking squeezed. Rather than the refined elegance seen in the *Headline*, Publico Text is characterized by sturdiness in the serifs and less pronounced ball terminals, making for an even, comfortable texture.

PUBLISHED
2010

DESIGNED BY
PAUL BARNES & CHRISTIAN SCHWARTZ

PRODUCTION ASSISTANCE
ROSS MILNE

6 STYLES
3 WEIGHTS W/ ITALICS

FEATURES
SMALL CAPS (ROMAN & ITALIC)
PROPORTIONAL/TABULAR LINING FIGURES
PROPORTIONAL/TABULAR OLDSTYLE FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIP/T/SUBSCRIPT
ORDINALS

Publico Text is composed of three weights with matching italics. All styles include a comprehensive set of typographic features, such as small caps, fractions, as well as lining, oldstyle and small cap figures in both proportional and tabular widths. Publico Text supports use in a wide range of languages and a selection of simple dingbats is also included.

Publico Text Roman

Publico Text Italic

Publico Text Semibold

Publico Text Semibold Italic

Publico Text Bold

Publico Text Bold Italic

RECOMMENDED MINIMUM & MAXIMUM SIZES

PUBLICO BANNER, 60 PT+

Economy wonk Repainted OTHER

PUBLICO HEADLINE, 18 - 70 PT

Through the enmities of new competitors
Several mishaps befell the crew
During a new voyage

PUBLICO TEXT, 6 - 18 PT

THE ENGLISH EAST INDIA COMPANY was established in 1600 and was granted Royal Charter by Queen Elizabeth I. On these initial journeys to India, they had fitted out for India, centred mainly around silks cotton, rum, and opium. They'd seized a rich

PUBLICO TEXT MONO, 6 - 18 PT

1,200 tonne Portuguese Carrack in the Malacca Straits, with trade from the booty enabling the voyagers to set up eight factories: namely at Java & the Moluccas returning to England in mid-1603 to

ALONG WITH CONTEMPORARY ERWIN PISCATOR, THERE WAS
 The United Nations Environment Programme (UNEP) coordinated
 FROM AUTOMOBILES TO TELEVISION, THE SPECTACLE TURNS
 The name ABBA (an acronym of Agnetha, Benny, Björn, Anni-Frid)

PUBLICO TEXT ROMAN, 14 PT

LIECHTENSTEIN IS ALSO THE RICHEST COUNTRY PER CAPITA IN
Due to the success of this separate production of primary separations
AZ ALACSONY HÁZAK IJEDTEN NYITOGATTÁK PIROS SZEMEIKET
The Hacienda—opened in 1981—at times was mostly supported by new

PUBLICO TEXT ITALIC, 14 PT

GROWING UP IN ONE OF THE LARGEST CITIES IN BULGARIA
Það dýr, sem þessu hafði valdið, hlaut að hafa lagtönn mikla og
YOUNG AUTHOR’S FIRST NOVEL BREAKING SALES RECORDS
At that time, it seemed a place in which anything could happen

PUBLICO TEXT SEMIBOLD, 14 PT [ALTERNATE R]

FLAMANDILAISEN KYLÄN REUNALLA, PENINKULMAN PÄÄSSÄ
An IEC (Ion-exchange chromatography) procedure involves almost
MÖGEN DIESE KUNSTÄUSSERUNGEN FÜR UNSERE OPTISCHEN
Originally conceived by Rob Gretton, it was largely financed by the

PUBLICO TEXT SEMIBOLD ITALIC, 14 PT

THOMAS DE LA WARRE, LORD OF THE MANOR, FOUNDED
Average annual rainfall in the city is 806.6 mm, and over the
THE PHILHARMONIC ORCHESTRA TOURS CITIES IN INDIA
Wie kiedy zza którego węgła wyrzy w dzień pogodny słońce

PUBLICO TEXT BOLD, 14 PT

THIS PERCENTAGE OF THE POPULATION IN NEW YORK CITY
Approximately £14,000 was set aside for the benefit of her eldest
INTERNATIONAL ARCHITECTURE EXHIBIT OPENS IN MIAMI
The greater metropolitan area has over 120,547,700 inhabitants

PUBLICO TEXT BOLD ITALIC, 14 PT [PROPORTIONAL OLDSTYLE FIGURES]

PUBLICO TEXT ROMAN, ITALIC, SEMIBOLD, BOLD, 15/19 PT

ROMAN SMALL CAPS

ROMAN

SEMIBOLD

PROPORTIONAL
LINING FIGURES

ITALIC

BOLD

PROPORTIONAL
OLDSTYLE FIGURES

ITALIC

THE SPANISH WAR, which began in 1739, and the French war which soon followed it occasioned further increase of the debt, which, on the 31st of December 1748, after it had been concluded by the **Treaty of Aix-la-Chapelle**, amounted to £78,293,313. The most profound peace of the seventeen years of continuance had taken no more than £8,328,354 from it. A war of less than nine years' continuance added £31,338,689 to it (Refer to James Postlethwaite's *History of the Public Revenue*). During the administration of Mr. Pelham, the interest of the public debt was reduced from 4% to 3%; or at least measures were taken for reducing it, from four to three per cent; the **sinking fund** was increased, and some part of the public debt was paid off. In 1755, before the breaking out of the late war, the funded debt of Great Britain amounted to £72,289,673. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted to £122,603,336, whereas the unfunded debt has been stated at £13,927,589. But the expense occasioned by the war did not end with the conclusion of the peace, so that though, on the 5th of January 1764, the funded debt was increased (partly by a new loan, and partly by funding a part of the unfunded debt) to £129,586,782, there still remained (according to the very well informed author of *Considerations on the Trade and Finances of Great Britain*) an unfunded debt which was brought to account in that and the following year of £975,017. In 1764, therefore, the

PUBLICO TEXT ROMAN, ITALIC, 11/14 PT

EVERY INTRODUCTION to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above & from below.”

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.”

The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called

PUBLICO TEXT SEMIBOLD, SEMIBOLD ITALIC, 11/14 PT

EVERY INTRODUCTION to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above & from below.”

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.”

The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to

PUBLICO TEXT ROMAN, ITALIC, BOLD, 10/13 PT

EVERY INTRODUCTION to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above & from below.”

Methodologies of Aesthetics

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.”

The State of Criticism

The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed

PUBLICO TEXT SEMIBOLD, SEMIBOLD ITALIC, 10/13 PT

EVERY INTRODUCTION to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above & from below.”

METHODOLOGIES OF AESTHETICS

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.”

THE STATE OF CRITICISM

The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism

 PUBLICO TEXT ROMAN, ITALIC, BOLD, 9/12 PT

EVERY INTRODUCTION to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above & from below.”

Methodologies of Aesthetics

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.”

The State of Criticism

The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his “Vorschule der Aesthetik,” to the effect that the philosophical path leaves one in conceptions that, by reason of their generality, *do not well fit* the particular cases. And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been inadequate. But it is clear that neither has empirical aesthetics said the last word concerning

 PUBLICO TEXT ROMAN, ITALIC, BOLD, 9/12 PT

EVERY INTRODUCTION to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above & from below.”

Methodologies of Aesthetics

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.”

The State of Criticism

The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his “Vorschule der Aesthetik,” to the effect that the philosophical path leaves one in conceptions that, by reason of their generality, *do not well fit* the particular cases. And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been inadequate. But it is clear that neither has empiri-

PUBLICO TEXT ROMAN, ITALIC, 8/10 PT

EVERY INTRODUCTION to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above & from below.”

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.”

The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his “Vorschule der Aesthetik,” to the effect that the philosophical path leaves one in conceptions that, by reason of their generality, *do not well fit* the particular cases. And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been inadequate. But it is clear that neither has empirical aesthetics said the last word concerning beauty. Criticism is still in a chaotic state that would be impossible if aesthetic theory were firmly grounded. This situation appears to me to be due to the inherent inadequacy and inconclusiveness of empirical aesthetics when it stands alone; the grounds of this inadequacy I shall seek to establish in the following. Granting that the aim of every aesthetics is to determine the Nature of Beauty, and to explain our feelings about it, we may say that the empirical treatments propose to do this either by describing the aesthetic object and extracting the essential elements of Beauty, or by describing the aesthetic experience and extracting the essential

PUBLICO TEXT ROMAN, ITALIC, BOLD, 8/10 PT

EVERY INTRODUCTION to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above & from below.”

Methodologies of Aesthetics

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.”

The State of Criticism

The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his “Vorschule der Aesthetik,” to the effect that the philosophical path leaves one in conceptions that, by reason of their generality, *do not well fit* the particular cases. And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been inadequate. But it is clear that neither has empirical aesthetics said the last word concerning beauty. Criticism is still in a chaotic state that would be impossible if aesthetic theory were firmly grounded. This situation appears to me to be due to the inherent inadequacy and inconclusiveness of empirical aesthetics when it stands alone; the grounds of this inadequacy I shall seek to establish in the following. Granting that the aim of every aesthetics is to determine the Nature of Beauty, and to explain our feelings about it, we may say that the empirical treatments propose to do this either by describing the aesthetic object and extracting the essential elements of Beauty, or by describing the aesthetic experience and extracting the essential elements of aesthetic feeling, thereby indicating the

PUBLICO TEXT SEMIBOLD, SEMIBOLD ITALIC, 8/10 PT

EVERY INTRODUCTION to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: a prime example of Fechner’s “aesthetics from above and from below.”

Methodologies of Aesthetics

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.”

The State of Criticism

The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his “Vorschule der Aesthetik,” to the effect that the philosophical path leaves one in conceptions that, by reason of their generality, *do not well fit* the particular cases. And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been inadequate. But it is clear that neither has empirical aesthetics said the last word concerning beauty. Criticism is still in a chaotic state that would be impossible if aesthetic theory were firmly grounded. This situation appears to me to be due to the inherent inadequacy and inconclusiveness of empirical aesthetics when it stands alone; the grounds of this inadequacy I shall seek to establish in the following. Granting that the aim of every aesthetics is to determine the Nature of Beauty, and to explain our feelings about it, we may say that the empirical treatments propose to do this either by describing the

PUBLICO TEXT BOLD, BOLD ITALIC, 8/10 PT

EVERY INTRODUCTION to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: a prime example of Fechner’s “aesthetics from above and from below.”

Methodologies of Aesthetics

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.”

The State of Criticism

The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is summed up in the mild remark of Fechner, in his “Vorschule der Aesthetik,” to the effect that the philosophical path leaves one in conceptions that, by reason of their generality, *do not well fit* the particular cases. And so it was that empirical aesthetics arose, which does not seek to answer those plain questions as to the enjoyment of concrete beauty down to its simplest forms, to which philosophical aesthetics had been inadequate. But it is clear that neither has empirical aesthetics said the last word concerning beauty. Criticism is still in a chaotic state that would be impossible if aesthetic theory were firmly grounded. This situation appears to me to be due to the inherent inadequacy and inconclusiveness of empirical aesthetics when it stands alone; the grounds of this inadequacy I shall seek to establish in the following. Granting that the aim of every aesthetics is to determine the Nature of Beauty, and to explain our feelings about it, we may say that the empirical treatments propose to do this either by describing the

PUBLICO TEXT ROMAN, 7/9 PT

THE SENSE OF CONSTRUCTING situations is to fulfill human primitive desires and pursue a superior passionate quality. From *Internationale Situationiste #1*: “This alone can lead to the further clarification of these simple basic desires, and to the confused emergence of new desires whose material roots will be precisely the new reality engendered by situationist constructions. *We must thus envisage a sort of situationist-oriented psychoanalysis in which, in contrast to the goals pursued by the various currents stemming from freudianism, each of the participants in this adventure would discover desires for specific ambiances in order to fulfill them. each person must seek what he loves, what attracts him. Through this method one can tabulate elements out of which situations can be constructed, along with projects to dynamize these elements.*”

The primary obstacle to situations, therefore, is the culture of the advanced capitalist society. The first issue of the journal *Internationale Situationiste* defined a situationist as “having to do with the theory or practical activity of constructing situations. One who engages in the construction of situations.” The same defined situationism as “a meaningless

PUBLICO TEXT ROMAN, 7/9 PT

The sense of constructing situations is to fulfill human primitive desires and pursue a superior passionate quality. From *Internationale Situationiste #1*: “This alone can lead to the further clarification of these simple basic desires, and to the confused emergence of new desires whose material roots will be precisely the new reality engendered by situationist constructions. *We must thus envisage a sort of situationist-oriented psychoanalysis in which, in contrast to the goals pursued by the various currents stemming from freudianism, each of the participants in this adventure would discover desires for specific ambiances in order to fulfill them. each person must seek what he loves, what attracts him. Through this method one can tabulate elements out of which situations can be constructed, along with projects to dynamize these elements.*”

The primary obstacle to situations, therefore, is the culture of the advanced capitalist society. The first issue of the journal *Internationale Situationiste* defined a situationist as “having to do with the theory or practical activity of constructing situations. One who engages in the construction of situations.” The same defined situationism as “a meaningless

PUBLICO TEXT SEMIBOLD, 7/9 PT

The sense of constructing situations is to fulfill human primitive desires and pursue a superior passionate quality. From *Internationale Situationiste #1*: “This alone can lead to the further clarification of these simple basic desires, and to the confused emergence of new desires whose material roots will be precisely the new reality engendered by situationist constructions. *We must thus envisage a sort of situationist-oriented psychoanalysis in which, in contrast to the goals pursued by the various currents stemming from freudianism, each of the participants in this adventure would discover desires for specific ambiances in order to fulfill them. each person must seek what he loves, what attracts him. Through this method one can tabulate elements out of which situations can be constructed, along with projects to dynamize these elements.*”

The primary obstacle to situations, therefore, is the culture of the advanced capitalist society. The first issue of the journal *Internationale Situationiste* defined a situationist as “having to do with the theory or practical activity of constructing situations. One who engages in the construction of situations.” The

PUBLICO TEXT ROMAN, 6/8 PT [TRACKING +6]

THE SENSE OF CONSTRUCTING situations is to fulfill human primitive desires and pursue a superior passionate quality. From *Internationale Situationiste #1*: “This alone can lead to the further clarification of these simple basic desires, and to the confused emergence of new desires whose material roots will be precisely the new reality engendered by situationist constructions. *We must thus envisage a sort of situationist-oriented psychoanalysis in which, in contrast to the goals pursued by the various currents stemming from freudianism, each of the participants in this adventure would discover desires for specific ambiances in order to fulfill them. each person must seek what he loves, what attracts him. Through this method one can tabulate elements out of which situations can be constructed, along with projects to dynamize these elements.*”

The primary obstacle to situations, therefore, is the culture of the advanced capitalist society. The first issue of the journal *Internationale Situationiste* defined a situationist as “having to do with the theory or practical activity of constructing situations. One who engages in the construction of situations.” The same defined situationism as “a meaningless term improperly derived from the above. There is no such thing as situationism, which would mean an of interpretation of existing facts. The notion of situationism is obviously devised by antisituationists.” They fought against the main obstacle on the fulfillment of such superior passionate living, identified by them in advanced capitalism. Their

PUBLICO TEXT ROMAN, 6/8 PT [TRACKING +6]

The sense of constructing situations is to fulfill human primitive desires and pursue a superior passionate quality. From *Internationale Situationiste #1*: “This alone can lead to the further clarification of these simple basic desires, and to the confused emergence of new desires whose material roots will be precisely the new reality engendered by situationist constructions. *We must thus envisage a sort of situationist-oriented psychoanalysis in which, in contrast to the goals pursued by the various currents stemming from freudianism, each of the participants in this adventure would discover desires for specific ambiances in order to fulfill them. each person must seek what he loves, what attracts him. Through this method one can tabulate elements out of which situations can be constructed, along with projects to dynamize these elements.*”

The primary obstacle to situations, therefore, is the culture of the advanced capitalist society. The first issue of the journal *Internationale Situationiste* defined a situationist as “having to do with the theory or practical activity of constructing situations. One who engages in the construction of situations.” The same defined situationism as “a meaningless term improperly derived from the above. There is no such thing as situationism, which would mean an of interpretation of existing facts. The notion of situationism is obviously devised by antisituationists.” They fought against the main obstacle on the fulfillment of such superior passionate living, identified by them in advanced capitalism. Their

PUBLICO TEXT SEMIBOLD, 6/8 PT [TRACKING +6]

The sense of constructing situations is to fulfill human primitive desires and pursue a superior passionate quality. From *Internationale Situationiste #1*: “This alone can lead to the further clarification of these simple basic desires, and to the confused emergence of new desires whose material roots will be precisely the new reality engendered by situationist constructions. *We must thus envisage a sort of situationist-oriented psychoanalysis in which, in contrast to the goals pursued by the various currents stemming from freudianism, each of the participants in this adventure would discover desires for specific ambiances in order to fulfill them. each person must seek what he loves, what attracts him. Through this method one can tabulate elements out of which situations can be constructed, along with projects to dynamize these elements.*”

The primary obstacle to situations, therefore, is the culture of the advanced capitalist society. The first issue of the journal *Internationale Situationiste* defined a situationist as “having to do with the theory or practical activity of constructing situations. One who engages in the construction of situations.” The same defined situationism as “a meaningless term improperly derived from the above. There is no such thing as situationism, which would mean an of interpretation of existing facts. The notion of situationism is obviously devised by antisituationists.” They fought against the main obstacle on the fulfillment of such superior passionate living, identified by

 PUBLICO TEXT ROMAN, ITALIC, 9/11 PT

THE SPANISH WAR, which began in 1739, and the French war which soon followed it occasioned further increase of the debt, which, on the 31st of December 1748, after the war had been concluded by the Treaty of Aix-la-Chapelle, amounted to £78,293,313. The most profound peace of seventeen years continuance had taken no more than £8,328,354. from it. A war of less than nine years' continuance added £31,338,689 to it. (Refer to James Postlethwaite's *The History of the Public Revenue.*) During the administration of Mr. Pelham, the interest of the public debt was reduced, or at least measures were taken for reducing it, from four to three per cent; the sinking fund was increased, and some part of the public debt was paid off. In 1755, before the breaking out of the late war, the funded debt of Great Britain amounted to £72,289,673. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted to £122,603,336. The unfunded debt has been stated at £13,927,589.

 PUBLICO TEXT ROMAN, ITALIC, 9/13 PT

THE SPANISH WAR, which began in 1739, and the French war which soon followed it occasioned further increase of the debt, which, on the 31st of December 1748, after the war had been concluded by the Treaty of Aix-la-Chapelle, amounted to £78,293,313. The most profound peace of seventeen years continuance had taken no more than £8,328,354. from it. A war of less than nine years' continuance added £31,338,689 to it. (Refer to James Postlethwaite's *The History of the Public Revenue.*) During the administration of Mr. Pelham, the interest of the public debt was reduced, or at least measures were taken for reducing it, from four to three per cent; the sinking fund was increased, and some part of the public debt was paid off. In 1755, before the breaking out of the late war, the funded debt of Great Britain amounted to £72,289,673. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted to £122,603,336. The unfunded debt has been stated at £13,927,589.

 PUBLICO TEXT ROMAN, ITALIC, 9/12 PT

THE SPANISH WAR, which began in 1739, and the French war which soon followed it occasioned further increase of the debt, which, on the 31st of December 1748, after the war had been concluded by the Treaty of Aix-la-Chapelle, amounted to £78,293,313. The most profound peace of seventeen years continuance had taken no more than £8,328,354. from it. A war of less than nine years' continuance added £31,338,689 to it. (Refer to James Postlethwaite's *The History of the Public Revenue.*) During the administration of Mr. Pelham, the interest of the public debt was reduced, or at least measures were taken for reducing it, from four to three per cent; the sinking fund was increased, and some part of the public debt was paid off. In 1755, before the breaking out of the late war, the funded debt of Great Britain amounted to £72,289,673. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted to £122,603,336. The unfunded debt has been stated at £13,927,589.

 PUBLICO TEXT ROMAN, ITALIC, 9/14 PT

THE SPANISH WAR, which began in 1739, and the French war which soon followed it occasioned further increase of the debt, which, on the 31st of December 1748, after the war had been concluded by the Treaty of Aix-la-Chapelle, amounted to £78,293,313. The most profound peace of seventeen years continuance had taken no more than £8,328,354. from it. A war of less than nine years' continuance added £31,338,689 to it. (Refer to James Postlethwaite's *The History of the Public Revenue.*) During the administration of Mr. Pelham, the interest of the public debt was reduced, or at least measures were taken for reducing it, from four to three per cent; the sinking fund was increased, and some part of the public debt was paid off. In 1755, before the breaking out of the late war, the funded debt of Great Britain amounted to £72,289,673. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted to £122,603,336. The unfunded debt has been stated at £13,927,589.

ČESKÝ (CZECH)
PUBLICO TEXT ROMAN, ITALIC, 9/12 PT

AČKOLI KLIMŠOVA nenapsala knih mnoho, přeče zná ji ta naše četbychtivá mládež tuze dobře. Zná ji zejména z knih: Z jara do léta, Kniha báchorek, Paleček a Malenka, Z ráje, Rodinná skříňka a j., a pak z různých časopisů pro mládež, do nichž velice pilně přispívá. Její práce vesměs děti naše rády čítají, poněvadž skutečně vynikají vším, čeho se na dobré četbě žádá. Však Klimšova také pracuje s láskou, pracuje opravdově vážně a nevydá nic na světlo, co by důkladně nepodrobila soudu svému i soudu jiných. A to právě dodává jejím pracem té pravé ceny. Nuže seznammež se se životem této tiché a skromné pracovnice, seznammež se i s jejími pěknými spisy. Klimšova narodila se 7. dne měsíce prosince roku 1851. v Poličce. Otec její byl dosti zámožným a váženým měšťanem, měltě v Poličce dům a byl dlouhá léta členem obecního zastupitelstva, ba i městským radním. *Při domě měli Klimšovi zahrádku.* Něžná matka Bohumilčina milovala totiž velice květiny a při tom lnula také velikou láskou ku zvířatům. Byla dobrá, o vše, ale zvláště o děti své starostliva, při tom pilna, šetrna a skoro až

DEUTSCH (GERMAN)
PUBLICO TEXT ROMAN, ITALIC, 9/12 PT

SEHEN WIR DAS GESAMTBILD UNSERES heutigen Lebens nur mit unseren Augen an, so können wir die Folgerung ziehen, daß dieses Gebilde einen chaotischen Charakter trägt, und es kann uns nicht wundern, daß diejenigen, welche sich in diesem scheinbaren Chaos unwohl fühlen, der Welt entfliehen oder sich in geistigen Abstraktionen verlieren wollen. Doch jedenfalls muß es uns klar sein, daß diese Flucht vor der Wirklichkeit ein ebenso großer Irrtum ist wie jene Anlehnung an den reinsten Materialismus. Weder die Flucht in das Mittelalter, noch der von verschiedenen Kunsthistorikern empfohlene Wiederaufbau des Olympos kann und die Lösung bringen. Unsere Zeit hat eine andere Mission zu erfüllen als die des Mittelalters und des Hellenismus. *Um die Aufgabe unserer Zeit richtig zu verstehen, ist es notwendig,* daß wir nicht nur mit unseren Augen, sondern vielmehr mit unseren innerlichen Sinnesorganen die Lebensstruktur erfassen. Haben wir einmal die Synthese des Lebens aus der Tiefe unseres Wesens gewonnen und als Inhalt von Kultur und Kunst anerkannt, so wird es uns nicht

DANSK (DANISH)
PUBLICO TEXT ROMAN, ITALIC, 9/12 PT

DER VAR EN LILLE HAVFISK AF GOD FAMILIE, navnet husker jeg ikke, det må de lærde sige dig. Den lille fisk havde attenhundrede søskende, alle lige gamle; de kendte ikke deres fader eller moder, de måtte straks skøtte sig selv og svømme om, men det var en stor fornøjelse; vand havde de nok at drikke, hele verdenshavet, føden tænkte de ikke på, den kom nok; hver ville følge sin lyst, hver ville få sin egen historie, ja det tænkte heller ingen af dem på. Solen skinnede ned i vandet, det lyste om dem, det var så klart, det var en verden med de forunderligste skabninger, og nogle så gruelig store, med voldsomme gab, de kunne sluge de attenhundrede søskende, men det tænkte de heller ikke på, for ingen af dem var endnu blevet slugt. *De små svømmede sammen, tæt op til hverandre,* som sildene og makrellerne svømmer; men som de allerbedst svømmede i vandet og tænkte på ingenting, sank, med forfærdelig lyd, ovenfra, midt ned imellem dem, en lang, tung ting, der slet ikke ville holde op; længere og længere strakte den sig, og hver af småfiskene, som den ramte, blev kvast eller fik et knæk, som de ikke kunne

ESPAÑOL (SPANISH)
PUBLICO TEXT ROMAN, ITALIC, 9/12 PT

EN ESTA CONFERENCIA NO PRETENDO, como en anteriores, definir, sino subrayar; no quiero dibujar, sino sugerir. Animar, en su exacto sentido. Herir pájaros soñolientos. Donde haya un rincón oscuro, poner un reflejo de nube alargada y regalar unos cuantos espejos de bolsillo a las señoras que asisten. He querido bajar a la ribera de los juncos. Por debajo de las tejas amarillas. A la salida de las aldeas, donde el tigre se come a los niños. Estoy en este momento lejos del poeta que mira el reloj, lejos del poeta que lucha con la estatua, que lucha con el sueño, que lucha con la anatomía; he huido de todos mis amigos y me voy con aquel muchacho que se come la fruta verde y mira cómo las hormigas devoran al pájaro aplastado por el automóvil. *Por las calles más puras del pueblo me encontraréis;* por el aire viajero y la luz tendida de las melodías que Rodrigo Caro llamó "reverendas madres de todos los cantares". Por todos los sitios donde se abre la tierna orejita rosa del niño o la blanca orejita de la niña que espera, llena de miedo, el alfiler que abra el agujero para la arracada. En todos los paseos que yo he dado por

FRANÇAIS (FRENCH)
PUBLICO TEXT ROMAN, ITALIC, 9/12 PT

DADA A SON ORIGINE DANS LE DICTIONNAIRE. C'est terriblement simple. En français cela signifie «cheval de bois». En allemand «va te faire, au revoir, à la prochaine». En roumain «oui en effet, vous avez raison, c'est ça, d'accord, vraiment, on s'en occupe», etc. C'est un mot international. Seulement un mot et ce mot comme mouvement. Très facile à comprendre. Lorsqu'on en fait une tendance artistique, cela revient à vouloir supprimer les complications. *Psychologie Dada*. Allemagne Dada y compris indigestions et crampes brouillardées, littérature Dada, bourgeoisie Dada et vous, très vénérés poètes, vous qui avez toujours fait de la poésie avec des mots, mais qui n'en faites jamais du mot lui-même, vous qui tournez autour d'un simple point en poétisant. Guerre mondiale Dada et pas de fin, révolution Dada et pas de commencement. Dada, amis et soi-disant poètes, très estimés fabricateurs et évangélistes Dada Tzara, Dada Huelsenbeck, Dada m'dada, Dada m'dada, Dada mhm, dada dera dada, Dada Hue, Dada Tza. Comment obtenir la béatitude ? En disant Dada. Comment devenir

MAGYAR (HUNGARIAN)
PUBLICO TEXT ROMAN, ITALIC, 9/12 PT

HAJNALI KÉT ÓRAKOR A SEGÉDTISZT belépett a tábornok szobájába és jelentette, hogy a járőrök elindultak a hodricsi úton. Az asztalra állított petróleumlámpa körül szétteretgett tereprajzok és jelentések heverték, rajtuk keresztbe dobva egy ezüstgombos lovaglópálca. A tábornok a szoba közepén állt és hideg arccal hallgatta a segédtiszt szavait. Kurtára nyírt szakála rótesen csillogott a lámpafényben. *Aranykeretes szemüvege mögül jeges nyugalommal csillámlottak elő két szemei*. Csupa energia volt ez a hat láb magas, karcsú ember, aki egy hónap előtt vette át a feldunai hadtest parancsnokságát. De most mégis, mintha valami fáradságot vagy inkább fásultságot árultak volna el mozdulatai. Némán bölintott s mikor a segédtiszt mögött becsukódott az ajtó, kimerülten dobta magát a kopott díványra. Két nap óta mindig talpon volt s egyik izgalom a másik után érte. A Széllakna irányában fekvő főcsapat felé haladó ellenség már egy napi előnyt nyert a Zsarnócra kirendelt zászlóalj parancsnokának ügyetlensége folytán. Első felindulásában maga vette át a zászlóalj vezényletét s negyvennyolc

ITALIANO (ITALIAN)
PUBLICO TEXT ROMAN, ITALIC, 9/12 PT

DAPPRIMA, RIPETENDENDO L'ERRORE COMMESSO in gioventù, scrisse di animali che conosceva poco, e le sue favole risonarono di ruggiti e barriti. Poi si fece più umano, se così si può dire, scrivendo degli animali che credeva di conoscere. Così la mosca gli regalò una gran quantità di favole dimostrandosi un animale più utile di quanto si credea. In una di quelle favole ammirava la velocità del dittero, velocità sprecata perchè non gli serviva nè a raggiungere la preda nè a garantire la sua incolumità. Qui faceva la morale una testuggine. Un'altra favola esaltava la mosca che distruggeva le cose sozze da essa tanto amate. Una terza si meravigliava che la mosca, l'animale più ricco d'occhi, veda tanto imperfettamente. Infine una raccontava di un uomo che, dopo di aver schiacciato una mosca noiosa, le gridò: "Ti ho beneficata; ecco che non sei più una mosca". Con tale sistema *era facile di avere ogni giorno* la favola pronta col caffè del mattino. Doveva venire la guerra ad insegnargli che la favola poteva divenire un'espressione del proprio animo, il quale così inseriva la mummietta nella macchina della vita, quale

POLSKI (POLISH)
PUBLICO TEXT ROMAN, ITALIC, 9/12 PT

OD W CZORAJ JAKIŚ NIEPOKÓJ panuje w ulicze. Stary Mendel dziwi się i częściej niż zwykle nakłada krótką łajkę patrząc w okno. Tych ludzi nie widział on tu jeszcze. Gdzie idą? Po co przystają z robotnikami, śpieszącymi do kopania fundamentów pod nowy dom nciarza Greulichy? Skąd się tu wzięły te obszarpane wyrostki? Dlaczego patrzą tak po sieniach? Skąd mają pieniądze, że idą w pięciu do szynku? Stary Mendel kręci głową, smokcząc mały, silnie wygięty wiśniowy cybuszek. *On zna tak dobrze tę uliczkę cichą. Jej fizjonomię, jej ruch. jej głosy, jej tętno*. Wie, kiedy zza którego węgła wyjrzy w dzień pogodny słońce; ile dzieci przebiegnie rankiem, drepcząc do ochronki, do szkoły; ile zwiędłych dziewcząt w ciemnych chustkach, z małymi blaszeczkami w ręku przejdzie po trzy, po cztery, do fabryki cygar na robotę; ile kobiet przystanie z koszami na starym, wytartym chodniku, pokazując sobie zakupione jarzyny, skarżąc się na drogość jaj, mięsa i masła; ilu wyrobników przecłapie środkiem bruku, ciężkim chodem nóg obutych w trepy, niosąc pod pachą węzełki, a w ręku cebrzyki,

PORTUGUÉS (PORTUGUESE)
PUBLICO TEXT ROMAN, ITALIC, 9/12 PT

D. BENEDITA LEVANTOU-SE, NO DIA SEGUINTE, com a idéia de escrever uma carta ao marido, uma longa carta em que lhe narrasse a festa da véspera, nomeasse os convivas e os pratos, descrevesse a recepção noturna, e, principalmente, desse notícia das novas relações com D. Maria dos Anjos. A mala fechava-se às duas horas da tarde, D. Benedita acordara às nove, e, não morando longe (morava no *Campo da Aclamação*), um escravo levaria a carta ao correio muito a tempo. Demais, chovia; D. Benedita arredou a cortina da janela, deu com os vidros molhados; era uma chuvinha teimosa, o céu estava todo brochado de uma cor pardo-escuro, malhada de grossas nuvens negras. Ao longe, viu flutuar e voar o pano que cobria o balaio que uma preta levava à cabeça: concluiu que ventava. Magnífico dia para não sair, e, portanto, escrever uma carta, duas cartas, todas as cartas de uma esposa ao marido ausente. Ninguém viria tentá-la. Enquanto ela compõe os babinhos e rendas do roupão branco, um roupão de cambraia que o desembargador lhe dera em 1862, no mesmo dia aniversário, 19 de setembro, convido

SVENSKA (SWEDISH)
PUBLICO TEXT ROMAN, ITALIC, 9/12 PT

KLOCKAN VAR MELLAN ÅTTA OCH NIO den vackra majmorgonen, då Arvid Falk efter scenen hos brodern vandrade gatorna framåt, missnöjd med sig själv, missnöjd med brodern och missnöjd med det hela. Han önskade att det vore mullet och att han hade dåligt sällskap. Att han var en skurk, det trodde han icke fullt på, men han var icke nöjd med sig själv, han var så van att ställa höga fordringar på sig, och han var inlärd att i brodern se ett slags styvfar, för vilken han hyste stor aktning, nästan vördnad. Men även andra tankar dök upp och gjorde honom bekymrad. Han var utan pengar och utan sysselsättning. Detta senare var kanske det värsta ty sysslösheten var honom en svår fiende, begävad med en aldrig vilande fantasi som han var. *Under ganska obehagliga funderingar hade han kommit ner på Lilla Trädgårdsgatan; han följde vänstra trottoaren utanför Dramatiska Teatern och befann sig snart inne på Norrlandsgatan; han vandrade utan mål och gick rätt fram; snart började stenläggningen bli ojämn, tråkåkar efterträdde stenhusen, illa klädda människor kastade misstänksamma blickar på den*

SUOMI (FINNISH)
PUBLICO TEXT ROMAN, ITALIC, 9/12 PT

HE OLIVAT YSTÄVIÄ YSTÄVYYDESSÄ, joka oli läheisempää kuin veljeys. Nello oli pieni Ardennelainen – Patras suuri Flamantilainen. He olivat saman ikäisiä vuosilla mitattuna, mutta kuitenkin toinen oli vielä nuori, toinen oli jo vanha. He olivat asuneet yhdessä koko ikänsä; molemmat he olivat orpoja ja kurjia sekä saivat leipänsä samasta kädestä. Se oli ollut heidän siteensä alku, heidän ensimmäinen sympatian säikeensä; se oli vahvistunut päivä päivältä ja kasvanut heidän mukanaan kiinteänä ja erottamattomana niin, että he alkoivat rakastaa toisiansa erittäin paljon. Heidän kotinsa oli pieni mökki pienen *Flamantilaisen kylän reunalla*, peninkulman päässä Antwerpenistä. Kylä sijaitsi leviden laidunkaistaleiden ja viljavainioiden välissä, ja sen läpi virtaavan suuren kanavan reunamilla kasvoi pitkät rivit tuulessa taipuvia poppeleita ja tervaleppiä. Siinä oli parikymmentä maatilaa ja taloa, joiden ikkunaluukut olivat kirkkaan vihreät tai taivaansiniset ja katot ruusunpunaiset tai mustavalkoiset sekä seinät niin valkoisiksi maalatut, että ne loistivat auringossa kuin puhdas lumi. Kylän keskustassa oli

TÜRKÇE (TURKISH)
PUBLICO TEXT ROMAN, ITALIC, 9/12 PT

SADIK GENÇ, ARALADIĞI KAPIYI ÇEKİNCE, yine birden kararan sanduka sükunü içinde, İskender Paşa, galeyansız ibadetine başladığı. Artık dünyaya dair hiçbir ümidi kalmamıştı. İstedığı yalnız bir iman selameti idi. Vâkıa korkak bir adam değildi. Ama, muhakkak bir ölümü her gün, her saat, her dakika, hatta her saniye beklemek... Onun cesaretini kırmış, sınırlarını zayıflatmıştı. Evet, ya kafası kesilecek, ya boğulacaktı! Düşündükçe, ensesinde soğuk bir satırın sarı temasını duyar gibi oluyordu. Bu sarı temas silinirken karşısına kendi boğuk hayali gelirdi; gözleri patlamış, kavuğu bir tarafa yuvarlanmış, boynu yağlı bir kement ile sıkılmış, ayağından pabuçları çıkmış, ipek kuşağı çözülmüş, karanlık, köpüklü ağzından siyah dili sarkmış bir naaş... İskender Paşa'nın yerde sürünen ölüsü! *Titrer, gözlerini oğuşturur, yine salât-ü selamlarını çekmeye başladı.* Yakın akıbetinin bu uzvî hatırası o kadar bariz, o kadar kuvvetliydi ki... Çocukluğunun saf muhayyilesini süsleyen cennet bahçelerini, hürî, gılman alaylarını, Tûba ağacını, Sırat köprüsünü şimdi düşünemiyordu bile... Zihni durmuştu. Sınırları,

OPENTYPE FEATURES
FAMILY WIDE

SMALL CAPS

ALL SMALL CAPS
includes punctuation & figures

ALL CAPS
opens up spacing, moves punctuation up

PROPORTIONAL LINING
default figures

PROPORTIONAL OLDSTYLE

SMALL CAP
PROPORTIONAL LINING

TABULAR LINING

TABULAR OLDSTYLE

SMALL CAP
TABULAR LINING

FRACTIONS
ignores numeric date format

SUPERSCRIPT/SUPERIOR

SUBSCRIPT/INFERIOR

DENOMINATOR
for making arbitrary fractions

NUMERATOR
for making arbitrary fractions

NUMERATOR
for making arbitrary fractions

LANGUAGE FEATURE
Català (Catalan) † glyph

LANGUAGE FEATURE
Polski (Polish) kreska accent

LANGUAGE FEATURE
Română (Romanian) s accent

DEACTIVATED

¿iFish & ‘Chips’ for £2/\$5!?

¿iFish & ‘Chips’ for £2/\$5!?

¿iFish & ‘Chips’ for £2/\$5!?

Sale Price: \$3,460 €1,895
Originally: ¥7,031 £9,215

Sale Price: \$3,460 €1,895
Originally: ¥7,031 £9,215

Sale Price: \$3,460 €1,895
Originally: ¥7,031 £9,215

Sale Price: \$3,460 €1,895
Originally: ¥7,031 £9,215

Sale Price: \$3,460 €1,895
Originally: ¥7,031 £9,215

Sale Price: \$3,460 €1,895
Originally: ¥7,031 £9,215

21/03/10 and 2 1/18 460/920

x¹⁵⁸ + y²³ × z¹⁸ - a⁴²⁶⁰

x₁₅₈ ÷ y₂₃ × z₁₈ - a₄₂₆₀

0123456789 0123456789

0123456789 0123456789

0123456789 0123456789

CEL·LA novel·la CAL·LIGRAFIA

NAPOJÓW możliwość GŁÓWNA

CONȘTIINȚA științifice ÎNSUȘI

ACTIVATED

¿iFISH & ‘CHIPS’ FOR £2/\$5!?

¿iFISH & ‘CHIPS’ FOR £2/\$5!?

¿iFISH & ‘CHIPS’ FOR £2/\$5!?

Sale Price: \$3,460 €1,895
Originally: ¥7,031 £9,215

Sale Price: \$3,460 €1,895
Originally: ¥7,031 £9,215

SALE PRICE: \$3,460 €1,895
ORIGINALLY: ¥7,031 £9,215

Sale Price: \$3,460 €1,895
Originally: ¥7,031 £9,215

Sale Price: \$3,460 €1,895
Originally: ¥7,031 £9,215

SALE PRICE: \$3,460 €1,895
ORIGINALLY: ¥7,031 £9,215

21/03/10 and 2¹/₁₈ ⁴⁶⁰/₉₂₀

x¹⁵⁸ + y²³ × z¹⁸ - a⁴²⁶⁰

X₁₅₈ ÷ Y₂₃ × Z₁₈ - a₄₂₆₀

0123456789 0123456789

0123456789 0123456789

0123456789 0123456789

CEL:LA novel:la CAL:LIGRAFIA

NAPOJÓW możliwość GŁÓWNA

CONȘTIINȚA științifice ÎNSUȘI

OPENTYPE FEATURES
ROMAN & ITALIC

STYLISTIC SET 01
alternate R

DEACTIVATED

Recalled RAPIER WIT Rejoinder

ACTIVATED

Recalled RAPIER WIT Rejoinder

STYLES INCLUDED IN COMPLETE FAMILY

Publico Text Roman
 Publico Text Italic
 Publico Text Semibold
 Publico Text Semibold Italic
 Publico Text Bold
 Publico Text Bold Italic

SUPPORTED LANGUAGES

Afrikaans, Albanian, Asturian, Basque, Breton, Bosnian, Catalan, Cornish, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Finnish, French, Galician, German, Greenlandic, Guarani, Hawaiian, Hungarian, Ibo, Icelandic, Indonesian, Irish, Gaelic, Italian, Kurdish, Latin, Latvian, Lithuanian, Livonian, Malagasy, Maltese, Maori, Moldavian, Norwegian, Occitan, Polish, Portuguese, Romanian, Romansch, Saami, Samoan, Scots, Scottish Gaelic, Serbian (Latin), Slovak, Slovenian, Spanish (Castilian), Swahili, Swedish, Tagalog, Turkish, Walloon, Welsh, Wolof

CONTACT

Commercial Type
 277 Grand Street, Floor 3
 New York, New York 10002

office 212 604-0955
www.commercialtype.com

COPYRIGHT

© 2022 Commercial Type. All rights reserved.
 Commercial® is a registered trademark & Publico™ is a trademark of Schwartzco Inc., dba Commercial Type.

This file may be used for evaluation purposes only.

ABOUT THE DESIGNERS

Paul Barnes (born 1970) is a graphic and type designer, and a partner with Christian Schwartz in Commercial Type, a type foundry based in London and New York. He has also been a long term collaborator with Peter Saville which has resulted in such diverse work as identities for Givenchy, 'Original Modern' for Manchester, the England football team kit and the logo for Kate Moss.

Barnes has also been an advisor and consultant on numerous publications, notably *Wallpaper**, *Harper's Bazaar* and *frieze*. His interest in the modern and vernacular is encompassed in his type design ranging from the contemporary such as for Björk, through to the extensive Chiswick typeface (2017). Whilst consultant to *The Guardian* he designed Guardian Egyptian with Christian Schwartz. He has designed typefaces for the National Trust in England, the numbers for Puma at the 2010 World Cup and also the England football team for Umbro. For Commercial Type he has codesigned Publico with Schwartz, and independently Austin, Dala Floda and Marian.

Following the redesign of *The Guardian*, as part of the team headed by Mark Porter, Barnes was awarded the Black Pencil from the D&AD. They were also nominated for the Design Museum 'Designer of the Year'. In September 2006, with Schwartz he was named one of the 40 most influential designers under 40 in *Wallpaper**. A year later *The Guardian* named him as one of the 50 best designers in Britain.

Christian Schwartz (born 1977) is a partner, along with Paul Barnes, in Commercial Type, a foundry based in New York and London. A graduate of Carnegie Mellon University, Schwartz worked at MetaDesign Berlin and Font Bureau prior to spending several years working on his own before forming Schwartzco Inc. in 2006 and Commercial Type in 2008. Schwartz has published fonts with many respected independent foundries, and has designed proprietary typefaces for corporations and publications worldwide.

Schwartz's typefaces have been honored by the Smithsonian's Cooper Hewitt National Design Museum, the New York Type Directors Club, and the International Society of Typographic Designers, and his work with Barnes has been honored by D&AD. As part of the team that redesigned *The Guardian*, they were shortlisted for the Designer of the Year prize by the Design Museum in London. Schwartz and Barnes also were named two of the 40 most influential designers under 40 by *Wallpaper**, and Schwartz was included in *Time* magazine's 2007 'Design 100'. In early 2007, Schwartz and German design luminary Erik Spiekermann were awarded a gold medal by the German Design Council (Rat für Formgebung) for the typeface system they designed for Deutsche Bahn.