
Delusse

Delusse, designed by Sandrine Nugue with assistance from Thomas Bouillet, is a text serif that balances spikiness and softness. The roman draws obvious inspiration from François Ganeau's boldly graphic Vendôme, one of the most iconic French typefaces of the twentieth century, with a gentler tone more suited to longform reading; the italic could only have been invented by Nugue. If Vendôme was a Garamond for the twentieth century, Delusse is a Vendôme for the twenty-first.

PUBLISHED
2025

DESIGNED BY
SANDRINE NUGUE

ASSISTANCE BY
THOMAS BOUILLET

10 STYLES
5 WEIGHTS W/ ITALICS

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

Vendôme was Ganeau's only typeface; the painter and set designer had no previous experience drawing type. Roger Excoffon advised Ganeau on the family, whose explicit *raison d'être* was to compete with Deberny & Peignot's hugely successful Garamont—though Ganeau's design ended up having a singular personality all its own. As does Delusse. Instead of reviving Vendôme, Delusse engages in dialogue with it, departing from its precursor in ways that make it work better for running text and contemporary typesetting, whether on glossy papers or luminous screens: lower contrast; sturdier, jauntier serifs; and a softness that replaces spikiness in places. The family is named after Marguerite Delusse, the married name of Marguerite Vendôme, one of the most skilled engravers of the late eighteenth century.

Delusse Regular

Delusse Regular Italic

Delusse Medium

Delusse Medium Italic

Delusse Bold

Delusse Bold Italic

Delusse Extrabold

Delusse Extrabold Italic

Delusse Black

Delusse Black Italic

AUTORITÉS
Management

DELUSSE REGULAR, 70 PT

NEWSROOM
Sportsdirektør

DELUSSE REGULAR ITALIC, 70 PT

CAMPAIGN
Aproximada

DELUSSE MEDIUM, 70 PT

PÕHJATIPU
International

DELUSSE MEDIUM ITALIC, 70 PT

QUALIFIER
Implication

DELUSSE BOLD, 70 PT

DEDICATES
Chroniqueur

DELUSSE BOLD ITALIC, 70 PT

GYŰJTÖTT
Champions

DELUSSE EXTRABOLD, 70 PT

SĀKOTNĒJI
Pemerintah

DELUSSE EXTRABOLD ITALIC, 70 PT

NEUVIÈME
Obligatory

DELUSSE BLACK, 70 PT

ELOQUENT
Küstenlinie

DELUSSE BLACK ITALIC, 70 PT

Purchased for £149,700
BERGSSPECIALISTER
Językach indoeuropejskich

DELUSSE REGULAR, REGULAR ITALIC, 40 PT [ALTERNATE R]

Zusammenhängender
OCÉANS INFÉRIEUR
Passed on 1 January 1973

DELUSSE MEDIUM, MEDIUM ITALIC, 40 PT [PROPORTIONAL OLDSTYLE FIGURES, ALTERNATE J R]

Thường xuyên hơn là
PLAYER RANKINGS
Que quelques semaines

DELUSSE BOLD, BOLD ITALIC, 40 PT

Formal Designation
ƏMƏLƏ GƏTİRDİYİ
Svæðum innan þeirra

DELUSSE EXTRABOLD, BLACK ITALIC, 40 PT

Faustian covenants
ACCURATE TAXON
Közepette kiáltották

DELUSSE BLACK, SUPER ITALIC, 40 PT

Répartis en trois groupes géologiques
SCANDALOUS & RADICAL WORK
Papers with an expansive daily circulation

DELUSSE REGULAR, REGULAR ITALIC, 25 PT

Over 175 mass-produced sculptures
LABOR UNIONS IN OPPOSITION
Trình nổi bật nhất thành phố này là đại

DELUSSE MEDIUM, MEDIUM ITALIC, 25 PT [ALTERNATE R s]

Voter turnout in the new election
PERMANENTE BEWONERS VAN
Constitué de 17 250 milliards d'écrans

DELUSSE BOLD, BOLD ITALIC, 25 PT [PROPORTIONAL OLDSTYLE FIGURES]

Maioria da população brasileira
CATALANSK TALES OGSÅ SOM
Suzerainty of the Ottoman Empire

DELUSSE EXTRABOLD, BLACK ITALIC, 25 PT

Önkormányzat és közigazgatás
QUIXOTIC REJUSTIFICATION
Mayor extensión del archipiélago

DELUSSE BLACK, SUPER ITALIC, 25 PT [ALTERNATE J Q]

THE WINTER'S BREAKOUT DEBUT NOVELISTS
Længe været forenet af havet og været afgrænset fra
BYZANTSKOU PERIODU PŘIPOMÍNÁJÍ ZÁKLADY
A new wave of training sessions for immigration attorneys

DELUSSE REGULAR, REGULAR ITALIC, 18 PT

MED LETOMA 1261 IN 1348 SO BILI ZDRUŽENI
Academic analysis had focused on interpretation
CONTEMPORARY & HISTORICAL EXHIBITIONS
Các tiểu sử thời cổ đại nhiều khi mang tính phỏng đoán

DELUSSE MEDIUM, MEDIUM ITALIC, 18 PT

MANUFACTURING A MULTITUDE OF GLUE
The show was divided among separate galleries
EST CONVOQUÉE PAR LE ROI POUR RÉGLER LA
Went on to gain in importance in the administration

DELUSSE BOLD, BOLD ITALIC, 18 PT [ALTERNATE ROMAN s]

PROMULGAÇÃO DA NOVA CONSTITUIÇÃO
By every metric, the economy is under strain
MEDIEVAL TOWERS OF THE SOUTH FAÇADES
Den logischen Schriften arbeitet Aristoteles auf

DELUSSE EXTRABOLD, BLACK ITALIC, 18 PT [ALTERNATE R]

MAY GATHERINGS AT THE PALAIS-ROYAL
Circolo di intellettuali e poeti che sostenne
REVITALIZING THE ARCHAIC INSTITUTION
The earliest literary remains of Silius Italicus

DELUSSE BLACK, SUPER ITALIC, 18 PT

VEITTI TIL DÆMIS NÝJUM LÖGUM SAMÞYKKI SITT ÁN ÞESS
 Ito ay naging mahalaga sa pakikipagkalakalan at paglalakbay noong
 DAWN ĠEW SOSTITWITI MINN FRUNTIERA ESTERNA WAĦDA
Viziers deemed it an “extraordinary edict” that would threaten the society

DELUSSE REGULAR, REGULAR ITALIC, 14 PT

A POPULAR IRISH PHRASE IN THE EARLY 19TH CENTURY
 The island has a land area of 9,832 km² divided into two cantons
 JUSTIFIES THE INCEPTION OF THEIR ROOTLESS EXISTENCE
Mahallî idâre için ülke 7 bölge konseyine ve 4 ilçe konseyine ayrılmıştır

DELUSSE MEDIUM, MEDIUM ITALIC, 14 PT [PROPORTIONAL OLDSTYLE FIGURES, ALTERNATE J]

THE FIRST OF THE NEW STYLE OF SHOPPING ARCADES
 Lapita sailors were highly skilled navigators & agriculturists
 ITS ORIGINAL SETTLEMENT BETWEEN 350 BCE AND 170 CE
Athenischen Demokratie des fünften vorchristlichen Jahrhunderts

DELUSSE BOLD, BOLD ITALIC, 14 PT [ALTERNATE ROMAN S]

NYKYISET ALUEET, JOILLA PUHUTAAN KELTTILÄISIÄ
 A majority of income was represented by a trivial faction
 STILETTER SOM FLERE MODELLER NÆGTEDE AT GÅ MED
Famed screenwriting trio were brought in to rework the story

DELUSSE EXTRABOLD, BLACK ITALIC, 14 PT

2005’S TROPICAL CYCLONE THAT AFFECTED MACAU
 Também sembla el més freqüentment emprat en el gal·lès
 WSZYSTKIE JĘZYKI KONTYNENTALNE WYMARŁY PRZED
About half of all Welsh speakers consider themselves fluent

DELUSSE BLACK, SUPER ITALIC, 14 PT

Collectionneur

DELUSSE REGULAR, 60 PT

Nomenclature

DELUSSE MEDIUM, 60 PT

Vitalistischen

DELUSSE BOLD, 60 PT

Adventurism

DELUSSE EXTRABOLD, 60 PT

Investigative

DELUSSE BLACK, 60 PT

Mengembangkan

DELUSSE REGULAR ITALIC, 60 PT

Superstructural

DELUSSE MEDIUM ITALIC, 60 PT

Confidentiality

DELUSSE BOLD ITALIC, 60 PT

Provincialism

DELUSSE EXTRABOLD ITALIC, 60 PT

Žinomiausias

DELUSSE BLACK ITALIC, 60 PT

 DELUSSE REGULAR, REGULAR ITALIC, BOLD, 16/20 PT

REGULAR SMALL CAPS

REGULAR

BOLD

PROPORTIONAL
LINING FIGURES

REGULAR ITALIC

BOLD

PROPORTIONAL
OLDSTYLE FIGURES

REGULAR 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. 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

DELUSSE MEDIUM, MEDIUM ITALIC, BLACK, 16/20 PT

MEDIUM SMALL CAPS

MEDIUM

BLACK

PROPORTIONAL
LINING FIGURES

MEDIUM ITALIC

BLACK

PROPORTIONAL
OLDSTYLE FIGURES

MEDIUM 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. 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*

 DELUSSE REGULAR, REGULAR ITALIC, BOLD, 10/12.5 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 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 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 philosophi-

 DELUSSE MEDIUM, MEDIUM ITALIC, BLACK, 10/12.5 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 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 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

DELUSSE BOLD, BOLD ITALIC, SUPER, 10/12.5 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 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

DELUSSE EXTRABOLD, BLACK ITALIC, 10/12.5 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

DELUSSE BLACK, SUPER ITALIC, 10/12.5 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, par-

 DELUSSE REGULAR, REGULAR ITALIC, BOLD, 9/11 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

 DELUSSE MEDIUM, MEDIUM ITALIC, BLACK, 9/11 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

DELUSSE REGULAR, REGULAR 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 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

DELUSSE MEDIUM, MEDIUM ITALIC, BLACK, 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 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 inconclu-

DELUSSE REGULAR, 9/10 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.

DELUSSE REGULAR, 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.

DELUSSE REGULAR, 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.

DELUSSE REGULAR, 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.

ČESKÝ (CZECH)
DELUSSE REGULAR, REGULAR ITALIC, 9/11 PT

AČKOLI KLIMŠOVA NENAPSALA knih mnoho, přece 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 nepodobila soudu svému i soudu jiných.* A to právě dodává jejím pracem té pravé ceny. Nuže seznámež se se životem této tiché a skromné pracovnice, seznámež 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, mělť 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 pilná, šetrná a skoro až příliš skromná. Podobala se, zvláště v pozdějším svém věku, na vlas těm prostosrdečným a milým paním, ženám i stařenkám staročeským, o nichž nám často

DEUTSCH (GERMAN)
DELUSSE REGULAR, REGULAR ITALIC, 9/11 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 schwer fallen an Hand von Dokumenten, die uns die Tradition liefert, der Lösung des Problems näher zu kommen. Nicht wir

DANSK (DANISH)
DELUSSE REGULAR, REGULAR ITALIC, 9/11 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 sluges 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 forvinde. Alle småfisk, de store med, lige oppe fra havets flade og ned til dets bund, fór i forfærdelse til side; den tunge, voldsom-

ESPAÑOL (SPANISH)
DELUSSE REGULAR, REGULAR ITALIC, 9/11 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 España, un poco cansado de catedrales, de piedras muertas, de paisajes con alma, me puse a buscar los elementos

FRANÇAIS (FRENCH)
DELUSSE REGULAR, REGULAR ITALIC, 9/11 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 brouillardeuses, 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 célèbre? En disant Dada. D'un geste noble et avec des manières raffinées. Jusqu'à la folie. Jusqu'à l'évanouissement. Comment en finir

ÍSLENSKA (ICELANDIC)
DELUSSE REGULAR, REGULAR ITALIC, 9/11 PT

ÞAÐ VAR ÁRIÐ 1866, að sá kvittur kom upp og gekk staflaust um öll lönd, að vart hefði orðið við sjóskrímsl eitt mikið og ilt. Sumum fanst nú samt fátt um þessa sögu, sem heyrðu hana í fyrsta sinni. Sögðu þeir þetta mundu vera sæorminnn alkunna, sem kemur í ljós á hverju ári og hverfur aftur án þess að gera nokkrum manni mein. En í þetta sinn urðu margir að láta sannfærast, þó ekki væru þeir auðtrúa, því skrímsl þetta var séð af mörgum skipum og hvað eftir annað. Einu sinni sást það frá tveim skipum í senn, og var svo skamt frá þeim, að gera mátti áætlun um stærð þess. Eftir því sem sagan sagði, var það miklu meira vexti en nokkurt annað dýr, dautt eða lifandi, sem þekst hefir í höfum jarðarinnar. Það fylgdi líka sögunni, að það væri ærið hraðfara, því að á hálfsmánaðarfresti kom það í ljós á tveim stöðum með þúsund mílna millibili. Sögur um sjóskrímslið vóru á hvers manns vörum. Blöðin fluttu langar greinar um það, og gamanvísur vóru sungnar um það á leikhúsunum. Og lærðir menn háðu harðar rimmur. Þeir gátu ekki borið á móti því að skrímslið væri til, svo margir menn höfðu séð það og svo var hitt, að í undirdjúpum hafsins þóttust menn vita, að vera mundi risavaxinn gróður og var

BAHASA INDONESIA (INDONESIAN)
DELUSSE REGULAR, REGULAR ITALIC, 9/11 PT

HARI YANG PANAS ITU BERANGSUR-ANGSUR menjadi dingin, karena matahari, raja siang itu, akan masuk ke dalam peraduannya, *ke balik Gunung Sibual-buali*, yang menjadi watas dataran tinggi Sipirok yang bagus itu. Langit di sebelah barat pun merah kuning rupanya, dan sinar matahari yang turun itu nampaklah di atas puncak kayu yang tinggi-tinggi, indah rupanya, sebagai disepuh dengan emas juwita. Angin gunung yang lemah-lembut itu pun berembuslah, *sedap dan nyaman rasanya bagi orang-orang kampung yang sedang di perjalanan kembali dari kebun kopi*, yang terletak di lereng gunung dan bukit-bukit yang subur itu. Maka angin itu pun bertambahlah sedikit kerasnya, sehingga daun dan cabang-cabang kayu itu bergoyang-goyang perlahan-lahan sebagai menunjukkan kegirangannya, karena cahaya yang panas itu sudah bertukar dengan hawa yang sejuk dan nyaman rasanya. Batang padi yang tumbuh di sawah yang luas itu pun dibuai-buakan angin, sebagai ombak yang berpalu-paluan di atas laut yang lebar; *sawah yang seluas itu pun tiadalah ubahnya dengan lautan*, sedang daun padi itu sebagai air yang hijau rupanya. Burung-burung pun beterbanganlah dari sana-sini, seraya berkumpul- kumpul di atas

ITALIANO (ITALIAN)
DELUSSE REGULAR, REGULAR ITALIC, 9/11 PT

DAPPRIMA, RIPETENDENDO L'ERRORE COMMESO 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 credeva.* 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 un suo organo. Ed ecco come avvenne. Allo scoppio della guerra italiana, Mario temette che il primo atto di persecuzione che

LATVIEŠU (LATVIAN)
DELUSSE REGULAR, REGULAR ITALIC, 9/11 PT

CEĻŠ MŪS DRĪZ NOVED PIE TILTA, kas pārstiepies par šē ne visai plato upi. Kas šī tāda par upi ir, to jau tu atminēsi, kad teikšu, ka viņa viena no mūsu tēvijas jaukajām upēm, kas te gan vēl, kā jau palaikam jaunībā, maziņa, bet sava mūža beigumā izplētusies īsti liela; viņai īsti tur gals, kur mūsu nākošai stāsta bildei iesākums. Nu tu skaidri zināsi. Tātad tiltā jau arī esam pāri un ejam pa gludo, *labi kopto lielceļu* uz priekšu. Labi kopts viņš tiešām saucams, šis lielceļš: lielākie akmentiņi rūpīgi nokasīti malā, grāvīši iztīrīti — viss pēc ceļu uzrauga pavēles — uz mata! Pa to iedams, tu domā: ja tā līdz galam, kam tad mums kājām iet? Bet nespried par agru. Kādas verstis gājušiem, mums *jau pa ceļmalām rādās* meži. Valoda mums tūlīn arī griežas uz mežiem, ka tie mūsu tēvijā dien no dienas vairāk izzūd un ar šiem iet mazumā arī pašas tēvijas jaukums. Kā lai jel viņus kopt un sargāt, kā glābt no izpostīšanas? Tā spriežot, mums priekšā necik tālu smalcītē sāņus *viensliežu ciema celiņš*, pa to mēs nogriežamies no gludā lielceļa, atstādami kulturas dāvātos labumus un uzmēdami dabas uzliktos grūtumus. No kulturas uz dabu! Vai tu mierā ar šo izmaiņu? Vai tev, Lata sievai, nav tā žēl, kas pakaļā? Kādu versti gājušiem, mums pretim

BAHASA MELAYU (MALAY)
DELUSSE REGULAR, REGULAR ITALIC, 9/11 PT

MALAM MERANGKAK DARI SENJA KE maghrib dan terns masuk waktu isyak. Lahuma sedang bertimpuh di atas tikar mengkuang sambil kedua-dua belah tangannya tercantum menadah langit. Jeha yang berada di belakangnya dalam keadaan serba putih bertimpuh dengan kemas sekali. *Mukanya ditutup rapat dengan kedua-dua belah tapak tangan.* Masingmasing bermohon doa kepada Allah S.W.T. Esok akan berjuanglah mereka selama beberapa bulan. Selagi padi tidak masuk jelapang dengan selamat, selagi itulah perjuangan belum selesai. Hal ini disedari oleh Lahuma, juga turut disedari oleh Jeha. Azam Lahuma tidak mahu melangkah turun esok pagi-pagi tanpa keizinan Yang Maha Esa. Kedua-dua belah tangannya ditadah. Sudut hatinya melupakan segala kerumitan, hanya tertumpu pada Allah. “Ya Allah, Yang Maha Besar, Yang Maha Agung, *benarkanlah aku mula bekerj a esok dan biarlah selama itu aku dilindungi oleh-MU.* Jauhkan aku daripada segala bencana alam, daripada segala penyakit, daripada lipan-lipan dan ular-ular dan kala jengking yang bisa-bisa. Singkirkan segala banjir besar *yang boleh* melimpahi padiku. Singkirkan kemarau panjang yang mengeringkan tanah bendangku. Jauhkanlah segala malapetaka yang menghalang

MAGYAR (HUNGARIAN)
DELUSSE REGULAR, REGULAR ITALIC, 9/11 PT

HAJNALI KÉT ÓRAKOR A SEGÉDTISZT belépett a tábornok szobájába és jelentette, hogy a járőrök elindultak a hodricsi úton. Az asztalra állított petróleumlámpa körül széttereztetett 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 rötesen 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 bólintott 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 Szelakna 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 óra óta egy percre le nem hunyta a szemét. Izgatta az is, hogy esetleg elvágják a derékhadtól, ha ugyan be nem

NEDERLANDS (DUTCH)
DELUSSE REGULAR, REGULAR ITALIC, 9/11 PT

DE MEUBELMAKER EN ZIJN gezelschap waren vroolijk tot diep in den nacht, maar eindelijk legden zij zich toch te slapen; de jonge gezel ging ook naar bed, en zijn toovertafeltje zette hij tegen den muur. Doch de waard kon niet tot rust komen, hij dacht, dat hij op den *rommelzolder* een oud tafeltje staan had, dat er juist zoo uitzag; hij haalde het voor den dag en ruilde het voor het toovertafeltje. Den *volgenden morgen* betaalde de meubelmaker zijn nachtverblijf, nam zijn tafeltje en merkte niet, dat het een ander was; zoo ging hij op weg. 's Middags kwam hij bij zijn vader aan, die hem met groote vreugde ontving! »Wel, lieve zoon, en wat heb je geleerd?« »Vader, ik ben meubelmaker geworden.« »Een goed handwerk,« zei de vader, »en wat heb je van je reis meêgebracht.« »Vader, *het beste wat ik heb meêgebracht*, is dit tafeltje.« De kleermaker bekeek het eerst en zei: »Dat is anders geen meesterstuk, het is een oud, slecht tafeltje.« »Maar het is een Tafeltje dek je,« zei de zoon, »als ik het neerzet en zeg dat het zich dekken moet, dan staan er in eens de heerlijkste gerechten op, en wijn er bij, dat het je hart verkwikt. Noodig alle familie en vrienden maar eens uit, dan kunnen zij zich heerlijk te goed doen, want het tafeltje ver-

POLSKI (POLISH)
DELUSSE REGULAR, REGULAR ITALIC, 9/11 PT

OD W CZORAJ JAKIŚ NIEPOKÓJ panuje w ulicze. Stary Mendel dziwi się i częściej niż zwykle nakłada krótką łąkę patrząc w okno. Tych ludzi nie widział on tu jeszcze. Gdzie idą? Po co przystają z robotnikami, śpieszącymi do kopania fundamentów pod nowy dom niciarza 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 wyrzzy w dzień pogodny słońce; ile dzieci przebiegnie rankiem, drepcząc do ochronki, do szkoły; ile zwiędłych dziewcząt w ciemnych chustkach, z małymi blaszeczkami w rękę 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 przeclapie środkiem bruku, ciężkim chodem nóg obutych w trepy, niosąc pod pachą węzełki, a w rękę cebrzyki, kielnie, liny, siekiery, piły. Ba, on i to nawet wie może. ile wróbli niegłodzi się w gzymsach starego browaru- który

SUOMI (FINNISH)
DELUSSE REGULAR, REGULAR ITALIC, 9/11 PT

HE OLIVAT YSTÄVIÄ YSTÄVYYDESSÄ, joka oli läheisempää kuin veljeys. Nello oli pieni Ardennelainen — Patras suuri Flamandilainen. 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 toisiaan erittäin paljon. Heidän kotinsa oli pieni mökki pienen Flamandilaisen kylän reunalla, peninkulman päässä Antverpenistä. Kylä sijaitsi leveiden laidunkaistaleiden ja viljavainioiden välissä, ja sen läpi virtaavan suuren kanavan reunamilla kasvoi pitkät rivit tulessa taipuvia poppeleita ja tervaleppiä. Siinä oli parikymmentä maatila 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 tuulimylly pienellä sammalta kasvavalla rinteellä, se oli maamerkinä kaikelle ympäröivälle tasamaalle.

PORTUGUÊS (PORTUGUESE)
DELUSSE REGULAR, REGULAR ITALIC, 9/11 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-escura, malhada de grossas nuvens negras. Ao longe, viu flu-tuar 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 babadinhos e rendas do roupão branco, um roupão de cambraia que o desembargador lhe dera em 1862, no mesmo dia aniversário, 19 de setembro, convido a leitora a observar-lhe as feições. Vê que não lhe dou Vênus; também não lhe dou Medusa. Ao contrário de Medusa, nota-se-lhe o alisado simples do cabelo, pre-

SHQIP (ALBANIAN)
DELUSSE REGULAR, REGULAR ITALIC, 9/11 PT

PARA KSAJ PRANDVERE bani një dimën acar. Bora që tashti shifet si kunorë vetëm nder bjeshkët e nalta, në dimën kish mbulue mbarë tokën. E stuhia e tmerrshme s'kish lanë pa futë borën deri ndër *shpella mali dhe zgavrriqe* drunjsh. Në këtë acarim dimri dhe bishët e malit zbriten nëpër katunde te njerëzit. Por kta nuk i priten mirë. Bashkë me bishët e malit zbriti edhe Cubi, i cili ishte tmerra për ata që kishin ndigjue për të e që nuk e njifshin. Në besë, *në buk'e krypë*, i ati i Diles e mbajti cubin si mik. Dhe gjatë një mueji sa ndenji Cubi në shtëpi te saj, Diles iu ba se ky Cub nuk asht ai Cub për të cilin flisnin se vret, grabit, përdhunon. me të vërtet po at emen kishte; por jo nuk ishte ai. Cubit mik njezetekatërvjeçar i buzqeshej nana, i buzqeshej Prenda, e shoqja e re e vllaut, baba i fliste me za të butë e vllau këndonte me te. Cubi-mik ishte i mirë dhe të *gjithë e nderojshin*, Dila kanjëherë me dashje dhe pa dashje e shikonte në sy dhe kuqej, kanjëherë me dashje e pa dashje, tue bamë punë nëpër shtëpi, në të kaluem e prekte me krah dhe nga kjo prekje iu rritshin gjitë. As nga armët e tija, rrypat me fishekë, pushka dhe revolva nga të gjitha këto Dila s'kish frigë. Një ndjesi e fshehtë rritej në zemrën e Dilës dhe sa ma shumë ditë

SVENSKA (SWEDISH)
DELUSSE REGULAR, REGULAR ITALIC, 9/11 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 mulet 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, begåvad 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 snyggt klädd personen som så tidigt besökte deras kvarter och utsultna hundar morrade hotande mot

TIẾNG VIỆT (VIETNAMESE)
DELUSSE REGULAR, REGULAR ITALIC, 9/11 PT

ÔNG ẤY NÓI THỂ MỘT CÁCH SỐT sáng chẳng kém những người gầy gò ốm yếu không hề tập thể thao bao giờ và chỉ xui giục kẻ khác. Nguyên do ông ấy là một du học sinh quay về tổ quốc mà không có một mảnh văn bằng nào cả. Hình như ở bên Pháp, ông là bạn thân của những nhà chính trị đã từng làm thứ trưởng, thượng thư, văn hào, văn văn, những vị có danh tiếng mà báo chí *Việt Nam cũng nhắc nhom tới*. Sở Liêm Phóng Securité đã cắt hai viên thám tử đi dò ông. Sau ba tháng rông rã hai viên thám tử chỉ thấy những hành tung bí mật của ông là: hút thuốc lá Camel. Về sau ông lấy vợ giàu. Có vợ rồi, ông đặt là Văn Minh. Sở Liêm Phóng Securité lại phải một phen lo sợ. Dò mãi mới biết rằng tên của vợ ông là Văn, của ông là Minh thì ông đặt ngay là Văn Minh, tên vợ ở trên tên ông, tên ông đội dưới, *cho nó có vẻ nịnh đầm*. Thế thôi, chứ ông chẳng phản đối, cũng chẳng cải cách, quốc gia, quốc tế chi chi, cũng không cả. Từ đó được nhiều người gọi là Văn Minh, ông ta thấy cần phải chủ trương cuộc Âu hoá thì cái tên mới khỏi vô nghĩa. Một cái linh hồn khoẻ trong một xác thịt khoẻ! Phát minh được chân lý ấy rồi, *đi đâu ông cũng hăng hái cổ động cho thể thao*. Vợ ông trước nhất, rồi đến người khác. Ông không thể thao, thể dục cũng

TAGALOG (FILIPINO)
DELUSSE REGULAR, REGULAR ITALIC, 9/11 PT

WALANG KASUNDUAN KUNG PAANO magbigay-kahulugan sa demokrasya, ngunit natukoy ang *legal na pagkakapantay-pantay*, maka-pulitikang kalayaan at pamamahala ng batas bilang mga mahahalagang katangian nito. Ipinapakita ang mga prinsipyong ito sa pagkakapantay-pantay ng lahat ng mga mamamayang nararapat sa harap ng batas at pagkakaroon ng magkapantay na daan sa mga proseso ng pambatasan. Halimbawa, sa isang kinatawang demo-krasya, *magkasimbigat ang bawat boto*, walang maikakapit na di-makatuwirang paghihigpit sa sinumang nagnanais na maging kinatawan, at sinisiguro ang kalayaan ng kanyang mamamayang nararapat sa naisalehitimong karapatan at kalayaan na karaniwang pinoprotektahan ng sali-gang batas. Kabilang sa ibang paggamit ng *“demokrasya”* ang yaong sa tuwirang demokrasya. Sinasabi ng isang teorya na kinakailangan ng demokrasya ang tatlong pangunahing alituntunin: pamamahalang pataas (ang kapangyarihan ay nasa pinakamababang antas ng awtoridad), pagkakapantay-pantay sa pulitika, at pamantayang panlipunan kung saan isinaalang-alang ng mga indibidwal at institusyon ang mga kaayaayang gawa na sumasalamatin sa unang ikalawang alituntunin ng

TÜRKÇE (TURKISH)
DELUSSE REGULAR, REGULAR ITALIC, 9/11 PT

SADIK GENÇ, ARALADIĞI KAPİYİ çekince, yine birden kararan sanduka sükunü içinde, İskender Paşa, galeyansız ibadetine başladır. 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, sinirlerini zayıflatmıştı*. Düşündükçe, ensesinde soğuk bir satırın sarıh temasını duyar gibi oluyordu. Bu sarıh 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 başladır. Yakın akıbetinin bu uzvî hatırası o kadar bariz, o kadar kuvvetliydi ki... Çocukluğunun saf muhayyilesini süsleyen cennet bahçelerini, hûri, gılman alaylarını, Tûba ağacını, Sırat köprüsünü şimdi düşünemiyordu bile... Zihni durmuştu. Sinirleri, beyni pek yorgundu. Yemek yiyemiyordu. Boğazına kurşundan bir yumruk tıkanmıştı. Yalnız ara sıra su içerdi. Abdestini tazelemeye kalktığı zamanlar dizleri

OPENTYPE FEATURES
 FAMILY WIDE

SMALL CAPS

ALL SMALL CAPS
includes punctuation & figuresALL CAPS
opens up spacing, moves
punctuation upPROPORTIONAL LINING
default figures

PROPORTIONAL OLDSTYLE

TABULAR LINING

PROPORTIONAL SMALL CAP

FRACTIONS
ignores numeric date format

SUPERScript/SUPERIOR

SUBScript/INFERIOR

DENOMINATOR
for making arbitrary fractionsNUMERATOR
for making arbitrary fractionsLANGUAGE FEATURE
Nederlands (Dutch) IJ glyphLANGUAGE FEATURE
Català (Catalan) † glyphLANGUAGE FEATURE
Română (Romanian) ș accent

DEACTIVATED

¿iFish & 'Chips' @ £2/\$5!?

¿iFish & 'Chips' @ £2/\$5!?

¿iFish & 'Chips' @ £2/\$5!?

 January: \$3,460 €1,895
 August: ¥7,031 £9,215

 January: \$3,460 €1,895
 August: ¥7,031 £9,215

 January: \$3,460 €1,895
 August: ¥7,031 £9,215

 JANUARY: \$3,460 €1,895
 AUGUST: ¥7,031 £9,215

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

 $x_{158} + y_{23} \times z_{18} - a_{4260}$ $x_{158} \div y_{23} \times z_{18} - a_{4260}$

0123456789 0123456789

0123456789 0123456789

RIJK gevaarlijk GETWIJFELD

CEL·LA al·lusió COL·LECCIÓ

ÎNSUȘI științifice ACTIVIȘTI

ACTIVATED

¿iFISH & 'CHIPS' @ £2/\$5!?

¿iFISH & 'CHIPS' @ £2/\$5!?

¿iFISH & 'CHIPS' @ £2/\$5!?

 January: \$3,460 €1,895
 August: ¥7,031 £9,215

 January: \$3,460 €1,895
 August: ¥7,031 £9,215

 January: \$3,460 €1,895
 August: ¥7,031 £9,215

 JANUARY: \$3,460 €1,895
 AUGUST: ¥7,031 £9,215

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

 $x^{158} + y^{23} \times z^{18} - a^{4260}$ $x_{158} \div y_{23} \times z_{18} - a_{4260}$

0123456789 0123456789

0123456789 0123456789

RIJK gevaarlijk GETWIJFELD

CELLA al·lusió COL·LECCIÓ

ÎNSUȘI științifice ACTIVIȘTI

OPENTYPE FEATURES
ROMAN & ITALIC

STYLISTIC SET 01
alternate J

STYLISTIC SET 02
alternate Q

STYLISTIC SET 03
alternate R

STYLISTIC SET 05
alternate oldstyle 0 1

DEACTIVATED

Joined the Ministry of Justice

Questions the Queen's Guard

Records Referendum of 2006

Placed the cornerstone in 1701

ACTIVATED

Joined the Ministry of Justice

Questions the Queen's Guard

Records Referendum of 2006

Placed the cornerstone in 1701

OPENTYPE FEATURES
ROMAN ONLY

STYLISTIC SET 04
alternate s

DEACTIVATED

Compressed the usable space

ACTIVATED

Compressed the usable space

STYLES INCLUDED IN COMPLETE FAMILY

Delusse Regular
Delusse Regular Italic
Delusse Medium
Delusse Medium Italic
Delusse Bold
Delusse Bold Italic
Delusse Extrabold
Delusse Extrabold Italic
Delusse Black
Delusse Black Italic

SUPPORTED LANGUAGES

Afrikaans, Albanian, Asturian, Basque, Bosnian, Breton, 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, Vietnamese, Walloon, Welsh, Wolof

CONTACT

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

office 212-604-0955
www.commercialtype.com

COPYRIGHT

© 2025 Commercial Type. All rights reserved.
Commercial® is a registered trademark and Delusse™ is a trademark of Schwartzco Inc., dba Commercial Type.

This file may be used for evaluation purposes only.

ABOUT THE DESIGNER

Sandrine Nugue (b. 1985 in France) is an independent type and graphic designer based in France. She divides her time between her type design and graphic design practice, while also lecturing and teaching workshops in France and abroad. In 2015, she designed a free type family called Infini, the first public commission by the Centre national des arts plastiques (Cnap). She designs typefaces and lettering for visual identities, signage, publications, and more. Her typefaces Infini, Orientation, and Orée each received the Certificate of Excellence in Type Design from the Type Directors Club. In 2018, she was awarded a prize as young designer by the city of Paris. The same year, she organized a dance performance on the Piazza at the Centre Pompidou with Fotokino.