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# Moulin

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Sandrine Nogue's Moulin is an asymmetrical flared design characterized by a distinct rhythm. The balance of black and white, in combination with the tension between inner and outer forms, and the strong emphasis on incoming and outgoing strokes produces a sculptural rather than calligraphic character, resulting in a comfortable texture for text and an assertive personality at display sizes.

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**PUBLISHED**  
2023

**DESIGNED BY**  
SANDRINE NUGUE

**14 STYLES**  
7 WEIGHTS W/ ITALICS

**FEATURES**  
PROPORTIONAL/TABULAR LINING FIGURES  
PROPORTIONAL/TABULAR OLDSTYLE FIGURES  
FRACTIONS (PREBUILT AND ARBITRARY)  
SUPERSCRIPT/SUBSCRIPT

Moulin is influenced by classical lettering, the work of Ladislav Mandel, and Adrian Frutiger's underappreciated Icone from 1980. The distinct shape created between letters by the sweeping curves at the typeface's incoming and outgoing points makes for a fascinating tension between regularity and asymmetry. However, where Icone is systematic, Moulin is idiosyncratic. Icone has highly regularized proportions and shapes, while Moulin has more variety, giving it a crackling energy that holds a reader's attention. After starting out in the Vault as a single weight with an italic, the family was expanded to a complete range of seven weights, from Thin to Super, with matching italics.

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Moulin Thin

*Moulin Thin Italic*

Moulin Light

*Moulin Light Italic*

Moulin Regular

*Moulin Regular Italic*

**Moulin Medium**

***Moulin Medium Italic***

**Moulin Bold**

***Moulin Bold Italic***

**Moulin Black**

***Moulin Black Italic***

**Moulin Super**

***Moulin Super Italic***

ASSUMEIXEN  
Craftsmanship

MOULIN THIN, 70 PT

PRÄSIDENTEN  
*Entrepreneurial*

MOULIN THIN ITALIC, 70 PT

DISCIPLINED  
Neatlygintinai

MOULIN LIGHT, 70 PT

BIOGRAPHIES  
*Loppuvaiheilta*

MOULIN LIGHT ITALIC, 70 PT

ORCHESTRA  
Kontroverser

MOULIN REGULAR, 70 PT

*TECHNIQUES*  
*Caracterizada*

MOULIN REGULAR ITALIC, 70 PT

ÁKVÖRÐUN  
Innumerable

MOULIN MEDIUM, 70 PT

*FRONTIÈRES*  
*Philharmonic*

MOULIN MEDIUM ITALIC, 70 PT

**NAJ RANIJIH**  
**Engagement**

MOULIN BOLD, 70 PT

**MOTIVATOR**  
***Ballingschap***

MOULIN BOLD ITALIC, 70 PT

**TIMESCALE**  
**Fortemente**

MOULIN BLACK, 70 PT

**GÉPKOCSIT**  
***Negotiation***

MOULIN BLACK ITALIC, 70 PT

**PREPARED**  
**Deltagarna**

MOULIN SUPER, 70 PT

**DZIAŁANIA**  
**Jeopardizes**

MOULIN SUPER ITALIC, 70 PT

Contingency system tests  
THE LATE MESOLITHIC  
*Filozofska spoznajna teorija*

MOULIN THIN, THIN ITALIC, 40 PT

Phénomènes psychiques  
ZEER PROBLEMATISCH  
*500 concepts of existence*

MOULIN LIGHT, LIGHT ITALIC, 40 PT [ALTERNATE F]

Numerous manuscripts  
SEU PRÓPRIO IDIOMA  
*Timekeepers of Progress*

MOULIN REGULAR, REGULAR ITALIC, 40 PT

Cơ sở pháp luật dân sự  
DESCENT & LANDING  
*Kognisyong panlipunan*

MOULIN MEDIUM, MEDIUM ITALIC, 40 PT

**Industrial exhibitions**  
**CARACTÉRISTIQUES**  
*Established in July 1571*

MOULIN BOLD, BOLD ITALIC, 40 PT [PROPORTIONAL OLDSTYLE FIGURES]

**Teoria dello sviluppo**  
**DWINDLING DESIRE**  
*L'Acadèmia Kronberg*

MOULIN BLACK, BLACK ITALIC, 40 PT

**Singular quantifiers**  
**LA VITEZA LUMINII**  
*Metaphysical survey*

MOULIN SUPER, SUPER ITALIC, 40 PT



Er zijn ook sectoren die niet voldoen aan  
DE FLESTE LAND VAR OVERGANGEN  
*It supplies a broad range of policy proposals*

MOULIN THIN, THIN ITALIC, 25 PT

Limited edition of 17 lithographic prints  
MAARING MAGKASINGKAHULUGAN  
*10 most hazardous of all economic sectors*

MOULIN LIGHT, LIGHT ITALIC, 25 PT [ALTERNATE F]

Täisajaga hõive tööeas meestöölistele  
UNLIKELY TO GIVE FRESH IMPETUS  
*Galvanized by ideological disagreement*

MOULIN REGULAR, REGULAR ITALIC, 25 PT

Xammalın çıxarılması indi də sürətlə  
WINNER OF THE 1987 GRAND PRIX  
*En þróuð lönd skilgreind sem lönd þar*

MOULIN MEDIUM, MEDIUM ITALIC, 25 PT

**En 1951, Müller publicó un ejemplar**  
**MINIMUM DISTRIBUTION EXIGÉS**  
***New, radically reconstituted politics***

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

**Pioneering satellite technologies**  
**BILTILLVERKARNA UPPTÄCKTE**  
***Manufacturer of heavy machinery***

MOULIN BLACK, BLACK ITALIC, 25 PT

**Có ảnh hưởng kinh tế lớn đến các**  
**THE DENSITY OF 4 ELECTRONS**  
***Ausschließliche Wirtschaftszone***

MOULIN SUPER, SUPER ITALIC, 25 PT [ALTERNATE f B]

LINGUA FRANCA OF MULTINATIONAL COMMERCE  
Tháng 14 năm 2016 chính phủ Séc dự định sẽ đề nghị lên  
*DIE MAHLWIRKUNG WIRD ERZIELT DURCH MEHRFACHE*  
*An average annual rate of 14% over the previous two periods*

MOULIN THIN, THIN ITALIC, 18 PT

QUI EST SOUVENT TRAITÉ AVEC MÉPRIS ET EFFROI  
A new municipality was proclaimed on 21 October 1865  
*PUBLICLY TRADED MULTINATIONAL CORPORATIONS*  
*Los tipos del anverso en los denarios y sus divisores fueron*

MOULIN LIGHT, LIGHT ITALIC, 18 PT

AMID THIS TIME OF INTERNATIONAL ISOLATION  
Pystysuorassa olevaa tuulimylyä pidetään kuitenkin  
*TO TRADYCYJNIE POGODA POZWALAŁA WZNOWIĆ*  
*Research using images was expanded in their 1741 book*

MOULIN REGULAR, REGULAR ITALIC, 18 PT

10 ERSTWHILE PRODUCERS OF DIESEL ENGINES  
Kuigi need ideed pole uued ja näiteks tööetika on  
*ENJOYING FREE TELEVISION, MOVIES, AND MUSIC*  
*En yüksekleri Klinovec olup yüksekliđi 1,214 metredir*

MOULIN MEDIUM, MEDIUM ITALIC, 18 PT

EGYSZER, AMIKOR VÍZÉRT MENT A FOLYÓHOZ  
Windpumps were soon used extensively in Salem  
*DECREASES THE INTENSITY OF WAKE VORTICES*  
*Conducive to quantified atmospheric observations*

MOULIN BOLD, BOLD ITALIC, 18 PT

**UNKNOWN OPERATIONAL CONSIDERATION**  
**Distant exoplanet could have rare water ocean**  
**ȘI UNITATEA ADMINISTRATIVĂ DE TIP BEZIRK**  
**Fuel economy & carbon reduction differ notably**

MOULIN BLACK, BLACK ITALIC, 18 PT [ALTERNATE f]

**POSLJEDNJI SADRŽAVAO SAMO JEDAN DAN**  
**New perspectives in the field of early reading**  
**MANIFEST HYDRODYNAMIC PERFORMANCE**  
**Deze festivals zouden enkel door de positie en**

MOULIN SUPER, SUPER ITALIC, 18 PT

POŚWIĘCONO MU PIERWSZY MIESIĄC W KALENDARZU RZYMSKIM  
 Critical producers of material for use on the battlefield and in peacetime  
 THE DAMAGE & THEFT LIABILITY REDUCTION WAIVER IS NOW NORMAL  
 Vincent Burnelli received US Patent No. 1,774,474 for his “Airfoil Control Means”

MOULIN THIN, THIN ITALIC, 14 PT

A MEETING ANNOUNCED BY 32 GOVERNMENTS ON WEDNESDAY  
 Monocotiledoni sono un gruppo originatosi precocemente nella storia  
 ÁÐUR EN HANN DÓ HAFÐI LÚÐVÍK GUÐHRÆDDI GERT SYNI SÍNA AÐ  
 Observations would be able to confirm if dimethyl sulfide is indeed present

MOULIN LIGHT, LIGHT ITALIC, 14 PT [ALTERNATE F]

SITUATED 12,359 MILES ABOVE THE SOUTHERN TIP OF BRITAIN  
 Association that has been limited to banal displays of collaboration  
 VANT ØSTERRIKERNE EN ENESTÅENDE SEIER PÅ ASPERN-ESSLING  
 Persists as an important ceremonial venue for many traditional groups

MOULIN REGULAR, REGULAR ITALIC, 14 PT

**HỌ CÓ TẦM QUAN TRỌNG KÍNH TẾ LỚN NHẤT TRONG NHÓM**  
 Featured findings in a 2008 report to the Bureau of Meteorology  
**ACTED AS THE SERVICE CENTER FOR A VAST ECONOMIC TRACT**  
 Motiv hrasta lužnjaka nalazi se na kovanici od 4 lipa hrvatske kune

MOULIN MEDIUM, MEDIUM ITALIC, 14 PT [PROPORTIONAL OLDSTYLE FIGURES]

**PIET VIEWED IT THROUGH A QUANTUM MECHANICAL LENS**  
 A railway from Ipswich to Toowoomba opened to great fanfare  
**SOCIEDAD CIVIL EN UN FENÓMENO QUE SE HA DENOMINADO**  
 Calculated the monthly median household income to be ₹45,402

MOULIN BOLD, BOLD ITALIC, 14 PT

**JAUNIZVEIDOTAJAM KARALISTĒM TURPINĀJA PASTĀVĒT**  
 Early galaxy formed just 310 million years after the big bang  
**SEEN AS A ROLE REVERSAL FROM THEIR PREVIOUS MATCH**  
 Kienet issir čerimonja importanti li tehtieģ kuntratti ufficjali

MOULIN BLACK, BLACK ITALIC, 14 PT

**SHIPS DIRECTLY FROM THE FACTORY IN TWO MONTHS**  
 Més tard formà una província de l'Imperi austrohongarès  
**THE DUTCH GOVERNMENT TOOK OVER THE VOC IN 1799**  
 Na podlagi jezika, sloga, pisave in uporabljениh materialov

MOULIN SUPER, SUPER ITALIC, 14 PT

Következményes

MOULIN THIN, 60 PT

Quinquevalence

MOULIN LIGHT, 60 PT

Pseudopopulist

MOULIN REGULAR, 60 PT

Împrejurimilor

MOULIN MEDIUM, 60 PT

Unconditional

MOULIN BOLD, 60 PT

Violoncellista

MOULIN BLACK, 60 PT

Stereotyping

MOULIN SUPER, 60 PT

*Unconstitutionally*

MOULIN THIN ITALIC, 60 PT

*Yarımfabrikatları*

MOULIN LIGHT ITALIC, 60 PT

*Kammermusiker*

MOULIN REGULAR ITALIC, 60 PT

*Encephalogram*

MOULIN MEDIUM ITALIC, 60 PT

*Archaeologists*

MOULIN BOLD ITALIC, 60 PT

*Metalworking*

MOULIN BLACK ITALIC, 60 PT

*Drittgrößten*

MOULIN SUPER ITALIC, 60 PT

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 MOULIN LIGHT, LIGHT ITALIC, MEDIUM, 16/20 PT

LIGHT ALL CAPS

LIGHT

MEDIUM

PROPORTIONAL  
LINING FIGURES

LIGHT ITALIC

MEDIUM

PROPORTIONAL  
OLDSTYLE FIGURES

LIGHT 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 following year of £975,017. In 1764, therefore, the public debt of Great Britain, funded and unfunded



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

REGULAR ALL CAPS

REGULAR

BOLD

PROPORTIONAL  
LINING FIGURES

REGULAR ITALIC

BOLD

PROPORTIONAL  
OLDSTYLE FIGURES

REGULAR ITALIC

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

MEDIUM ALL CAPS

MEDIUM

BLACK

PROPORTIONAL  
LINING FIGURES

MEDIUM ITALIC

BLACK

PROPORTIONAL  
OLDSTYLE FIGURES

MEDIUM ITALIC

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 MOULIN 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 & 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

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 MOULIN MEDIUM, MEDIUM ITALIC, BLACK, 10/12.5 PT

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 MOULIN BOLD, BOLD ITALIC, SUPER, 10/12.5 PT

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 MOULIN BLACK, BLACK ITALIC, 10/12.5 PT

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 MOULIN REGULAR, REGULAR ITALIC, BOLD, 9/11 PT

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#### **The State of Criticism**

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 MOULIN MEDIUM, MEDIUM ITALIC, BLACK, 9/11 PT

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 MOULIN REGULAR, REGULAR ITALIC, BOLD, 8/10.5 PT

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#### **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

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 MOULIN MEDIUM, MEDIUM ITALIC, BLACK, 8/10.5 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**

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MOULIN 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.

MOULIN REGULAR, 9/12 PT

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ČESKÝ (CZECH)  
MOULIN 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 nepodrobila 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, 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 Inula také velikou láskou ku zvířatům. Byla dobrá, o vše, ale zvláště o děti své starostliva, při tom pilna, šetrna a skoro až příliš skromna. Podovala se, zvláště v pozdějším svém věku, na vlas těm prostosrdečným a milým paním, ženám i stařenkám staročeským, o nichž nám často naši povídkáři*

DEUTSCH (GERMAN)  
MOULIN 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 allein ringen um die Lösung des*

DANSK (DANISH)  
MOULIN 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 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 forvinde. Alle småfisk, de store med, lige oppe fra havets flade og ned til dets bund, fór i forfærdelse til side; den tunge, voldsomme*

ESPAÑOL (SPANISH)  
MOULIN 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)  
MOULIN 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 brouillarduses, 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 avec tout

ÍSLENSKA (ICELANDIC)  
MOULIN 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 sæorminn 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 voru á hvers manns vörum. Blöðin fluttu langar greinar um það, og gamanvísur voru sungnar um það á leikhúsum. 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 hafsinns þóttust menn vita, að vera mundi risavaxinn gróður og var ekki ólíklegt að í þeim miklu skógum

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

Hari yang panas itu berangsur-angsur menjadi dingin, karena matahari, raja siang itu, akan masuk ke dalam peraduanannya, *ke balik Gunung Sibualbuli*, 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-buaikan 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)  
MOULIN REGULAR, REGULAR ITALIC, 9/11 PT

Dapprima, ripetendo 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 creda.* 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 l' I. e R.

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

Ceļš mūs drīz noved pie tilta, kas pārstiepies par šēne visai plato upi. Kas šī tāda par upi ir, to jau tu atmīnēsi, 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 tūliņ 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 sāpus *viensliežu ciema celiņš*, pa to mēs nogriežamies no gludā lielceļa, atstādami kulturas dāvētos labumus un uzņemdami 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 klajums.

BAHASA MELAYU (MALAY)  
MOULIN 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.* Masing-masing 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 disadari oleh Lahuma, juga turut disadari 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)  
MOULIN REGULAR, REGULAR ITALIC, 9/11 PT

Hajnali két órákor a segédtszt belépett a tábornok szobájába és jelentette, hogy a járőrök elindultak a hodricsi úton. Az asztra állított petróleumlámpa körül széttergetett tereprajzok és jelentések heverték, rajtuk keresztbe dobva egy ezüstgombos lovaglópálca. A tábornok a szoba közepén állt és hideg arccal hallgatta a segédtszt szavait. Kurtára nyírt szakála rőtesen csillogott a lámpafényben. *Aranykeretes szeművege 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 fáradtságot vagy inkább fásultságot árultak volna el mozdulatai. Némán bólintott s mikor a segédtszt 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 óra óta egy percre le nem hunyta a szemét. Izgatta az is, hogy esetleg elvágják a derékhadtól, ha ugyan be nem

NEDERLANDS (DUTCH)  
MOULIN 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 verza-

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

Od wczoraj jakiś niepokój panuje w uliczkach. 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 Greulicha? 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 wyrzy w dzień pogodny słońce; ile dzieci przebiegnie rankiem, drecząc 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 prześlą środkiem bruku, ciężkim chodem nóg obutych w trepy, niosąc pod pachą węzełki, a w ręku cebrzyki, kielnie, liny, siekiery, piły. Ba, on i to nawet wie może, ile wróbli gnieździ się w gzymsach starego browaru – który

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

He olivat ystäviä ystävydessä, 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 siiteensä 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 Flamandilaisen kylän reunalla, peninkulman päässä Antverpenistä. Kylä sijaitti leveiden laidunkaistaleiden ja viljavainioiden välissä, ja sen läpi virtaavan suuren kanavan reuna-milla kasvoi pitkät rivit tuulella 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 tuulimylly pienellä sammalta kasvavalla rinteellä, se oli maamerkinä kaikelle ympäröivälle tasamaalle. Mylly oli kerran maalattu helakanpunai-

PORTUGUÊS (PORTUGUESE)  
MOULIN 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 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 babadinhos e rendas do roupão branco, um roupão de cambraia que o desembargador lhe dera em 1862, no mesmo dia aniversário, 19 de setembro, convidado 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)  
MOULIN 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 tmera për ata që kishin ndigjue për të e që nuk e njifshin. Në besë, *në bukë 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 kuqe, 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 revolja nga të gjitha këto Dila s'kish frigë. Një ndjesi e fshehtë rritej në zemrën e Dilës dhe sa ma shumë ditë kalojshin aq ma e madhe

SVENSKA (SWEDISH)  
MOULIN 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 döko upp och gjorde honom bekymrad. Han var utan pengar och utan sysselsättning. Detta senare var kanske det värsta ty sysslolösheten 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 klädda personen som så tidigt besökte deras kvarter och utsvalt hundar morrade hotande mot

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

Ông ấy nói thể một cách sống sảng chẳng kém những người gây 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 vãn, những vị có danh tiếng mà báo chí *Việt Nam cũng nhắc nhỡm 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 cãi 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 háng hái cổ động cho thể thao*. Vợ ông trước nhất, rồi đến người khác. Ông không thể thao, thể dục cũng không, vì không có

TAGALOG (FILIPINO)  
MOULIN 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 mamayang nararapat sa harap ng batas at pagkakaroon ng magkapantay na daan sa mga proseso ng pambatasan. Halimbawa, sa isang kinatawag demo-krasya, *magkasimbigat ang bawat boto*, walang maikakapit na di-makatuwirang paghihigpit sa sinumang nagnanais na maging kinatawan, at sinisiguro ang kalayaan ng kanyang mamayang 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 sumasalamin sa unang ikalawang alituntunin

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

Sadık genç, araladığı kapıyı çekince, yine birden kararan sanduka sükunu içinde, İskender Paşa, galeyansız ibadetine başladığı. Artık dünyaya dair hiçbir ümidi kalmamıştı. İstediyi yalnız bir iman selameti idi. *Vakıa 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 ağızından siyah dili sarkmış bir naaş... İskender Paşa'nın yerde sürünen ölüsü! Titrer, gözlerini oğuşturur, yine salât-ü selamlarını çekmeye başladığı. Yakın akıbetinin bu uzvî hatırası o kadar bariz, o kadar kuvvetliydi ki... Çocukluğunun saf muhayyilesini süsleyen cennet bahçelerini, hürri, gilman alaylarını, Tuba 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 çözülüyor, gözlerinde

UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

STANDARD PUNCTUATION

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ALL CAP PUNCTUATION

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LIGATURES

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PROPORTIONAL LINING  
default figures

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PROPORTIONAL OLDSTYLE

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TABULAR LINING

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TABULAR OLDSTYLE

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PREBUILT FRACTIONS

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DENOMINATORS

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SUPERSCRIPT &  
SUBSCRIPT

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ARROWS

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ACCENTED UPPER CASE

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ACCENTED LOWER CASE

à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

UPPERCASE	ABCDEFGHIJKLMNOPQRSTUVWXYZ
LOWERCASE	abcdefghijklmnopqrstuvwxyz
STANDARD PUNCTUATION	!@?.,:;...--—O[]{} \&@*""'.,,«»<> §•¶†‡©®™
ALL CAP PUNCTUATION	i¿---O[]{} \@«»<>
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SUPERSCRIP & SUBSCRIPT	H <sup>1234567890</sup> H <sub>1234567890</sub>
STYLISTIC ALTERNATES	ff ßß
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ACCENTED LOWER CASE	à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

**OPENTYPE FEATURES**  
 FAMILY WIDE

 ALL CAPS  
 opens up spacing, moves  
 punctuation up

 PROPORTIONAL LINING  
 default figures

PROPORTIONAL OLDSTYLE

TABULAR LINING

TABULAR OLDSTYLE

 FRACTIONS  
 ignores numeric date format

SUPERSCRIP/SUPERIOR

SUBSCRIPT/INFERIOR

 DENOMINATOR  
 for making arbitrary fractions

 NUMERATOR  
 for making arbitrary fractions

 LANGUAGE FEATURE  
 Nederlands (Dutch) IJ glyph

 LANGUAGE FEATURE  
 Català (Catalan) l glyph

 LANGUAGE FEATURE  
 Polski (Polish) kreska accent

 LANGUAGE FEATURE  
 Română (Romanian) s accent

**OPENTYPE FEATURES**  
 ITALIC ONLY

 STYLISTIC SET 01  
 alternate f ß

 STYLISTIC SET 02  
 alternate f ß  
 in Bold, Black, and Super

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 $X_{158} \div Y_{23} \times Z_{18} - a_{4260}$ 

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Moulin Thin  
Moulin Thin Italic  
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Moulin Regular  
Moulin Regular Italic  
Moulin Medium  
Moulin Medium Italic  
Moulin Bold  
Moulin Bold Italic  
Moulin Black  
Moulin Black Italic  
Moulin Super  
Moulin Super Italic

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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.

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CONTACT

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

office 212-604-0955  
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