

B

Bourgeois Rounded is a variant of Bourgeois, the popular geometric sans. Rounded still retains the same fresh modernity and efficiency of the Sans, but is slightly more sleek, a little more stylised in its voice.

Bourgeois Rounded

WEIGHTS

Thin Condensed	Thin
<i>Thin Condensed Italic</i>	<i>Thin Italic</i>
Light Condensed	Light
<i>Light Condensed Italic</i>	<i>Light Italic</i>
Medium Condensed	Medium
<i>Medium Condensed Italic</i>	<i>Medium Italic</i>
Bold Condensed	Bold
<i>Bold Condensed Italic</i>	<i>Bold Italic</i>
Ultra Bold Condensed	Ultra Bold
<i>Ultra Bold Condensed Italic</i>	<i>Ultra Bold Italic</i>
Heavy Condensed	Heavy
<i>Heavy Condensed Italic</i>	<i>Heavy Italic</i>

ABOUT

Bourgeois Rounded is built upon the framework of Bourgeois, our popular geometric type family. As with the sans-serif Bourgeois Rounded letterforms are contemporary in look and feel. Echoing late 20th century modernism in style, Rounded's overall look is clean and sleek, more ephemeral and dynamic than Bourgeois's pared-down asceticism.

The Rounded's place in the history of font is a complex one. Being lauded for their legible characteristics and also at the same time their fashionable qualities, looking ultramodern and nostalgic, readable and highly stylised, authoritative and playful. Bourgeois Rounded and Rounded Condensed when combined, offer 24 styles suited for text of all kinds and sizes. Both are particularly good for short pieces of text requiring a sense of urgency or playfulness.

SUPPORTED LANGUAGES

Afar / Afrikaans / Albanian / Basque / Bosnian / Breton / Catalan / Crimean Tatar (Latin) / Croatian / Czech / Danish / Dutch / English / Esperanto / Estonian / Faroese / Finnish / French / Frisian / Friulian / German / Greenlandic / Hawaiian / Hungarian / Icelandic / Indonesian / Interlingua / Irish Gaelic / Italian / Karelian / Kirundi / Kurdish (Latin) / Ladin / Latvian / Lithuanian / Luxemburgish / Malagasy / Malay / Maltese / Māori Norn / Norwegian (Bokmål) / Norwegian (Nynorsk) / Occitan / Palauan / Polish / Portuguese / Rhaeto-Romance / Romani / Romanian / Sango / Sámi (Northern) / Scottish Gaelic / Serbian (Latin) / Shona / Slovak / Slovene / Sorbian / Spanish / Swahili / Swati / Swedish / Tagalog (Filipino) / Tahitian / Tokelauan / Tsonga / Turkish / Umbundu / Veps / Welsh / Wolof / Zulu

UNICODE RANGES

Complete: Basic Latin / Latin-1 Supplement / Latin Extended-A
 Parts of: Mathematical Operators / Latin Extended-B / Latin Extended Additional / Spacing Modifier Letters / General Punctuation / Currency Symbols / Letterlike Symbols

WEB FONT FEATURES

frac / liga / salt / sso1

CREDITS

Designed by Jonathan Barnbrook and Julián Moncada
 First published in 2018

Bourgeois Rounded features a set of stylistic alternates. When using Adobe Illustrator, stylistic alternates are accessed via the OpenType panel by selecting **Stylistic Alternates**. When using Adobe InDesign, stylistic alternates are accessed via the character panel by selecting **OpenType > Stylistic Sets > Set 1**. When using CSS, stylistic alternates are activated using the **font-feature-settings** property with a value of either **salt** or **ss01**.

Aa → Aa

Beads

Beads

Cigars

Cigars

Estate

Estate

Frocks

Frocks

Guffaws

Guffaws

Marble

Marble

Prosperity

Prosperity

Serenade

Serenade

Wives

Wives

Bourgeois Rounded features a set of standard ligatures, available in both the standard and alternate character set. When using Adobe Illustrator, ligatures are accessed via the OpenType panel by selecting **Standard Ligatures** and **Discretionary Ligatures**. When using Adobe InDesign, ligatures are accessed via the character panel by selecting **OpenType > Standard Ligatures** and **OpenType > Discretionary Ligatures**. When using CSS, ligatures are activated using the **font-feature-settings** property with a value of either **liga** or **dlig**. See page 4 for information on how to select stylistic alternates.

fl → fl → fl

surfboat

surfboat

surfboat

offbeat

offbeat

offbeat

bakeoff

bakeoff

bakeoff

selfheal

selfheal

selfheal

artifice

artifice

artifice

squiffier

squiffier

squiffier

fjordic

fjordic

fjordic

cliffjump

cliffjump

cliffjump

wolfkin

wolfkin

wolfkin

offkey

offkey

offkey

flaccid

flaccid

flaccid

kerfuffle

kerfuffle

kerfuffle

aircraft

aircraft

aircraft

offtrack

offtrack

offtrack

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

UPPERCASE STYLISTIC ALTERNATES A G J K M N Q R + U V W Y Z

LOWERCASE STYLISTIC ALTERNATES a e f g j k l t v w y z

ACCENTED UPPER 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

ACCENTED UPPER CASE STYLISTIC ALTERNATES 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

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

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

LIGATURES fb ffb ff fh fi ffi fj ffj fk ffk fl ffl ft fft

STYLISTIC ALTERNATES fb ffb ff fh fi ffi fj ffj fk ffk fl ffl ft fft

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FRACTIONS 1/4 1/2 3/4

CURRENCY \$ ¢ £ € ¥ ₣ ₰

ORDINALS 1 2 3

MATHEMATICAL - / ÷ × ± ∓ ∼ ≈ | < > ≤ ≥ ≠ = % ‰ #

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

UPPERCASE STYLISTIC ALTERNATES AGIKMNQR+UVWYZ

LOWERCASE STYLISTIC ALTERNATES aefgjkltvwyz

ACCENTED UPPER 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

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ORDINALS 1 2 3

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UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

UPPERCASE
STYLISTIC ALTERNATES

RGJKMNQR+UVWYZ

LOWERCASE
STYLISTIC ALTERNATES

aefgjkltvwyz

ACCENTED UPPER CASE

À Á Â Ã Ä Å Æ Ç È É Ê Ë
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ACCENTED UPPER CASE
STYLISTIC ALTERNATES

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LIGATURES

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STYLISTIC ALTERNATES

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LOWERCASE

abcdefghijklmnopqrstuvwxyz

UPPERCASE
STYLISTIC ALTERNATES

AGJKMNQR+UVWYZ

LOWERCASE
STYLISTIC ALTERNATES

aefgjkltvwyz

ACCENTED UPPER CASE

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STYLISTIC ALTERNATES

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ACCENTED LOWER CASE

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ACCENTED LOWER CASE
STYLISTIC ALTERNATES

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LIGATURES

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STYLISTIC ALTERNATES

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PUNCTUATION

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STANDARD FIGURES

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ORDINALS

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UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

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UPPERCASE
STYLISTIC ALTERNATES

RGJKMNQR+UVWYZ

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STYLISTIC ALTERNATES

aefgjkltvwyz

ACCENTED UPPER CASE

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ACCENTED LOWER CASE
STYLISTIC ALTERNATES

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LIGATURES

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STYLISTIC ALTERNATES

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ACCENTED LOWER CASE
STYLISTIC ALTERNATES

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LIGATURES

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STYLISTIC ALTERNATES

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PUNCTUATION

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ACCENTED UPPER CASE
STYLISTIC ALTERNATES

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ACCENTED LOWER CASE

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ACCENTED LOWER CASE
STYLISTIC ALTERNATES

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LIGATURES

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STYLISTIC ALTERNATES

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PUNCTUATION

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STANDARD FIGURES

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UPPERCASE

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LOWERCASE

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ACCENTED UPPER CASE

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ACCENTED LOWER CASE

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ACCENTED LOWER CASE
STYLISTIC ALTERNATES

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STYLISTIC ALTERNATES

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PUNCTUATION

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ACCENTED UPPER CASE

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ACCENTED UPPER CASE
STYLISTIC ALTERNATES

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ACCENTED LOWER CASE

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ACCENTED LOWER CASE
STYLISTIC ALTERNATES

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LIGATURES

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STYLISTIC ALTERNATES

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PUNCTUATION

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STANDARD FIGURES

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ORDINALS

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UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

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UPPERCASE
STYLISTIC ALTERNATES

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LOWERCASE
STYLISTIC ALTERNATES

aefgjkltvwyz

ACCENTED UPPER CASE

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ACCENTED UPPER CASE
STYLISTIC ALTERNATES

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ACCENTED LOWER CASE

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ACCENTED LOWER CASE
STYLISTIC ALTERNATES

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LIGATURES

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STYLISTIC ALTERNATES

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PUNCTUATION

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STANDARD FIGURES

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UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

UPPERCASE
STYLISTIC ALTERNATES

A G J K M N Q R + U V W Y Z

LOWERCASE
STYLISTIC ALTERNATES

a e f g j k l t v w y z

ACCENTED UPPER CASE

À Á Â Ã Ä Å Æ Ç È É Ê Ë
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STYLISTIC ALTERNATES

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 ÿ

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 ÿ

ACCENTED LOWER CASE
STYLISTIC ALTERNATES

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 ÿ

LIGATURES

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STYLISTIC ALTERNATES

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PUNCTUATION

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STANDARD FIGURES

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SYMBOLS

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FRACTIONS

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CURRENCY

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ORDINALS

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MATHEMATICAL

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UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

UPPERCASE
STYLISTIC ALTERNATES

AGJKMNQR+UVWYZ

LOWERCASE
STYLISTIC ALTERNATES

aefgjkltvwyz

ACCENTED UPPER CASE

À Á Â Ã Ä Å Æ Ç È É Ê Ë
Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ
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ACCENTED UPPER CASE
STYLISTIC ALTERNATES

À Á Â Ã Ä Å Æ Ç È É Ê Ë
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ACCENTED LOWER CASE

à á â ã ä å æ ç è é ê ë Ë
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ACCENTED LOWER CASE
STYLISTIC ALTERNATES

à á â ã ä å æ ç è é ê ë Ë
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LIGATURES

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STYLISTIC ALTERNATES

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PUNCTUATION

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

UPPERCASE
STYLISTIC ALTERNATES

A G J K M N Q R + U V W Y Z

LOWERCASE
STYLISTIC ALTERNATES

a e f g j k l t v w y z

ACCENTED UPPER CASE

À Á Â Ã Ä Å Æ Ç È É Ê Ë
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ACCENTED UPPER CASE
STYLISTIC ALTERNATES

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ě ě Ę ħ Ĩ Ī Ï Ĵ Ķ Ĺ Ľ Ļ Ŀ
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ACCENTED LOWER CASE

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ACCENTED LOWER CASE
STYLISTIC ALTERNATES

à á â ã ä å æ ç è é ê ë ě ě ě ě ě ě ĝ ğ ğ
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LIGATURES

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STYLISTIC ALTERNATES

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PUNCTUATION

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STANDARD FIGURES

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CURRENCY

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ORDINALS

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UPPERCASE

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

LOWERCASE

a b c d e f g h i j k l m n o p q r s t u v w x y z

UPPERCASE
STYLISTIC ALTERNATES

A G J K M N Q R + U V W Y Z

LOWERCASE
STYLISTIC ALTERNATES

a e f g j k l t v w y z

ACCENTED UPPER CASE

À Á Â Ã Ä Å Æ Ç È É Ê Ë
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ACCENTED UPPER CASE
STYLISTIC ALTERNATES

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ACCENTED LOWER CASE

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ACCENTED LOWER CASE
STYLISTIC ALTERNATES

à á â ã ä å æ è é ê ë ě ħ ġ ģ
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LIGATURES

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STYLISTIC ALTERNATES

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STANDARD FIGURES

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LOWERCASE
STYLISTIC ALTERNATES

a e f g j k l t v w y z

ACCENTED UPPER CASE

À Á Â Ã Ä Å Æ Ç È É Ê
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ACCENTED UPPER CASE
STYLISTIC ALTERNATES

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
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ACCENTED LOWER CASE

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ACCENTED LOWER CASE
STYLISTIC ALTERNATES

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LIGATURES

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STYLISTIC ALTERNATES

fb ffb ff fh fi ffi fj ffj fk ffk fl ffl ft ftt

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UPPERCASE

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

LOWERCASE

a b c d e f g h i j k l m n o p q r s t u v w x y z

UPPERCASE
STYLISTIC ALTERNATES

A G J K M N Q R + U V W Y Z

LOWERCASE
STYLISTIC ALTERNATES

a e f g j k l t v w y z

ACCENTED UPPER CASE

À Á Â Ã Ä Å Æ Ç È É Ê Ë
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ACCENTED UPPER CASE
STYLISTIC ALTERNATES

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ACCENTED LOWER CASE

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ACCENTED LOWER CASE
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LIGATURES

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STYLISTIC ALTERNATES

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PUNCTUATION

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STANDARD FIGURES

0 1 2 3 4 5 6 7 8 9

SYMBOLS

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ACCENTED UPPER CASE
STYLISTIC ALTERNATES

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ACCENTED LOWER CASE

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ACCENTED LOWER CASE
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LIGATURES

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STYLISTIC ALTERNATES

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PUNCTUATION

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STANDARD FIGURES

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UPPERCASE

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

LOWERCASE

a b c d e f g h i j k l m n o p q r s t u v w x y z

UPPERCASE
STYLISTIC ALTERNATES

A G J K M N Q R + U V W Y Z

LOWERCASE
STYLISTIC ALTERNATES

a e f g j k l t v w y z

ACCENTED UPPER CASE

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STYLISTIC ALTERNATES

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LIGATURES

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STYLISTIC ALTERNATES

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STYLISTIC ALTERNATES

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ACCENTED UPPER CASE

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ACCENTED UPPER CASE
STYLISTIC ALTERNATES

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ACCENTED LOWER CASE

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ACCENTED LOWER CASE
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LIGATURES

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STYLISTIC ALTERNATES

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STYLISTIC ALTERNATES

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STANDARD FIGURES

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LOWERCASE
STYLISTIC ALTERNATES

a e f g j k l t v w y z

ACCENTED UPPER

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“Things are happening here,” he said — a remark which he found himself repeating on several later occasions.

215 PT

GLORIAM

126 PT

Don Francesco

84 PT

UNCOMPROMISINGLY

210 PT

Lutheran

68 PT

AN INCURABLE WOBBLER

18 PT

Foreigners were hard to catch, on Nepenthe. They came and went in such breathless succession. Of the permanent residents only the Duchess, always of High Church leanings, had of late yielded to his blandishments. She was fairly hooked. Madame Steynlin, a lady of Dutch extraction whose hats were proverbial, was uncompromisingly Lutheran. The men were past redemption, all save the Commissioner who, however, was under bad influences and an incurable wobbler, anyhow.

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164 PT

CARRIAGES

188 PT

Duchess!

192 PT

FAUX PAS

144 PT

Mozambique

18 PT

“To take tea with the Duchess is an experience, a revelation,” said Don Francesco in judicial tones. “I have enjoyed that meal in various parts of the world, but nobody can manage it like she can. She has the true gift. You will make tea for us in Paradise, dear lady. As to luncheon, let me tell you in confidence, Mr. Heard, that my friend Keith, whom you will meet sooner or later, has a most remarkable chef. What that man of Keith’s cannot cook is not worth eating.”

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122 PT

How delightful!

116 PT

EMBARRASSED

246 PT

ALFRED

184 PT

Mr. Heard?

18 PT

Mr. Keith was older than he looked—incredibly old, in fact, though nobody could bring himself to believe it; he was well preserved by means of a complicated system of life, the details of which, he used to declare, were not fit for publication. That was only his way of talking. He exaggerated so dreadfully. His face was clean-shaven, rosy, and of cherubic fulness; his eyes beamed owlshly through spectacles which nobody had ever seen him take off. But for those spectacles he might have

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330 PT

TO WAX

164 PT

enthusiastic

120 PT

ARTISTIC EFFORTS

172 PT

Old Citadel

18 PT

Well, I don't want to be horrid, but Lord! you're getting as fussy as Verona. Ever since she got out of college she's been too rambunctious to live with—doesn't know what she wants—well, I know what she wants!—all she wants is to marry a millionaire, and live in Europe, and hold some preacher's hand, and simultaneously at the same time stay right here in Zenith and be some blooming kind of a socialist agitator or boss charity-worker or some damn thing! Lord, and Ted is just as bad! He wants to

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164 PT

A virgin lily

160 PT

MEADOWS

196 PT

humbug!

138 PT

ANTICHRIST

18 PT

“Bampopo? Why, of course. I’ve been there. Years and years ago. Long before your time, I’m afraid. How is the place getting on? Better roads, no doubt. And better food, I hope? I was much interested in that little lake—you know? It seemed to have no outlet. We must talk it over. And I like those Bulanga people—fine fellows! You liked them too? I’m glad to hear it. Such a lot of nonsense was talked about their depravity! If you have nothing better to do, come and lunch

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96 PT

MEPHISTOPHELES

144 PT

New Women

196 PT

KHISMET

104 PT

Count Caloveglia

134 PT

DODEKANUS

18 PT

“We all know Mrs. Meadows. And we all like her. Unfortunately she lives far, far away; right up there,” and he pointed vaguely towards the sirocco clouds. “In the Old Town, I mean. She dwells like a hermit, all alone. You can drive up there in a carriage, of course. It is a pity all these nice people live so far away. There is Count Caloveglia, for instance, whom I would like to see every day of my life. He talks better English than I do, the old humbug! He, too, is a hermit. But he will be

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216 PT

he was smoking a

132 PT

BRIAR-PIPE

202 PT

blatantly

206 PT

BRITISH

18 PT

The proud title 'Commissioner' caused the bishop to pay particular attention to the other of the two individuals in question. He beheld a stumpy and pompous-looking personage, flushed in the face, with a moth-eaten grey beard and shifty grey eyes, clothed in a flannel shirt, tweed knickerbockers, brown stockings, white spats and shoes. Such was the Commissioner's invariable get-up, save that in winter he wore a cap instead of a panama.

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218 PT

Antiquities of

98 PT

NEPEN+HE

176 PT

SIGNOR MALIPIZZO

232 PT

rachitic

76 PT

CINEMATOGRAPHIC VILLAIN

18 PT

Now you look here! The first thing you got to understand is that all this uplift and flipflop and settlement-work and recreation is nothing in God's world but the entering wedge for socialism. The sooner a man learns he isn't going to be coddled, and he needn't expect a lot of free grub and, uh, all these free classes and flipflop and doodads for his kids unless he earns 'em, why, the sooner he'll get on the job and produce—produce—produce!

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98 PT

PERRIER JOUET

142 PT

heightened

176 PT

SPARKLE

186 PT

being an

94 PT

ENGLISHWOMAN

18 PT

Then, as the discourse proceeded, he began to realize what was the matter with them. It was odd, he thought, that he had not noticed it before. Miss Wilberforce made him realize wherein the difference lay. They spoke English, it was true; but they had all taken on a Continental outlook; alien phrases, expressions, affectations; cosmopolitan airs and graces that jarred on his frank, untarnished English nature. This one was otherwise.

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82 PT

almost compelling

180 PT

charm of

205 PT

THE OLD

160 PT

Saracenic

45 PT

NIHIL QUOD TETIGIT NON ORNAVIT

18 PT

Unlike that other one, it faced due North; it lay, moreover, a few hundred feet higher up. That alone could not have explained the difference in temperature, one might say in climate, between the two. To begin with, there was on this tiny upland basin exceptionally deep soil, borne down by the rains of unnumbered centuries from the heights overhead and enabling those shady oaks, poplars, walnuts and apples to shoot

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178 PT

COURTLY

142 PT

panegyrist

114 PT

TRIFLING BUT

114 PT

reprehensive

136 PT

MON REPOS

18 PT

It was a stronghold originally; built on these heights for the greater security of the islanders against Saracenic inroads. When a more peaceful era drew night the population began to decline; they found it more convenient to establish themselves in the new settlement lower down. Then came the Good Duke Alfred—that potentate who, as Mr. Eames was wont to say, NIHIL QUOD TETIGIT NON ORNAVIT. He took a fancy

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FLESH

Benedictine &

CARTHUSIAN

vine-wreathed

TUSCANY

Both were disappointed. Those sprightly sallies became rarer; epigrams died, still-born, on his lips. He lost his sense of humour; grew mirthless, fretful, self-conscious. He suddenly realized the existence of a world beyond his college walls; it made him feel like a hot-house flower exposed to the blustering winds of March. Life was no longer a hurdle in a steeple-chase to be taken at a gallop; it was a tangle of beastly facts that stared you in the face and refused to get out of the way. With growing

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226 PT

WIND

124 PT

hot-house

150 PT

FLOWER

100 PT

slovenly little

125 PT

PLEBEIAN

18 PT

He shrank at first from their society, consoling himself with the reflection that, being bounders, it did not matter whether they succeeded or not. But this explanation did not hold good for long. They were not bounders—not all of them. People not only dined with them: they asked them to dinner. Quite decent fellows, in fact. Nothing

16 PT

There was nothing of the giant in the aspect of the man who was beginning to awaken on the sleeping-porch of a Dutch Colonial house in that residential district of Zenith known as Floral Heights. His name was George F. Babbitt. He was forty-six years old now, in April, 1920, and he made

11 PT

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14 PT

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76 PT

silvery pennants

126 PT

glimmer of

220 PT

OLIVE

130 PT

gossamer

132 PT

TEXTURE

18 PT

He, too, did not pause for a reply. He turned his glance once more down the steep hill-side which they had climbed with a view to exploring some instructive exposure of the rock. Marten intended to utilize the site as a text for a lay sermon. Arrived on the spot they had sat down. As if by common consent, geology was forgotten. To outward

16 PT

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130 PT

Minerals?

100 PT

EUGENICAL

176 PT

CRANK

152 PT

sanitary

100 PT

dead donkey

18 PT

“You're a queer fellow, Phipps. Don't you ever look at women? I believe you have the making of a saint in you. Fight against it. A fellow can't live without vices. Here you are, with lots of money, stewing in a back bedroom of a second-class hotel and getting up every morning at five o'clock because you like lying in bed late. Is that your way of mortifying

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77 PT

MORMONISM IS A

200 PT

protest

58 PT

against monogamy

110 PT

heroes saints

176 PT

SAGES

18 PT

“When a man invests ordinary people or objects or occurrences with an extraordinary interest. When he reads attributes into them which they don't possess, or exaggerates those which they do possess. When he looks at a person and can't help thinking that there is nobody on earth quite like her.”

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ethics

of the dust

LUISELLA'S GROTTO-TAVERN

a famous

RENDEZVOUS

You could drop in there at any hour and always find company to your liking. Don Francesco had a good deal to do with its discovery; he discovered, at all events, the second eldest of the four orphan sisters who managed the house. After a time, having convinced himself that they were all good penitents and being a kindly sort

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176 PT

EAMES

116 PT

AS DRY AS

214 PT

a stick

95 PT

mineralogical

52 PT

PETER KRASNOJABKIN

18 PT

That was the way they ran the place, as regards drinks. The quality of the refreshments, too, was quite out of the common. As for the girls themselves—their admirers were legion. They could have married anyone they pleased, had it not been more in accordance with the interests of their business, to say nothing of the personal

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114 PT

HODGSON

64 PT

disfrocked baptist

52 PT

A MORPHINOMANIAC

136 PT

the lotus

310 PT

club

18 PT

He thought of going to see the bishop. There was a glamour in the name. To be a bishop! His mother had sometimes suggested the Church, or at least politics as a career for him, if poetry should fail. But this one was so matter-of-fact and unpretentious in his clothing, his opinions. A broken-down matrimonial agent,

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LOVE-SICK

bibliographer

balloon

CAP+IF

SEMPER ALIQUID HAEREBIT

He had good reason for suffering. That 'little affair' of twelve years ago was a ghost which refused to be laid. Every one on the island knew the story; it was handed down from one batch of visitors to the next. He knew that whenever his name was mentioned this unique indiscretion of his, this toothsome morsel, would likewise

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172 PT

JUMBO

83 PT

prime-streaky

90 PT

CORMORANT

100 PT

+THE QUEER

138 PT

vagaries

18 PT

She was a native of the mainland to whose credit it must be said that she did not pretend to be anything but what she was—an exuberant, gluttonous dame, with volcanic eyes, heavy golden bracelets, the soupçon of a moustache, and arms as thick as other people's thighs; an altogether impossible person. Nobody

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202 PT

purity

82 PT

IN WORDS AND

207 PT

deeds

131 PT

CORSAIR

54 PT

PRAE+EX+A+A VERBA

18 PT

He had lately attacked, in Corsair fashion, the Greek philosophers and had disembowelled Plato, Aristotle and the rest of them, to his complete satisfaction, in a couple of months; at present he was up to the ears in psychology, and his talk bristled with phrases about the “function of the real”, about reactions,

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126 PT

POVERTY

202 PT

is like

244 PT

RAIN

82 PT

Demosthenes

18 PT

“That ought to allay your scruples about accepting it. NON OLET, you know. Let me write you out a cheque for five hundred, there’s a good fellow. Solely as a means of smoothing over the anfractuositities of life and squeezing all the possible pleasure out of it! What else is money made for? They say you live on milk

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89 PT

Mr Keith was

112 PT

AP+ +O BE

195 PT

a bore

107 PT

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196 PT

DIZZY

18 PT

“We have touched on that subject once or twice already, have we not? Your arguments will never entangle me, though I think I can be fair to them. Money enables you to multiply your sensations—to travel about, and so forth. In doing so, you multiply your personality, as it were; you lengthen your

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