

B

Bourgeois is a squarish geometric font that plunders mid-century modernism and gives it a contemporary edge. It speaks with a distinctive self-assuredness that makes it well-suited to branding and identity work.

Bourgeois

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 is a squarish geometric font that plunders mid-century modernism and gives it a contemporary edge. It speaks with a distinctive self-assuredness that makes it highly-suited to branding and identity work. With 24 styles in its 2016 form, Bourgeois is one of our most extensive, versatile and widely-used typefaces.

During the first half the 20th century, designers such as Aldo Novarese and Paul Renner used a new visual language to reflect the state-of-the-art of the machine age. Their geometric forms evoked a technological zeitgeist of curves-into-edges found in aeroplane windows and cathode ray tubes. Bourgeois diffuses this mechanical lustre with a human warmth.

Included in its 2016 version are stylistic alternates, based upon early Italian futurist letterforms, that give Bourgeois a more dynamic and radical spirit.

The name Bourgeois is a reference to the traditional typographic term for 9pt letterpress type and also the social class that own the means of production. In the early 20th-century, when early models of geometric type were first drawn, the European bourgeoisie—as oppressors and exploiters of the proletariat—were a focus of the societal upheaval, characteristic of the time.

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 Marcus Leis Allion
 First published in 2005
 Revised and expanded character set published in 2016

Bourgeois 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 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

kefuffle

kefuffle

kefuffle

aircraft

aircraft

aircraft

offtrack

offtrack

offtrack

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 B D E F G H J K M N O P Q R S + 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 à á â ã

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 à á â ã

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

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 ß à á â ã

LIGATURES

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

STYLISTIC ALTERNATES

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

PUNCTUATION

,. ; : ... & ¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾ ¿

STANDARD FIGURES

0 1 2 3 4 5 6 7 8 9

SYMBOLS

§ © ® ™ ° ¶ | @

FRACTIONS

¼ ½ ¾

CURRENCY

\$ ¢ £ € ¥ ₣ ¤

ORDINALS

1 2 3 o a

MATHEMATICAL

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

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

UPPERCASE STYLISTIC ALTERNATES ABDEFGHIJKLMNOPS+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

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 ç 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 fff fk ffk fl ffl ft fft

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

PUNCTUATION .,:;... &!;¿?'"",, «·»·<>*'" _---/()[]{} \!|+&

STANDARD FIGURES 0123456789

SYMBOLS § © ® ™ ° ¶ @

FRACTIONS ¼ ½ ¾

CURRENCY \$ £ € ¥ ₣ ¢

ORDINALS 123^oa

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UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

UPPERCASE STYLISTIC ALTERNATES ABDEFGHIJKLMNOPQRS+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

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

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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

PUNCTUATION .,:;...&!;?'"",,«·»•<>*'"_---/()[]{}|!++

STANDARD FIGURES 0123456789

SYMBOLS § © ® ™ ° ¶ @

FRACTIONS ¼ ½ ¾

CURRENCY \$ ¢ £ € ¥ ₣ ¤

ORDINALS 1 2 3 0 a

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UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

UPPERCASE
STYLISTIC ALTERNATES

ABDEFGHIJKLMNOPS+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

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 ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

LIGATURES

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STYLISTIC ALTERNATES

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

PUNCTUATION

.,:;...&!¿?'"",,«·»•<>*'"_---/()[]{}|!+‡

STANDARD FIGURES

0123456789

SYMBOLS

§ © ® ™ ° ¶ @

FRACTIONS

¼ ½ ¾

CURRENCY

\$ € £ ¥ ₣ ¢

ORDINALS

123^oa

MATHEMATICAL

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

UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

UPPERCASE
STYLISTIC ALTERNATES

ABDEFGHIJKLMNOPS+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

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ě Ę Ğ Ġ
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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 ħ ģ ġ ģ ģ
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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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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

ABDEFGHIJKLMNOPS+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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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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STANDARD FIGURES

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ORDINALS

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MATHEMATICAL

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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 ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

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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CURRENCY

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ORDINALS

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MATHEMATICAL

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UPPERCASE

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LOWERCASE

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UPPERCASE
STYLISTIC ALTERNATES

ABDEFGHIJKLMNOPS+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

À Á Â Ã Ä Å Æ Ç È É Ê Ë
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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 Ë
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Ń Ņ Ŋ Ò Ó Ô Õ Ö Ø Ò Æ Ó Ò Ó Ò Ó
í ř š ŝ ş ß ŧ Ũ Ú Û Ü Ů Ű Ų Ŵ Ŷ Ÿ ž ž þ

LIGATURES

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STYLISTIC ALTERNATES

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

PUNCTUATION

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STANDARD FIGURES

0 1 2 3 4 5 6 7 8 9

SYMBOLS

§ © ® ™ ° ¶ @

FRACTIONS

¼ ½ ¾

CURRENCY

\$ € £ ¥ ₣ ₧

ORDINALS

1 2 3 o a

MATHEMATICAL

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

UPPERCASE

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LOWERCASE

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UPPERCASE
STYLISTIC ALTERNATES

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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
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

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 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 ç 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 ftt

STYLISTIC ALTERNATES

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

PUNCTUATION

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STANDARD FIGURES

0 1 2 3 4 5 6 7 8 9

SYMBOLS

§ © ® ™ ° ¶ @

FRACTIONS

1/4 1/2 3/4

CURRENCY

\$ € £ ¥ ₣ ₧

ORDINALS

1 2 3 o a

MATHEMATICAL

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

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 B D E F G H I J K M N O P Q R S + U V W Y Z

LOWERCASE
STYLISTIC ALTERNATES

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

ACCENTED UPPERCA SE

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
È Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß
Ń Ņ Ň Ŋ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß
Ș ș Ț ț Ù ú û ü ŷ ý ŷ ź ż ɐ

ACCENTED UPPERCA SE
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
Ĥ Ħ Ĩ Ĵ Ñ Ņ Ň Ŋ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß
Ș ș Ț ț ù ú û ü ŷ ý ŷ ź ż

ACCENTED LOWERCA SE

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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í ŕ ś ș ș Ț ț ù ú û ü ŷ ý ŷ ź ż ɐ

ACCENTED LOWERCA SE
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
ĵ ħ ĩ Ĵ Ĵ Ĵ Ĵ Ĵ ŷ ý ŷ ź ż

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

PUNCTUATION

.,:;...&!;¿?'''""',,,«.»•◁>*" _- - - /() [] {} \ | ! † ‡

STANDARD FIGURES

0 1 2 3 4 5 6 7 8 9

SYMBOLS

§ © ® ™ ° ¶ @

FRACTIONS

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CURRENCY

\$ € £ ¥ f ¢

ORDINALS

1 2 3 o a

MATHEMATICAL

- / ÷ × ± ∓ ~ ≈ | < > ≤ ≥ ≠ Ω μ % ‰ ‰ #

UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

UPPERCASE
STYLISTIC ALTERNATES

ABDEFGHIJKLMNOPS+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
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 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 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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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 B D E F G H J K M N O P Q R S T 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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Ń Ņ ņ Ŋ Ò Ó Ô Õ Ö Ø Æ Ř Ŕ Ś Š
Ș Ș Ț Ț Ț ù ú û ü ũ Ů Ű Ú Ÿ Ź Ž Ɔ**

ACCENTED UPPER CASE
STYLISTIC ALTERNATES

**À Á Â Ã Ä Å Æ Ç È É Ê Ë
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Ń Ņ ņ Ŋ Ò Ó Ô Õ Ö Ø Æ Ř Ŕ Ś Š
Ș Ș Ț Ț Ț ù ú û ü ũ Ů Ű Ú Ÿ Ź Ž**

ACCENTED LOWER CASE

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

**à á â ã ä å æ ç è é ê ë
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LIGATURES

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STYLISTIC ALTERNATES

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STANDARD FIGURES

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SYMBOLS

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UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

UPPERCASE
STYLISTIC ALTERNATES

ABDEFGHIJKLMNOPQRS+UVWYZ

LOWERCASE
STYLISTIC ALTERNATES

aefgjkltvwyz

ACCENTED UPPER CASE

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

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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 ÿ

ACCENTED LOWER CASE
STYLISTIC ALTERNATES

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LIGATURES

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STYLISTIC ALTERNATES

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UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

UPPERCASE
STYLISTIC ALTERNATES

ABDEFGHIJKLMNOPS+UVWYZ

LOWERCASE
STYLISTIC ALTERNATES

aefgjkltvwyz

ACCENTED UPPER CASE

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ACCENTED UPPER CASE
STYLISTIC ALTERNATES

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LIGATURES

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STYLISTIC ALTERNATES

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UPPERCASE

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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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ACCENTED UPPER CASE

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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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UPPERCASE

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STYLISTIC ALTERNATES

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PUNCTUATION

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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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UPPERCASE

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STYLISTIC ALTERNATES

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LOWERCASE
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ACCENTED UPPER CASE

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ACCENTED UPPER CASE
STYLISTIC ALTERNATES

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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 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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UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

UPPERCASE
STYLISTIC ALTERNATES

ABDEFGHIJKLMNOPS+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

à á â ã ä å æ ç è é ê ë ì í î ï ñ
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LIGATURES

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STYLISTIC ALTERNATES

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UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

UPPERCASE
STYLISTIC ALTERNATES

ABDEFGHIJKLMNOPS+UVWYZ

LOWERCASE
STYLISTIC ALTERNATES

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ACCENTED UPPERCASE

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

à á â ã ä å æ ç è é ê ë
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ACCENTED LOWERCASE
STYLISTIC ALTERNATES

à á â ã ä å æ ç è é ê ë
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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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STYLISTIC ALTERNATES

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PUNCTUATION

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STANDARD FIGURES

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ACCENTED UPPERCASE

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ACCENTED UPPERCASE
STYLISTIC ALTERNATES

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ACCENTED LOWERCASE

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ACCENTED LOWERCASE
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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SYMBOLS

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FRACTIONS

1/4 1/2 3/4

CURRENCY

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ORDINALS

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MATHEMATICAL

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**Though
she was but
a woman,
she knew the
complete and
perfect rite
of cocktail-
drinking**

228 PT

COOKING

126 PT

bacon and eggs

178 PT

FLAPJACKS

194 PT

for supper

18 PT

He was submerged in weariness. His plump legs seemed to go on by themselves, without guidance, and he mechanically wiped away the sweat which stung his eyes. He was too tired to be consciously glad as, after a sun-scourged mile of corduroy tote-road through a swamp where flies hovered over a hot waste of brush, they reached the cool shore of Box Car Pond. When he lifted the pack from his back he staggered from the change in balance, and for a moment could not stand erect. He lay beneath an ample-bosomed maple tree

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200 PT

SLAPPING

188 PT

mosquitos

182 PT

IDEALISTIC

144 PT

cosmopolitan

18 PT

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122 PT

Royal Porcelain

174 PT

bathrooms

246 PT

SUPPPER

184 PT

partygoers

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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330 PT

wears

164 PT

pretentious

120 PT

TORTOISESHELL

172 PT

spectacles

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

crises of

DRESSING

sexless

AND ANEMIC

Embarrassed, hell! I wasn't embarrassed. Everybody knows I can put on as expensive a Tux. as anybody else, and I should worry if I don't happen to have it on sometimes. All a darn nuisance, anyway. All right for a woman, that stays around the house all the time, but when a fellow's worked like the dickens all day, he doesn't want to go and hustle his head off getting into the soup-and-fish for a lot of folks that he's seen in just reg'lar ordinary clothes that same day.

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96 PT

EX+RAORDINARILY

132 PT

uninteresting

264 PT

BOOTS

106 PT

common as mud

156 PT

SHOP-TALK

18 PT

Embarrassed, hell! I wasn't embarrassed. Everybody knows I can put on as expensive a Tux. as anybody else, and I should worry if I don't happen to have it on sometimes. All a darn nuisance, anyway. All right for a woman, that stays around the house all the time, but when a fellow's worked like the dickens all day, he doesn't want to go and hustle his head off getting into the soup-and-fish for a lot of folks that he's seen in just reg'lar ordinary clothes that same day.

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modern

APPLIANCES

LIGHTER

lunches

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!

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 nothing in particular, neither butter nor shoes nor poetry, but he was nimble in the

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exalted

SOCIAL POSITION

DILIGENT

woman

VOLUPTUOUS THINGS

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98 PT

DRAWING ROOM

168 PT

alcoholic

144 PT

HEADACHE

176 PT

pleasant

94 PT

COLOUR SCHEME

18 PT

All labor agitators who try to force men to join a union should be hanged. In fact, just between ourselves, there oughtn't to be any unions allowed at all; and as it's the best way of fighting the unions, every business man ought to belong to an employers'-association and to the Chamber of Commerce. In union there is strength. So any selfish hog who doesn't join the Chamber of Commerce ought to be forced to. In union

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74 PT

destestably cheerful

192 PT

irritable

215 PT

BEFORE

160 PT

breakfast

54 PT

RAPTUROUS CONVERSATION

18 PT

All labor agitators who try to force men to join a union should be hanged. In fact, just between ourselves, there oughtn't to be any unions allowed at all; and as it's the best way of fighting the unions, every business man ought to belong to an employers'-association and to the Chamber of Commerce. In union there is strength. So any selfish hog who doesn't join the Chamber of Commerce ought to be forced to. In union

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210 PT

fretted

142 PT

structures

114 PT

WITH STINGY

134 PT

and sooted

144 PT

WINDOWS

18 PT

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SUCH

grotesqueries

ROYAL BATH

milk truck

PORCELAIN

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233 PT

DRIVE

116 PT

satisfaction

94 PT

DRUG STORES

135 PT

Athenians

128 PT

EAST SIDE

18 PT

He admired each district along his familiar route to the office: The bungalows and shrubs and winding irregular drive ways of Floral Heights. The one-story shops on Smith Street, a glare of plate-glass and new yellow brick; groceries and laundries and drug-stores to supply the more immediate needs of East Side housewives. Hollow, their shanties patched

78 PT

constricted valley

100 PT

MAIN STREET

250 PT

NEAT

136 PT

housewife

128 PT

BUSINESS

18 PT

He admired each district along his familiar route to the office: The bungalows and shrubs and winding irregular drive ways of Floral Heights. The one-story shops on Smith Street, a glare of plate-glass and new yellow brick; groceries and laundries and drug-stores to supply the more immediate needs of East Side housewives. The market gardens in Dutch Hollow, their shanties

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140 PT

REQUEST

90 PT

virtuousness

130 PT

CONDUCT

128 PT

residential

136 PT

TROUBLE

18 PT

I don't want to squeal, but you know as well as I do about how inspiring a wife she is... Typical instance last evening: We went to the movies. There was a big crowd waiting in the lobby, us at the tail-end. She began to push right through it with her 'Sir, how dare you?' manner—Honestly, sometimes when I look at her and see how she's always so made up and

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77 PT

SLEEPING PORCH

200 PT

smoky

58 PT

shiny marquetry tables

110 PT

brandy filled

176 PT

ROOMS

18 PT

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244 PT

taste

140 PT

in flowers

49 PT

CREDULOUS EXCITEMENT

156 PT

flappers

47 PT

NEWLY PRESSED CLOTHES

18 PT

Well, she keeps elbowing through the crowd, me after her, feeling good and ashamed, till she's almost up to the velvet rope and ready to be the next let in. But there was a little squirt of a man there—probably been waiting half an hour—I kind of admired the little cuss—and he turns on Zilla and says, perfectly polite, 'Madam, why are you trying to push past

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KEEP

COCKTAILS

innocent

drinking them

IN TEA CUPS

Well, she keeps elbowing through the crowd, me after her, feeling good and ashamed, till she's almost up to the velvet rope and ready to be the next let in. But there was a little squirt of a man there—probably been waiting half an hour—I kind of admired the little cuss—and he turns on Zilla and says, perfectly polite, 'Madam, why are you trying to push past

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112 PT

celebrated

89 PT

VOCABULARY

188 PT

FANCY

380 PT

tux

18 PT

And she simply—God, I was so ashamed!—she rips out at him, ‘You’re no gentleman,’ and she drags me into it and hollers, ‘Paul, this person insulted me!’ and the poor skate he got ready to fight. I made out I hadn’t heard them—sure! same as you wouldn’t hear a boiler-factory!—and I tried to look away—I can tell you exactly how

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108 PT

SALESMAN

106 PT

of salvation

227 PT

warm

208 PT

IVORY

82 PT

Italian gardens

18 PT

And she simply—God, I was so ashamed!—she rips out at him, ‘You’re no gentleman,’ and she drags me into it and hollers, ‘Paul, this person insulted me!’ and the poor skate he got ready to fight. I made out I hadn’t heard them—sure! same as you wouldn’t hear a boiler-factory!—and I tried to look away—I can tell you exactly how every

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140 PT

BAMBOO

83 PT

old-fashioned

140 PT

APRONS

132 PT

STRINGS

144 PT

upstairs

18 PT

Yes, I wonder why. Of course I don't want to fly in the face of the professors and everybody, but I do think there's things in Shakespeare—not that I read him much, but when I was young the girls used to show me passages that weren't, really, they weren't at all nice. Babbitt looked up irritably from the comic strips in the Even-

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202 PT

crown

84 PT

EMBROIDERED

207 PT

velvet

163 PT

CHAIRS

58 PT

home-owning citizen

18 PT

Yes, I wonder why. Of course I don't want to fly in the face of the professors and everybody, but I do think there's things in Shakespeare—not that I read him much, but when I was young the girls used to show me passages that weren't, really, they weren't at all nice. Babbitt looked up irritably from the comic strips in the

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142 PT

moment

180 PT

hot air

130 PT

PASSION

90 PT

MELODRAMA

67 PT

cool and fragrant

18 PT

The philosophers gasped. It was Mrs. Babbitt who had made this discord in their spiritual harmony, and one of Mrs. Babbitt's virtues was that, except during dinner-parties, when she was transformed into a raging hostess, she took care of the house and didn't bother the males by thinking. She went on firmly:

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87 PT

GIN EVOLVED

120 PT

+TOBACCO

195 PT

motor

105 PT

jimmy pipe

170 PT

POEMS

18 PT

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