



Almeria

Aa Aa

2 styles
regular + italic

Almeria is a bold and distinctive serif family that shuns historical models or direct revivals. Much like the tales of the knight-errant it illustrates in this specimen, it is (almost) only born from its author’s mind.

The typeface takes its name and soul from the arid, sun-drenched landscapes of Southern Spain. Its design echoes the striking contrasts of Andalusian architecture—where the defensive, razor-edged lines of stone fortresses meet the fluid, organic grace of Moorish calligraphic details. This tension results in a rhythmic and “gripping” visual texture: sharp, assertive terminals balanced by elegant, generous bowls.

While Almeria’s slightly condensed width and sturdy structure offer a dense, deep typographic grey in running text, its idiosyncratic details naturally lean towards display use. It is a face that “bites” the paper, revealing its singular personality when given the space to breathe.

Available in two essential styles—a robust Regular and a spirited Italic—Almeria is a sincere and daring voice for designers seeking a contemporary serif with a soulful, slightly chivalrous edge.

Extracts:
Don Quixote, Miguel de Cervantes (1605)

Family Overview

Almeria Regular

[400]

Almeria Italic

[400]

R

THOU
HAST SEEN
NOTHING
YET

Wit and
humor do not
reside in slow
minds

“HUNGER
IS THE
BEST SAUCE
IN THE
WORLD.”

“There is no book
so bad... that it does
not have *something*
good in it.”

24pt Harold Bloom says *Don Quixote* is the first modern novel, and that the protagonist is at war with Freud's *reality principle*, which accepts the necessity of dying. Bloom says that the novel has an endless range of meanings, but that a recurring theme is the human need to withstand suffering. Edith Grossman, who wrote and published a highly acclaimed English translation of the novel in 2003, says that the book is mostly meant to move people into emotion using a systematic change of course, on the verge of both tragedy and comedy at the same time. Grossman has stated: "The question is that *Quixote* has multiple interpretations [...] and how do I deal with that in my translation. I'm going to answer your question by avoiding it [...] so when I first started reading the *Quixote* I thought it was the most tragic book in the world, and I would read it and weep [...] As I grew older [...] my skin grew thicker [...] and so when I was working on the translation I was actually sitting at my computer and laughing out loud. This is done [...] as Cervantes did it [...] by never letting the reader rest."

14pt ***Don Quixote***, the full title being *The Ingenious Gentleman Don Quixote of La Mancha*, is a Spanish novel by Miguel de Cervantes. Originally published in two parts in 1605 and 1615, the novel is considered a founding work of Western literature and the first modern novel. The novel has been labelled by many well-known authors as the *best novel of all time* and the *best and most central work in world literature*. *Don Quixote* is also one of the most-translated books in the world and one of the best-selling novels of all time. The plot revolves around the adventures of a member of the lowest nobility, a hidalgo from La Mancha named Alonso Quijano, who reads so many chivalric romances that he loses his mind and decides to become a knight-errant (*caballero andante*) to revive chivalry and serve his nation, under the name *Don Quixote de la Mancha*. He recruits as his squire a simple farm labourer, Sancho Panza, who brings an earthy wit to Don Quixote's lofty rhetoric. In the first part of the book, Don Quixote does not see the world for what it is and prefers to imagine that he is living out a knightly story meant for the annals of all time.

12pt However, as Salvador de Madariaga pointed out in his *Guía del lector del Quijote* (1972), referring to “the Sanchification of Don Quixote and the Quixotization of Sancho”, as “Sancho's spirit ascends from reality to illusion, Don Quixote's declines from illusion to reality”. The book had a major influence on the literary community, as evidenced by direct references in Alexandre Dumas's *The Three Musketeers* (1844), and Edmond Rostand's *Cyrano de Bergerac* (1897) as well as the word *quixotic*. Mark Twain referred to the book as having “swept the world's admiration for the mediaeval chivalry-silliness out of existence”. It has been described by some as the greatest work ever written. The novel's farcical elements make use of punning and similar verbal playfulness. Character-naming in *Don Quixote* makes ample figural use of contradiction, inversion, and irony, such as the names *Rocinante* (a reversal) and *Dulcinea* (an allusion to illusion), and the word *quixote* itself, possibly a pun on *quijada* (jaw) but certainly *cuixot* (Catalan: thighs), a reference to a horse's rump. As a military term, the word *quijote* refers to *cuisse*s, part of a full suit of plate armour protecting the thighs. The Spanish suffix *-ote* denotes the augmentative—for example, *grande* means large, but *grandote* means extra large, with grotesque connotations. Following this example, Quixote would suggest “The Great Quijano”, an oxymoronic play on words that makes much sense in light of the character's delusions of *grandeur*. Cervantes wrote his work in Early Modern Spanish, heavily borrowing from Old Spanish, the medieval form of the language. The language of *Don Quixote*, although still containing archaisms, is far more understandable to modern Spanish readers than is, for instance, the completely medieval Spanish of the *Poema de mio Cid*, a kind of Spanish that is as different from Cervantes' language as Middle English is from Modern English.

80pt

ERNEST
MALIAN
BREAKS

40pt

DEDUCTIBILITY
PREREQUISITES
UNDERSTUDIED
MICROSECONDS
SENSELESSNESS

56pt

DEFRAYING
AFFLICTED
CENSORIAL
WORSENERD

24pt

SCARCE HAD THE FAIR
AURORA GIVEN BRIGHT
PHOEBUS TIME TO DRY
THE LIQUID PEARLS
UPON HER GOLDEN LOCKS
WITH THE HEAT OF HIS
FERVENT RAYS, WHEN
DON QUIXOTE, SHAKING

16pt **MANY AN ARGUMENT DID HE HAVE WITH THE CURATE OF HIS VILLAGE (A LEARNED MAN, AND A GRADUATE OF SIGUENZA) AS TO WHICH HAD BEEN THE BETTER KNIGHT, PALMERIN OF ENGLAND OR AMADIS OF GAUL. MASTER NICHOLAS, THE VILLAGE BARBER, HOWEVER, USED TO SAY THAT NEITHER OF THEM CAME UP TO THE KNIGHT OF PHOEBUS, AND THAT IF THERE WAS ANY THAT COULD COMPARE**

13pt **WITH HIM IT WAS DON GALAOR, THE BROTHER OF AMADIS OF GAUL, BECAUSE HE HAD A SPIRIT THAT WAS EQUAL TO EVERY OCCASION, AND WAS NO FINIKIN KNIGHT, NOR LACHRY-MOSE LIKE HIS BROTHER, WHILE IN THE MATTER OF VALOUR HE WAS NOT A WHIT BEHIND HIM. IN SHORT, HE BECAME SO ABSORBED IN HIS BOOKS THAT HE SPENT HIS NIGHTS FROM SUNSET TO SUNRISE, AND HIS DAYS FROM DAWN TO DARK, PORING OVER THEM; AND WHAT WITH LITTLE SLEEP AND MUCH READING HIS BRAINS GOT SO DRY THAT HE LOST HIS WITS. HIS FANCY GREW FULL OF WHAT HE USED TO READ ABOUT IN HIS BOOKS, ENCHANTMENTS, QUARRELS, BATTLES,**

10pt **CHALLENGES, WOUNDS, WOOINGS, LOVES, AGONIES, AND ALL SORTS OF IMPOSSIBLE NONSENSE; AND IT SO POSSESSED HIS MIND THAT THE WHOLE FABRIC OF INVENTION AND FANCY HE READ OF WAS TRUE, THAT TO HIM NO HISTORY IN THE WORLD HAD MORE REALITY IN IT. HE USED TO SAY THE CID RUY DIAZ WAS A VERY GOOD KNIGHT, BUT THAT HE WAS NOT TO BE COMPARED WITH THE KNIGHT OF THE BURNING SWORD WHO WITH ONE BACK-STROKE CUT IN HALF TWO FIERCE AND MONSTROUS GIANTS. HE THOUGHT MORE OF BERNARDO DEL CARPIO BECAUSE AT RONCESVALLES HE SLEW ROLAND IN SPITE OF ENCHANTMENTS, AVAILING HIMSELF OF THE ARTIFICE OF HERCULES WHEN HE STRANGLERD ANTAEUS THE SON OF TERRA**

8pt **IN HIS ARMS. HE APPROVED HIGHLY OF THE GIANT MORGANTE, BECAUSE, ALTHOUGH OF THE GIANT BREED WHICH IS ALWAYS ARROGANT AND ILL-CONDITIONED, HE ALONE WAS AFFABLE AND WELL-BRED. BUT ABOVE ALL HE ADMIRERD REINALDOS OF MONTALBAN, ESPECIALLY WHEN HE SAW HIM SALLYING FORTH FROM HIS CASTLE AND ROBBING EVERYONE HE MET, AND WHEN BEYOND THE SEAS HE STOLE THAT IMAGE OF MAHOMET WHICH, AS HIS HISTORY SAYS, WAS ENTIRELY OF GOLD. IN SHORT, HIS WITS BEING QUITE GONE, HE HIT UPON THE STRANGEST NOTION THAT EVER MADMAN IN THIS WORLD HIT UPON, AND THAT WAS THAT HE FANCIERD IT WAS RIGHT AND REQUISITE, AS WELL FOR THE SUPPORT OF HIS OWN HONOUR AS FOR THE SERVICE OF HIS COUNTRY, THAT HE SHOULD MAKE A KNIGHT-ERRANT OF HIMSELF, ROAMING THE WORLD OVER IN FULL ARMOUR AND ON HORSEBACK IN QUEST OF ADVENTURES, AND PUTTING IN PRACTICE HIMSELF ALL THAT HE HAD READ OF AS BEING THE USUAL PRACTICES OF KNIGHTS-ERRANT;**

6.5pt **RIGHTING EVERY KIND OF WRONG, AND EXPOSING HIMSELF TO PERIL AND DANGER FROM WHICH, IN THE ISSUE, HE WAS TO REAP ETERNAL RENOWN AND FAME. ALREADY THE POOR MAN SAW HIMSELF CROWNED BY THE MIGHT OF HIS ARM EMPEROR OF TREBIZOND AT LEAST; AND SO, LED AWAY BY THE INTENSE ENJOYMENT HE FOUND IN THESE PLEASANT FANCIES, HE SET HIMSELF FORTHWITH TO PUT HIS SCHEME INTO EXECUTION. THE FIRST THING HE DID WAS TO CLEAN UP SOME ARMOUR THAT HAD BELONGED TO HIS GREAT-GRANDFATHER, AND HAD BEEN FOR AGES LYING FORGOTTEN IN A CORNER EATEN WITH RUST AND COVERED WITH MILDEW. HE SCOURED AND POLISHED IT AS BEST HE COULD, BUT HE PERCEIVED ONE GREAT DEFECT IN IT, THAT IT HAD NO CLOSED HELMET, NOTHING BUT A SIMPLE MORION. THIS DEFICIENCY, HOWEVER, HIS INGENUITY SUPPLIED, FOR HE CONTRIVED A KIND OF HALF-HELMET OF PASTEBOARD WHICH, FITTED ON TO THE MORION, LOOKED LIKE A WHOLE ONE. IT IS TRUE THAT, IN ORDER TO SEE IF IT WAS STRONG AND FIT TO STAND A CUT, HE DREW HIS SWORD AND GAVE IT A COUPLE OF SLASHES, THE FIRST OF WHICH UNRID IN AN INSTANT WHAT HAD TAKEN HIM A WEEK TO DO. THE EASE WITH WHICH HE HAD KNOCKED IT TO PIECES DISCONCERTED HIM SOMEWHAT, AND TO GUARD AGAINST THAT DANGER HE SET TO WORK AGAIN, FIXING BARS OF IRON**

80pt

**Donovan
Giovanni
Identical**

40pt

**Predetermination
Australopithecine
Bureaucratization
Simultaneousness
Denationalization**

56pt

**Resoluteness
Commanded
Glorification
Incremented**

24pt

**Scarce had the fair Aurora
given bright Phoebus time
to dry the liquid pearls upon
her golden locks with the heat
of his fervent rays, when
Don Quixote, shaking off sloth
from his limbs, sprang to his
feet and called to his squire**

16pt Many an argument did he have with the curate of his village (a learned man, and a graduate of Siguenza) as to which had been the better knight, Palmerin of England or Amadis of Gaul. Master Nicholas, the village barber, however, used to say that neither of them came up to the Knight of Phoebus, and that if there was any that could compare with him it was Don Galaor, the brother of Amadis of Gaul, because he had a spirit that was equal to every occasion, and was no finikin knight, nor

13pt lachrymose like his brother, while in the matter of valour he was not a whit behind him. In short, he became so absorbed in his books that he spent his nights from sunset to sunrise, and his days from dawn to dark, poring over them; and what with little sleep and much reading his brains got so dry that he lost his wits. His fancy grew full of what he used to read about in his books, enchantments, quarrels, battles, challenges, wounds, wooings, loves, agonies, and all sorts of impossible nonsense; and it so possessed his mind that the whole fabric of invention and fancy he read of was true, that to him no history in the world had more reality in it. He used to say the Cid Ruy Diaz was a very good knight, but that he was not to be compared with the Knight of the Burning Sword

10pt who with one back-stroke cut in half two fierce and monstrous giants. He thought more of Bernardo del Carpio because at Roncesvalles he slew Roland in spite of enchantments, availing himself of the artifice of Hercules when he strangled Antaeus the son of Terra in his arms. He approved highly of the giant Morgante, because, although of the giant breed which is always arrogant and ill-conditioned, he alone was affable and well-bred. But above all he admired Reinaldos of Montalban, especially when he saw him sallying forth from his castle and robbing everyone he met, and when beyond the seas he stole that image of Mahomet which, as his history says, was entirely of gold. In short, his wits being quite gone, he hit upon the strangest notion that ever madman in this world hit upon, and that was that he fancied it was right and requisite,

8pt as well for the support of his own honour as for the service of his country, that he should make a knight-errant of himself, roaming the world over in full armour and on horseback in quest of adventures, and putting in practice himself all that he had read of as being the usual practices of knights-errant; righting every kind of wrong, and exposing himself to peril and danger from which, in the issue, he was to reap eternal renown and fame. Already the poor man saw himself crowned by the might of his arm Emperor of Trebizond at least; and so, led away by the intense enjoyment he found in these pleasant fancies, he set himself forthwith to put his scheme into execution. The first thing he did was to clean up some armour that had belonged to his great-grandfather, and had been for ages lying forgotten in a corner eaten with rust and covered with mildew. He scoured and polished it as best he could, but he perceived one great defect in it, that it had no closed helmet, nothing but a simple morion. This deficiency, however, his ingenuity supplied, for he contrived a kind of half-helmet of pasteboard which, fitted on to the morion, looked like a whole one. It is true that, in order to see if it was strong and fit to stand a cut, he drew his sword and gave it a couple of lashes, the first

6.5pt of which undid in an instant what had taken him a week to do. The ease with which he had knocked it to pieces disconcerted him somewhat, and to guard against that danger he set to work again, fixing bars of iron on the inside until he was satisfied with its strength; and then, not caring to try any more experiments with it, he passed it and adopted it as a helmet of the most perfect construction. He next proceeded to inspect his hack, which, with more quartos than a real and more blemishes than the steed of Gonela, that "tantum pellis et ossa fuit," surpassed in his eyes the Bucephalus of Alexander or the Babieca of the Cid. Four days were spent in thinking what name to give him, because (as he said to himself) it was not right that a horse belonging to a knight so famous, and one with such merits of his own, should be without some distinctive name, and he strove to adapt it so as to indicate what he had been before belonging to a knight-errant, and what he then was; for it was only reasonable that, his master taking a new character, he should take a new name, and that it should be a distinguished and full-sounding one, befitting the new order and calling he was about to follow. And so, after having composed, struck out, rejected, added to, unmade, and remade a multitude of names out of his memory and fancy, he decided upon calling him Rocinante, a name, to his thinking, lofty, sonorous, and significant of his condition as a hack before he became what he now was, the first and foremost of all the hacks in the world. Having got a name for his horse so much to his taste, he was anxious to get one for himself, and he was eight days more pondering

80pt

*CUTLER
TURTLE
ODDITY*

40pt

*SUPERSTITIONS
NATURALITZEM
ELOCUTIONARY
TRAPEZIFORME
WOODCUTTERS*

56pt

*MERCOSUR
WRENCHES
HARANGUE
ENCUNYEM*

24pt

*SCARCE HAD THE FAIR
AURORA GIVEN BRIGHT
PHOEBUS TIME TO DRY
THE LIQUID PEARLS
UPON HER GOLDEN LOCKS
WITH THE HEAT OF HIS
FERVENT RAYS, WHEN
DON QUIXOTE, SHAKING*

16pt *MANY AN ARGUMENT DID HE HAVE WITH THE CURATE OF HIS VILLAGE (A LEARNED MAN, AND A GRADUATE OF SIGUENZA) AS TO WHICH HAD BEEN THE BETTER KNIGHT, PALMERIN OF ENGLAND OR AMADIS OF GAUL. MASTER NICHOLAS, THE VILLAGE BARBER, HOWEVER, USED TO SAY THAT NEITHER OF THEM CAME UP TO THE KNIGHT OF PHOEBUS, AND THAT IF THERE WAS ANY THAT COULD COMPARE WITH HIM IT*

13pt *WAS DON GALAOR, THE BROTHER OF AMADIS OF GAUL, BECAUSE HE HAD A SPIRIT THAT WAS EQUAL TO EVERY OCCASION, AND WAS NO FINIKIN KNIGHT, NOR LACHRY-MOSE LIKE HIS BROTHER, WHILE IN THE MATTER OF VALOUR HE WAS NOT A WHIT BEHIND HIM. IN SHORT, HE BECAME SO ABSORBED IN HIS BOOKS THAT HE SPENT HIS NIGHTS FROM SUNSET TO SUNRISE, AND HIS DAYS FROM DAWN TO DARK, PORING OVER THEM; AND WHAT WITH LITTLE SLEEP AND MUCH READING HIS BRAINS GOT SO DRY THAT HE LOST HIS WITS. HIS FANCY GREW FULL OF WHAT HE USED TO READ ABOUT IN HIS BOOKS, ENCHANTMENTS, QUARRELS, BATTLES, CHALLENGES, WOUNDS,*

10pt *WOOINGS, LOVES, AGONIES, AND ALL SORTS OF IMPOSSIBLE NONSENSE; AND IT SO POSSESSED HIS MIND THAT THE WHOLE FABRIC OF INVENTION AND FANCY HE READ OF WAS TRUE, THAT TO HIM NO HISTORY IN THE WORLD HAD MORE REALITY IN IT. HE USED TO SAY THE CID RUY DIAZ WAS A VERY GOOD KNIGHT, BUT THAT HE WAS NOT TO BE COMPARED WITH THE KNIGHT OF THE BURNING SWORD WHO WITH ONE BACK-STROKE CUT IN HALF TWO FIERCE AND MONSTROUS GIANTS. HE THOUGHT MORE OF BERNARDO DEL CARPIO BECAUSE AT RONCESVALLES HE SLEW ROLAND IN SPITE OF ENCHANTMENTS, AVAILING HIMSELF OF THE ARTIFICE OF HERCULES WHEN HE STRANGLLED ANTAEUS THE SON OF TERRA IN HIS ARMS. HE APPROVED*

8pt *HIGHLY OF THE GIANT MORGANTE, BECAUSE, ALTHOUGH OF THE GIANT BREED WHICH IS ALWAYS ARROGANT AND ILL-CONDITIONED, HE ALONE WAS AFFABLE AND WELL-BRED. BUT ABOVE ALL HE ADMIRER REINALDOS OF MONTALBAN, ESPECIALLY WHEN HE SAW HIM SALLYING FORTH FROM HIS CASTLE AND ROBBING EVERYONE HE MET, AND WHEN BEYOND THE SEAS HE STOLE THAT IMAGE OF MAHOMET WHICH, AS HIS HISTORY SAYS, WAS ENTIRELY OF GOLD. IN SHORT, HIS WITS BEING QUITE GONE, HE HIT UPON THE STRANGEST NOTION THAT*

EVER MADMAN IN THIS WORLD HIT UPON, AND THAT WAS THAT HE FANCIED IT WAS RIGHT AND REQUISITE, AS WELL FOR THE SUPPORT OF HIS OWN HONOUR AS FOR THE SERVICE OF HIS COUNTRY, THAT HE SHOULD MAKE A KNIGHT-ERRANT OF HIMSELF, ROAMING THE WORLD OVER IN FULL ARMOUR AND ON HORSEBACK IN QUEST OF ADVENTURES, AND PUTTING IN PRACTICE HIMSELF ALL THAT HE HAD READ OF AS BEING THE USUAL PRACTICES OF KNIGHTS-ERRANT; RIGHTING EVERY WRONG, AND

6.5pt *EXPOSING HIMSELF TO PERIL AND DANGER FROM WHICH, IN THE ISSUE, HE WAS TO REAP ETERNAL RENOWN AND FAME. ALREADY THE POOR MAN SAW HIMSELF CROWNED BY THE MIGHT OF HIS ARM EMPEROR OF TREBIZOND AT LEAST; AND SO, LED AWAY BY THE INTENSE ENJOYMENT HE FOUND IN THESE PLEASANT FANCIES, HE SET HIMSELF FORTHWITH TO PUT HIS SCHEME INTO EXECUTION. THE FIRST THING HE DID WAS TO CLEAN UP SOME ARMOUR THAT HAD BELONGED TO HIS*

GREAT-GRANDFATHER, AND HAD BEEN FOR AGES LYING FORGOTTEN IN A CORNER EATEN WITH RUST AND COVERED WITH MILDEW. HE SCOURED AND POLISHED IT AS BEST HE COULD, BUT HE PERCEIVED ONE GREAT DEFECT IN IT, THAT IT HAD NO CLOSED HELMET, NOTHING BUT A SIMPLE MORION. THIS DEFICIENCY, HOWEVER, HIS INGENUITY SUPPLIED, FOR HE CONTRIVED A KIND OF HALF-HELMET OF PASTEBOARD WHICH, FITTED ON TO THE MORION, LOOKED

LIKE A WHOLE ONE. IT IS TRUE THAT, IN ORDER TO SEE IF IT WAS STRONG AND FIT TO STAND A CUT, HE DREW HIS SWORD AND GAVE IT A COUPLE OF SLASHES, THE FIRST OF WHICH UNDOID IN AN INSTANT WHAT HAD TAKEN HIM A WEEK TO DO. THE EASE WITH WHICH HE HAD KNOCKED IT TO PIECES DISCONCERTED HIM SOMEWHAT, AND TO GUARD AGAINST THAT DANGER HE SET TO WORK AGAIN, FIXING BARS OF IRON ON THE INSIDE UNTIL HE WAS SATISFIED WITH ITS

80pt

*Gawkiest
Populous
Swimsuit*

40pt

*Microphotography
Sendero Luminoso
Thomas & Friends
Comprehensibility
Dialecto murciano*

56pt

*Espectadores
Reorganitzat
Venturesome
Oathbreaker*

24pt

*Scarce had the fair Aurora
given bright Phoebus time
to dry the liquid pearls upon
her golden locks with the heat
of his fervent rays, when
Don Quixote, shaking off sloth
from his limbs, sprang to his
feet and called to his squire*

16pt *Many an argument did he have with the curate of his village (a learned man, and a graduate of Siguenza) as to which had been the better knight, Palmerin of England or Amadis of Gaul. Master Nicholas, the village barber, however, used to say that neither of them came up to the Knight of Phoebus, and that if there was any that could compare with him it was Don Galaor, the brother of Amadis of Gaul, because he had a spirit that was equal to every occasion, and was no finikin knigh, nor lachry-*

13pt *mose like his brother, while in the matter of valour he was not a whit behind him. In short, he became so absorbed in his books that he spent his nights from sunset to sunrise, and his days from dawn to dark, poring over them; and what with little sleep and much reading his brains got so dry that he lost his wits. His fancy grew full of what he used to read about in his books, enchantments, quarrels, battles, challenges, wounds, wooings, loves, agonies, and all sorts of impossible nonsense; and it so possessed his mind that the whole fabric of invention and fancy he read of was true, that to him no history in the world had more reality in it. He used to say the Cid Ruy Diaz was a very good knight, but that he was not to be compared with the Knight of the Burning Sword who with one back-stroke*

10pt *cut in half two fierce and monstrous giants. He thought more of Bernardo del Carpio because at Roncesvalles he slew Roland in spite of enchantments, availing himself of the artifice of Hercules when he strangled Antaeus the son of Terra in his arms. He approved highly of the giant Morgante, because, although of the giant breed which is always arrogant and ill-conditioned, he alone was affable and well-bred. But above all he admired Reinaldos of Montalban, especially when he saw him sallying forth from his castle and robbing everyone he met, and when beyond the seas he stole that image of Mahomet which, as his history says, was entirely of gold. In short, his wits being quite gone, he hit upon the strangest notion that ever madman in this world hit upon, and that was that he fancied it was right and requisite, as well for the support of his own honour as for the*

8pt *service of his country, that he should make a knight-errant of himself, roaming the world over in full armour and on horseback in quest of adventures, and putting in practice himself all that he had read of as being the usual practices of knights-errant; righting every kind of wrong, and exposing himself to peril and danger from which, in the issue, he was to reap eternal renown and fame. Already the poor man saw himself crowned by the might of his arm Emperor of Trebizond at least; and so, led away by the intense enjoyment he found in these pleasant fancies, he set himself forthwith to put his scheme into execution. The first thing he did*

was to clean up some armour that had belonged to his great-grandfather, and had been for ages lying forgotten in a corner eaten with rust and covered with mildew. He scoured and polished it as best he could, but he perceived one great defect in it, that it had no closed helmet, nothing but a simple morion. This deficiency, however, his ingenuity supplied, for he contrived a kind of half-helmet of pasteboard which, fitted on to the morion, looked like a whole one. It is true that, in order to see if it was strong and fit to stand a cut, he drew his sword and gave it a couple of slashes, the first of which undid in an instant what had taken him

6.5pt *a week to do. The ease with which he had knocked it to pieces disconcerted him somewhat, and to guard against that danger he set to work again, fixing bars of iron on the inside until he was satisfied with its strength; and then, not caring to try any more experiments with it, he passed it and adopted it as a helmet of the most perfect construction. He next proceeded to inspect his hack, which, with more quartos than a real and more blemishes than the steed of Gonela, that "tantum pellis et ossa fuit," surpassed in his eyes the Bucephalus of Alexander or the*

Babieca of the Cid. Four days were spent in thinking what name to give him, because (as he said to himself) it was not right that a horse belonging to a knight so famous, and one with such merits of his own, should be without some distinctive name, and he strove to adapt it so as to indicate what he had been before belonging to a knight-errant, and what he then was; for it was only reasonable that, his master taking a new character, he should take a new name, and that it should be a distinguished and full-sounding one, befitting the new order and calling he was about to follow.

And so, after having composed, struck out, rejected, added to, unmade, and remade a multitude of names out of his memory and fancy, he decided upon calling him Rocinante, a name, to his thinking, lofty, sonorous, and significant of his condition as a hack before he became what he now was, the first and foremost of all the hacks in the world. Having got a name for his horse so much to his taste, he was anxious to get one for himself, and he was eight days more pondering over this point, till at last he made up his mind to call himself Don Quixote, whence, as has been

Uppercases

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

Small Capitals

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

Lowercases

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

Accented Uppercases

À	Á	Â	Ã	Ä	Å	Ă	Ą	Ǻ	Æ	Ǽ	Ć
Ĉ	Č	Ċ	Ç	Ď	Đ	È	É	Ê	Ë	Ě	Ē
Ĕ	Ė	Ę	Ĝ	Ğ	Ġ	Ģ	Ĵ	Ķ	Ħ	Ĩ	Ì
Í	Î	Ï	Ī	Ĭ	Į	ı	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ
Í	Ī	Ĭ	Į	ı	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ
Ó	Ô	Õ	Ö	Ø	Œ	Ŕ	Ŗ	Ɔ	Ɔ	Ɔ	Ɔ
Š	Ŝ	Ș	Ş	Ť	Ț	Ț	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ
Ū	Ŭ	Ű	Ū	Ų	Ẁ	Ẃ	Ẅ	Ẇ	Ẹ	Ỳ	Ỵ
ÿ	ÿ	Ž	ž	Ž	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ
Lj	NJ	Nj									

Accented Small Capitals

À	Á	Â	Ã	Ä	Å	Ă	Ą	Ǻ	Æ	Ǽ	Ć
Ĉ	Č	Ċ	Ç	Ď	Đ	È	É	Ê	Ë	Ě	Ē
Ĕ	Ė	Ę	Ĝ	Ğ	Ġ	Ģ	Ĵ	Ķ	Ħ	Ĩ	Ì
Í	Î	Ï	Ī	Ĭ	Į	ı	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ
Í	Ī	Ĭ	Į	ı	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ
Ó	Ô	Õ	Ö	Ø	Œ	Ŕ	Ŗ	Ɔ	Ɔ	Ɔ	Ɔ
Š	Ŝ	Ș	Ş	Ť	Ț	Ț	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ
Ū	Ŭ	Ű	Ū	Ų	Ẁ	Ẃ	Ẅ	Ẇ	Ẹ	Ỳ	Ỵ
ÿ	ÿ	Ž	ž	Ž	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ

Accented Lowercases

à	á	â	ã	ä	å	ă	ą	ǻ	æ	ǽ	ć
ĉ	č	ċ	ç	ď	đ	è	é	ê	ë	ě	ē
ĕ	ė	ę	ĝ	ğ	ġ	ģ	ĵ	ķ	ħ	ĥ	ì
í	î	ï	ĭ	į	ı	ı	ı	ı	ı	ı	ı
ı	ı	ı	ı	ı	ı	ı	ı	ı	ı	ı	ı
ó	ô	õ	ö	ø	œ	ŕ	ŗ	Ɔ	Ɔ	Ɔ	Ɔ
ř	ś	ș	ş	ș	ș	ș	ș	ș	ș	ș	ș
û	ũ	ü	ū	ǔ	ú	ú	ú	ú	ú	ú	ú
ý	ÿ	ÿ	ÿ	ÿ	ÿ	ÿ	ÿ	ÿ	ÿ	ÿ	ÿ
dž	lj	nj									

Superior letters

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

Inferior letters

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

Ligatures

WWW	www	www	Th	Wh	f							
fb	ffb	ff	fh	ffh	fi	fi	fi	fi	fi	fi	fi	fi
ffi	ffi	ffi	ffi	fi	fi	fk	ffk	fl	ffl	ft	fft	tt

Discretionary ligatures

ct	sp	st										
----	----	----	--	--	--	--	--	--	--	--	--	--

Diacritics

ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ
ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ
ˆ	ˆ	ˆ										

Standard punctuation

,	;	:	-	!	!	?	?	?	?	@
‘	’	“	”	,	„	'	"	<	>	«	»	&
/	\			_	-	—	•	•	()	[]
{	}	*	**	†	‡	§	¶					

Case sensitive punctuation

<	>	«	»	-	-	•	()	[]	{	}
ı	ı	@	@	&	()	[]	{	}		

Abbreviations

°C	°F	¢	¢	¢	¢	©	®	®	TM	SM	á	ó
Nº												

Geometrical symbols

■	□	◆	◇	●	○	■	■	■	■	■	■	■
■	◆	◆	◆	◆	●	●	●	●	◀	▶	▲	▼
◁	▷	△	▽	◀	▶	▲	▼	◁	▷	△	▽	▲
◀	▶	▲	▼	◀	▶	▶		■	●			

Miscellaneous symbols

*	*	☀	*	☼	☾	☾	⚡	☁	⚙	♀	♂	♀
●	○	◎	◎	🔍	🔍	🔒	🔒	≡	✕	✂	♥	♥
🚩	🚩	★	☆	♥	♠	♣	♦	✓	×	□	☑	☒
□	○	⊙	⊙									

Arrows

←	↑	→	↓	↖	↗	↘	↙	↔	↕	➤	➤	➤
↶	↷	↶	↷	↶	↷	↶	↷	↶	↷	↶	↷	↶
↶	↷	↶	↷	↶	↷	↶	↷	↶	↷	↶	↷	↶
←	↑	→	↓									

Lining figures and currencies

#	0	0	1	2	3	4	5	6	7	8	9
€	\$	฿	¢	£	₧	ƒ	¥	₹	₺	₪	₱
₹	₪	₺	₱								

Old style figures and currencies

#	0	0	1	2	3	4	5	6	7	8	9
€	\$	฿	¢	£	₧	ƒ	¥	₹	₺	₪	₱
₹	₪	₺	₱								

Tabular figures and currencies

#	0	0	1	2	3	4	5	6	7	8	9
€	\$	฿	¢	£	₧	ƒ	¥	₹	₺	₪	₱
₹	₪	₺	₱								

Tabular old style figures and currencies

#	0	0	1	2	3	4	5	6	7	8	9
€	\$	฿	¢	£	₧	ƒ	¥	₹	₺	₪	₱
₹	₪	₺	₱								

Mathematical symbols

+	-	±	×	÷	=	≠	~	≈	^	¬	∅	∝
<	>	≤	≥	∞	∠	Δ	Ω	∂	∫	√	Σ	Π
π	μ	°	ℓ	e	<	>	[]	'	,	«	»

Case sensitive mathematical punctuation

()	[]	‘	’							
+	-	×	÷	=	≠	~	≈	¬	<	>		

Superior figures

H	,	.	()	+	-	×	÷	=			
0	1	2	3	4	5	6	7	8	9			

Inferior figures

H	,	.	()	+	-	×	÷	=			
0	1	2	3	4	5	6	7	8	9			

Numerators

H	,	.	()	+	-	×	÷	=			
0	1	2	3	4	5	6	7	8	9			

Denominators

H	,	.	()	+	-	×	÷	=			
0	1	2	3	4	5	6	7	8	9			

Open and close circled figures

①	②	③	④	⑤	⑥	⑦	⑧	⑨	⑩			
⓪	Ⓛ	Ⓜ	Ⓝ	Ⓞ	Ⓟ	Ⓠ	Ⓡ	Ⓢ	Ⓣ	Ⓤ		

Fractions

/	%	‰	¼	½	¾	⅛	⅜	⅝	⅞			
---	---	---	---	---	---	---	---	---	---	--	--	--

Roman figures

I	II	III	IV	V	VI	VII	VIII	IX				
L	C	D	M									

OFF

Contextual Alternates

[calt]

In specified situations, replaces default glyphs or combinations with more suitable alternate forms.

Them Where www
 I O X 2 O mm 30+40

<- -> |^ |v ^|v
 ^\ /^ v/ \v <->

ON

Them Where www
 I O X 2 O mm 30+40

← → ↑ ↓ ⇅
 ↖ ↗ ↘ ↙ ↔

OFF

Standard Ligatures

[liga]

Replaces a sequence of glyphs with a single glyph which is preferred for typographic setting purposes.

finch flew offtrack

finch flew offtrack

Discretionary Ligatures

[dlig]

Replaces a sequence of glyphs with a single glyph which is preferred for stylistic purposes.

facts spin street

facts spin street

Case-sensitive Forms

[case]

Shifts various punctuation marks up to a position that works better with all-capital (or small caps), or lining figures sequences; also changes oldstyle figures to lining figures.

(am) [PM] {2026}
 info@mail.fr
 ac-de 0-9 — Un·e
 ‹Holà› ‹Hello›
 ¿Qué? ¡Cómo!

(AM) [PM] {2026}
 INFO@MAIL.FR
 AC-DC 0-9 — UN·E
 ‹HOLÀ› ‹HELLO›
 ¿QUÉ? ¡CÓMO!

Historical Forms

[hist]

Replaces the default (current) forms with the historical alternates.

Historical

Historical

Small Caps from Capitals

[c2sc]

Turns capital characters into small capitals; also changes lining figures to oldstyle figures.

CAMP (5,150 m)

CAMP (5,150 M)

Small Caps

[smcp]

Turns lowercase characters into small capitals. It is generally used for display lines set in Large & small caps, such as titles. Forms related to small capitals, such as oldstyle figures and punctuation also change.

Base Camp (17,598 ft)

BASE CAMP (17,598 FT)

OFF

ON

Stylistic Sets

Selects typographic alternatives for a set of glyphs.

Open Circled Figure

[ss01]

012345678910

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Close Circled Figure

[ss02]

012345678910

⓪ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

OFF

ON

Alternative Arrows

[ss03]

← → ↑ ↓

↔ → ↑ ↓

OFF

Tabular Figures

[tnum]

Glyphs set on uniform (tabular) widths.

€\$B¢£Łƒ¥T̅B̅P̅R̅W̅đ
#00123456789

ON

€\$B¢£Łƒ¥T̅B̅P̅R̅W̅đ
#00123456789

OFF

Superscript

[sup]

Replaces selected figures and letters with superscript forms.

H,.(+)−×÷=0123456789
M^me M^r M^lle

ON

H^{..0}+(+)−×÷=0123456789
M^me M^r M^lle

Oldstyle Figures

[onum]

Replaces default proportional lining figure glyphs with corresponding oldstyle form.

€\$B¢£Łƒ¥T̅B̅P̅R̅W̅đ
#00123456789

€\$B¢£Łƒ¥T̅B̅P̅R̅W̅đ
#00I23456789

Scientific Inferiors

[subs] / [sinf]

Replaces selected figures and letters with subscript forms.

H,.(+)−×÷=0123456789
H₂O C₂H₄

H_{..0}+(+)−×÷=0123456789
H₂O C₂H₄

Tabular Oldstyle Figures

[tnum]+[onum]

Replaces default proportional lining figure glyphs with corresponding glyphs set on uniform (tabular) widths and oldstyle form.

€\$B¢£Łƒ¥T̅B̅P̅R̅W̅đ
#00123456789

€\$B¢£Łƒ¥T̅B̅P̅R̅W̅đ
#00I23456789

Slashed zeros

[zero]

Allows the user to change from the default 0 to a slashed form, mostly to mark difference with O or o.

1900 2000

1900 2000

Ordinals

[ordn]

Replaces default alphabetic glyphs with the corresponding ordinal forms for use after figures; also changes "No." by "N^o".

1^a 2^a 3^o 4^o No.

1^a 2^a 3^o 4^o N^o

Numerators

[numr]

Replaces selected figures with numerator figures and mathematical operators.

H,.(+)−×÷=0123456789

H_{..0}+(+)−×÷=0123456789

Denominators

[dnom]

Replaces selected figures with denominator figures and mathematical operators.

H,.(+)−×÷=0123456789

H_{..0}+(+)−×÷=0123456789

Fractions

[frac]

Replaces figures separated by a slash with "common" precomposed (diagonal) fractions.

1/2 30/40 567/890

1/2 30/40 567/890

Supported
languages
(289)

A	Acheron, Achinese, Acholi, Achuar-Shiwiari, Afar, Afrikaans, Aguaruna, Alekano, Aleut, Alonquin, Amahuaca, Amarakaeri, Amis, Anaang, Andaandi Dongolawi, Anuta, Aragonese, Arbëreshë Albanian, Asháninka, Ashéninka Perené, Atayal	Meru, Minangkabau, Mirandese, Mohawk, Montenegrin, Munsee, Murrinh-Patha, Mwani, Mískito
B	Balinese, Banjar, Bari, Basque, Batak Dairi, Batak Karo, Batak Mandailing, Batak Simalungun, Batak Toba, Bemba (Zambia), Bena (Tanzania), Bikol, Bislama, Borana-Arsi-Guji Oromo, Bosnian, Breton, Buginese	N Naga Pidgin, Ndonga, Neapolitan, Ngazidja Comorian, Niuean, Nobiin, Nomatsiguenga, North Marquesan, North Ndebele, Northern Kurdish, Northern Qiandong Miao, Northern Sami, Northern Uzbek, Norwegian, Nyanja, Nyankole
C	Candoshi-Shapra, Caquinte, Caribbean Hindustani, Cashibo-Cacataibo, Cashinahua, Catalan, Cebuano, Central Aymara, Central Kurdish, Central Nahuatl, Chachi, Chamorro, Chavacano, Chiga, Chiltepec Chinantec, Chokwe, Chuukese, Cimbrian, Cofán, Cook Islands Māori, Cornish, Corsican, Creek, Crimean Tatar, Croatian, Czech	O Occitan, Ojiltlán Chinantec, Omaha-Ponca, Orma, Oroqen
D	Danish, Dehu, Dimli, Dutch	P Palauan, Pampanga, Papantla Totonac, Papiamento, Pedi, Picard, Pichis Ashéninka, Piemontese, Pijin, Pintupi-Luritja, Pipil, Pohnpeian, Polish, Portuguese, Potawatomi, Purepecha, Páez
E	Eastern Arrernte, Eastern Oromo, English	Q Quechua
F	Faroese, Fijian, Filipino, Finnish, French, Friulian	R Romanian, Romansh, Rotokas, Rundi
G	Gagauz, Galician, Ganda, Garifuna, German, Gheg Albanian, Gilbertese, Gooniyandi, Gourmanchéma, Guadeloupean Creole French, Gusii, Gwichin	S Samoan, Sango, Sangu (Tanzania), Saramaccan, Sardinian, Scots, Scottish Gaelic, Sena, Seri, Seselwa Creole French, Shawnee, Shipibo-Conibo, Shona, Shuar, Sicilian, Silesian, Slovak, Slovenian, Soga, Somali, Soninke, South Marquesan, South Ndebele, Southern Aymara, Southern Qiandong Miao, Southern Sami, Southern Sotho, Spanish, Sranan Tongo, Standard Estonian, Standard Latvian, Standard Malay, Sundanese, Swahili, Swedish, Swiss German
H	Haitian, Hani, Hawaiian, Hiligaynon, Hopi, Huastec, Hungarian	T Tagalog, Tahitian, Tedim Chin, Tetum, Tetun Dili, Toba, Tok Pisin, Tokelau, Tonga (Tonga Islands), Tonga (Zambia), Tosk Albanian, Tumbuka, Turkish, Turkmen, Tzeltal, Tzotzil
I	Icelandic, Iloko, Inari Sami, Indonesian, Irish, Istro Romanian, Italian, Ixcatlán Mazatec	U Uab Meto, Umbundu, Ume Sami, Upper Guinea Crioulo, Upper Sorbian
J	Jamaican Creole English, Japanese, Javanese, Jola-Fonyi	V Venetian, Veps, Võro
K	K'iche', Kabuverdianu, Kaingang, Kala Lagaw Ya, Kalaallisut, Kalenjin, Kamba (Kenya), Kaonde, Karelian, Kashubian, Kekchí, Kenzi, Mattokki, Khasi, Kikuyu, Kimbundu, Kinyarwanda, Kirmanjki, Kituba (DRC), Kongo, Konzo, Koyraboro Senni Songhai, Kven Finnish, Kölsch	W Wallisian, Walloon, Walser, Waray (Philippines), Warlpiri, Wayuu, Welsh, West Central Oromo, Western Abnaki, Western Frisian, Wiradjuri, Wolof
L	Ladin, Ladino, Latgalian, Lithuanian, Lombard, Low German, Lower Sorbian, Luba-Lulua, Lule Sami, Luo (Kenya and Tanzania), Luxembourgish	X Xhosa
M	Macedo-Romanian, Makonde, Malagasy, Malaysian, Maltese, Mandinka, Mandjak, Mankanya, Manx, Maore Comorian, Maori, Mapudungun, Marshallese, Matsés, Mauritian Creole, Meriam Mir,	Y Yanesha', Yao, Yucateco
		Z Zapotec, Zulu, Záparo

Open Type

aalt	Access All Alternates
calt	Contextual Alternates
case	Case-Sensitive Forms
c2sc	Small Caps from Capitals
ccmp	Glyph Composition / Decomposition
cpSP	Capital Spacing
dlig	Discretionary Ligatures
dnom	Denominators
frac	Fractions
hist	Historical Forms
kern	Kerning
liga	Standard Ligatures
Inum	Lining Figures
locl	Localized Forms
numr	Numerators
onum	Oldstyle Figures
ordn	Ordinals
pnum	Proportional Figures
smcp	Small Capitals
ss01	Stylistic Set 01
ss02	Stylistic Set 02
ss03	Stylistic Set 03
sinf	Scientific Inferiors
supS	Superscript
tnum	Tabular Figures
zero	Slashed Zero

