

*Cardone*, developed between 2016 and 2021 is a singular interpretation of early so-called Scottish modern faces, later called Scotch Roman. Specifically created for editorial design, this serif typeface seeks an ideal balance between elegance and robustness: its ample curves contrast with the brutality of its lines and the verticality of its axis.

The five weights of *Cardone* ranging from Thin to Bold each with its own italic have been designed separately so as to emphasize the uniqueness of their design. Without sacrificing the elegance of Scottish modern faces, each style is pushed to the point of extreme simplicity and efficiency, both in their structure and in every formal detail.

Functional and legible, the typeface has been designed mainly for use with running text. Nevertheless the constant thickness of Thin or, inversely, the stark contrast of Bold allows *Cardone* to stand out when used in titles.

To extend its efficiency to multiple uses, the *Cardone* type family is also available in a *Micro* version (Regular and Italic) intended for settings in smaller than eight points. The design displays forms that are radical, mechanical and straightforward.

For more unconventional applications, *Cardone Micro* has also been designed to be spectacular when used in large sizes.



C

240 PTS

Card

120 PTS

Cardone C

56 PTS

Cardone Cardone C

32 PTS

Cardone Cardone Cardone Cardio

24 PTS

**Cardone Cardone** Cardone Micro Cardone

16 PTS

*Cardone Micro* Cardone *Cardone* Cardone *Cardone* Cardone *Cardon*

## INTRODUCTION

## OWNERSHIP AND LICENCE

A typeface is created by a designer whose art is to transform an original typographic artwork into a computer file or files. As a consequence a typeface is – as a work – protected by laws pertaining to intellectual property rights and – as software – can not be copied and/or installed without first acquiring a nominative licence.

In no way, shape or form may a typeface be transmitted to a third party or modified. The desired modifications in the context of the development of a visual identity, can only be effected by the designer himself and only after acquisition of a written authorisation from 205TF.

The user of a 205TF typeface must first acquire of a licence that is adapted to his needs (desktop, web, application/epub, TV/film/videos web).

A licence is nominative (a physical person or business) and is non-transferable. The licensee can not transmit the typeface files to other people or organisations, including but not limited to partners and/or subcontractors who must acquire a separate and distinct licence or licences. The full text of the licence and terms of use can be downloaded here: any person or entity found in breach of one or more terms of the licence may be prosecuted.

## THE OPENTYPE FORMAT

The OpenType format is compatible with both Macintosh and Windows platforms. Based on Unicode encoding it can contain up to 65,000 signs\* including a number of writing systems (Latin, Greek, Cyrillic, Hebrew, etc.) and numerous signs that allow users to create accurate and sleek typographic compositions

(small capitals, aligned and oldstyle numerals, proportionals and tabulars, ligatures, alternative letters, etc.). The OpenType format is supported by a wide range of software. The dynamic functions are accessed differently depending on the software used.

\*A Postscript or Truetype typeface can contain no more than 256 signs.

## SUPPORTED LANGUAGES

Abenaki	Folkspraak	Low Saxon	Sicilian
Afaan Oromo	French	Luxembourgish	Silesian
Afar	Frisian	Maasai	Slovak
Afrikaans	Friulian	Makhuwa	Slovenian
Albanian	Gagauz	Malay	Slovio
Alsatian	Galician	Maltese	Somali
Amis	Ganda	Manx	Sorbian Lower
Anuta	Genoese	Maori	Sorbian Upper
Aragonese	German	Marquesan	Sotho Northern
Aranese	Gikuyu	Meglenoromanian	Sotho Southern
Aromanian	Gooniyandi	Meriam Mir	Spanish
Arrernte	Greenlandic	Mirandese	Sranan
Arvanitic	Greenlandic Old	Mohawk	Sundanese
Asturian	Orthography	Moldovan	Swahili
Atayal	Guadeloupean	Montagnais	Swazi
Aymara	Gwichin	Montenegrin	Swedish
Azerbaijani	Haitian Creole	Murrinhpatha	Tagalog
Bashkir	Han	Nagamese Creole	Tahitian
Basque	Hawaiian	Ndebele	Tetum
Belarusian	Hiligaynon	Neapolitan	Tok Pisin
Bemba	Hopi	Ngiyambaa	Tokelauan
Bikol	Hotcak	Niuean	Tongan
Bislama	Hungarian	Noongar	Tshiluba
Bosnian	Icelandic	Norwegian	Tsonga
Breton	Ido	Novial	Tswana
Bulgarian	Ilocano	Occidental	Tumbuka
Romanization	Indonesian	Occitan	Turkish
Cape Verdean	Interglossa	Oshiwambo	Turkmen
Catalan	Interlingua	Ossetian	Tuvaluan
Cebuano	Irish	Palauan	Tzotzil
Chamorro	Istroromanian	Papiamento	Ukrainian
Chavacano	Italian	Piedmontese	Uzbek
Chichewa	Jamaican	Polish	Venetian
Chickasaw	Javanese	Portuguese	Vepsian
Chinese Pinyin	Jerriais	Potawatomi	Volapuk
Cimbrian	Kaingang	Qeqchi	Voro
Cofan	Kala Lagaw Ya	Quechua	Wallisian
Corsican	Kapampangan	Rarotongan	Walloon
Creek	Kaqchikel	Romanian	Waraywaray
Crimean Tatar	Karakalpak	Romansh	Warlpiri
Croatian	Karelian	Rotokas	Wayuu
Czech	Kashubian	Sami Inari	Welsh
Danish	Kikongo	Sami Lule	Wikmungkan
Dawan	Kinyarwanda	Sami Northern	Wiradjuri
Delaware	Kiribati	Sami Southern	Wolof
Dholuo	Kirundi	Samoan	Xavante
Drehu	Klingon	Sango	Xhosa
Dutch	Kurdish	Saramaccan	Yapese
English	Ladin	Sardinian	Yindjibarndi
Esperanto	Latin	Scottish Gaelic	Zapotec
Estonian	Latino Sine	Serbian	Zulu
Faroesee	Latvian	Seri	Zuni
Fijian	Lithuanian	Seychellois	
Filipino	Lojban	Shawnee	
Finnish	Lombard	Shona	

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ELEMENTARY PRINCIPLES OF USE

**To buy ore** By buying a typeface you support typeface designers who can dedicate the time necessary for the development of new typefaces (and you are of course enthusiastic at the idea of discovering and using them!)

**Copy?** By copying and illegally using typefaces, you jeopardise designers and kill their art. In the long term the result will be that you will only have Arial available to use in your compositions (and it would be well deserved!)

**Test!** 205TF makes test typefaces available. Before downloading them from [www.205.tf](http://www.205.tf) you must first register. These test versions are not complete and can only be used in models/mock ups. Their use in a commercial context is strictly prohibited.

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RESPONSIBILITY

205TF and the typeface designers represented by 205TF pay particular attention to the quality of the typographic design and the technical development of typefaces.

Each typeface has been tested on Macintosh and Windows, the most popular browsers (for webfonts) and on Adobe applications (InDesign, Illustrator, Photoshop) and Office (Word, Excel, Power point).

205TF can not guarantee their correct functioning when used with other operating system or software. 205TF can not be considered responsible for an eventual “crash” following the installation of a typeface obtained through the [www.205.tf](http://www.205.tf) website.

STYLES

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THIN

Cardone Thin

THIN ITALIC

*Cardone Thin Italic*

LIGHT

Cardone Light

LIGHT ITALIC

*Cardone Light Italic*

REGULAR

Cardone Regular

ITALIC

*Cardone Italic*

BOOK

Cardone Book

BOOK ITALIC

*Cardone Book Italic*

BOLD

**Cardone Bold**

BOLD ITALIC

***Cardone Bold Italic***

STYLES

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## REGULAR

Cardone Micro Regular

## ITALIC

*Cardone Micro Italic*

## CHARACTER MAP

[illegible]

## CHARACTER MAP

[illegible]



## OPENTYPE FEATURES

- |   |  |
|---|--|
| 1. Automatically spaced capitals.                                 | 12, 13. Tabular figures, practical when the user needs alignment in columns.   |
| 2. Punctuation is optically repositionning                        | 14. Slashed zero to distinguish with letter 0.                                 |
| 3, 4. Specific small capitals whereas optically reduced capitals. | 15. Standard ligatures automatically correct collision between two characters. |
| 5. Specific glyphs in several languages.                          | 16. Smart ligatures.   |
| 6, 7, 8, 9. Specific superior and inferior glyphs.                | 17. Specific contextual glyphs.  |
| 10, 11. Proportional figures.                                     |  |

	FEATURE OFF	FEATURE ON
1. FULL CAPS	Lacassagne	LACASSAGNE
2. CASE SENSITIVE FORMS	(Hôtel-Dieu)	(HÔTEL-DIEU)
3. SMALL CAPS	×	×
4. CAPS TO SMALL CAPS	×	×
5. LOCALIZED FORMS		
ROMANIAN	Chişinău Galaţi	Chişinău Galaţi
CATALAN	Paral·lel	Paral·lel
FRENCH	Il dit : « Vous fîtes »	Il dit : « Vous fîtes »
6. ORDINALS	No Nos no nos 1er 2nd	Nº N <sup>o</sup> n <sup>o</sup> n <sup>os</sup> 1 <sup>er</sup> 2 <sup>nd</sup>
7. FRACTIONS	1/4 1/2 3/4	¼ ½ ¾
8. SUPERIORS	C <sup>ie</sup> Dr M <sup>gr</sup> M <sup>mes</sup>	C <sup>ie</sup> Dr M <sup>gr</sup> M <sup>mes</sup>
9. INFERIORS	H <sub>2</sub> O Fe <sub>3</sub> O <sub>4</sub>	H <sub>2</sub> O Fe <sub>3</sub> O <sub>4</sub>
10. PROPORTIONAL LINING FIGURES	0123456789	0123456789
11. PROPORTIONAL OLD STYLE FIG.	0123456789	○123456789
12. TABULAR LINING FIGURES	0123456789	0123456789
13. TABULAR OLD STYLE FIG.	0123456789	○123456789
14. SLASHED ZERO	0o0o	ØØØØ
15. LIGATURES	Afficher	Afficher
16. DISCRETIONARY LIGATURES	acte, espace, style	acte, espace, style
17. CONTEXTUAL ALTERNATES	08x32mm 10X65mm	08×32mm 10×65mm

## OPENTYPE FEATURES

The stylistic set function allows to access to specific signs which replace glyphs in the standard set.  
A typeface can contain 20 stylistic sets.

	FEATURE OFF	FEATURE ON
ARROWS (SS01)	--W --E --S --N --NW --NE --SE --SW --NS --WE	← → ↓ ↑ ↖ ↗ ↘ ↙ ↕ ↔
ALT. & (SS02)	&	&
ALT. N° (SS03)	n <sup>o</sup> n <sup>os</sup>	N <sup>o</sup> N <sup>os</sup>
ALT. J (SS04)	IJJÎ	IJJÎ
ALT. Q (SS05)	Q	Q

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CHARACTER MAP (MICRO REGULAR)

[illegible]

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CHARACTER MAP (MICRO ITALIC)

[illegible]

## CHARACTER MAP (MICRO ITALIC)

ALT. f (SS08)

*f ff ffi ffl fj fk fi fl tf fbffb ffh ffj ffk fft fh ft*

ALT. v w y (SS09)

*v w w w w w y y y y y y*

## OPENTYPE FEATURES

1. Automatically spaced capitals.
2. Punctuation is optically repositionning
- 3, 4. Specific small capitals whereas optically reduced capitals.
5. Specific glyphs in several languages.
- 6, 7, 8, 9. Specific superior and inferior glyphs.
- 10, 11. Proportional figures.
- 12, 13. Tabular figures, practical when the user needs alignment in columns.
14. Slashed zero to distinguish with letter O.
15. Standard ligatures automatically correct collision between two characters.
16. Smart ligatures.
17. Specific contextual glyphs.

	FEATURE OFF	FEATURE ON
1. FULL CAPS	Lacassagne	LACASSAGNE
2. CASE SENSITIVE FORMS	(Hôtel-Dieu)	(HÔTEL-DIEU)
3. SMALL CAPS	×	×
4. CAPS TO SMALL CAPS	×	×
5. LOCALIZED FORMS		
ROMANIAN	Chişinău Galaţi	Chişinău Galaţi
CATALAN	Paral·lel	Parallel
FRENCH	Il dit: « Vous fîtes »	Il dit : « Vous fîtes »
6. ORDINALS	No Nos no nos 1 <sup>er</sup> 2 <sup>nd</sup>	N <sup>o</sup> N <sup>os</sup> n <sup>o</sup> n <sup>os</sup> 1 <sup>er</sup> 2 <sup>nd</sup>
7. FRACTIONS	1/4 1/2 3/4	¼ ½ ¾
8. SUPERIORS	C <sup>ie</sup> D <sup>r</sup> M <sup>gr</sup> M <sup>mes</sup>	C <sup>ie</sup> D <sup>r</sup> M <sup>gr</sup> M <sup>mes</sup>
9. INFERIORS	H <sub>2</sub> O Fe <sub>3</sub> O <sub>4</sub>	H <sub>2</sub> O Fe <sub>3</sub> O <sub>4</sub>
10. PROPORTIONAL LINING FIGURES	0123456789	0123456789
11. PROPORTIONAL OLD STYLE FIG.	×	×
12. TABULAR LINING FIGURES	0123456789	0123456789
13. TABULAR OLD STYLE FIG.	×	×
14. SLASHED ZERO	00	00
15. LIGATURES	Afficher	Afficher
16. DISCRETIONARY LIGATURES	×	×
17. CONTEXTUAL ALTERNATES	08x32mm 10X65mm	08×32mm 10×65mm

## OPENTYPE FEATURES (MICRO REGULAR)

The stylistic set function allows to access to specific signs which replace glyphs in the standard set.  
A typeface can contain 20 stylistic sets.

	FEATURE OFF	FEATURE ON
ARROWS (SS01)	--W --E --S --N --NW --NE --SE --SW --NS --WE	← → ↓ ↑ ↖ ↗ ↘ ↙ ↕ ↔
ALT. & (SS02)	&	&
ALT. N° (SS03)	n <sup>o</sup> n <sup>os</sup>	N <sup>o</sup> N <sup>os</sup>
ALT. J (SS04)	IJJĴ	IJJĴ
ALT. Q (SS05)	Q	Q
ALT. R (SS06)	RŔŘŖ	RŔŘŖ
SINGLE STOREY G (SS07)	gǧǧǧǧǧ	gǧǧǧǧǧ

## OPENTYPE FEATURES (MICRO ITALIC)

The stylistic set function allows to access to specific signs which replace glyphs in the standard set.  
A typeface can contain 20 stylistic sets.

	FEATURE OFF	FEATURE ON
ARROWS (SS01)	<p>--<i>W</i></p> <p>--<i>E</i></p> <p>--<i>S</i></p> <p>--<i>N</i></p> <p>--<i>NW</i></p> <p>--<i>NE</i></p> <p>--<i>SE</i></p> <p>--<i>SW</i></p> <p>--<i>NS</i></p> <p>--<i>WE</i></p>	<p>←</p> <p>→</p> <p>↓</p> <p>↑</p> <p>↖</p> <p>↗</p> <p>↘</p> <p>↙</p> <p>↕</p> <p>↔</p>
ALT. & (SS02)	<i>&amp;</i>	<i>&amp;</i>
ALT. N° (SS03)	<i>n<sup>o</sup> n<sup>os</sup></i>	<i>N<sup>o</sup> N<sup>os</sup></i>
ALT. J (SS04)	<i>IJJĴ</i>	<i>IJJĴ</i>
ALT. Q (SS05)	<i>Q</i>	<i>Q</i>
ALT. R (SS06)	<i>RŘŘŔ</i>	<i>RŘŘŔ</i>
SINGLE STOREY g (SS07)	<i>gǵǵǵǵǵ</i>	<i>gǵǵǵǵǵ</i>
ALT. f (SS08)	<p><i>f ff ffi ffl fj fk fi fl tf fbffb ffh ffj</i></p> <p><i>ffk fft fh ft</i></p>	<p><i>f ff ffi ffl fj fk fi fl tf fbffb ffh ffj</i></p> <p><i>ffk fft fh ft</i></p>
ALT. v w y (SS09)	<i>v w w̃ w̄ w̅ y ẏ ÿ ỷ ẙ</i>	<i>v w w̃ w̄ w̅ y ẏ ÿ ỷ ẙ</i>



THIN

56 PTS

You promised,  
dear Lumen,  
to describe to me

32 PTS

You promised, dear Lumen,  
to describe to me that supremest  
of moments which immediately  
succeeds death, and to relate

24 PTS

You promised, dear Lumen, to describe to me  
that supremest of moments which immediately  
succeeds death, and to relate to me how,  
by a natural law, singular though it may seem,  
you lived again your past life, and penetrated

16 PTS

You promised, dear Lumen, to describe to me that supremest of  
moments which immediately succeeds death, and to relate to me how,  
by a natural law, singular though it may seem, you lived again your past  
life, and penetrated a hitherto-unrevealed mystery. LUMEN. Yes, my old  
friend, I will now keep my word; and I trust that, thanks to the life-long  
communion of our souls, you will be able to understand the  
phenomenon you deem so strange. [Life and death.] There are many  
conceptions which a mortal mind finds difficult to grasp. Death, which  
has delivered me from the weak and easily-tired senses of the body, has

## THIN

## 12 PTS

You promised, dear Lumen, to describe to me that supremest of moments which immediately succeeds death, and to relate to me how, by a natural law, singular though it may seem, you lived again your past life, and penetrated a hitherto-unrevealed mystery. LUMEN. Yes, my old friend, I will now keep my word; and I trust that, thanks to the life-long communion of our souls, you will be able to understand the phenomenon you deem so strange. [Life and death.] There are many conceptions which a mortal mind finds difficult to grasp. Death, which has delivered me from the weak and easily-tired senses of the body, has not yet touched you with its liberating hand; you still belong to the living world, and in spite of your isolation in this retreat of yours amid the royal towers of the Faubourg St. Jaques, you still belong to the life of Earth, and are occupied with its petty distinctions. You must not, therefore, be surprised if, whilst I am explaining to you this mystery, I beg of you to isolate yourself still further from outer things, and to give me the most fixed attention of which your mind is capable. QUÆRENS. My one desire is to listen to your

## 10 PTS

You promised, dear Lumen, to describe to me that supremest of moments which immediately succeeds death, and to relate to me how, by a natural law, singular though it may seem, you lived again your past life, and penetrated a hitherto-unrevealed mystery. LUMEN. Yes, my old friend, I will now keep my word; and I trust that, thanks to the life-long communion of our souls, you will be able to understand the phenomenon you deem so strange. [Life and death.] There are many conceptions which a mortal mind finds difficult to grasp. Death, which has delivered me from the weak and easily-tired senses of the body, has not yet touched you with its liberating hand; you still belong to the living world, and in spite of your isolation in this retreat of yours amid

the royal towers of the Faubourg St. Jaques, you still belong to the life of Earth, and are occupied with its petty distinctions. You must not, therefore, be surprised if, whilst I am explaining to you this mystery, I beg of you to isolate yourself still further from outer things, and to give me the most fixed attention of which your mind is capable. QUÆRENS. My one desire is to listen to your revelations; speak, therefore, without fear and to the point, and deign to acquaint me with those impressions, as yet to me unknown, which are experienced upon the cessation of life. LUMEN. From what point do you wish me to begin my recital? QUÆRENS. If you can recall it, I shall be pleased if you will begin at the moment when my trembling hands

## 8 PTS

You promised, dear Lumen, to describe to me that supremest of moments which immediately succeeds death, and to relate to me how, by a natural law, singular though it may seem, you lived again your past life, and penetrated a hitherto-unrevealed mystery. LUMEN. Yes, my old friend, I will now keep my word; and I trust that, thanks to the life-long communion of our souls, you will be able to understand the phenomenon you deem so strange. [Life and death.] There are many conceptions which a mortal mind finds difficult to grasp. Death, which has delivered me from the weak and easily-tired senses of the body, has not yet touched you with its liberating hand; you still belong to the living world, and in spite of your isolation in this retreat of yours amid the royal towers of the Faubourg St. Jaques, you still belong to the life of Earth, and are occupied with its petty distinctions. You must not, therefore, be surprised if, whilst I am explaining to you this mystery, I beg of you to isolate yourself still further from outer things, and to give me the most fixed attention of which your mind is capable.

QUÆRENS. My one desire is to listen to your revelations; speak, therefore, without fear and to the point, and deign to acquaint me with those impressions, as yet to me unknown, which are experienced upon the cessation of life. LUMEN. From what point do you wish me to begin my recital? QUÆRENS. If you can recall it, I shall be pleased if you will begin at the moment when my trembling hands closed your eyes. [Death.] LUMEN. The separation of the thinking principle from the nervous system leaves no remembrance. It is as though the impressions made upon the brain which constitute memory were entirely effaced, to be renewed afterwards in another form. The first sensation of identity felt after death resembles that which is felt during life on awakening in the morning, when still confused with the visions of the night, the mind, wavering between the past and the future, endeavours to recover itself, and at the same time to retain the vanishing dreams, the pictures and events of which are still passing before it. At times when thus absorbed in the recollection of a delightful dream, the eyelids close, and in a half slumber the visions reappear. It is thus that our thinking faculty is divided at death, between a reality that it does not yet comprehend and a dream which has completely disappeared. The most conflicting impressions mingle in and confuse the mind, and if, overwhelmed by perishable feelings, a regret comes into the mind for the world that has been left behind, a sense of indefinable sadness weighs upon and darkens the imagination and hinders clearness of vision. QUÆRENS. Did you feel these sensations immediately after death? [No such thing as death.] [Not death, but change.] LUMEN. After death? There is no such thing as death. What you call death—the separation of the body from the soul—is not, strictly speaking, effected in a material form like the chemical separation of a combination of elements such as one sees in the world of matter. One is no more conscious of this final separation, which seems to you so cruel, than the new-born babe is aware of his birth. We are born into the heavenly life as unconsciously as we were born into the earthly; only the soul,

## 6 PTS

You promised, dear Lumen, to describe to me that supremest of moments which immediately succeeds death, and to relate to me how, by a natural law, singular though it may seem, you lived again your past life, and penetrated a hitherto-unrevealed mystery. LUMEN. Yes, my old friend, I will now keep my word; and I trust that, thanks to the life-long communion of our souls, you will be able to understand the phenomenon you deem so strange. [Life and death.] There are many conceptions which a mortal mind finds difficult to grasp. Death, which has delivered me from the weak and easily-tired senses of the body, has not yet touched you with its liberating hand; you still belong to the living world, and in spite of your isolation in this retreat of yours amid the royal towers of the Faubourg St. Jaques, you still belong to the life of Earth, and are occupied with its petty distinctions. You must not, therefore, be surprised if, whilst I am explaining to you this mystery, I beg of you to isolate yourself still further from outer things, and to give me the most fixed attention of which your mind is capable. QUÆRENS. My one desire is to listen to your revelations; speak, therefore, without fear and to the point, and deign to acquaint me with those impressions, as yet to me unknown, which are experienced upon the cessation of life. LUMEN. From what point do you wish me to begin my recital? QUÆRENS. If you can recall it, I shall be pleased if you will begin at the moment when my trembling hands closed your eyes. [Death.] LUMEN. The separation of the thinking principle from the nervous system leaves no remembrance. It is as though the impressions

made upon the brain which constitute memory were entirely effaced, to be renewed afterwards in another form. The first sensation of identity felt after death resembles that which is felt during life on awakening in the morning, when still confused with the visions of the night, the mind, wavering between the past and the future, endeavours to recover itself, and at the same time to retain the vanishing dreams, the pictures and events of which are still passing before it. At times when thus absorbed in the recollection of a delightful dream, the eyelids close, and in a half slumber the visions reappear. It is thus that our thinking faculty is divided at death, between a reality that it does not yet comprehend and a dream which has completely disappeared. The most conflicting impressions mingle in and confuse the mind, and if, overwhelmed by perishable feelings, a regret comes into the mind for the world that has been left behind, a sense of indefinable sadness weighs upon and darkens the imagination and hinders clearness of vision. QUÆRENS. Did you feel these sensations immediately after death? [No such thing as death.] [Not death, but change.] LUMEN. After death? There is no such thing as death. What you call death—the separation of the body from the soul—is not, strictly speaking, effected in a material form like the chemical separation of a combination of elements such as one sees in the world of matter. One is no more conscious of this final separation, which seems to you so cruel, than the new-born babe is aware of his birth. We are born into the heavenly life as unconsciously as we were born into the earthly; only the soul,

56 PTS

*I shall not imitate  
Socrates by giving  
a metaphysical*

32 PTS

*I shall not imitate Socrates by giving  
a metaphysical answer to this question,  
nor shall I, with the theologians, reply  
in a dogmatic way; but I will give you*

24 PTS

*I shall not imitate Socrates by giving a metaphysical  
answer to this question, nor shall I, with the  
theologians, reply in a dogmatic way; but I will give  
you instead a scientific answer, for you, like myself,  
accept only as of real value the results of positive*

16 PTS

*I shall not imitate Socrates by giving a metaphysical answer to this question,  
nor shall I, with the theologians, reply in a dogmatic way; but I will give you  
instead a scientific answer, for you, like myself, accept only as of real value the  
results of positive knowledge. [Renewal of the body.] [Atoms and molecules.]  
We find in the human being three principles, different, and yet in complete  
union: 1. The body; 2. The vital energy; 3. The soul. I name them thus in order  
that I may follow the a posteriori method. The body is an association of  
molecules which are themselves formed of groups of atoms. The atoms are  
inert, passive, immutable, and indestructible. They enter into the organism*

12 PTS

*I shall not imitate Socrates by giving a metaphysical answer to this question, nor shall I, with the theologians, reply in a dogmatic way; but I will give you instead a scientific answer, for you, like myself, accept only as of real value the results of positive knowledge. [Renewal of the body.] [Atoms and molecules.] We find in the human being three principles, different, and yet in complete union: 1. The body; 2. The vital energy; 3. The soul. I name them thus in order that I may follow the a posteriori method. The body is an association of molecules which are themselves formed of groups of atoms. The atoms are inert, passive, immutable, and indestructible. They enter into the organism by means of respiration and alimentation; they renew the tissues incessantly, and are continually replaced by others, and when cast out from the body go to form other bodies. In a few months the human body is entirely renewed, and neither in the blood, nor in the flesh, nor in the brain, nor in the bones, does an atom remain of those which constituted the body a few months before. The atoms travel without ceasing from body to body, chiefly by the grand medium of the atmosphere. The molecule of iron is the same whether it be incorporated in the*

10 PTS

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8 PTS

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6 PTS

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56 PTS

# The soul can be attached to the body only

32 PTS

The soul can be attached to the body only by means of the vital force. When life is extinct the soul naturally separates

24 PTS

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16 PTS

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## LIGHT

12 PTS

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10 PTS

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8 PTS

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6 PTS

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56 PTS

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and hours are  
constituted*

32 PTS

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24 PTS

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16 PTS

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born in 1793, I was then, in 1864, in my seventy-second year, so I was  
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12 PTS

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10 PTS

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8 PTS

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6 PTS

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56 PTS

Then you are able  
to see the Earth,  
and to distinguish

32 PTS

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24 PTS

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16 PTS

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which I told you is great enough to make two hundred worlds  
like yours. The mountain on which I stood was covered with  
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12 PTS

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10 PTS

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8 PTS

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6 PTS

Then you are able to see the Earth, and to distinguish from above even the towns and villages of our lower world? [Lumen on a star world.] LUMEN. Let me proceed with my description. I found myself then upon the ring-shaped world, the size of which I told you is great enough to make two hundred worlds like yours. The mountain on which I stood was covered with trees woven into arboreal palaces. These fairy-like chateaux seemed to me either to grow naturally, or else to be produced by a skilful arrangement of branches and of tall flowering plants. The town, where I entered it, was thickly peopled, and on the summit of the mountain I noticed a group of old men, twenty or thirty in number, who were looking with the most fixed and anxious attention at a beautiful star in the southern constellation of the Altar on the confines of the Milky Way. They did not observe my arrival amongst them, so absorbed were they in observing and examining this star, or perhaps one of the worlds belonging to its system. [Lumen learns the language of spirits.] As for myself, I became aware, on arriving in this atmosphere, that I was clothed in a body resembling that of its inhabitants, and to my still greater surprise I heard these old men speaking of the Earth—yes, of the Earth in that universal spirit-language which all beings comprehend from the seraphim to the trees of the forest. And not only were they talking about the Earth, but about

France. What can be the meaning of these legal massacres? they said. Is it possible that brute force reigns supreme there? Will civil war decimate these people, and will rivers of blood run in this capital, at one time so magnificent and so gay? I could not follow the drift of this speech, I who had just come from the Earth with the swiftness of thought, and who but yesterday had breathed in the heart of this tranquil and peaceful capital. I joined the group, fixing my eyes, as they did, on the beautiful star, and I tried at the same time to understand what they were talking about. Presently I saw to the left of the star a pale-blue sphere—that was the Earth. [The Solar System in the heavens.] You are aware, my friend, that, notwithstanding the apparent paradox, the Earth is really a star in the sky, as I reminded you just now. Seen from one of the stars comparatively near to your system, it appears to the spiritual sight, of which I have told you, like a family of stars composed of eight principal worlds crowding round the Sun, which is itself reduced to a star. Jupiter and Saturn first arrest the attention, because of their great size; then one notices Uranus and Neptune, and at length, quite near to the Sun-star, Mars and the Earth. Venus is very difficult to make out. Mercury remains invisible because of its too great proximity to the Sun. Such is the appearance of the planetary system in the heavens. [The Earth as seen from the heavens.] My attention was fixed exclusively on

56 PTS

*It was my  
favourite quarter,  
and for forty years*

32 PTS

*It was my favourite quarter,  
and for forty years I had scarcely  
left it for more than a few  
months. Judge, therefore, of my*

24 PTS

*It was my favourite quarter, and for forty  
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few months. Judge, therefore, of my surprise  
when I came to look more closely at it to find  
that the magnificent avenue of chestnuts*

16 PTS

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when I came to look more closely at it to find that the magnificent  
avenue of chestnuts between the Luxembourg and the Observatory  
was nowhere to be seen, that in its place were the gardens of  
convents. My indignation as an artist was aroused against these  
municipal misdeeds, but it was quickly suspended by still stranger  
feelings. I beheld a monastery in the midst of our beautiful orchard.  
The Boulevard St. Michel did not exist, nor did the Rue de Medici;*

ITALIC

12 PTS

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10 PTS

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8 PTS

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6 PTS

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56 PTS

Suddenly the  
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a venerable

32 PTS

Suddenly the oldest of them,  
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24 PTS

Suddenly the oldest of them, a venerable  
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16 PTS

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city continues to revel in blood. A fresh head, that of a king this  
time, is about to fall. His companions seemed to understand,  
for they knelt down on the mountain, and prostrated their  
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12 PTS

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10 PTS

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8 PTS

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stars, are twelve or fifteen in number. Outside that limit the perceptions become confused. They have therefore a vague but distinct knowledge of the state of humanity in the planets of our Sun, and of the relative elevation in the intellectual and moral order of their inhabitants. Moreover, when a great disturbance takes place, either in the physical or the moral realm, they feel a sort of inner agitation, like that of a musical chord which vibrates in unison with another chord at a distance. For a year (a year of this world is equal to ten of our years) they had felt themselves drawn by special attraction towards the terrestrial planet, and had observed with unusual interest and anxiety the march of events in that world. They had beheld the end of a reign and the dawn of glorious liberty, the conquest of the rights of man and the assertion of the great principles of human dignity. Then they had seen the cause sacred to liberty placed in peril by those who should have been the first to defend it, and brute force substituted for reason and justice. I saw that he was describing the great Revolution of 1789, and the fall of the old political world before the new régime. Very mournfully they had followed the events of the Reign of Terror and the tyranny of that bloody time. They trembled for the future of the Earth, and felt doubtful of the progress of a humanity which, when emancipated, so soon lost the treasure it had just acquired. I took care not

56 PTS

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thus a witness of*

32 PTS

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24 PTS

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16 PTS

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12 PTS

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10 PTS

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8 PTS

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6 PTS

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BOLD

56 PTS

**From thence our Sun looks like a simple star, and**

32 PTS

**From thence our Sun looks like a simple star, and appears in perspective to be in the constellation of the Altar, just**

24 PTS

**From thence our Sun looks like a simple star, and appears in perspective to be in the constellation of the Altar, just opposite that of Auriga, as seen from the Earth. Then I tried to remember what**

16 PTS

**From thence our Sun looks like a simple star, and appears in perspective to be in the constellation of the Altar, just opposite that of Auriga, as seen from the Earth. Then I tried to remember what was the parallax of this star. I recalled that a friend of mine, a Russian astronomer, had made a calculation, which had been confirmed, of this parallax. It was proved to be  $0,046$ .—When I had thus solved the mystery my heart beat with joy. Every geometrician knows that parallax indicates mathematically the distance in units of**

BOLD

12 PTS

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10 PTS

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which separated this star from the Earth, in order to prove the accuracy of the calculation. I only needed to find out what number corresponded to 0,046. [The velocity of light.] Expressed in millions of leagues, this number is 170,392,000, and so, from the star on which I was, the Earth was distant 170 billions 392 thousand millions of leagues. The principle was thus established, and the problem was three parts solved. Now, here is the main point, to which I call your special attention, for you will find in it an explanation of the most marvellous realities. Light, you know, does not cross instantaneously from one place to another, but

8 PTS

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6 PTS

From thence our Sun looks like a simple star, and appears in perspective to be in the constellation of the Altar, just opposite that of Auriga, as seen from the Earth. Then I tried to remember what was the parallax of this star. I recalled that a friend of mine, a Russian astronomer, had made a calculation, which had been confirmed, of this parallax. It was proved to be 0,046.—When I had thus solved the mystery my heart beat with joy. Every geometrician knows that parallax indicates mathematically the distance in units of the magnitude employed in the calculation. I sought then to recall exactly the distance which separated this star from the Earth, in order to prove the accuracy of the calculation. I only needed to find out what number corresponded to 0,046. [The velocity of light.] Expressed in millions of leagues, this number is 170,392,000, and so, from the star on which I was, the Earth was distant 170 billions 392 thousand millions of leagues. The principle was thus established, and the problem was three parts solved. Now, here is the main point, to which I call your special attention, for you will find in it an explanation of the most marvellous realities. Light, you know, does not cross instantaneously from one place to another, but in successive waves. If you throw a stone into a pool of tranquil water, a series of undulations form around the point where the stone fell.

In the same way, sound undulates in the air when passing from one point to another, and thus, also, light travels in space—it is transmitted in successive undulations. The light of a star takes a certain time to reach the Earth, and this time naturally depends on the distance which separates the star from the Earth. [How the heavenly bodies are seen.] Sound travels 340 metres in a second. A cannon shot is heard immediately by those who fire it, a second later by persons who are at a distance of 340 metres, in three seconds by those who are a kilometre off, twelve seconds after the shot at four kilometres. It takes two minutes to reach those who are ten times farther off, and those who live at a distance of a hundred kilometres hear this human thunder in five minutes. Light travels with much greater swiftness, but it is not transmitted instantaneously, as the ancients supposed. It travels at the rate of 300,000 kilometres per second, and if it could revolve, might encircle the Earth eight times in a second. Light occupies one second and a quarter to come from the Moon to the Earth, eight minutes and thirteen seconds to come from the Sun, forty-two minutes to come from Jupiter, two hours to come from Uranus, and four hours to come from Neptune. Therefore, we see the heavenly bodies not as they are at the moment we observe them, but as they were when the luminous

56 PTS

*Nothing is more  
simple, nothing  
more indubitable*

32 PTS

*Nothing is more simple,  
nothing more indubitable.  
When we examine the surface  
of a star with a telescope*

24 PTS

*Nothing is more simple, nothing more  
indubitable. When we examine the  
surface of a star with a telescope we see,  
not the actual surface as it was at the  
time of our observation, but such as it*

16 PTS

*Nothing is more simple, nothing more indubitable. When we  
examine the surface of a star with a telescope we see, not the  
actual surface as it was at the time of our observation, but  
such as it was when the light was emitted from that surface.  
QUÆRENS. This being so, if a star, the light of which takes ten  
years to reach us, were to be annihilated to-day, we should  
continue to see it for ten years, since its last ray would not  
reach us before ten years had elapsed. [We see the past, not  
the present, aspect of the stars.] LUMEN. It is precisely so. In*

12 PTS

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10 PTS

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8 PTS

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6 PTS

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56 PTS

Seen from the planet Venus the Earth appears as

32 PTS

Seen from the planet Venus the Earth appears as bright as Jupiter appears to us. From the planet Mars the Earth is

24 PTS

Seen from the planet Venus the Earth appears as bright as Jupiter appears to us. From the planet Mars the Earth is the morning and the evening star, presenting phases like those of Venus

16 PTS

Seen from the planet Venus the Earth appears as bright as Jupiter appears to us. From the planet Mars the Earth is the morning and the evening star, presenting phases like those of Venus to us. Thus, although our Earth is not luminous herself, she shines afar like the Moon and the planets, by the light that she receives from the Sun, and reflects into space. Now the events taking place on Neptune, if seen from the Earth, would have a delay of four hours; in like manner the view of life on the Earth could only reach Neptune in the same time;



12 PTS

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10 PTS

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strange to me, I now understand perfectly how, since the light was nearly seventy-two years in traversing the abyss which separates the Earth from Capella, you beheld not the Earth as it was in October 1864, the date of your death, but as it appeared in January 1793. And I comprehend quite as clearly that what you saw was neither a phenomenon of memory, nor a supernatural experience, but an actual, positive, and incontestable fact, and that in very truth what had long passed away on the Earth was only then present to an observer at that distance. But permit me to ask you an incidental question. In coming from the Earth to Capella did you

8 PTS

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6 PTS

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ITALIC

56 PTS

*My mother came  
over to me, and  
sharply reproving*

32 PTS

*My mother came over to me,  
and sharply reproving the other  
boys, took me up in her arms,  
and then led me by the hand*

24 PTS

*My mother came over to me, and sharply  
reproving the other boys, took me up in her  
arms, and then led me by the hand into the  
house, which was close to the Rue d'Ulm.  
There I saw that, after passing through the*

16 PTS

*My mother came over to me, and sharply reproving the other  
boys, took me up in her arms, and then led me by the hand into  
the house, which was close to the Rue d'Ulm. There I saw that,  
after passing through the house, we reappeared in the garden in  
the midst of a numerous company. QUÆRENS. Master, pardon  
me a criticism. I confess to you that it appears to me impossible  
that you could see yourself; you could not be two persons; and  
since you were seventy-two years old, your infancy was passed,  
and had totally disappeared. You could not see a thing that no*

ITALIC

12 PTS

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10 PTS

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8 PTS

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*that this last particular is logically inferred from that fact. You admit that the view I had of the Earth was seventy-two years in coming to me, do you not? that events reached me only at that interval of time after they had taken place? in short, that I saw the world as it was at that epoch? You admit, likewise, that as I saw the streets of that time I saw also the children running in those streets? You admit all this? QUÆRENS. Yes, decidedly. LUMEN. Well, then, since I saw this troop of children, and myself amongst them, why do you say I could not see myself as well as the others? QUÆRENS. But you were no longer there amongst them! LUMEN. Again, I repeat, this whole troop of children has ceased to exist. But I saw them such as they were at the moment the ray of light left the Earth, which only reached me at the present time. And as I could distinguish the fifteen to eighteen children in the group, there was no reason why I should disappear from amongst them*

6 PTS

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