

Text sample

Indigo Antiqua 2 / Regular



ABCDEF GHIJ P  
KLMON QURS  
TWYZIÆVXR:  
1234567890 mflfi  
& 1234567890;?  
abcdefghijklmno  
pqrstuvwxyzåäö.  
[ctffiffiflßstfjffj  
jæœ © A B C D E F G

ABCDEFHHIJKLMN OPQRSTUVWXYZÅÄÖÆ?!  
abcdefghijklmnopqrstuvwxyzåäöæ 1234567890 & 12345  
ABCDEF GHIJKLMN OPQRSTUVWXYZÅÄÖÆ 12345678  
ABCDEFHHIJKLMN OPQRSTUVWXYZÅÄÖÆI» «  
abcdefghijklmnopqrstuvwxyzåäöæ 1234567890 & 1234567890  
ABCDEF GHIJKLMN OPQRSTUVWXYZÅÄÖÆ 1234567» «

## INDIGO ANTIQUA 2

FLOPPY HAT: Peripateia is the Greek expression (used especially in drama) for a reversal of fortunes. At home, my favourite form of relaxation is hunting, and I wore the faded khaki hat when I undertook my final hunt in Nigeria in November 1994, »got lost« in the forest and surfaced in the neighbouring Republic of Benin — a fugitive from the dictatorship of Sanni Abacha. Later — on my exile circuit in African countries, Europe, the U.S. etc — the hat was pressed into service as part of a prudent disguise as I continued to evade the dictator's rather persistent agents — my head of hair being the most obvious giveaway.

[From »The Hunter to the hunted« by Wole Soyinka.]

IN HIS SPEECH at the banquet following the 1986 Prize awards ceremony, Wole Soyinka, recipient of the prize in literature, made a surprising statement. He claimed that Alfred Nobel's actual predecessor was to be found not in the cold Nordic countries, but rather in Soyinka's own African culture, in Ogun, the god of Yoruban mythology. As with all good dinner speeches, this bit of humor also carried a serious message.

[From »Cultures of Creativity«, The Nobel Museum, 2001]

AND NOW LET US remove some of the mystery and make that incident a little more concrete. The scene was the Royal Court Theatre, London, 1958. It was one of those Sunday nights which were given to experimentation, an innovation of that remarkable theatre manager-director, George Devine, whose creative nurturing radicalised British theatre of that period and produced later icons like John Osborne, ...

[From Wole Soyinka's Nobel lecture, 1986.]

1234567890

Text sample

Indigo Antiqua 2 / Italic



A B C D E F G H J P  
 K L M O N Q U R S  
 T W Y Z I Æ V X R:  
 1 2 3 4 5 6 7 8 9 0 m f l f i  
 & 1 2 3 4 5 6 7 8 9 0 ; ? !  
 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 å ä ö æ ø  
 ç t f f f i f f f i f f f f l f f f l f k f b s t  
 j æ æ © A B C D E F G I

A B C D E F G H I J K L M N O P R S T Q U V W X Y Z Å Ä Ö Ï  
 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 å ä ö æ ø 1 2 3 4 5 6 7 8 9 0 “ i ? ” ... ( ) [ ] » «  
 A B C D E F G H I J K L M N O P R S T Q U V W X Y Z Å Ä Ö  
 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 Å Ä Ö Æ Æ Ø & Q G G Ê  
 1 2 3 4 5 6 7 8 9 0 | 1 2 3 4 5 6 7 8 9 0 1/2 1/3 1/4 2/3 3/4 % ; , ! r õ k z z z y y j e e e e  
 a b c d e f g h i j k m n o p q r s t u v w x y z å ä ö æ ø z . Q u i R Y T S f Q u e Q j e Q y

## INDIGO ANTIQUA 2

FLOPPY HAT: *Peripateia* is the Greek expression (used especially in drama) a reversal of fortunes. At home, my favourite form of relaxation is hunting, and I wore the faded khaki hat when I undertook my final hunt in Nigeria in November 1994, >got lost< in the forest and surfaced in the neighbouring Republic of Benin — a fugitive from the dictatorship of Sanni Abacha. Later — on my exile circuit in African countries, Europe, the U.S. etc — the hat was pressed into service as part of a prudent disguise as I continued to evade the dictator’s rather persistent agents — my head of hair being the most obvious giveaway. / *yoruba cap*: The black Yoruba cap was part of my formal attire — mostly retained in my hand — when I received the Nobel prize in 1986 ...

IN HIS SPEECH AT the banquet following the 1986 Prize awards ceremony, Wole Soyinka, recipient of the prize in literature, made a surprising statement. He claimed that Alfred Nobel’s actual predecessor was to be found not in the cold Nordic countries, but rather in Soyinka’s own African culture, in Ogun, the god of Yoruban mythology. As with all good dinner speeches, this bit of humor also carried a serious message.

[From »Cultures of Creativity«, The Nobel Museum, 2001]

AND NOW LET US REMOVE some of the mystery and make that incident a little more concrete. The scene was the Royal Court Theatre, London, 1958. It was one of those Sunday nights which were given to experimentation, an innovation of that remarkable theatre manager-director, George Devine, whose creative nurturing radicalised British theatre of that period and produced later icons like John Osborne ...

[From Wole Soyinka’s Nobel lecture, 1986.]

1 2 3 4 5 6 7 8 9 0 0

[From »The Hunter to the hunted« by Wole Soyinka.]