DON QUIXOTE

DE LA MANCHA

THE HISTORY OF THE RENOWNED DON QUIXOTE DE LA MANCHA

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BY E. MCKNIGHT KAUFFER

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Morison and Sir Francis Meynell; and any merit which modern printing in Great Britain possess can be attributed in the first place to these three men.

When I speak of the low standards of the previous fifty years I have not forgotten the Kelmscott, the Doves and the Ashendene presses. But these private organizations, striving for a costly excellence, had no effect on commercial printing, and any lessons which might have been learnt from their work were ignored. The great achievement in the twenties of the three figures I have named was to demonstrate that good design and fine materials, properly used, make good production no more expensive than bad, and place it within the reach of every publisher.

In 1943, Mr. Oliver Simon, director and designer at the Caveus Press, whose high standards have had a profound effect throughout the trade, started the Fluxion; in its pages Mr. Stanley Morison found an outlet for his typographical research and theories, while as adviser to the Lansdown Monotype Corporation he was able to see them put into practice. In the same year Sir Francis Meynell published his first book at the Nonesuch Press; the part which this wonderful organization played has been summed up by The Times Literary Supplement: "To speak of 'beauty of format and moderation of price' in one breath was, in 1913, almost revolutionary. Nonesuch played a leading part in spreading the revolution among publishing houses..." If the Monotype Corporation largely stimulated Nonesuch beginnings, Nonesuch has in return stimulated the widening activity of Monotype." The deep impression created by the Nonesuch books is still clearly remembered; every one was a revelation of what could be done with ordinary materials when handled with loving care and brilliant design; there are few individuals in the history of British printing who have left a body of work...