

Rongel

Aa

60pt

Regular

LITERATURE
Ritterromanen

Regular Italic

DON QUIJOTE
caballero andante

Semibold

COMPUESTO
Genuinamente

Semibold Italic

PERSONNAGE
Roman Médiéval

Bold

EJEMPLARES
reisavonturen

60pt

Bold Italic

***ANALFABEET
przypisywanych***

36pt

Regular

O PROTAGONISTA, JÁ
de certa idade, entrega-se

Regular Italic

*ÄR UPPKALLAD EFTER
sin huvudperson, en fattig a*

Semibold

A GRANDE CRIAÇÃO
de Cervantes. O livro é

Semibold Italic

*NOVEL HAD COME TO
occupy a canonical space as*

Bold

LOS ERUDITOS NO
están de acuerdo ni en la

Bold Italic

*JALON IMPORTANT
de l'histoire littéraire et*

24pt

Regular

L'origine de l'archétype du Don Quichotte, personnage généreux et idéaliste qui se pose en redresseur de

Regular Italic

Er hält sich für einen stolzen Ritter, dem vermeintlich das Schicksal ein kühnes Abenteuer nach dem nächsten zu bestreiten

Semibold

Imitating the protagonists of these books, he decides to become a knight errant in search of adventure.

Semibold Italic

Gezeten op zijn strijdros Rocinant, in feite een oude, uitgemergelde boerenknol die hij ophemelt tot raspaard, en gehuld in een

Bold

A large part of this section consists of the priest deciding which books deserve to be burned and which to be

Bold Italic

Dulcinea del Toboso, Don Kişot'un hayalinde canlandırđı ve onunla birlikte maceralar kurduđu sevgilisidir.

18pt

Regular
Regular Italic

HE *SPENDS THE NIGHT* HOLDING VIGIL OVER HIS ARMOR AND *BECOMES INVOLVED* IN A fight with muleteers who try to *remove his armor from the horse* trough so that they can water their mules. In a *pretended ceremony*, the innkeeper dubs him a *knight* to be rid of him and sends him on his way.

Semibold
Semibold Italic

UM *PEQUENO FIDALGO CASTELHANO* QUE PERDEU A RAZÃO POR MUITA LEITURA DE *romances de cavalaria* e pretende imitar seus heróis preferidos. O romance narra as suas aventuras em companhia de *Sancho Pança*, seu fiel amigo e companheiro, que tem uma visão *mais realista*.

Bold
Bold Italic

PUTZT EINE ROSTZERFRESSENE RÜSTUNG, DIE SICH VON SEINEN AHNEN noch erhalten hat, baut eine einfache *Haube mit Pappe und Metall* zum Helm um und zieht auf Abenteuer aus. Alles, was ihm begegnet, bringt er mit dem *Rittertum in Zusammenhang*, obwohl dieses schon seit *Generationen erloschen* ist.

14pt

Regular	It is not certain when Cervantes began writing Part Two of Don Quixote, but he had probably not proceeded
Old Style Figures	much further than Chapter LIX by late July 1614. About September, however, a spurious Part Two, entitled Second Volume of the Ingenious Gentleman Don Quixote of La Mancha: by the Licenciado (doctorate) Alonso Fernández de Avellaneda, of Tordesillas, was published in Tarragona
Bold Italic	by an <i>unidentified Aragonese</i> who was an admirer of Lope de Vega, rival of Cervantes. It was translated into English by William Augustus Yardley, Esquire in two volumes in 1784. Some modern scholars suggest that Don Quixote's fictional encounter with Avellaneda in Chapter 59 of Part II should not be taken as the date that Cervantes encountered it, which may have been much earlier.
Lining Figures	Avellaneda's identity has been the subject of many theories, but there is no consensus as to who he was. In its prologue, the author gratuitously insulted Cervantes, who not surprisingly took offense and responded; the last half of Chapter LIX and most of the following chapters of Cervantes' Segunda Parte lend some insight into the effects upon him; Cervantes manages to work in some subtle digs at Avellaneda's own work, and in his preface to Part II, comes very near to criticizing Avellaneda directly.
Small Caps	In his introduction to The Portable Cervantes, Samuel Putnam, a noted translator of Cervantes' novel, calls Avellaneda's version <i>one of the most disgraceful performances in history</i> .
Semibold	The second part of Cervantes' Don Quixote, finished as a direct result of the Avellaneda book, has come to be regarded by some literary critics as superior to the first part, because of its greater depth of characterization, its discussions, mostly between Quixote and Sancho , on diverse subjects, and its philosophical insights. In Cervantes' Segunda Parte, Don Quixote visits a printing-house in Barcelona and finds Avellaneda's Second Part being printed there, in an early example of metafiction.
Regular Italic	
Bold	

12pt

Regular
Regular Italic

DON QUIXOTE, PART ONE CONTAINS A NUMBER OF STORIES WHICH DO NOT DIRECTLY INVOLVE THE *TWO MAIN CHARACTERS*, BUT which are narrated by some of the picaresque figures encountered by the Don and Sancho during their travels. The longest and best known of these is *El Curioso Impertinente* (the impertinently curious man), found in Part One, Book Four. This story, read to a group of travelers at an inn, tells of a *Florentine nobleman, Anselmo, who becomes obsessed with testing his wife's fidelity*, and talks his close friend Lothario into attempting to seduce her, with *disastrous results* for all. In Part Two, the author acknowledges the criticism of his digressions in *Part One* and promises to *concentrate the narrative on the central characters*. Nevertheless, *Part Two* contains several *back narratives related by peripheral characters*.

Semibold
Semibold Italic

NIE WIADOMO DOKŁADNIE JAK DŁUGO TRWAŁY PRACE NAD PIERWSZĄ CZĘŚCIĄ POWIEŚCI. SAM AUTOR WSPOMINA W przedmowie, że utwór powstał podczas jego pobytu w więzieniu. *Niektórzy badacze wątpią* w deklarację autorską, uważając, że Cervantes nie przyznawałby się w przedmowie do tak wstydliwego faktu, jak uwięzienie, jednak pobyty pisarza w więzieniu musiały być *powszechnie* znane, nie było więc powodu, dla którego miałby je ukrywać. Jeszcze przed publikacją *Don Kichot krążył w obiegu rękopiśmiennym*. W tej formie zapoznał się z nim m.in. Lope de Vega, który w liście z 14 sierpnia 1604 stwierdził, że nie znajdzie się nigdy człowiek tak głupi, żeby chwalić tę powieść, a samego *Cervantesa* określił jako najgorszego spośród poetów.

Bold
Bold Italic

HANDLINGEN ER EN **RÆKKE EVENTYR**, HVOR DON QUIJOTES FANTASI LØBER AF MED HAM, SÅ HAN **INDVIKLES I DRABELIGE kampe mod får, vindmøller og uskyldige forbipasserende**, altid med et for ridderen uheldigt resultat.
Den selvbestaltede ridder er dog ikke kun en nar. Han er også idealist og belærer Sancho Panca om, at : *Den, som tror at tingenes tilstand i denne verden kan ændres, tror noget, han ikke bør tro*. Sancho Panza har også sin livsvisdom: *Har man først fået ord for at stå tidligt op, kan man godt blive liggende til middag*. Bogens to hovedpersoner er blevet et klassisk par: den virkelighedsfjerne idealist Don Quijote og den særdeles jordbundne Sancho Panza.

9pt

Regular / Regular Italic

Cervantes wrote his work in early modern Spanish, heavily borrowing from Old Castilian, 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. The Old Castilian language was also used to show the higher class that came with being a knight errant.

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Language Support**Danish**

Historie henviser enten til det der skete i fortiden eller forskningen i og formidlingen af denne fortid dvs. historieskrivning. Der skelnes ofte mellem historisk tid og forhistorisk tid. Historisk tid er den tid hvor vi har skriftlige kilder

Dutch

Geschiedenis verwijst in de eerste plaats naar de vakdiscipline die zich bezighoudt met de studie van chronologische ordening van gebeurtenissen zich daarbij baserend op een kritisch onderzoek van bronnen. De bedoeling is inzicht

English

History is the past as it is described in written documents, and the study thereof. Events occurring before written records are considered prehistory. "History" is an umbrella term that relates to past events as well as the memory

French

L'histoire souvent écrit avec la première lettre majuscule est à la fois l'étude et l'écriture des faits et des événements passés quelles que soient leur variété et leur complexité. L'histoire est également une science. On désigne aussi

German

Unter Geschichte versteht man im Allgemeinen diejenigen Aspekte der Vergangenheit derer Menschen gedenken und die sie deuten um sich über den Charakter zeitlichen Wandels und dessen Auswirkungen auf die eigene

Icelandic

Saga getur átt við hverskyns frásögn hvort sem hún er í rituðu eða töluðu formi. Orðið merkir líka það sem gerst hefur í fortíðinni (stundum kallað Saga með stóru s-i eða sagan með ákveðnum greini) eða frásögn af einhverju sem

Italian

La storia è la disciplina che si occupa dello studio del passato tramite l'uso di fonti cioè di documenti testimonianze e racconti che possano trasmettere il sapere. Più precisamente la storia è la ricerca sui fatti del passato e il tentativo

Polish

Historia – nauka humanistyczna i społeczna która zajmuje się badaniem przeszłości a w znaczeniu ścisłym badaniem działań i wytworów ludzkich aż do najstarszych poświadczonych pismem świadectw w odróżnieniu od prehistorii

Portuguese

História é a ciência que estuda o ser humano e sua ação no tempo e no espaço concomitantemente à análise de processos e eventos ocorridos no passado. O termo «História» também pode significar toda a informação do passado

Spanish

La historia es la ciencia que tiene como objetivo el estudio de sucesos del pasado, tradicionalmente de la humanidad, y como método, el propio de las ciencias sociales/humanas, así como el de las ciencias naturales en un marco

+

Afrikaans, Albanian, Basque, Bosnian, Catalan, Croatian, Czech, Estonian, Faroese, Filipino, Finnish, Galician, Hungarian, Indonesian, Irish, Latvian, Lithuanian, Malay, Norwegian, Romanian, Slovak, Slovenian, Swahili, Swedish, Turkish, Welsh, Zulu & more

OpenType Features

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Character Set Italic

Basic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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Accented Characters

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Small Caps

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Arrows
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Designed by Mário Feliciano, 2015

Styles:

Regular

Regular Italic

Semibold

Semibold Italic

Bold

Bold Italic

Feliciano Type

Rua das Mercês 125

1300-407 Lisboa Portugal

www.felicianotype.com

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