

Studies in Spanish Literature
in Honor of DANIEL EISENBERG

Edited by

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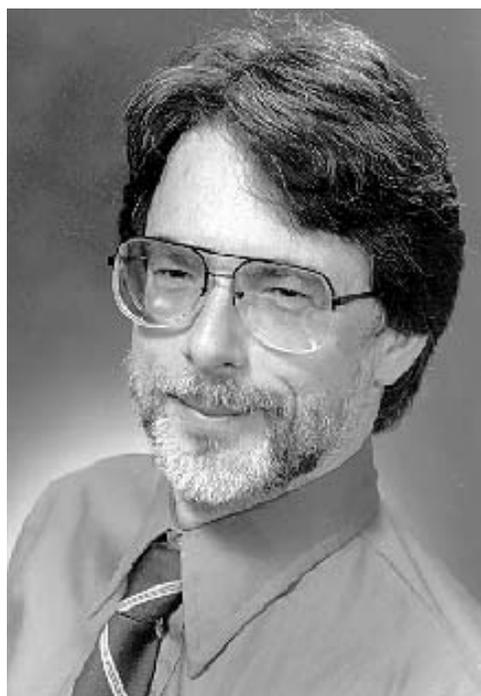
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DANIEL EISENBERG

Visual Readings: Textual Iconography and the Digital Archive of the *Quixote* at the *Cervantes Project*

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TWO OBSTACLES PREVENTED UNTIL recently the study of the textual iconography of the *Quixote* (Madrid, 1605; 1615): 1) the abundance and rarity of the visual materials, and 2) the financial difficulties in compiling a catalogue or disseminating an ar-

1 The *Cervantes Project* (CP) is an ongoing long-term project and research initiative established in 1995 dedicated to the development of a comprehensive digital archive based on the works of Miguel de Cervantes (1547-1616). Our goal is to create an online repository of textual, documentary, bibliographic, and visual electronic resources to serve the needs of students and scholars interested in Cervantes' life, times and work, and focused in particular on the study of *Don Quixote de la Mancha* (<http://cervantes.tamu.edu>).

chive in print format. The advent of hypertext and the Internet, among other technological advances of the information age, has made the impossible dream of visualizing the complete illustrated history of the *Quixote* a possible reality. The *Cervantes Project* in collaboration with the Center for the Study of Digital Libraries (CSDL), and with the support of the College of Liberal Arts, the Cushing Memorial Library, the Cervantes Chair at the Universidad de Castilla-La Mancha, and the National Endowment of the Humanities,² started in 2003 to digitize, annotate and make available online in the form of a fully documented and accessible hypertextual digital archive the tens of thousands representations and visual readings constituted by the illustrations of the *Quixote*.³ The resulting “Textual Iconography Archive” being developed now at TAMU is already a rich and innovative educational tool and a valuable research resource for scholars in the Humanities studying not only Cervantes’ novel, but for those interested in book and editorial history, illustrated books and visual culture.

Although some sample illustrations are often reproduced in critical studies, catalogues and expositions, we lack knowledge of and access to the complete iconographic tradition associated with the publication of the *Quixote* as a major contributing element to both the canonization of the novel and to the iconic transformations of its principal character.⁴ More than one hundred years after his publication, the bib-

2 We acknowledge here the support of the National Endowment for the Humanities (NEH) under grant number PA-51993-06 (2006-2009). Any opinions, findings and conclusions or recommendations expressed here are those of the authors and do not necessarily reflect the views of the NEH.

3 The archive can be found at <http://dqi.tamu.edu> and at <http://dqi.uclm.es>. For all the publications related to the development of the project see: <http://cervantes.tamu.edu/V2/CPI/iconography/publ.html>

4 Fernando González Moreno, Eduardo Urbina, *et al*, “Hacia una historia del *Don Quijote* ilustrado,” *Años del XVI Congreso Nacional de Historia del Arte: La Multiculturalidad en las Artes y en la Arquitectura*, 2006 (Las Palmas de Gran Canaria: Gobierno de Canarias-Anroart Ediciones, 2006) 2: 565-73; Eduardo Urbina, *et al*, “Iconografía textual e historia visual del *Quijote*,” *El Quijote y el pensamiento moderno*, ed. José Luis González Quirós and José María Paz Gago (Madrid: Sociedad Estatal de Conmemoraciones Culturales, 2007) 2: 501-19. Our collection is supplemented in some instances by digital images from rare editions

liographic catalogue of H. S. Ashbee of his own collection, entitled *An Iconography of Don Quixote* (1895), continues to be the standard reference work, indeed the only one of its kind.⁵ In recent years, however, a more extensive and critical interest on the artistic and hermeneutic value of the illustrations has emerged, first with the publication of two important monographs by Ronald Paulson and Rachel Schmidt⁶, and then thanks to the pioneering work of Patrick Lenaghan and José Manuel Lucía Megías, sparked in part by the 2005 centenary celebration.⁷ These studies began to place the illustrations in new cultural, aesthetic and historical contexts, demonstrating their key critical value and their role in the reception and interpretation of the novel. In all,

at the Biblioteca Nacional of Spain (8) and the Library of Congress (2) to provide the most comprehensive access possible.

5 *An Iconography of Don Quixote, 1605-1895* (London: Printed for the Autor at the University Press, Aberdeen and Issued by the Bibliographical Society, 1895). It includes a Preface and 468 items with detailed descriptions: 1-327 refer to illustrated editions or to illustrations issued separately, plus a Supplement with a list of further unseen items, and sections on "Pictures, statues, Tapestries." Based largely on Ashbee's own collection, now at the British Library and at the Hispanic Society of America in New York. See Barry Taylor's article in this volume, pp. 335-59.

6 Ronald Paulson, *Don Quixote in England: the Aesthetics of Laughter* (Baltimore: The Johns Hopkins UP, 1998); Rachel Schmidt, *Critical Images: The Canonization of Don Quixote through Illustrated Editions of the Eighteenth Century* (Montreal: McGill-Queen's UP, 1999).

7 Patrick Lenaghan, en colaboración con Javier Blas y José Manuel Matilla, *Imágenes del Quijote: Modelos de representación en las ediciones de los siglos XVII a XIX* (Madrid: The Hispanic Society of America-Museo Nacional del Prado-Real Academia de Bellas Artes de San Fernando, Calcografía Nacional, 2003); José Manuel Lucía Megías, *Los primeros ilustradores del Quijote* (Madrid: Ollero y Ramos, 2005); *Leer el Quijote en imágenes: hacia una teoría de los modelos iconográficos* (Madrid: Calambur, 2006). See also Eduardo Urbina et al, "Iconografía textual del Quijote: repaso y nueva aproximación de cara al IV centenario," *Le mappe nascošte di Cervantes*, ed. Carlos Romero, Actas Coloquio Internacional de la Associazione Cervantina di Venecia, 2003, (Treviso: Edizioni Santi Quaranta, 2004) 103-14; *Don Quixote Illustrated: Textual Images and Visual Readings / Iconografía del Quijote*, ed. Eduardo Urbina & Jesús G. Maestro (Pontevedra: Mirabel Editorial, 2005), and "Visual Knowledge: Textual Iconography of the Quixote, a Hypertextual Archive," *Literary and Linguistic Computing* 21.2 (2006): 247-58.

they made evident the need to provide a more complete and accessible resource to the rich artistic tradition of the textual iconography of the *Quixote* in order to better understand its significant contribution to the editorial history and critical reception of Cervantes' novel, still largely unknown to readers and unexamined by critics.

The *Cervantes Project* is creating a fully accessible, searchable and documented electronic database and digital archive of all the illustrations that form the textual iconography of the *Quixote*, along with the necessary interfaces and visualization tools to provide free and comprehensive access unavailable until now. The resulting archive is further envisioned as a digital repository to complement the textual and bibliographical electronic resources already present in the CP, and even as a unique visual *variorum* able to extend the value of our *Electronic variorum edition of the Quixote*.⁸ This comprehensive archive allows worldwide electronic access to unique and rare textual and graphic resources by scholars, students and users in general interested in Cervantes' work and on the impact and influence of his masterpiece through 400 years from several perspectives: textual, artistic, critical, bibliographical, and historical (see FIGURE 1—all figures are at the end of the article).

A number of fortunate circumstances came together in our project: 1) the 4th centenary of the *Quixote* and the renewed interest it brought to all aspects of Cervantes scholarship, 2) the need to provide electronic access to scholarly resources and unique collections in digital form, recognized now by funding agencies such as the National

8 See related publications in <http://www.csdl.tamu.edu/cervantes/english/publications.html/>, and in particular, "Texto, contextos e hipertexto: la crítica textual en la era digital y la edición electrónica *variorum* del *Quijote*," *Quaderni di letteratura iberica e iberoamericana* (Milán) 27 (1999-2000) [2002]: 21-49; "The Cervantes Project: Steps to a Customizable and Interlinked On-Line Electronic *Variorum* Edition Supporting Scholarship," *Research and Advanced Technology for Digital Libraries, 5th European Conference, ECDL2001* (Darmstadt, Sept. 2001), Panos Constantopoulos and Ingeborg T. Sølvberg, eds. (Berlin: Springer, 2001) 71-82; and "An Electronic Edition of *Don Quixote* for Humanities Scholars," *Document numérique* (Paris: Editions Hermes), vol. 3, 1-2, spécial *Documents anciens* (November 1999): 75-91.

Endowment for the Humanities, and most significantly, 3) the presence at Texas A&M University of an extensive collection of illustrated editions of the *Quixote*.

The collection supporting our archive is the *Eduardo Urbina Cervantes Project Collection* at the Texas A&M University's Cushing Memorial Library.⁹ Research on the editorial history and the textual iconography of the *Quixote* was initiated in 2000. Since then, the *Cervantes Project* and the Cushing Memorial Library have acquired a large number of significant editions for the purpose of documenting the illustrated *Quixote*. The collection includes now 870 items and is concentrated in 18th and 19th century English, French, and Spanish illustrated editions. At present (September 1, 2008) the digital archive contains 21,614 images from 422 editions. We anticipate the iconography archive will include over 25,000 fully annotated and searchable high resolution images, soon to be linked through embedded tags to editions of the *Quixote* in Spanish and English, thanks to the generous contributions of Tom Lathrop and Florencio Sevilla Arroyo. The Cervantes collection continues to grow every year and new editions are being acquired while at the same time the digital archive expands and achieves greater value and technical refinement¹⁰ (See FIGURE 2).

9 Eduardo Urbina *et al*, ed. *Don Quixote Illustrated: An Exhibit in Celebration of the 4th Centenary of the Quixote* (College Station, TX: Texas A&M University, 2005), and Fernando González Moreno *et al*, "La colección de *Quijotes* ilustrados del Proyecto Cervantes: Catálogo de ediciones y archivo digital de imágenes." *Cervantes: Bulletin of the Cervantes Society of America* 25.1 (2005) [2006]: 79-104; available as PDF at <http://www.hnet.org/~cervantes/csa/articso5/moreno.pdf>. The Cervantes Collection was featured in *Celebrating Research. Rare and Special Collections from the Membership of the Association of Research Libraries, 75th Anniversary Volume* (Washington DC: Association of Research Libraries, 2007) 234-35, 301.

10 "Textual Iconography of the *Quixote*: A Data Model for Extending the Single-faceted Pictorial Space into a Poly-faceted Semantic Web," *Digital Humanities 2006 Conference Abstracts* (Paris: Université Paris-Sorbonne, 2006) 215-20 and "Re-imag[en]ing Cervantes' *Don Quixote*: a Multi-layered Approach to Editing Visual Materials in a Hypertextual Archive," *Digital Humanities 2007 Conference Abstracts* (Urbana-Champaign: University of Illinois, Graduate School of Library and Information Science, 2007) 220-23.

The Cushing Memorial Library of Texas A&M University provides management of the physical collection, cataloging expertise, and acquisition oversight as well as key archival support and digitization services for the project. Such robust infrastructure and institutional support ensure the comprehensiveness and future value of the digital archive derived from our collection, already one of the preeminent rare book Cervantes collections in the world. Furthermore, on the technical side, the ongoing collaboration with the CSDL and our leading role and participation in the Digital Humanities Program initiative at Texas A&M further guaranties the sustainability of the archive and reliable access to its content. Finally, the collaboration established with the Universidad de Castilla-La Mancha and the Cátedra Cervantes has provided not only additional resources to support graduate student research but stability and key critical expertise in art history and book illustration.¹¹

An important initial objective of our project was the specification of a comprehensive taxonomy of the episodes and adventures, characters and places in the *Quixote*. The initial prototype of the taxonomy was designed in collaboration with Jesús G. Maestro of the Universidad de Vigo, Spain, and has been revised and expanded by Fernando González Moreno during the analysis of the illustrations and in the annotation process. The taxonomy, representing the logical narrative structure of the work in visual terms, provides now the addressing mechanism by which illustrations, texts, and other components can be associated with one-another automatically. Through manipulation of the structure of the taxonomic elements and through specification of the desired interrelationships, hypotheses about the work can be posed and examined through coordinated inspection of text, illustration, commentary, and bibliography.

Specifically for the textual iconography, an XML schema is created representing the complex and highly significant interrelationships of episodes and adventures traceable throughout the entire text of the

¹¹ The Cátedra Cervantes was established in 2003 with funding from the Banco de Santander (Spain).

Quixote as identified and tagged in our narrative taxonomy. Initially two texts of the *Quixote*, one in Spanish and one in English, will be fully encoded in TEI XML (Text Encoding Initiative) in the second phase of the textual iconography project. And in the years to come we will investigate scanning and encoding additional key critical/textual editions of the *Quixote* in XML using the same TEI DTD. Since, this mark-up includes elements created by project staff as modifications of the TEI DTD to represent the various episodes, adventures, themes and motifs present in the narrative, these additionally encoded texts will provide an even richer searching opportunity for Cervantes scholars.

A searchable MySQL database containing metadata for the digital images of illustrations in editions of the *Quixote* in our collection in 19 different fields forms the main part of the textual iconography component of the *Cervantes Project*. This metadata includes technical information produced when the images are created, some of which remains in the archive of master copies with the TIFF as embedded data, to be replicated in the database. Extensive descriptive, structural, and additional administrative metadata for the digitized images of the illustrations, based on the Dublin Core Metadata Element Set is also entered into workforms by project staff. The metadata entered into the image database includes also and most importantly for Cervantes scholars, terms referring to the appropriate adventures and episodes relevant to the illustrations (see FIGURE 3).

By means of server-side processing implemented in a Java Servlet-based architecture, metadata for each group of illustrations from a single edition of the *Quixote* is extracted from the database, and placed within a set of tags representing a 'mdwrp' or metadata wrapper element in a METS (Metadata Encoding and Transmission Standard) document. In this way, by means of hyperlinks between different parts of a METS document created for the *Cervantes Project*, according to a structural map developed by project staff, the relationships between all images comprising a single illustrated edition of the *Quixote*, as well as the EAD encoded finding aid and the TEI encoded base text, will be

clearly elucidated and displayed (see FIGURE 4).

When programmed using METS, all files composing a single digital object in the textual iconography, including TIFF and JPEG image files, EAD XML encoded finding aids, and TEI XML encoded texts, will be bundled via structural metadata allowing for discovery of relationships among the component files. For the *Quixote* textual iconography component of the *Cervantes Project*, an uncompressed TIFF, representing an archival quality master copy image of each illustration accompanying a text, is produced at standards equivalent to 600 dpi resolution, in 24-bit depth color. These TIFF images are stored as preservation copies for each image on servers at the Texas A&M University Digital Repository, and are also transferred for manipulation and addition of descriptive and administrative metadata to servers both at TAMU Libraries and the Texas A&M Center for the Study of Digital Libraries.

Derivative image files representing the illustrations, for display and access purposes, are created by project staff in the JPEG file format using Adobe Photoshop 6.0 software and other custom applications based on open-source software. Some administrative metadata is produced automatically when the file is opened by project staff in Adobe Photoshop 6.0. Note that while JPEG files are convenient for encoding steps and for Web viewing because of their smaller file size and reduced resolution more closely matching screen resolutions, the original TIFF images are also being maintained in stable archival storage. It is likely that we will want to generate new display images in the future from the archival TIFFs as display and network speeds improve. The unique identifiers will allow these new images to be associated seamlessly with the earlier encoded metadata.

The digitized illustrations are presented for viewing as JPEG file format images accompanied by display of the metadata contained in the metadata wrapper elements (see FIGURE 5). Many of these metadata elements contained in the wrapper for the illustrations, such as subjects and descriptions, particularly of the novel's recurring themes of character, place, adventure and episode, will correspond to the markup of the base texts in TEI.

Encoding these base texts of the *Quixote* requires, at minimum, using TEI tag sets for both prose and poetry. Since the TEI Guidelines for XML do not permit concurrent encoding of a text in multiple hierarchies, empty milestone elements and link elements will be used to encode a sonnet, for example, which is printed within a section of prose. Additionally, and possibly most importantly, in order to present the full richness of Cervantes' scholarship for the textual iconography of the *Quixote*, a set of elements for encoding sections of the text representing the various episodes and adventures generally accepted by Cervantes' experts and unique to scholarship of the novel is under development. These unique elements will be established for the textual iconography project either by means of using existent TEI elements and attribute options, as provided in the Guidelines for Electronic Text Encoding and Interchange, XML-compatible edition (<http://www.tei-c.org/Guidelines/P5/>) or by creating a new XML schema to accommodate these unique elements.

A TEI header in the encoded base text will contain any necessary descriptive and administrative metadata. Specifically, the TEI header may include all three types of metadata, including descriptive, structural and administrative. This metadata is divided into four basic sections: a bibliographic description of the machine-readable text, a description of the way the text has been encoded, a non-bibliographic description of the text or profile of the text, and a revision history. Thus, by transforming the HTML base e-text now on the *Cervantes Project* web site to TEI XML, all metadata concerning the creation of the e-text, including its revision history will be easily recorded and made available in one document.

Two multilayered search engines, one for editions and one for illustrations, provide flexible and interactive access to all the contents of the archive, in isolation or combining fields, making possible the search of very discrete items as well as of general sets of items, i.e., editions of the *Quixote* in English published in Philadelphia between 1800 and 1815 in four 12mo volumes; French continuations and imitations of the *Quixote* published in Paris between 1920 and 1930; or Spanish children's editions published in the 18th century (see Figure 6).

The Search engine for illustrations permits the localization and visualization of individual illustrations by any given artist, illustrations from any particular year or time period, of any type or with any technique, black or white or in color. The tool also allows group visualization of illustrations combining the above described elements with any of the categories or divisions present in the narrative taxonomy of episodes and adventures.

In addition, three finding aids are part of the current browsing functionality of the archive:

1. Browse index of the Cervantes Project collection
2. Browse illustrations by chapter, episodes and adventures
3. Browse image archive by content

The Cervantes Project collection tool provides classification and description of its contents in 15 different fields, one of which is the *Index*. Clicking on the *Index* link (the default is by *Year*) reorders the items in the collection according to 5 main categories and 14 subcategories, as follows:

1. Complete Works [8]
2. Don Quixote [653]
 - a. Sources [5]
 - b. Editions [424]
 - c. Adaptations [10]
 - d. Children's Editions [102]
 - e. Continuations and Imitations [50]
 - f. Albums and Engravings [57]
 - g. Other [5]
3. Other Works by Cervantes [35]
 - a. Editions [30]
 - b. Adaptations [3]
 - c. Other [2]

4. Cervantes Studies [108]
 - a. Biography [25]
 - b. Geography and History [14]
 - c. Criticism [56]
 - d. Miscellaneous [13]

5. Bibliographies and Catalogues [54]¹²

The main interface of the Collection contains a link to access and visualize individual title pages of the items contained in the archive, as well as direct access to the digitized images belonging to each edition. In addition to the textual illustrations the archive contains digital images of *ex libris*, portraits, maps, facsimile documents, head and tailpieces, and illustrated covers and endpapers. The small thumbs in the Browse field connect the user to larger versions of the images as well as to the textual, artistic and technical image metadata entered for each image in 19 different fields, some of which in turn provide access to additional biographical information about the illustrators and engravers.¹³ Digital image representations of the illustrations are provided in three levels: small index thumbs, median web images together with metadata, and large size digital images for close up inspection and analysis.

The second finding aid provides browsing access to all the illustrations in the archive by Part, Chapter, episode and adventure according to the narrative taxonomy devised for both parts of the text, and corresponding to the *Subject* field of the image metadata. The images contained therein can be accessed in total by Chapters, or individually in accordance with each of the 434 subdivisions. The number of images belonging to each section is always displayed along side the category and it is updated every time a new edition/image is added to the collection (see FIGURE 7).

¹² The numbers represent the contents of the archive as of September 21, 2008.

¹³ Currently the archive contains links to notes and biographical information about 500 illustrators and engravers.

Thirdly, the image archive can be accessed by *content* following four general categories: people (characters), places (geographical, physical), objects and animals. These categories capture the free text information entered by the editors in the image metadata fields *Commentary* and *Notes*, and refer back as well to the *Title* and *Title supplied* fields. The numerical count for each item appearing next to each of the 113 entries is updated automatically every time a new image from a new edition is entered into the database and generated dynamically by the user during the browsing session (see FIGURE 8).

The added value of the illustrations in the *Quixote* textual iconography digital archive derives in particular from their innovative treatment and relationship with the collection of electronic texts available already at the CP and in the linkages allowing connectivity between images, metadata, and bibliography entries in converted MARC. In addition, the archive provides interactivity between digital images and electronic texts, from different entry points, i.e., browse single images, images with same metadata in a given field (content), sequential images from same edition, or all images related to a particular chapter or adventure, by same artist or in the same edition. We are also developing a tool to compare, juxtapose and collage related images from several editions, artists, etc., as part of our research to create new approaches and techniques to display images for analysis, beyond browsing and searching. In that connection we will expand archival description methods, and advance ways in which to integrate texts and images with metadata, as previously done for the images included in the electronic *variorum* edition of the *Quixote* using the Interactive Timeline viewer tool (ItLv).¹⁴

Given the access limitations and inadequacies of previous resources in print, the “Textual Iconography” digital archive of *Quixote* illustrations represents a revolutionary leap forward in the preservation and

14 Carlos Monroy *et al*, “Interactive Timeline Viewer (ItLv): A Tool to Visualize Variants among Documents,” *Proceedings of the Second International Workshop on Visual Interfaces for Digital Libraries* (July 18, 2002) *Lecture Notes in Computer Science* (2002), 39-49; <http://www.cSDL.tamu.edu/cervantes/pubs/jcdlo2ivw.pdf>.

access of rare book collections, while the development and application of search tools, findings aids and interactive visualization tools capable of multiple displays and new analytical approaches significantly increases the scholarly value and educational use of the image archive.

Together with the *EVE-DQ*, the “Textual Iconography” digital archive gives users not only broader and better access to more information in a more flexible format, but also places users in control, able to select, connect, display and analyze the visual data at their command for their own individual needs and purposes, as characteristic, of course, of the capabilities of the new media and of hypertextual archives in general, as described and anticipated in Landow’s *Hypertext*.¹⁵

It is hard to overestimate the value of providing for the first time access to a digital archive of images containing, documenting and visualizing in a contextual, networked and interactive manner the thousands of illustrations included in the *Quixote* since its publication in 1605. Cervantes is one of the world’s greatest authors, widely read and studied. His masterpiece, the *Quixote*, is a seminal work of great impact and significance and both the book and the character have had tremendous influence throughout the centuries wide influence not just in the creation of the novel as genre and in narrative fiction in general, but in practically all areas of the humanities and fields of study, from art to psychology. Students and scholars, curious readers and engaged researchers alike will find in the archive delight and profit, whether their interests are in art, book history, book illustration, literary history, critical and textual studies, narrative theory, cultural studies, hy-

15 George P. Landow, *Hypertext: The Convergence of Contemporary Critical Theory and Technology* (1992), and now *Hypertext 3.0: Critical Theory and New Media in an Era of Globalization* (Baltimore: The Johns Hopkins University Press, 2006). On the subject of hypertext and hyperediting see Jerome J. McGann, *A Critique of Modern Textual Criticism* (Chicago: University of Chicago P, 1983), “The Rationale of Hypertext,” *Electronic Text: Investigations in Method and Theory*, K. Sutherland, ed. (Oxford: Clarendon P-New York: Oxford UP, 1997) 19-46, and in the same volume, Peter M. W. Robinson, “New Directions in Critical Editing” 145-71 and Peter S. Donaldson, “Digital Archive as Expanded Text: Shakespeare and Electronic Textuality” 173-97.

pertext or digital libraries. In addition, the digital archive of images complements and enhances the usefulness of the current elements of the *Cervantes Project*—textual, documentary and bibliographical—and will in turn add significant value as an educational and cultural electronic resource to the study of Cervantes' work, culture and time. The "Textual Iconography" digital archive provides for the first time to multiple types of users,

- 1) Access to primary textual resources until now rare or unknown;
- 2) Access to a comprehensive collection of illustrations of artistic, historical, and critical significance, and
- 3) Access to innovative tools to visualize and study images in texts.

Thus, the archive is designed to elicit active responsiveness and to provoke new types of inquiries and new forms of textual, visual, and critical analyses. The dissemination through the web of a digital archive about the textual iconography of the *Quixote* will make possible a more complete and profound knowledge of the role, functions and diverse uses of textual illustrations, and will help us understand in particular their contribution as visual narratives and how they have shaped reader's responses and critical interpretations of the *Quixote* as an experimental and canonical text. The digital archive of the textual iconography associated with Cervantes' *Don Quixote* is, to our knowledge, unique in its scope, goals and methods, and as such will serve as a model for similar iconographic projects.¹⁶

The wide interdisciplinary interest in the *Quixote* throughout the centuries, its canonical and seminal status in the creation of the novel as a genre, its traditional inclusion in world literature courses, and its iconic status in Hispanic culture, are all factors insuring the scholarly use and cultural significance of the visual materials made available by our project now and in the future: from scholars in textual studies and

16 The Centro de Estudios Cervantinos (Alcalá de Henares) initiated in 2003 a "Banco de imágenes del *Quijote*" which to date has digitized 11,888 images from 370 editions, <http://www.qb2005.com> (September 21, 2008).

book history interested in evaluating the reception and development of the text—written and visual—, and students of the novel and of illustrations researching the role and function of iconography in narrative, to curious readers interested in seeing and appreciating for the first time a rich and fascinating artistic tradition.

TEXTUAL ICONOGRAPHY OF *DON QUIXOTE*

Eduardo Urbina, editor
Cervantes Project, Texas A&M University
 Cátedra Cervantes, Universidad de Castilla-La Mancha
 2003-2008











Last update: September 1 , 2008



FIGURE 1 Home page of the Textual Iconography of Don Quixote

Cervantes Collection --- Cushing Memorial Library & Archives

New Search Browse Complete Edition List

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Browse Images	Year ▼	Place	Publisher	Title	Author	Translator	Editor	Lang.	Vol.	Size	Index ▼ (Click for details)	References (Click for details)	Library
	1554	Venebia	Michele Tramezzino	Historia del Cavalier Florit				ITA	1	16mo a.	a. Sources		TAMU
<p>Illustrations: Frontispiece representing seated Sybil reading books, with the motto "Qual più fermo è il mio foglio è il mio presagio."</p> <p>Description: First edition. Complete title: <i>Historia del Cavalier Florit, dove si ragiona de i ualorosi, & gran gesti, & amori del Cavalier Florit (figliuolo dell'Imperator Florit) Con altre varie auenture di molti nobili & ualorosi Baroni. Italian sequel to the Spanish chivalric book Florit (Valladolid, 1533) from the Palmerin cycle, and parodied by Cervantes in the Quixote (Part I, Chap. 6). Popular in Italy where a second part was published in 1560. Bound in 18th c. vellum.</i></p>													
	1573	Amets	Guillaume Silvius, Imprimeur du Roy	Premier Livre d'Amadis de Gaule	Gero Rodriguez de Montalvo	Nicholas de Herberay		FRE	1	8vo	a. Sources		TAMU
<p>Illustrations: Illustrated with 29 vignette woodcuts of excellent quality, some as chapter headpieces.</p> <p>Description: The first four books of <i>Amadis de Gaule</i> in one volume; translated into French and first published in 1540-1543. The <i>Amadis de Gaule</i> appeared in Spain in the 14th century and was revised and expanded by Montalvo into 4 books in 1568; <i>Amadis</i> served as the principal paradigm model for Cervantes' <i>Don Quixote</i>. Bound in modern vellum with ties.</p>													
	1585	Toledo	Juan Boyer, del inuencible Alonso López de Haro	Historia de las hazañas y hechos de Juan Boyer, del inuencible Alonso López de Haro	Augustin Alonso			SPA	1	8vo	a. Sources P0254		TAMU
<p>Illustrations: Engraved title page.</p> <p>Description: First edition. Printed by Pedro López de Haro. Epic poem in 32 Cantos, continuing Ariosto's <i>Orlando</i>, about a legendary Spanish knight mentioned by Cervantes in the <i>Quixote</i> five times as chivalric model. No copies at USA libraries according to WorldCat. Very rare. Missing pages 4-5 and the colophon. Contemporary full vellum.</p>													
	1617	Barcelona	Baltasar Sorita	El Ingenioso Hidalgo Don Quixote de la Mancha				SPA	1	8vo small	a. Edición PS1989; BN13		TAMU
<p>Illustrations: Title page adorned with a chivalric woodcut of an armed and mounted knight, intended to represent Don Quixote.</p> <p>Description: "A costa de Miguel Gracian librero." Text after Valencia 1605 edition. Very rare as a set with Part II, also at the Cushing, and commonly reworked as first edition of complete <i>Don Quixote</i> in 2 parts. Only 1 copy listed in WorldCat. There are copies "a costa de I. Simon" and</p>													

FIGURE 2 The Cervantes Collection Index

zilla Firefox
8080/delFormEditor/ImageEntryEdit.jsp?image=1662-Bruselas-Mommarte-01-007.jpg&Section=441&page=1

	Image 1662-Bruselas-Mommarte-01-007.jpg
Illustration No.	1
Illustrator	Jacob Savery (?) (copied after)
Engraver	Unknown
Lithographer	
Title Caption	
Title Supplied	Grisóstomo's burial and Marcela's speech
Part	Part I, Madrid 1605
Chapter	14. Chapter 14
Subject	<input type="checkbox"/> 14.1 Episodes of Grisóstomo and Marcela, continuation <input type="checkbox"/> 14.2 Grisóstomo's song <input type="checkbox"/> 14.3 Marcela's appearance and speech <input type="checkbox"/> 14.4 Burial of Grisóstomo
Illustration Type	<input type="checkbox"/> Back cover <input checked="" type="checkbox"/> Chapter illustration <input type="checkbox"/> Colophon <input type="checkbox"/> Dust jacket <input type="checkbox"/> End papers <input type="checkbox"/> Ex libris <input type="checkbox"/> Front cover <input type="checkbox"/> Frontispiece <input type="checkbox"/> Head vignette <input type="checkbox"/> Illustration <input type="checkbox"/> Initial <input type="checkbox"/> Map <input type="checkbox"/> Portrait <input type="checkbox"/> Slipcase <input type="checkbox"/> Spine <input type="checkbox"/> Trimming <input type="checkbox"/> Title page <input type="checkbox"/> Tailpiece <input type="checkbox"/> Vignette
Technique	<input type="checkbox"/> Aquatint <input type="checkbox"/> Black manner / Mezzotint <input checked="" type="checkbox"/> Burin engraving <input type="checkbox"/> Chromolithography <input type="checkbox"/> Dry point <input type="checkbox"/> Etching (aquaforte) <input type="checkbox"/> Woodcut <input type="checkbox"/> Lithography <input type="checkbox"/> Offset <input type="checkbox"/> Process / Photomechanical technique <input type="checkbox"/> Stipple / Crayon manner <input type="checkbox"/> Wood engraving or xylography
Color	Black and white
Volume	I
Page Number	fp. 102
Image Dimension	146 x 81
Page Dimension	180 x 108

FIGURE 3 Form editor showing metadata fields and taxonomy categories

Capítulo II
Que trata de la primera salida que de su tierra hizo el ingenioso don Quijote

Opens images in Chapter 2

Opens images in 2.1
 *First sally

Hechas, pues, estas prevenciones, no quiso aguardar más tiempo a poner en efeto su pensamiento, apretándole a ello la falta que él pensaba que hacía en el mundo su tardanza, según eran los agravios que pensaba deshacer, tuertos que enderezar, sinrazones que emendar, y abusos que mejorar y deudas que satisfacer. **i** Y así, sin dar parte a persona alguna de su intención, y sin que nadie le viese, una mañana, antes del pos del mes de julio, se armó de todas sus armas, subió a mal compue: **i** de un corral, **s** **ilididad** había c

Page 177, 159 image << 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 >>

Next Search Contents Editorial

Page 177, 159 image << 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 >>

Next Search Contents Editorial

Figure 4 Example of text marked with visual tags linked to the image archive

h Quixote - Mozilla Firefox
 ry Bookmarks Tools Help
 http://www.cdli.lamu.edu:8080/ddDisplay/interFace/foSearch/images.jsp?d=41&page=1&orderBy=1
 b Access
 Iconography of Don Quixote

New Search Complete Edition List
 Page 1/2, 13 images << < 1 2 > >>

Image	1662-Bruselas-Mommarate-01-006
Illustration No.	1
Illustrator	Jacob Swamy (?) (copied after)
Engraver	Unknown
Lithographer	
Title Caption	
Title Supplied	Don Quixote fighting against the Baesque and windmills
Part	Part 1, (Madrid, 1605)
Chapter	Chapter 8
Subject	8.2. Adventure of the windmills (giants) 8.3. Episode with frays of St. Benedict 8.4. Adventure with the Baesque
Illustration Type	Chapter illustration
Technique	Burnt engraving
Color	Black and white
Volume	f. 52
Page Number	f. 51
Image Dimension	145 x 81
Page Dimension	189 x 108
Commentary	Three different scenes in the same plate (enblock): 1. In the foreground, Don Quixote fights with the Baesque. 2. In the middle ground, the second Don Quixote is beaten by the Benedictine monks' men. 3. In the background, Don Quixote fights with the Baesque, while a Baesque lady observes the scene. The Baesque (riding a stool in the foreground according to Cervantes' text), it should be a cushion. Drawing and engraving by the same engraver.
Notes	1 - Copied after Swamy's illustration for Dorichest, Swamy, 1657. 2 - The same plate will be used for unbarbers: Verduessen, 1672-73 and later editions.

click to enlarge

FIGURE 5 Sample page of linked thumb images from the Brussels 1662 edition

Cervantes Collection --- Cushing Memori

Search for Editions	Search for Illustrations: <input type="text"/>		
Search	Exact phrase <input type="text"/>	in <input type="text"/>	All <input type="text"/>
Places	Only show results published at All <input type="text"/>	Publisher Title Author Translator Editor Illustration	and <input type="text"/>
Dates	Only show results published between 1500 <input type="text"/> and 2100 <input type="text"/>		
Categories	Only show results that are All <input type="text"/>		
Languages	Only show results published in All <input type="text"/>		
	English <input type="text"/>		
	Display more options		

Search	Exact phrase <input type="text"/>	in <input type="text"/>	All <input type="text"/>
Contents	Only show results in All <input type="text"/>	Select a part to show the chapters	All <input type="text"/>
Places	Only show results published at All <input type="text"/>		
Dates	Only show results published between 1500 <input type="text"/> and 2100 <input type="text"/>		
Illustration Types	Only show results that are <input checked="" type="checkbox"/> All <input type="checkbox"/> Back cover <input type="checkbox"/> Chapter illustration <input type="checkbox"/> Colophon <input type="checkbox"/> Dust jacket <input type="checkbox"/> End papers <input type="checkbox"/> Ex libris <input type="checkbox"/> Front cover <input type="checkbox"/> Frontispiece <input type="checkbox"/> Head vignette <input type="checkbox"/> Illustration	<input type="checkbox"/> Initial <input type="checkbox"/> Map <input type="checkbox"/> Portrait <input type="checkbox"/> Slipcase <input type="checkbox"/> Spine <input type="checkbox"/> Trimming <input type="checkbox"/> Title page <input type="checkbox"/> Tailpiece <input type="checkbox"/> Vignette	
Techniques	Only show results that are <input checked="" type="checkbox"/> All <input type="checkbox"/> Aquatint <input type="checkbox"/> Black manner / Mezzotint <input type="checkbox"/> Burnt engraving <input type="checkbox"/> Chromolithography <input type="checkbox"/> Dry point <input type="checkbox"/> Etching (acquaforte)	<input type="checkbox"/> Woodcut <input type="checkbox"/> Lithography <input type="checkbox"/> Offset <input type="checkbox"/> Process / Photomechanical technique <input type="checkbox"/> Stipple / Crayon manner <input type="checkbox"/> Wood engraving or Xylography	

FIGURE 6. Dual search engine for editions/illustrations

Don Quixote Iconography - Browse Images by Content - Mozilla Firefox

File Edit View History Bookmarks Tools Help

http://www.csdl.tamu.edu/dqdDisplay/interface/browseByTaxonomy.jsp

Most Visited My eBay

Don Quixote Iconography - Browse...

Microfiche Site Address

Microsoft Outlook Web Access

Don Quixote Iconography - Browse Images by Content - Mozilla Firefox

Cervantes Collection --- Cushing Memorial Library & Archives

Browse illustrations by chapter, episodes and adventures

Browse index of the Cervantes Project collection Browse image archive by content

Madrid 1605 Expand all Shrink all

- ☐ Title page [30]
 - 01.1 Engraved title page [22]
- ☐ Frontispieces [79]
 - 02.1 portrait of Cervantes [27]
 - 02.2 Quixote illustration [37]
 - 02.3 Allegorical/symbolic representations [17]
- ☐ Prologue [33]
 - 03.1 Cervantes writing prologue/story [14]
 - 03.2 Cervantes and his "friend" [8]
- ☐ Chapter 1 [198]
 - 1.1 At the library reading chivalric novels [89]
 - 1.2 Alonso Quixano (AQ) becomes the knight Don Quixote de (DQ) [53]
 - 1.3 AQ names self DQ, his horse (Rocinante), and lady (Dulc
- ☐ Chapter 2 [199]
 - 2.1 First sally [84]
 - 2.2 DQ arrives at inn (castle) [65]
 - 2.3 DQ, received by "ladies" [38]
 - 2.4 DQ's dinner at inn [44]
- ☐ Chapter 3 [220]
 - 3.1 DQ at inn [26]
 - 3.2 Vigil of arms [73]
 - 3.3 DQ knighted at inn [43]
 - 3.4 DQ knighted at inn by innkeeper [128]
- ☐ Chapter 4 [146]
 - 4.1 DQ arrives on his road in search of adventures [8]
 - 4.2 AQ arrives in Alcalá [63]
 - 4.3 DQ frees Andrés from Juan Haldudo [20]
 - 4.4 Adventure of the merchants from Toledo [68]
 - 4.5 DQ attacks the merchants from Toledo [6]
- ☐ Chapter 5 [106]
 - 5.1 End of first sally [55]
 - 5.2 DQ rescued by Pedro Alonso [62]
 - 5.3 DQ returns home [54]
- ☐ Chapter 6 [84]
 - 6.1 At home, village in La Mancha [4]
 - 6.2 Scrutiny of DQ's library [80]
- ☐ Chapter 7 [92]
 - 7.1 Burning of DQ's books [9]

Madrid 1615 Expand all Shrink all

- ☐ Title page [17]
 - 01.1 Title page engraving [11]
- ☐ Frontispieces [32]
 - 02.1 Portrait of Cervantes [2]

New Search Complete Edition List

Page 1/3, 26 images << < 1 2 3 >>

Done

FIGURE 7 Finding aid to browse images using the narrative taxonomy

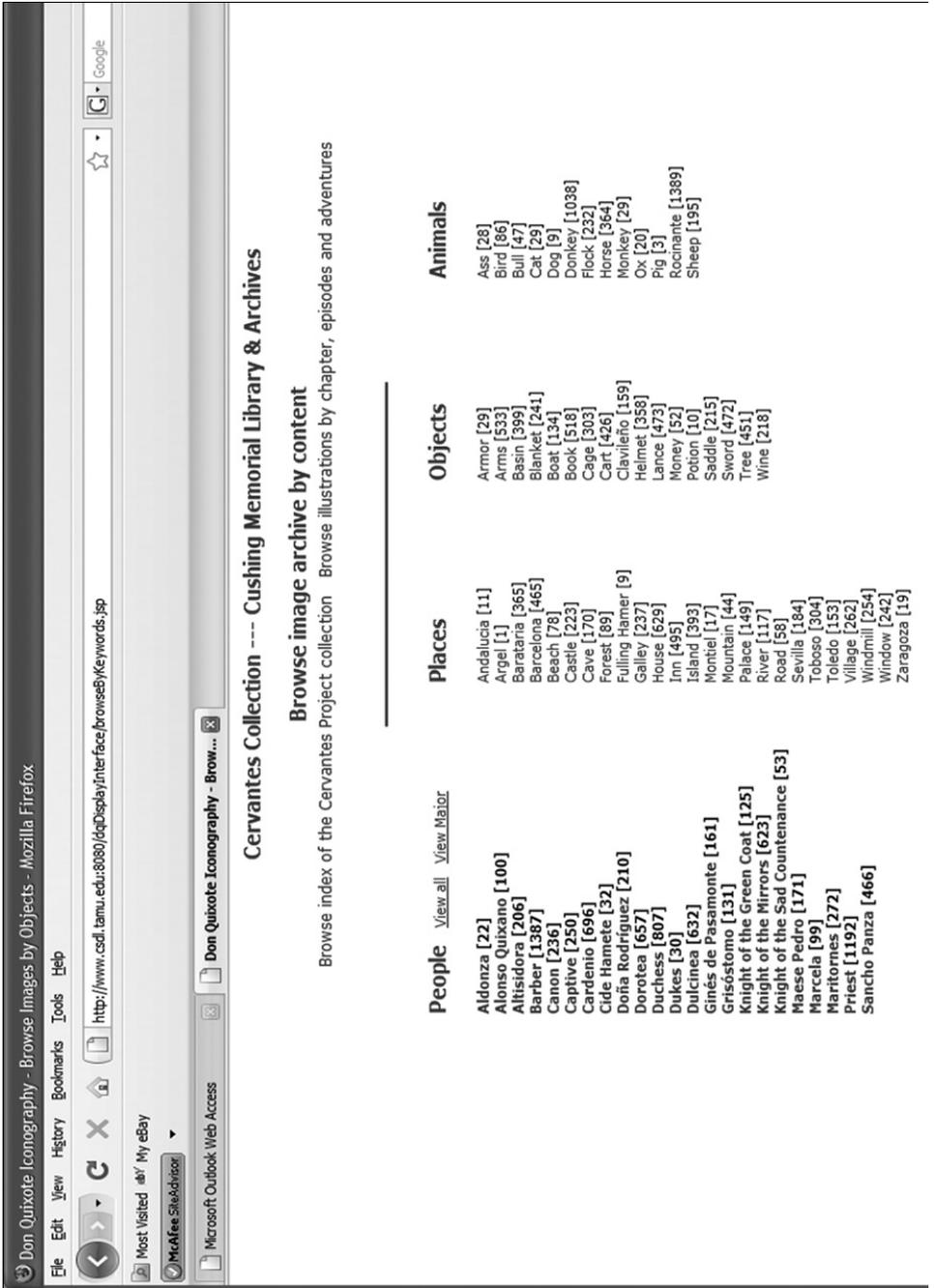


FIGURE 8 Finding aid to browse images by content