Studies in Spanish Literature in Honor of DANIEL EISENBERG

Edited by

Tom Lathrop
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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-
archive 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/CI/iconography/publ.html

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. 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 Schmidt, and then thanks to the pioneering work of Patrick Lenaghan and José Manuel Lucía Megías, sparked in part by the 2005 centenary celebration. 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.


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.* 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

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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).


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 guarantees 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.

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

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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 ‘mdwpr’ 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]
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. 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).

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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).\(^\text{14}\)

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

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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-

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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

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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.
Figure 1: Home page of the Textual Iconography of Don Quixote
Figure 2 The Cervantes Collection Index
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

Hechas, pues, estas prevenciones, no quiso aguardar más tiempo a poner en efecto 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. Y así, sin dar parte a persona alguna de su intención, y sin que nadie le viese, una mañana, antes del sol y a los tempranos del mes de julio, se armó de todas sus armas, subió al caballo compuesto, y corrió hacia unas casas, que dejó su distinto cautivo, que se presentó y un criado que había de estar con él; mil de ellos, que le salía, se enteraron de aquel hecho, y con ello se dieron prisa, y lo traje hasta el antiguo corral, donde el caballo de ese señor y su caballero continuaban, y en ello se juntó toda la fuerza de la vecindad y de los que podían conseguir a esta fin.
Figure 5 Sample page of linked thumb images from the Brussels 1662 edition
**Figure 7** Finding aid to browse images using the narrative taxonomy.
Figure 8 Finding aid to browse images by content