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<http://www.h-net.org/~cervantes/csa/artic08/WordenF08.pdf>

Don Quixote Illustrated: Textual Images and Visual Readings. Iconografía del Quijote. Ed. Eduardo Urbina and Jesús G. Maestro. Pontevedra (España): Mirabel Editorial, 2005. 174 pp. ISBN: 84-934275-5-1.

In March of 2005 the Cushing Memorial Library and Archives at Texas A&M University hosted an international conference titled “*Don Quixote* Illustrated: Textual Images and Visual Readings,” an event celebrating the 400th anniversary of the publication of *Don Quixote* Part I. The present volume, comprised of a preface and seven essays, includes the contributions of the participants at this conference. The editors explain in the preface that the goal of organizing the conference had been “contribuir a la sistematización y desarrollo de los estudios sobre la iconografía textual del *Quijote*” (11), and they add that the essays that follow “ofrecen un amplio y detenido análisis de las diferentes posibilidades de interpretación de las ilustraciones de que ha sido objeto la novela cervantina a lo largo de su historia editorial” (11).

Eduardo Urbina opens the collection with “Visual Knowledge: Textual Iconography of the *Quixote*,” an essay that begins quite logically by establishing the importance of studying the visual aspects of Cervantes’ novel; the author asserts that

“most people know about the *Quixote* through some derivative representation, from some image or icon and its cultural associations. One could affirm, indeed, without fear of exaggeration, that the *Quixote* is an often seen, talked-about, but seldom-read book” (15). Though thousands of editions of the work have been published since its first appearance in 1605, there has been no way to access the illustrations that have played an instrumental role in the canonization of the novel. After providing a brief overview of the way that illustrators from different centuries have depicted episodes from Cervantes’ novel, Urbina perceptively asserts that the ekphrasis describing the knight’s battle with the Basque in I, 9 both underscores the fundamentally visual nature of the novel and serves as “the point of departure for the iconographic tradition of the *Quixote*” (30). Of particular interest to *cervantistas* is the author’s description of the *Cervantes Project*, a digital archive of *Quixote* illustrations begun in 2001, whose 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://www.csdl.tamu.edu/cervantes>” (33).

In a carefully researched and insightful essay titled “Beyond Words: Cervantes Iconography in the 1905 Centenary and the Following Decade,” Rachel Schmidt categorizes the visual arts and activities produced for the 20th-century centenary celebrations of the publication of *Don Quixote* Part I into what she terms *spectacular*, *ethnographic* (documentary), and *modernist* currents. Her intention is to show “how the Cervantine centenary and certain aspects of its iconographic production served as fodder for the political and cultural battles of the time” (41). Spectacles celebrating the novel often played out the struggle between the political right and left for the “hearts and minds of the *pueblo*” (46). The “liberal lettered classes” (46) hoped that the novel’s idealism might result in a desire for *regeneración* among the common folk; the right adopted a patronizing tone toward the rural lower classes, seeing them as a group in need of protection from modernizing forces. Schmidt analyzes photographs of La Mancha that appear in Azorín’s *La ruta de Don Quijote* and in the 1915 Spanish translation of Augusto Floriano Jaccaci’s *On the Trail of Don Quixote*, asserting that the images (five of which follow the essay) interrogate the boundary between the fictional and the historical. Furthermore, she notes, the photographs serve “as an ethnographic document of life in La Mancha at the turn of the 20th century” (54-55). In analyzing the *modernist* current in iconography, the author persuasively shows how the illustrations of *Don Quixote* by Ricardo Marín and Daniel Urrabieta Vierge (seven of which follow the essay) problematize the relationship between the image and the frame.

“A Primer in Illustration: Reading Pictures of *Don Quixote*” by Patrick Lenaghan provides an overview of the various ways in which artists have depicted scenes from the novel over the centuries. The essay describes the work of artists – and includes illustrations – ranging from Jérôme David and Jacques Lagniet in the 17th century to Charles-Antoine Coypel in the 18th century and Gustave Doré in the 19th. The author’s discussion of the changing artistic interpretations of Don Quixote’s attack

on the windmills is particularly interesting. While 17th-century illustrators focused on the humor of the episode, there was a “growing desire throughout the eighteenth century to reduce the moments of slapstick” (89); moreover, a number of editions from this century did not even include a portrayal of the scene. By the 19th century the episode had grown to be widely popular and hence “became almost obligatory for any illustrated edition” (91). By this time, the Romantic interpretation of the work was in full force, according to which “the adventure came to epitomize the glorious futility of the knight’s enterprise and his admirable effort to change an uncaring world against all odds” (91). Nineteenth-century artists accordingly depicted Don Quixote in ways that emphasized his vulnerability, idealism, and determination. Referring to the multitude of artistic representations that Cervantes’ novel has inspired over the centuries, Lenaghan aptly concludes his essay: “When examined in their context, they offer an exceptional and vivid history of the reception of Cervantes’s masterpiece, attesting to its timeless appeal yet also showing how each artist has remade the novel in his image and that of his age” (93).

In “Narrar el *Quijote* I en palabras e imágenes gráficas: Cervantes, Doré y Dalí” Stephen Miller contrasts the ways that the French illustrator and the Spanish artist represent characters and scenes from the novel, pointing out that the two “representan, cada uno en su época y estilo, una cumbre entre los centenares de ediciones ilustradas del *Quijote*, y han gozado, a juzgar por su uso continuado en ediciones posteriores de la novela, de una gran aceptación entre lectores y editores” (96). The essay begins by highlighting three moments early in the first part of the novel in which the importance of art is stressed: I, 2 when the knight imagines that his great deeds will be “dignas de entallarse en bronce, esculpirse en mármoles y pintarse en tablas”; I, 9 which contains the ekphrasis of Don Quixote battling the Biscayan; and I, 19 in which knight and squire discuss Don Quixote’s desire to have his “triste figura” painted on his shield. Of particular interest is Miller’s observation that although Sancho is described in the ekphrasis as having “zancas largas,” illustrators of the novel tend to ignore this textual information and instead most often present the squire as a man with short legs. While Doré depicts the same Don Quixote in his 169 illustrations of the novel, Dalí, in his 41 illustrations, represents the protagonist in a multitude of ways including, for example, “un grupo de Quijotes extremadamente alargados, casi agonizantes” and another group “cuya nota dominante es formas compuestas de líneas espirales” (110). Though neither of the two editions follows Cervantes’ chronology exactly with regard to the placement of illustrations, the results for a reader of the text are quite different. Miller asserts that Doré succeeds in offering a new reading of the novel: “Lo que en una edición puramente léxica del *Quijote* se puede llamar un *diálogo* entre Cervantes y su lector, se convierte en una *conversación* entre Cervantes, Doré y el lector” (105, emphasis in the original). In the case of Dalí, however, the illustrations are so out of place with regard to the text that they become a distraction, with the result that “[e]n lugar de reforzar y dialogar con el texto léxico, el texto gráfico inoportunamente intercalado es una interrupción” (111). The essay concludes by affirming that “[l]o que hacen Doré y Dalí, cada uno

a su manera, es entrar en los juegos perspectivistas y meta-artísticos de la novela al ilustrarla" (115).

"Iconografía popular del *Quijote*" by Isidro Sánchez Sánchez, Esther Almarcha Núñez-Herrador and Óscar Fernández Olalde makes the point that many more people have some familiarity with *Don Quixote* – including certain aspects of the work's characters, situations, and themes – than actually have read the novel. The authors explain that this state of affairs results from a confluence of events. On the one hand, students assigned Cervantes' novel as part of their studies often fail to read it in its entirety; *Don Quixote* is, after all, a complex work far removed from everyday reality. On the other hand, the ubiquity of images from the novel, which the authors term the *Iconografía popular del Quijote*, brings Cervantes' work into contact with all sectors of society: "Nos llama desde las páginas ilustradas del texto a las imágenes quijotescas en las entradas de los pueblos de La Mancha, pasando por series televisivas, películas, comics, postales, cajas de diferentes alimentos, etiquetas compañeras de muy diversos productos o humildes envolturas de caramelos" (127). With regard to these sorts of ephemera, and many other types including stickers, calendars, and playing cards, the authors assert: "aunque la mayoría de dichos elementos tiene una vida útil limitada, acaban convirtiéndose en documentos de interés para investigadores y coleccionistas tras expirar su vigencia" (121). In fact, as part of the many celebrations of *Don Quixote* that took place in 2005, three separate expositions were dedicated to the novel's place in popular culture: one in Salamanca, one in Zaragoza, and one that traveled to various cities. This last exposition was organized by the Centro de Estudios de Castilla-La Mancha, whose collection titled *Iconografía Popular de don Quijote de la Mancha* can be seen at <http://www.uclm.es/ceclm/CentenarioQuijote>.

"*Don Quichotte vu par Pablo Picasso: Visual Syntax in the Iconography of Don Quixote*," by Enrique Mallén, addresses the famous drawing Picasso made of the knight and his squire, which the artist created in 1955 for the French journal *Les lettres françaises* in celebration of the first part's 350th anniversary. The author notes that in the drawing "Picasso chooses to arrange his characters in a triangular composition, with Sancho at the base and his master at the apex" (135), and then asks what the structure of this visual composition might mean. Starting with Picasso's concept of "reality," the essay then discusses, in somewhat tortuous fashion, the issue of how best to interpret *Don Quixote*, several of Freud's theories, and the cognitive responses that viewers have when looking at works of art. Mallén argues that Picasso's goal in the drawing was to "emphasize the important psychological content of *Don Quixote* by pictorial means" (144), and concludes that placing the knight at the apex of the drawing may have been Picasso's way of representing a flight from "reality" for both Don Quixote and for Cervantes himself.

The volume's last essay is "Imaging the *Quixote*: A Digital Iconography" by Richard Furuta, Jie Deng, Carlos Monroy, and Neal Audenaert from the Center for the Study of Digital Libraries and the Department of Computer Science at Texas A&M University. The authors first present the current state of the project devoted to creating a digital

iconography of *Don Quixote*. Impressively, there are more than 4,000 digitized images from 74 editions currently available at the Cervantes Project's web pages. They describe the highly interdisciplinary nature of the project and explain the process by which new entries are added to the research collection. They also share some of the lessons they have learned in the process, which may be of interest to technical specialists working on similar projects. Future plans for the digital iconography collection include "a site devoted to the music used in Cervantes' writings, based on the dissertation by Juan José Pastor and a presentation of legal records collected in Spain documenting events related to Cervantes' life, based on the records collected by Kris Sliwa" (173).

In the preface, the editors state their hope that this volume will inspire further development of investigations that synthesize art, literature, and iconographic interpretation of *Don Quixote*. *Don Quixote Illustrated* succeeds admirably in this regard, thus making a noteworthy contribution to scholarship relating the visual and the verbal in the work of Cervantes. Both the volume and Texas A&M's online Cervantes Project Collection are valuable resources for those interested in studying the iconography of *Don Quixote*.

WILLIAM WORDEN
University of Alabama
wworden@bama.ua.edu