

A detailed illustration of a man in medieval-style armor, including a helmet and gauntlets, kneeling on the ground. He is positioned next to a wall with a diamond-patterned lattice or window. The scene is rendered in a painterly style with visible brushstrokes and a muted color palette of browns, greys, and blues.

# ¿Qué es el *Cervantes Project* y la “Iconografía Textual del *Quijote*”?

Fernando González Moreno



<http://cervantes.dh.tamu.edu/V2/CPI/index.html>



### New

DEL HISPANISMO

[CERVANTES Y LA MITOLOGIA](#)

Madrid, September 26-27, 2013

08/12/2013

Online Index  
[Cervantes Project Collection](#)  
1,003 editions; 50,671 images

# Cervantes Project

Est. 1995



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[Eduardo Urbina, Director](#)



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Home | Cervantes Chair | Information | Cervantes' life | Texts | Bibliography | Images | Quixote e-Editions | Cervantes Collection | Versión en español

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Eduardo Urbina, Director

Other contributors



### ELECTRONIC VARIORUM EDITION OF THE QUIXOTE

Eduardo Urbina, editor  
Cervantes Project, Texas A&M University  
Cátedra Cervantes, Universidad de Castilla-La Mancha  
2005-2008

www.uclm.es/CatedraCervantes/ingles/mus\_cerv2.htm

## Cátedra Cervantes

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- About the Cátedra
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- Versión española

### Music in Cervantes' Works

**Towards a Musical Reception of his Works**

Every musical adaptation of a literary work has to be considered as an exercise of perception and interpretation that provides additional information on the hermeneutics of a writer's works. These adaptations allow us to understand and explain how the literary work has been recreated and transformed in each epoch. Once a play or a novel has been put in music, every musical version offers the audience a sort of critical and at the same time musical thought that reflects a new conception—even misconception—of the work. It cannot be denied that Cervantes's works have provided composers excellent material for their musical compositions and this fact has to be taken into account to describe the process of his musical reception: how the characters and the episodes of his works have been selected by composers and perceived by the audience and what kind of musical treatment—genres, musical patterns, etc—each composer provides.

At the same time, there cannot be any doubt that Cervantes's works reflect faithfully the

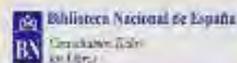
### EX LIBRIS CERVANTINOS

Proyecto Cervantes  
Texas A&M University

# ICONOGRAFÍA TEXTUAL DEL *QUIJOTE*

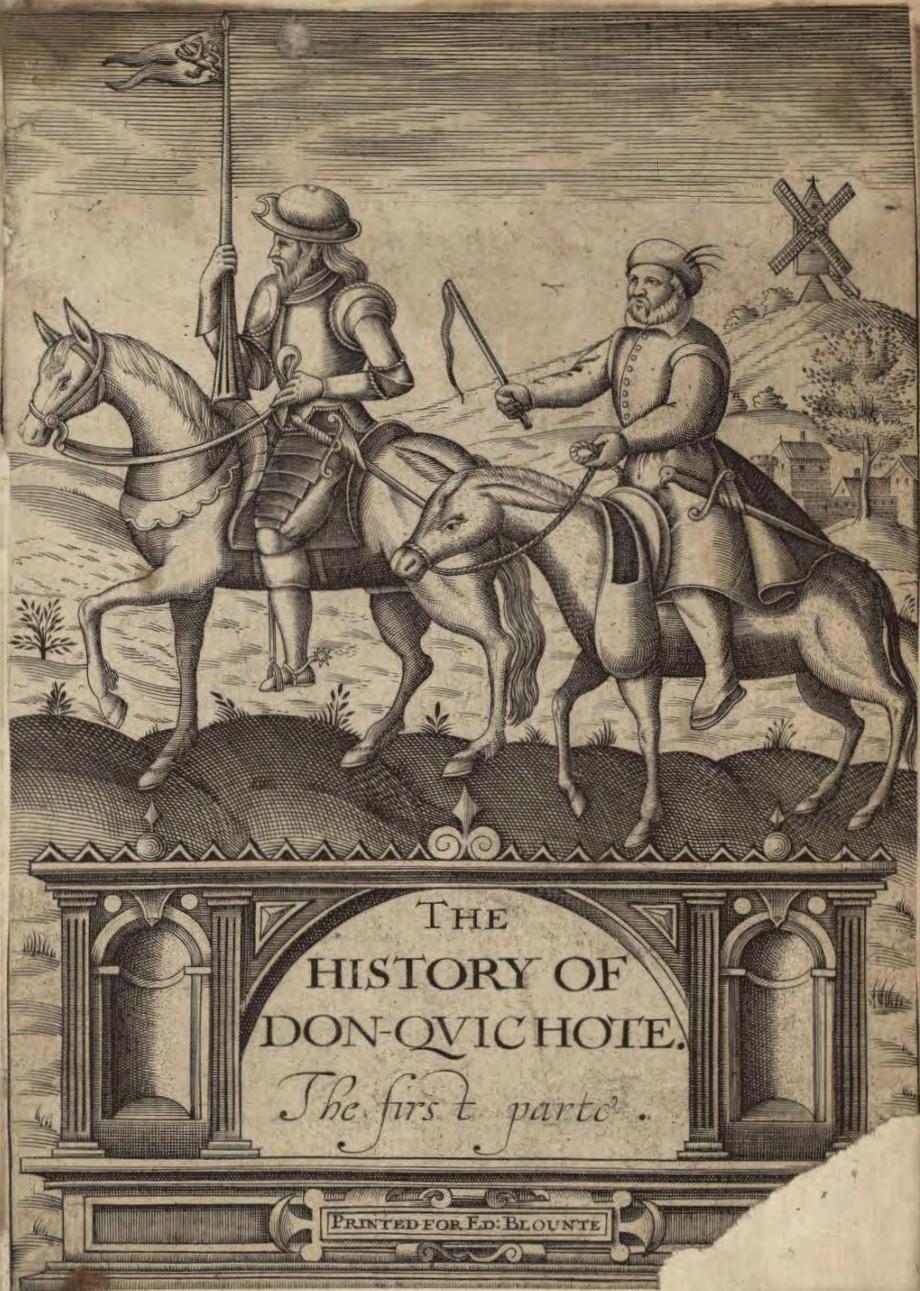
**Eduardo Urbina**, Director and Editor  
*Cervantes Project*, Texas A&M University

**Fernando González Moreno**, Co-editor,  
Universidad de Castilla-La Mancha



Est. 2003

Última actualización: 12 de agosto 2013



THE  
HISTORY OF  
DON-QUICHOTE.

*The first parte.*

PRINTED FOR ED. BLOUNTE

THE  
SECOND  
PART OF THE  
HISTORY OF THE  
Valorous and witty KNIGHT-  
ERRANT,

*Don Quixote of the Mancha.*

Written in Spanish by *Michael  
Cervantes*: And now Translated  
into English.



S

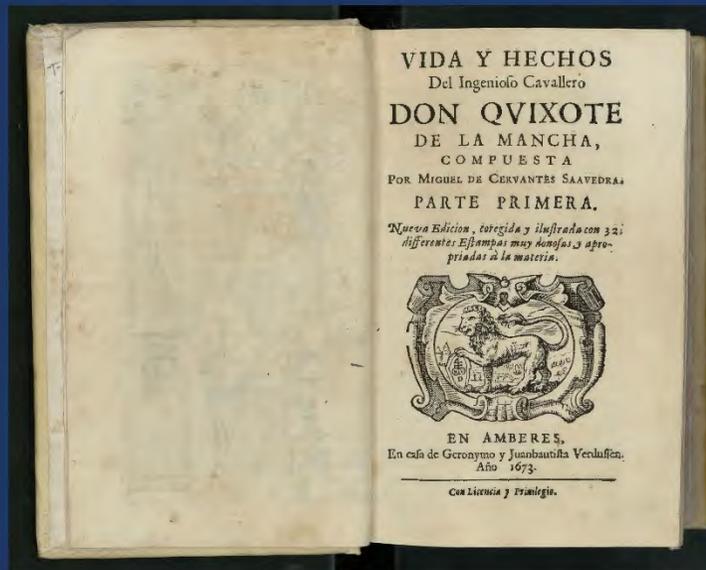
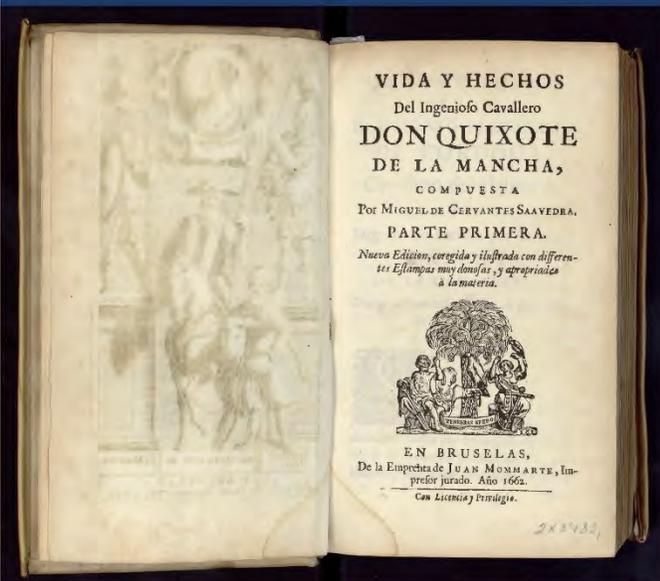
P  
del

LONDON,  
Printed for *Edward Blount.*

1620

1620







Don Quichotte conduit par la Folie et Embrassé de l'Amour extravagant de Dulcinee sort de chez luy pour estre Chevalier Errant.

*Apprent à Paris chez M. de la Harpe, Libraire, et chez M. de la Motte, Libraire, et chez M. de la Roche, Libraire.*



Don Quichotte est delivré de sa Folie par la Sagesse.

*à Paris chez M. de la Harpe, Libraire, et chez M. de la Motte, Libraire, et chez M. de la Roche, Libraire.*



J. G. Knapton del. sculp. 1757.  
J. G. Knapton del. sculp. 1757.

VIDA Y HECHOS  
DEL INGENIOSO HIDALGO  
DON QUIXOTE  
DE LA MANCHA.

COMPUESTA POR  
MIGUEL DE CERVANTES SAAVEDRA.  
EN QUATRO TOMOS.

PARTE PRIMERA. TOMO PRIMERO.

EN LONDRES:  
Por J. y R. T O N S O N.

M D C C X X X V I I I.



EL INGENIOSO HIDALGO  
DON QUIXOTE  
DE LA MANCHA

COMPUESTO  
POR MIGUEL DE CERVANTES SAAVEDRA.

NUEVA EDICION  
CORREGIDA  
POR LA REAL ACADEMIA ESPAÑOLA.

PARTE PRIMERA.  
TOMO I.

CON SUPERIOR PERMISO:  
EN MADRID  
POR DON JOAQUIN IBARRA IMPRESOR DE CAMARA DE S. M.  
Y DE LA REAL ACADEMIA.  
M D C C L X X X.



W. Hogarth Sculp

Published March 1798.



W. Hogarth Inv

W. Skelton Sculp

SANCHO'S FEAST.

Published March 1798.



W. Jones del. &c.

J. Audley sculp.

DON QUIXOTE SEATED ON THE MOUNTAIN

PRINTED AND SOLD BY G. G. LADD, 10, NASSAU ST. N.Y.



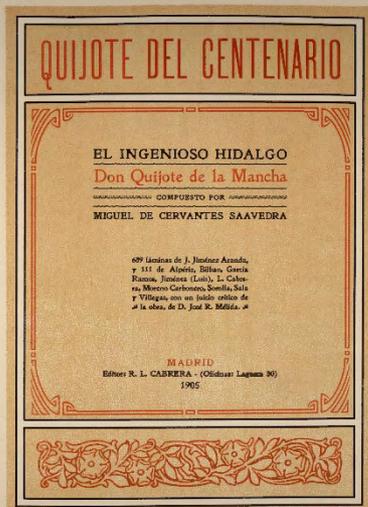
FINELLI 1851

QUISIAE DON CHISCIOTTE IL VALOROSO  
E IL SILENZIO DI SAN PANZA E IL SUO RIFLESSO

Vedi se non bello e nobile concetto / Se pensa mentre veglia e non lo sguardo  
è stato tenuto nel spirito il sentimento. / che si dorme e torna ed il mondo è tanto



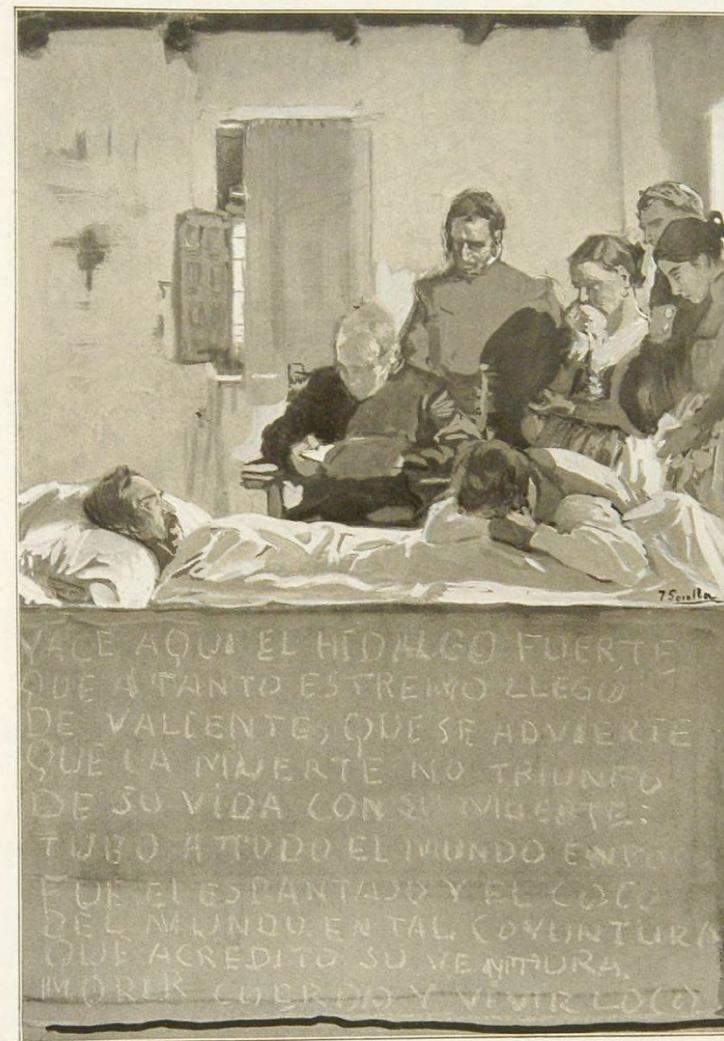
SON IMAGINATION SE REMPLIT DE TOUT CE QU'IL AVAIT LU



R. L. CABRERA - EDITOR

JOSÉ BLAS Y CIA, SAN RAFAEL, MADRID

luego que vió la venta se le representó que era un castillo. . . .  
 n'eut pas plutôt découvert l'hôtellerie, qu'il la prit pour un château superbe. . . .  
 so dünkte ihm die Schenke, sobald er sie erblickte, ein Schloss. . . .  
 he no sooner saw the inn but he fancied it to be a castle. . . .



R. L. CABRERA - EDITOR

JOSÉ BLAS Y CIA, SAN RAFAEL, MADRID

VACE AQUI EL HIDALGO FUERTE  
 QUE A TANTO ESTREMO LLEGÓ  
 DE VALLENTE, QUE SE ADVIERTE  
 QUE LA MUERTE NO TRIUNFO  
 DE SU VIDA CON SU MUERTE:  
 TUVO A TODO EL MUNDO EMPOR  
 FUE EL ESPANTADO Y EL COCO  
 DEL MUNDO EN TAL COVINTURA  
 QUE ACREDITO SU VENTURA,  
 MORIR CUERDO Y VENIR LOCO.



A SERIES OF THIRTY ETCHINGS  
BY WILLIAM STRANG ILLUSTRATING  
SUBJECTS FROM 'DON  
QUIXOTE'

LONDON  
MACMILLAN AND CO. LIMITED  
1902



*Don Quixote.*

THE HISTORY OF THE VALOROUS  
AND WITTY KNIGHT-ERRANT  
**DON QUIXOTE**

OF THE MANCHA

BY

**MIGUEL DE CERVANTES**

TRANSLATED BY THOMAS SHELTON

THE ILLUSTRATIONS BY

**DANIEL VIERGE**

WITH AN INTRODUCTION BY ROYAL CORTISOZ

IN FOUR VOLUMES VOLUME I



NEW YORK  
CHARLES SCRIBNER'S SONS  
M C M V I

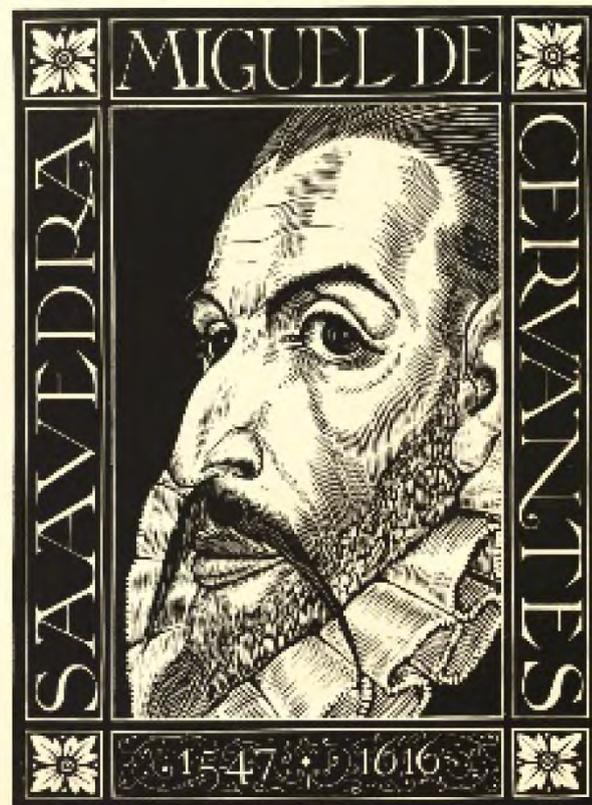
THE FIRST PART OF  
*The Life and Achievements  
of the Renowned*  
**DON QUIXOTE  
DE LA MANCHA**

MIGUEL DE CERVANTES SAAVEDRA

TRANSLATED BY PETER MOTTEUX  
ILLUSTRATED BY SALVADOR DALE



THE ILLUSTRATED MODERN LIBRARY  
NEW YORK



**DON  
QUIHOTTE  
DE LA MANCHE**

TRADUCTION FRANÇAISE  
DE FRANCIS DE MIOMANDRE  
GRAVURES SUR BOIS  
DE LOUIS JOU



GÉRALD CRAMER ÉDITEUR · GENÈVE  
IMPRIMATUR ÉDITEUR · PARIS-NICE

MIGUEL  
DE CERVANTES  
SAAVEDRA  
DON  
QUIJOTE  
DE LA MANCHA

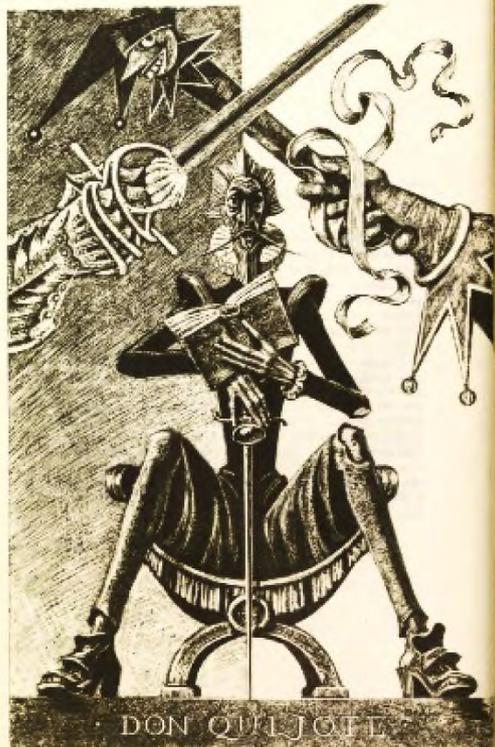
PARTE  
PRIMERA

MADRID 1922-1923

МИГЕЛЬ  
ДЕ СЕРВАНТЕС  
СААВЕДРА  
ДОН  
КИХОТ  
ЛАМАНЧСКИЙ

ЧАСТЬ  
ПЕРВАЯ

иллюстрации  
САВВЫ БРОДСКОГО



EL INGENIOSO  
HIDALGO  
DON QUIXOTE  
DE LA MANCHA.

Compuesto por Miguel de Cervantes  
Saavedra.

All'ill.<sup>mo</sup> Señor el Sig. Conde  
**VITALIANO**  
VIZCONDE.



EN MILAN Por el Heredero de Pedromartin Locarni  
y Juan Bautista Biscello. Año 1617.  
Con licencia de Superiores y Privilegio.

EL INGENIOSO  
HIDALGO DON QUIXOTE  
de la Mancha.

Compuesto por Miguel de Cervantes  
Saavedra.

DIRIGIDO AL DUQUE DE  
Bejar, Marques de Gibralfon, Conde de Benalcazar  
y Baeza, Vizconde de la Puebla de Alcaniz,  
Señor de las villas de Cepila, Curiel,  
y Barquillos.



Año 1617.

Impreso con licencia, en Barcelona, en casa de  
Bautista Sorita, en la Libreria.

A costa de Miguel Grouss Librero.

SEGUNDA PARTE  
DEL INGENIOSO  
CAVALLERO

Don Quixote de la Mancha.  
POR MIGUEL DE SERVANTES  
Saavedra, autor de su primera Parte.

Dirigida a Don Pedro Fernandez de Castro, Conde de Lemus,  
de Andrade, y de Vilalva, Marques de Sarría, &c. Piercy,  
Governador, y Capitan General del Reyno de Napoles,  
y Presidente del Supremo Consejo de Italia.



Año 1617.

En BARCELONA, En casa de SEBASTIAN MATEVAT.

*Mirandala*  
**NOVELAS**  
 EXEMPLARES  
 DE MIGUEL DE  
 Cervantes Saavedra.

**RIGIDO A DON PEDRO**  
*Fernandez de Castro, Conde de Lemos, de*  
*Andrade, y de Villalva, etc.*

La Gitanilla.	El zeloso estremo.
El Amante liberal.	La illustre Fregona.
Rinconete y Cortadillo	Las dos Donzellas.
La Española Inglesa.	La Señora Cornelia.
El Licenciado Vidriera	El caso mico engañoso.
La fuerza de la sangre.	La de los Perros.



EN BRUSSELAS,  
 Por ROGER VELPIO, y HUBERTO  
 ANTONIO, Impressores de sus Altezas,  
 al Aguilado oro, cerca de Palacio,  
 año de 1624.



MIGUEL DE CERVANTES



**LOS TRABAJOS**  
 DE  
**PERSILES,**  
 Y  
**SIGISMUNDA.**

HISTORIA SEPTENTRIONAL.

POR MIGUEL DE CERVANTES SAAVEDRA,  
 nuevamente corregida, y enmendada en esta  
 última impresión.

*Escrita por el autor*  
*que se dedica a su hijo*  
 AL EXC.<sup>mo</sup> SENOR DON JUAN MANUEL  
*Fernandez Pacheco, Marqués de Villena,*  
 Duque de Escalona, &c.  
 CON LICENCIA:

En Madrid: Por Juan Sanz, Inspector de libros, y Portero  
 de Cámara de su Magestad. Año de 1719.

Hállase en su casa, en la Plaza de la Calle de la Par.

The Interludes  
 of Cervantes

TRANSLATED FROM THE SPANISH  
 WITH A PREFACE AND NOTES  
 BY S. GRISWOLD MORLEY



PRINCETON, NEW JERSEY  
 PRINCETON UNIVERSITY PRESS

1948

TRABAJOS  
DE PERSILES  
YSIGISMUNDA.



HISTORIA SETENTRIONAL

POR  
MIGUEL DE CERVANTES  
SAAVEDRA

A DON PEDRO FERNANDEZ  
DE CASTRO,  
CONDE DE LEMOS.

TOMO II.

EN MADRID  
POR DON ANTONIO DE SANCHA  
AÑO DE M. DCC. LXXXI.  
Se hallará en su Librería, en la *Adelana Vieja*.  
*Con las Licencias necesarias.*

LOS SEIS LIBROS  
DE  
GALATEA  
DIVIDIDA EN DOS TOMOS.

LOS SEIS LIBROS  
DE  
GALATEA,  
ESCRITA

POR MIGUEL DE CERVANTES  
SAAVEDRA.

DIVIDIDA EN DOS TOMOS.  
CORREGIDA E ILUSTRADA CON  
LAMINAS FINAS.

TOMO I.

EN MADRID  
POR DON ANTONIO DE SANCHA.  
AÑO DE M. DCC. LXXXIV.  
Se hallará en su Librería, en la *Adelana Vieja*.  
*Con las Licencias necesarias.*

NOVELAS  
EXEMPLARES  
DE MIGUEL  
DE CERVANTES

SAAVEDRA  
DIRIGIDAS  
A DON PEDRO FERNANDEZ  
DE CASTRO  
CONDE DE LEMOS.

NUEVA IMPRESION CORREGIDA Y  
adornada con laminas.

TOMO I.

EN MADRID  
POR DON ANTONIO DE SANCHA  
AÑO DE M. DCC. LXXXIII.  
Se hallará en su Librería en la *Adelana Vieja*.  
*Con las Licencias necesarias.*

VIAGE  
AL PARNASO,  
COMPUESTO

POR MIGUEL DE CERVANTES  
SAAVEDRA.

DIRIGIDO  
A D. RODRIGO DE TAPIA,  
CARALLERO DEL HAYO  
DE SANTIAGO, &c.

PUBLICANSE AHORA DE NUEVO  
UNA TRAGEDIA Y UNA COMEDIA INEDITAS  
DEL MISMO CERVANTES: AQUELLA INTITU-  
LADA *LA NOVANCIA*; ESTA *EL TRAYO DE*  
*ARZEL*.

EN MADRID  
POR DON ANTONIO DE SANCHA.  
AÑO DE M. DCC. LXXXIV.  
Se hallará en su Librería, en la *Adelana Vieja*.  
*Con las Licencias necesarias.*



EL INGENIOSO HIDALGO  
DON QUIXOTE DE LA MANCHA

COMPUESTO  
POR MIGUEL DE CERVANTES SAAVEDRA.

NUEVA EDICION  
CORREGIDA Y AUMENTADA, CON NUEVAS  
NOTAS, Y CON LA VIDA DE  
EL AUTOR SUPLEMENTO AUMENTADO.

POR D. JUAN ANTONIO PELLICER  
BIBLIOTECARIO DE S. M. Y SECRETARIO DE SANCHE DE LA  
REAL ACADEMIA DE LA HISTORIA.

PARTE PRIMERA  
TOMO I.

EN MADRID  
POR D. GABRIEL DE SANCHA  
AÑO DE MDCCLXXXVII.



EL INGENIOSO HIDALGO  
DON QUIXOTE  
DE LA MANCHA

COMPUESTO  
POR MIGUEL DE CERVANTES  
SAAVEDRA

CORREGIDO Y AUMENTADO, CON NUEVAS  
NOTAS, CON NUEVAS FIGURAS, CON  
NUEVO ANALISIS, Y CON LA VIDA  
DE EL AUTOR SUPLEMENTO  
AUMENTADO

POR DON JUAN ANTONIO PELLICER  
BIBLIOTECARIO DE S. M. Y ACADEMICO DE  
NUMERO DE LA REAL ACADEMIA  
DE LA HISTORIA.

PARTE PRIMERA,  
TOMO I.

EN MADRID  
POR DON GABRIEL DE SANCHA  
AÑO DE MDCCLXXXVIIII.

IL CAVALLIER FORTI.  
LA HISTORIA.  
DOVE SI VEDONO  
VALOROSI, E GRAN GELI E AMORI  
del Cavalier FORTI

CON ALTRE BELLE AVEN-  
ture de molti suoi Cavalieri.

E IL MIO FIGLIO.



Col privilegio del sommo Pontefice Giulio III.  
E dell' Illustriss. Senato Veneto per anni XX.

3 Note  
in 1  
4475-  
#4367



NVOVAMENTE REVISTO,  
ET RICORRETTO DA  
M. LODOVICO DOLCE.  
CON ALCUNI DOTTISSIMI  
Avvertimenti di M. Giulio Camillo, & Indici di  
esso dolce, e di altri di tutti i concerti, &  
delle parole, che nel Poeta si trovano.

CON PRIVILEGIO.



IN VINEGIA APPRESSO GABRIEL  
GIOLITO DE' FERRARI.  
M D L X.

Impresso in Anversa nella Stamperia  
di Gio: de' Meunier Anno 1688.  
Et ristampato in Anversa Anno  
1711.

LA PRIMA PARTE DE  
Orlando Furioso dirigitto  
AL PRINCIPE DON PHIL-  
ipe nuestro Señor: traduzido en  
Romance Castellano por don  
Ieronimo de Virrea.

Corregido segunda vez  
por el mismo.



EN ANVERS  
En casa de la Biuda de Martin Nucio. Año de  
M. D. LVIII.

Total a fecha de 9 de octubre de 2016	1.515 ediciones
Ediciones de <i>Don Quijote</i> (incluyendo adaptaciones y ediciones infantiles y/o juveniles)	729
Otras obras cervantinas y ediciones de obras completas	129
Continuaciones e imitaciones	59
Fuentes	24
Álbumes y recopilaciones de grabados	65

22 idiomas / 131 ciudades

<b>Year</b>	<b>Place</b>	<b>Publisher</b>		
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<b>Editor</b>		<b>Language</b>	<b>Volume</b>	<b>Size</b>
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<b>Urbina ID</b>		<b>Library</b>		
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<b>Category</b>				
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1784b-Madrid-Sancha-01-001-e



1784b-Madrid-Sancha-01-002-t



1784b-Madrid-Sancha-01-002a-t-2



1784b-Madrid-Sancha-01-003





1784b Madrid  
Publisher: Por  
Don Antonio de  
Sancha

Image	1784b-Madrid-Sancha-01-003.jpg
Illustration No.	1
Illustrator	
Engraver	
Lithographer	
Title Caption	
Title Supplied	
Part	
Chapter	
Subject	
Illustration Type	<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
Technique	<input type="checkbox"/> Aquatint <input type="checkbox"/> Black manner / Mezzotint <input type="checkbox"/> Bunin 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	
Volume	
Page Number	
Image Dimension	
Page Dimension	
Commentary	
Notes	

1. Ilustrador
2. Grabador, litógrafo...
3. Título
4. Parte
5. Capítulo
6. Episodio
7. Tipo de ilustración
8. Técnica
9. Color
10. Volumen
11. Página
12. Dimensiones de la ilustración
13. Dimensiones de la página
14. Comentario
15. Notas



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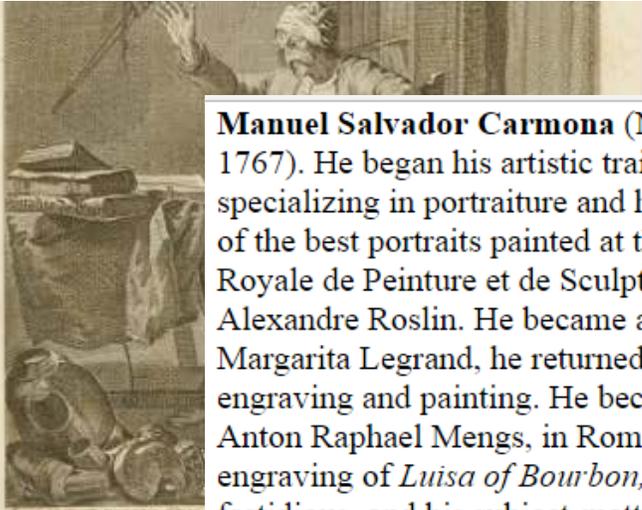
<b>Image</b>	1780-Madrid-Ibarra-01-004
<b>Illustration No.</b>	1
<b>Illustrator</b>	<a href="#">José del Castillo</a>
<b>Engraver</b>	<a href="#">Manuel Salvador Carmona</a>
<b>Lithographer</b>	
<b>Title Caption</b>	
<b>Title Supplied</b>	Don Quixote at his library
<b>Part</b>	Part I, Madrid 1605
<b>Chapter</b>	Chapter 1
<b>Subject</b>	1.1 DQ at his library reading chivalric novels
<b>Illustration Type</b>	Chapter illustration
<b>Technique</b>	Burin engraving
<b>Color</b>	Black and white
<b>Volume</b>	I
<b>Page Number</b>	f.p. 4
<b>Image Dimension</b>	206 x 143
<b>Page Dimension</b>	292 x 212
<b>Commentary</b>	<p>Don Quixote, reading chivalry books at his library (<i>Amadís de Gaula</i>), becomes mad (see his gesture and eyes).            Forced position and gesture.            Details from the text: arms abandoned at a corner, the skinny greyhound...            Interest in a realistic setting (period clothes and furniture).            Illustration of quality, with good drawing and engraving.</p>
<b>Notes</b>	

1.128 ilustraciones catalogadas / 48.678 ilustraciones disponibles de 1.128 ediciones



Image	1780-Madrid-Ibarra-01-004
Illustration No.	1
Illustrator	<a href="#">José del Castillo</a>
Engraver	<a href="#">Manuel Salvador Carmona</a>
Lithographer	

**José del Castillo** (Madrid, 1737 – Madrid, 1793): Painter and engraver. He was a disciple of José Romeo and was protected by José Carvajal, minister of State, who sent him to study at Rome. There, he worked with Corrado Gianquinto, Italian Rococo painter. During his second travel to Italy, his master was Reziado. When Castillo returned to Spain, he got the protection of the king, who ordered Meng to give Castillo work. He made some tapestry designs, portraits –*Carlos III*– and religious paintings for the royal convent of Las Salesas. He also engraved some designs after Luca Giordano, as *Escape to Egypt*, and after Cerezo, as *Supper at Emaus*. [Benezit II, 591]



Subject	
Illustration Type	Chapter illustration

**Manuel Salvador Carmona** (Nava del Rey, 1734 – Madrid, 1807 or 1820): Engraver and painter. He was the nephew of Luis Salvador Carmona, sculptor (1709 – 1767). He began his artistic training with his uncle and at San Fernando Royal Academy of Fine Arts (Madrid). In 1752 he was sent to Paris to learn engraving, specializing in portraiture and historical prints. There he trained with Nicolas-Gabriel Dupuis and produced numerous engravings, among which were prints of some of the best portraits painted at the French court in addition to both past and contemporary religious, allegorical and genre compositions. He joined the Académie Royale de Peinture et de Sculpture as an assistant in 1759, presenting a variety of prints after paintings by Anthony van Dyck, Carle Vanloo, Jean-Baptiste Pierre and Alexandre Roslin. He became an academician in 1761, submitting engravings of portraits by François Boucher and Hyacinthe Collin de Vermont. After marrying Margarita Legrand, he returned to Madrid in 1762 and was appointed honorary academician at the San Fernando Royal Academy of Fine Arts in 1764, specializing in engraving and painting. He became *Director de Grabado* at the Royal Academy in 1777. In 1778, having been widowed, he married Ana Maria Mengs, daughter of Anton Raphael Mengs, in Rome and returned with her to Madrid. In 1783 he received the title of *Grabador de Cámara del Rey*. His royal commissions included an engraving of *Luisa of Bourbon, Princess of Asturias* (1774), and among his patrons were the Church, aristocracy, printing presses and scholars. His technique was fastidious, and his subject-matter was very varied, ranging from such portraits as *José Herrando* (1756) to a *Holy Family* (1781) [Benezit IX, 256]

More information at: [www.grobeart.com](http://www.grobeart.com)

Commentary	Details from the text: arms abandoned at a corner, the skinny greyhound... Interest in a realistic setting (period clothes and furniture). Illustration of quality, with good drawing and engraving.
Notes	

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702 artistas (ilustradores, pintores, grabadores, litógrafos...)

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- Ex libris
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- Frontispiece
- Head vignette
- Illustration
- Initial
- Map
- Portrait
- Silhouette
- Spine
- Trimming
- Title page
- Tailpiece
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### Madrid 1605

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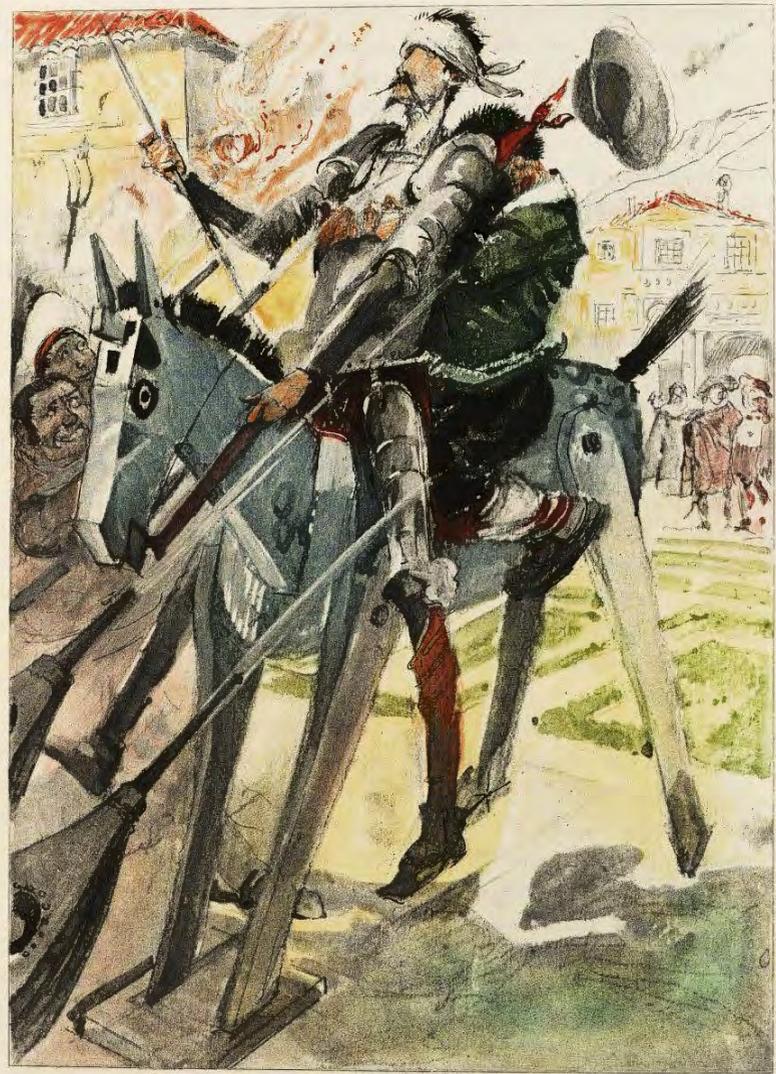
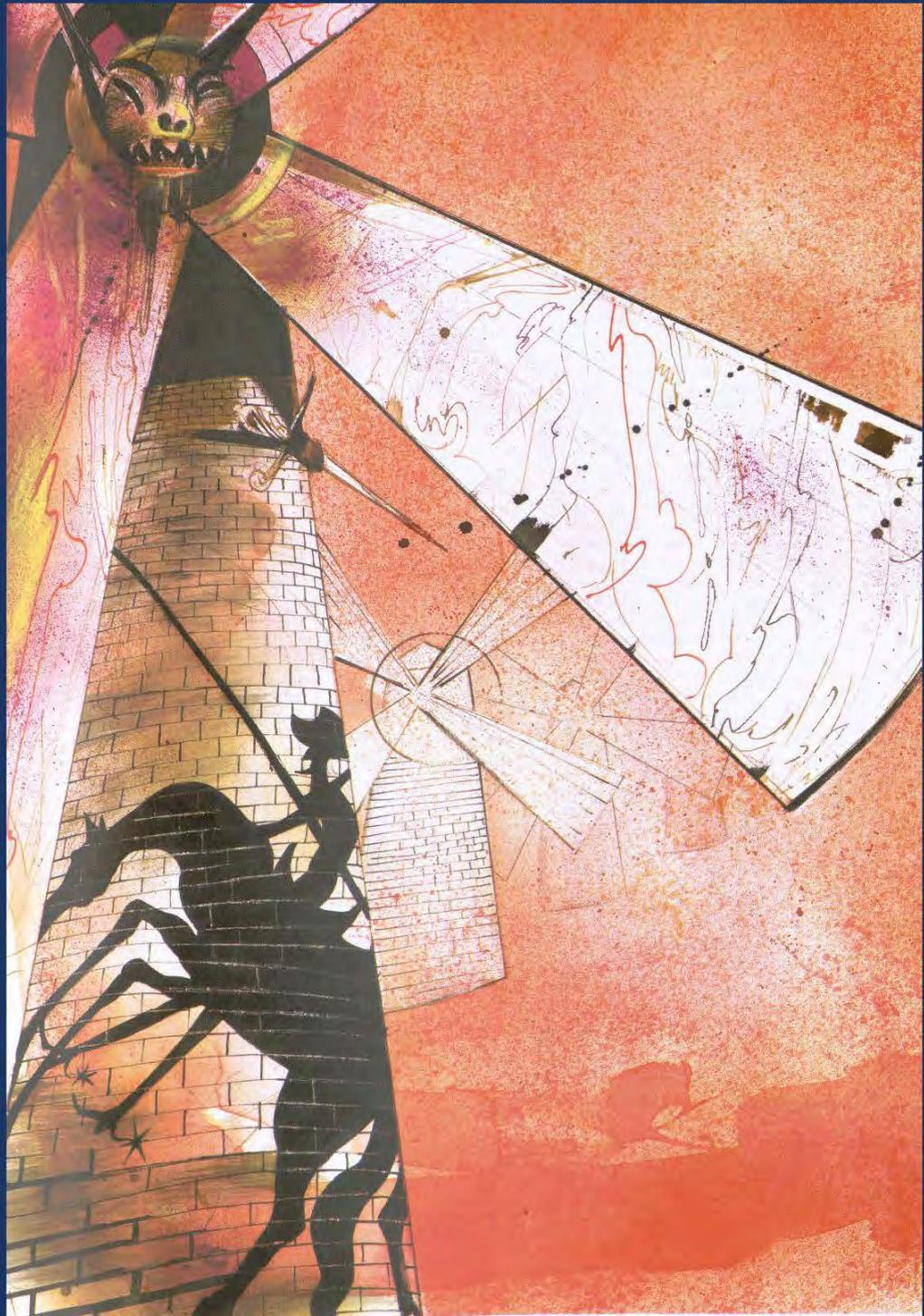
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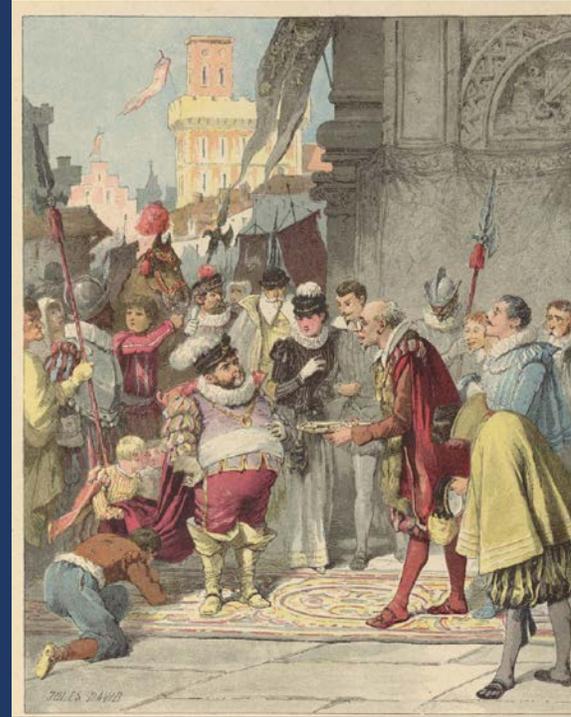
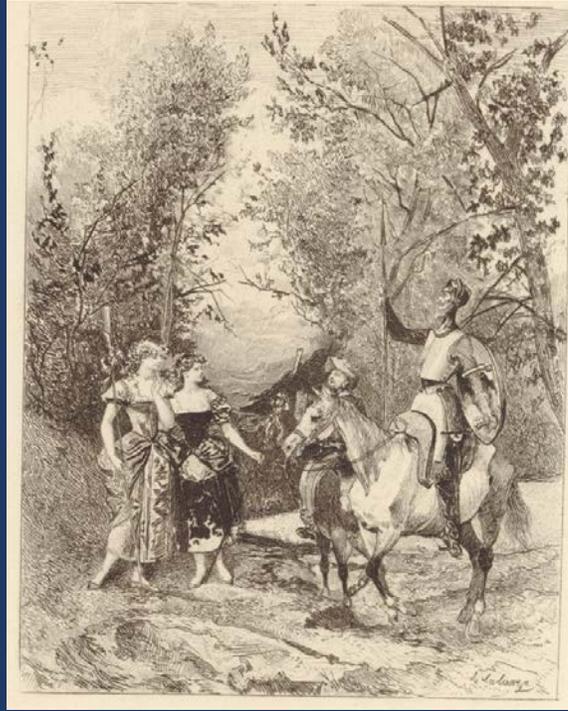
### Madrid 1615

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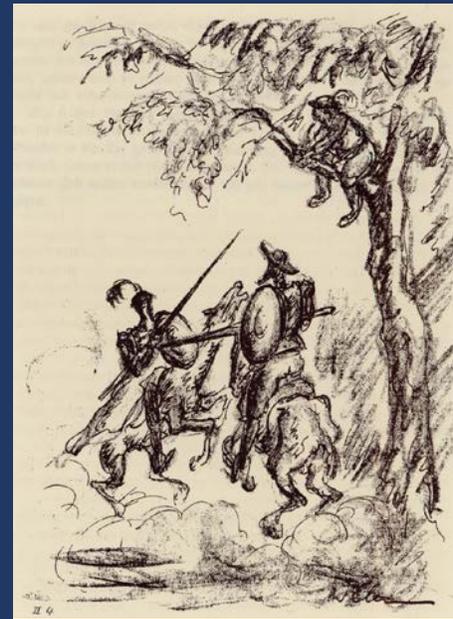
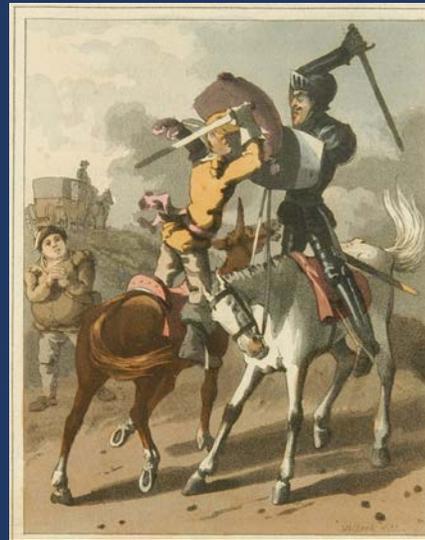
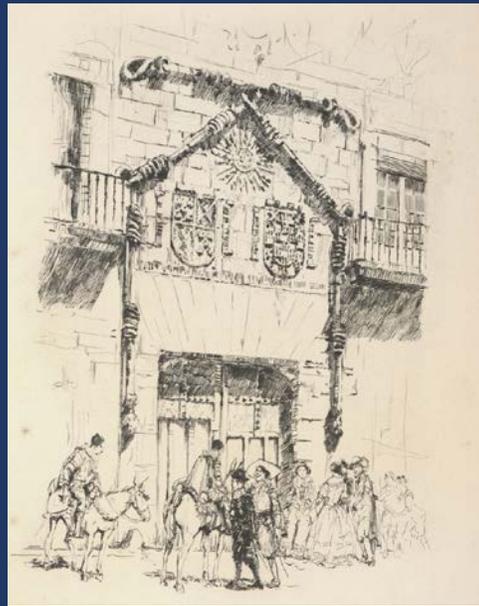
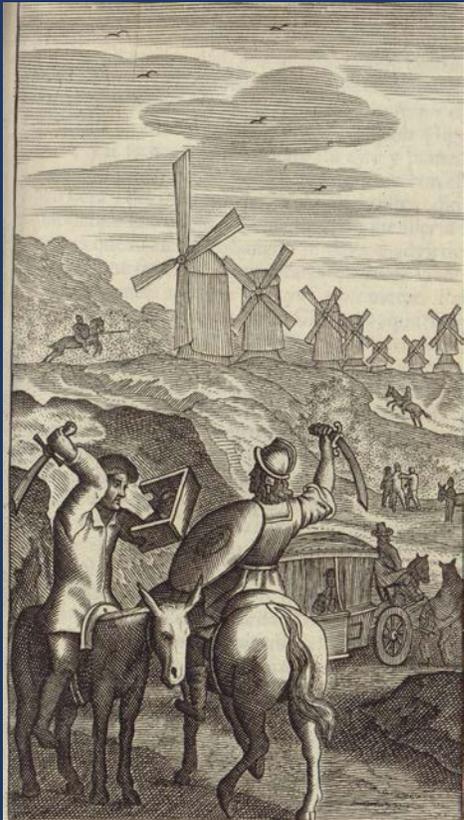
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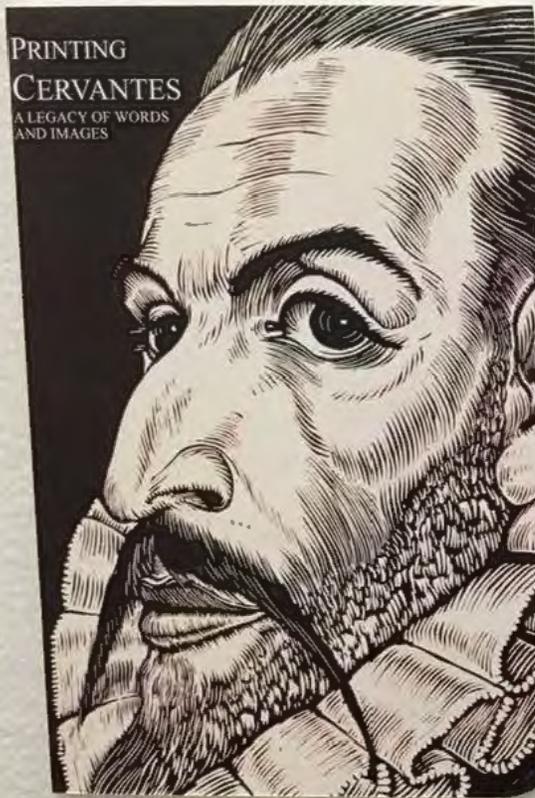




- Entalladura
- Xilografía
- Grabado al buril
- Punta seca
- Aguafuerte
- Aguatinta
- Litografía
- Cromolitografía
- Fotograbado
- Offset







PRINTING CERVANTES:  
A LEGACY OF WORDS AND IMAGES

In 2001, a new book entered Cushing Memorial Library & Archives: *The first parte and The Second Part of the History of the Valorous and Witty Knight-Errant, Don Quixote of the Mancha* by Miguel de Cervantes Saavedra (London: Edward Blount, 1620, 1612). Although of small size and fragile appearance, the volume is considered an outstanding milestone in the history of Don Quixote illustrated editions, as it was only the second to include an image of the knight and his squire.

This was the modest beginning of a collection that has not stopped growing thanks to the constant direction of Prof. Eduardo Urbina (whose Cervantes Project comprises the collection), the inestimable support of Cushing Library's directors and staff, and the generous help of quixotic donors. Special thanks, in particular, goes to Robert and Malinda Wolter, Sara H. and John H. Lindsey '44, and Lynn Holleran and Chuck Bowman.

The collection now includes more than 1,500 items, most of them Don Quixote in Spanish, Dutch, French, British, German, and Italian illustrated editions from the 17th century to the present; also included are other works by Cervantes and related publications, many of them quite rare and curious. Thus, the collection has become a highly regarded international reference for Cervantine scholars and one of the best exclusively dedicated to Don Quixote illustrated editions.

We invite you to explore this collection as a way of commemorating Miguel de Cervantes Saavedra's work and life. During four hundred years, his memory has been kept with every book that has been printed, with every new Don Quixote that has been illustrated; thus, Cervantes has become immortal.

