

"ONE OF THE THINGS...WHICH OUGHT TO AFFORD THE GREATEST SATISFACTION TO A VIRTUOUS AND EMINENT MAN IS TO LIVE AND SEE HIMSELF CELEBRATED IN DIFFERENT LANGUAGES AND HIS ACTIONS RECORDED IN PRINT WITH UNIVERSAL APPROBATION." — DON QUIXOTE II, 3



FOR FURTHER READING

ANTHONY CIOSE. *Cervantes and the Comic Mind of His Age*.
New York: Oxford University Press, 2000.

María Antonia Garcés. *Cervantes in Algiers: A Captive's Tale*.
Nashville, Tenn.: Vanderbilt University Press, 2002.

Ronald Paulson. *Don Quixote in England: The Aesthetics of Laughter*.
Baltimore: Johns Hopkins University Press, 1998.

Edward C. Riley. *Cervantes's Theory of the Novel*. Oxford: Clarendon Press, 1964.

Rachel Schmidt. *Critical Images: The Canonization of Don Quixote through Illustrated Editions of the Eighteenth Century*. Montreal: McGill-Queen's University Press, 1999.

Harry Sieber, ed. *The Wit and Wisdom of Don Quixote de la Mancha*.
New York: McGraw-Hill, 2004.

ACKNOWLEDGMENTS

WE WISH TO THANK THE FRIENDS OF THE LIBRARIES FOR THEIR GENEROUS SUPPORT OF THE EXHIBITION PROGRAM AND RECEPTION.

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CELEBRATING 400 YEARS OF

DON QUIXOTE DE LA MANCHA

SEPTEMBER 15, 2005 – JANUARY 15, 2006 THE GEORGE PEABODY LIBRARY



This year marks the 400th anniversary of the publication of *El Ingenioso Hidalgo Don Quixote de la Mancha*, the masterpiece of Miguel Cervantes, Spain's greatest literary figure. Following the success of the first part of the novel in 1605, the second part appeared a decade later. An enduring source of entertainment and intellectual enrichment for readers, translators, and critics throughout the centuries, it is the tale of an aging gentleman who believes he is a knight-errant. Translated more frequently than any other work except the Bible, it continues to serve as a model for writers of fiction, particularly in Spanish America. This exhibition features selections from the Peabody Library's rich collection of *Don Quixote* translations, tracing the novel's publication history from the 17th through the 20th centuries.



Miguel de Cervantes Saavedra was born in Alcalá de Henares in 1547; he died in Madrid in 1616. Cervantes joined the Spanish army and fought bravely against the Turks at the Battle of Lepanto in 1571. He was seriously wounded and lost the use of his left hand. After a lengthy recovery and further military duty, he departed Italy for Spain in 1575, only to be captured during the return journey by Barbary pirates. Imprisoned in Algiers for five years, he was ransomed by the Trinitarians and returned to Spain. This experience was a turning point in his life, inspiring numerous references to the themes of freedom and captivity that later appeared in his work.

Cervantes' masterpiece narrates the travel adventures of the aging Don Quixote, who is driven to madness after immersing himself in tales of chivalry. Don Quixote abandons his home to search for adventure on the highways and in the rural landscape of imperial Spain. In the first part of the novel, he travels from his small village in La Mancha to the forests of the Sierra Morena, vowing to right all manner of wrongs and to gain fame for his valorous deeds. He meets numerous memorable characters—peasants and noblemen, criminals and priests, prostitutes and insane lovers, and wronged women and jealous men. These encounters often take place at roadside inns, which he believes to be castles.

Don Quixote is accompanied on his travels by Sancho Panza, an illiterate but shrewd peasant interested primarily in the pleasures of eating and drinking. The conflict between art and nature, that is, between Don Quixote's idealized and fictional world, and Sancho's natural world, points to an incompatible relationship between the two worlds in which nature invariably gains the upper hand. Don Quixote's assertion that he has encountered giants is met with Sancho's insistence that they are really only windmills.

In the second part of the novel, Don Quixote and Sancho meet many characters who have read the first part of the novel and are already familiar with the pair's previous adventures. They often participate in adventures that are staged by and for the benefit and amusement of the characters themselves, truly living the metaphor, "the world is a stage." The consequences of this shift are profound as role playing and insanity become confused. The world is no longer "natural" but instead is "artificial." Often it seems as if the world is more insane than Don Quixote himself. Our knight-errant gradually regains his sanity by the end of the novel, driven to it in part by the eccentric behavior of those he meets.

SPANISH EDITIONS OF *Don Quixote*

The *editio princeps* of the novel's first part (Madrid, 1605), followed by the second part 10 years later, comprised the basic texts reprinted throughout the 17th century in Spain as well as in the rest of Europe. In the 18th century a more "scientific" approach to the novel began to appear. The Spanish Royal



Academy "corrected" Cervantes' masterpiece with its publication in 1780 of a handsome four-volume edition of the novel. For the first time, editors included a critical introduction, a biography of the author, an analysis of the novel, a chronological/historical survey of Don Quixote's adventures, a series of engravings placing many of those adventures literally before the eyes of the readers, and a map of Spain in order to trace Don Quixote's travels.

Other scholarly editions of *Don Quixote* began to appear with regularity. Individual editors vied with each other to produce the most scholarly apparatus with the most scientific notes, but the edition which was the first to treat *Don Quixote* as a classic of literature was the "Tonson" version published in Spanish (London, 1738).

This extraordinary four-volume publication included a biography of Cervantes by Gregorio Mayans y Siscar, who portrayed the author as a hero and Spanish culture as a defender against foreign decadence.

Don Quixote IN TRANSLATION

Interest in scholarly Spanish editions of *Don Quixote* began to wane as more translations of the novel appeared. It was primarily the English version of *Don Quixote* that introduced Cervantes' masterpiece into the mainstream of literary history. *Don Quixote* was translated first into English in 1612 by Thomas Shelton. The English translation most often published in the 18th and 19th centuries, however, was that of Charles Jarvis, the first translator to point out the infelicities of previous English versions of the novel. More than 100 editions were printed in England and the United States, most of them accompanied with engravings.

Other countries embraced *Don Quixote* with equal enthusiasm. The first French translation appeared in 1614, followed by abbreviated versions of the novel that were used as source material for imitations and original French works. Molière, Saint-Amant, Scarron, and Sorel mined *Don Quixote* and Cervantes' *Exemplary Tales* for inspiration and plots for their own works.

The rest of Europe read *Don Quixote* in translation based on the original Spanish or French versions of the novel. The first German translation appeared in 1621 and the first Italian translation appeared in 1622. The Dutch translation of 1657 was the first to include engravings. Whole or partial translations, often in multiple editions, were published in Russia (1769), Hungary (1850), Denmark (1776), Sweden (1818), Greece (1860), Poland (1786), Serbia (1862), Romania (1840), Croatia (1879), Bulgaria (1882), Turkey (1860), Finland (1877), and Japan (1896).

Don Quixote AS INSPIRATION

Most imitations of *Don Quixote* are found in the numerous works of authors who used the novel for inspiration or as a source text. The "Curioso Impertinente" tale in Part I of the novel was the principal source for several

authors, including Aphra Behn. While the novel enjoyed a reputation as comedy and humor, there was at least one exception to the commonly held view of *Don Quixote* as pure farce during this period. Samuel Butler perceived the work as a satiric paradigm as early as 1663 in his poem *Hudibras*, whose title character was described as "the Don Quixot [*sic*] of this nation."

The quality and quantity of the translations of *Don Quixote* in 18th-century England had an undeniable impact on the increasing sophistication of prose fiction. Cervantes' work was no longer viewed as simple farce or comedy but as a model of serious satire to be imitated. Henry Fielding (1707–54) acknowledged the heavy debt to his Spanish model by stating that his novel *Joseph Andrews* was "written in Imitation of the Manner of Cervantes." Fielding was only one among many authors who read and profited from the presence of *Don Quixote* in England. Allusions to the novel appear in the works of Richard Steele, Joseph Addison, Jonathan Swift, and Laurence Sterne. By the end of the 18th century, Cervantes had managed to acquire those readers who understood his novel and understood that what we perceive as reality is fiction and vice versa.

IMAGES IN *Don Quixote*

The earliest engravings for *Don Quixote* date from a 1657 Dutch translation and were attributed to Jacobus Savery. The subject of the engravings varied somewhat over time but usually concentrated on humorous scenes involving violence and conflict. While slapping, kicking, and punching may seem excessive to



modern readers, it was slapstick comedy, and was certain to elicit laughter from the viewer. It was not until the Tonson edition in 1738 that a more serious tone was introduced in the neoclassical designs of John Vanderbank. Some of his illustrations clearly indicate that Don Quixote is more than burlesque, particularly his portrayal of "The Funeral of Grisóstomo."

Nineteenth-century engravers were influenced by the designs of their predecessors, often selecting the same episodes for their illustrations. Robert Smirke and Gustave Doré, among others, portrayed Don Quixote as a mad but harmless individual, creating sympathy on the part of the reader for his efforts to destroy evil and create good.

In the end, Don Quixote became a "modern" hero who stood in the face of adversity and—without much success—attempted to challenge and to transform the confusing world around him.

Many fine illustrations of the novel were also produced in the United States and abroad in the 20th century, such as the famous drawing by Picasso of Don Quixote and Sancho, and the 1930 Nonesuch Edition illustrations. It was Salvador Dalí, however, who represented a radical break with the past. His 1946 illustrations portrayed both the conscious and unconscious worlds of *Don Quixote*: one world could not be separated from the other in Dalí's surrealist vision. In the end, Cervantes hoped to create a "modern" reader for his "modern" novel—one who was critically aware of the relationship between the conscious and the unconscious; between the text as fiction and fiction as text.

(Cover): Folly leading Don Quixote. From Antoine Coyppel's *Plates for Don Quixote*, ca. 1724.

(Quotation panel): Engravings by Gustave Doré were featured in the 1863 translation by Louis Viardot.

(Above): Miguel de Cervantes Saavedra, Artist unknown.

(Above): The earliest edition of *Don Quixote* in the Peabody Library was printed in Brussels, 1616.

(Above): Copper plate engraving of *Don Quixote's* encounter with windmills, from a 1687 edition printed by Thomas Hodgkin in London.