Don Quixote
Illustrated

An Exhibit in Celebration of the
4th Centenary of the Quixote,
1605-2005

Cushing Memorial Library and Archives
Texas A&M University
2005
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Don Quixote Illustrated: Textual Images and Visual Readings, 1605-2005
March 28th & 29th, 2005

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This catalogue and the exhibit which it commemorates features 45 books from the Eduardo Urbina Cervantes Project Collection in the Cushing Memorial Library and Archives, Texas A&M University. The catalogue and exhibit coincide with “Don Quixote Illustrated: Textual Images and Visual Readings,” a two-day symposium on Cervantes drawing on scholars from around the world and timed to help celebrate the 400th anniversary of the Quixote. The Cervantes collection now contains over 350 editions of or relating to Don Quixote. However, four years ago the Cushing Library held virtually no Quixote material.

In late 2001, Dr. Eduardo Urbina, Professor of Hispanic Studies at Texas A&M and founder of the Cervantes Project (http://www.csdl.tamu.edu/cervantes), the internationally-renowned internet resource for the study of the life and works of Miguel de Cervantes Saavedra, approached the Cushing Library with the idea of building a physical collection commensurate with and in support of the website and its associated research projects. The Cushing Library eagerly set about to meet this challenge. Today we can legitimately lay claim to one of the most important Cervantes collections in the country. Cushing’s earliest Quixote edition is Thomas Shelton’s English translation of part I and II, printed in 1620 and the earliest item related to Cervantes is Augustin Alonso’s epic poem of 1585, whose protagonist is referenced five times in the Quixote as representing the model.
chivalric hero. Of the more recent items, one of the most noteworthy is the 2001 Beijing edition, published to coincide with the European Year of Languages. The countries represented in the collection include Spain, France, England, Belgium, Scotland, Germany, Italy, Norway, Argentina, Poland, Mexico, the United States, China, Sweden, and Canada, and the languages represented include Spanish, English, German, French, Italian, Danish, Swedish, Polish, and Yiddish, to name just a few.

The collection is still growing. Indeed, at its current pace, by the time this catalogue is published, the short title index (p. 33) will have grown by several dozen titles. Four years is a very short time to have built such an extensive collection, and we could not have come this far without the leadership of Eduardo Urbina. In addition to proposing the collection, he has served as its curator from the beginning. Thus, in a sense, the collection’s genesis really dates back to the beginning of his career as a cervantista. With over two decades of accumulated subject knowledge and bibliographical expertise working for us, we were off to more than a running start. As a bibliographer and collector himself, he has been able to take advantage of long-established relationships with dealers, traders, and other collectors on our behalf. This last point is especially important. Few if any libraries have bottomless pockets. We certainly do not. While our commitment to building this collection has not been insignificant, it has not been lavish and it has been balanced against collecting priorities in many other areas. Making this much progress in this little time on a far from expansive budget has required shrewdness, discipline, and a willingness to search off the beaten path. Furthermore, in addition to directing an ambitious acquisition program, Dr. Urbina has also generously donated his own private library to the collection.

As Dr. Urbina explains in his introduction, the collection has been built as the basis for a digital archive of *Quixote* iconography, so the thrust of our collecting efforts has been on illustrated editions. That is also the focus of this exhibit and catalogue. Viewers have a chance to see some of the most important icons in the *Quixote* bibliography—from the very first illustrations in Shelton’s 1620 translation to the masterful and often playful work of artists and engravers such as Hogarth, Coypel,
Van der Gutch, Doré, Cruikshank, Walter Crane, and Salvador Dalí, among many others. We see examples of illustrations produced by all the major printing technologies—relief, intaglio, and planography, and multiple sub-species within each of these categories (woodcuts, wood engravings, copperplate engravings, etchings, lithographs, chromolithographs, etc.). We also see illustrations conceived and executed for editions for children, trade editions for the general adult audience, critical editions for scholars, and special editions on special occasions for general but more literary audiences. One advantage of such a panoramic view is that we are reminded of the universal vitality and appeal of the Quixote. From its beginning, the work has provoked readers to “picture” the world that Cervantes drew for us with words. In this exhibit, we see the expression of generations of interpretations and imaginations. It is an honor and a pleasure to be a part of this project. We hope that this exhibit and this catalogue will be an inspiration to others, and that the collection itself will be the basis of expressions and interpretations as yet unimagined.

Steven Escar Smith

Director and Associate Dean
C. Clifford Wendler Professor
Cushing Memorial Library and Archives
Texas A&M University Libraries
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INTRODUCTION

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

We celebrate in 2005 the 400th anniversary of the publication of the Quixote, a major literary and cultural event, particularly in the Hispanic world. This is, of course, a most opportune time to re-examine the rich iconographic tradition of the Quixote, still largely unknown due in part to the rare and inaccessible nature of the editions in which the thousands of illustrations have appeared. Two key obstacles seem to have prevented the publication of a catalogue raisonné or comprehensive archive of the textual iconography of the Quixote: 1) the rarity of and difficult access to the materials, and 2) the technical and financial difficulties in compiling and disseminating such an archive in print format.

Although some illustrations are often reproduced in critical studies, bibliographies, and exhibit catalogues, the complete record of the Quixote illustrated, as a key element of the canonization of the novel and the iconic transformation of its principal character, remains unavailable even to Cervantes scholars. Some attempts were made in 1879 and 1895 to provide access and information about the illustrations, but in both instances in a very limited fashion: amounting respectively to 101 illustrations from 60 selected editions and to 23 plates from a single edition.1 In 1905, the Iconografía de las ediciones del Quijote prepared by Manuel Henrich included 611 facsimile images of title pages. A more ambitious attempt was made in 1947 by Juan Givanel in his Historia gráfica de Cervantes y el Quijote, where a total of 77 illustrations were reproduced and analyzed in some detail.2 In contrast, it is worth pointing out that the number of illustrated editions runs into the
thousands and that several editions, such as the Paris 1836 edition by Dubochet, contain over 500 engravings and drawings illustrating Cervantes’ novel.³

The scholarship dedicated to study the illustrations of the Quixote is as scarce as are numerous the catalogues published about Cervantes collections and iconography exhibits, usually in connection with some centenary or celebration. In most cases, Cervantes collecting, and even more so, Quixote collecting, has been predominantly focused on early editions and translations, many of them inevitably illustrated and undertaken single mindedly by both amateurs and professionals alike. Indeed, it is a fortunate fact that the great Cervantes collections held today at public libraries have resulted from the passionate labors of generous private collectors such as Ashbee, Ríus, Bonsoms, Gayangos, Sedó and Asensio. With the exception of Ashbee’s, however, no single collection of Quixote editions has been dedicated exclusively to the iconography of the Quixote. Ashbee’s collection was remarkable because of its unique focus and extensive coverage. Published in 1895, the catalogue includes 468 entries, of which the 327 in section one are “Engravings contained in editions of Don Quixote, those published in other works, those issued separately.” The remaining items are divided among five other sections dedicated to continuations of the Quixote, dramas based on the Quixote, portraits of Cervantes, life of Cervantes and autographs, and pictures, tapestries and statues.

In recent years, however, renewed scholarly interest in the cultural and aesthetic significance of the illustrated book and the illustrations of the Quixote has resulted in major monographs by J. Hartau (Berlin, 1987), R. Paulson (Baltimore, 1998), and R. Schmidt (Montreal, 1999).⁴ These studies confirm in different ways the need to evaluate the contributions made by artists, illustrators and engravers to the reception and interpretation of Cervantes’ novel and the critical insights their creations offer as visual readings. Of particular critical value is the richly illustrated and documented catalogue prepared under the direction of Patrick Lenaghan for the 2003 exhibit at the Museo del Prado in Madrid entitled Imágenes del Quijote (Images of Don Quixote).⁵ These studies and events place the illustrations in new and diverse critical contexts, demonstrating
their principal value and role in the reception and interpretation of the novel. We need now to provide better and more complete access 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.6

The main rare book collection supporting our initiative is the Cervantes Project Collection at the Cushing Memorial Library and Archives of Texas A&M University. It has its origin and basis in the private collection of Dr. Eduardo Urbina, expanded in recent years by significant acquisitions funded by the Cushing Memorial Library and the College of Liberal Arts for the purpose of creating a collection singularly specialized in illustrated editions of the Quixote. As of January 2005, the collection includes 350 editions and related items, totaling more than 700 volumes with close to 10,000 engravings, drawings and vignettes, concentrated in 18th- and 19th- century English, French, and Spanish illustrated editions.7

Our collection includes both the classical, canonical illustrated editions as well as unique extra-illustrated editions, with about 35 of them only in existence at the Cushing, and many other very rare items for which less than five copies are known and available to scholars in public libraries. We have benefited greatly from the work of previous collectors and the catalogues of their collections in order to identify the core and fundamental editions constituting the critical history and textual iconography tradition of the Quixote. Similarly, thanks to the new tools and markets made accessible through electronic means, we have been able to acquire in a short time items from private owners, auctions houses, and book dealers throughout the world, from Iceland to New Zealand.

The 45 items included in the exhibit offer an extensive view of the editorial history of the Quixote as well as a representative sample of the diverse critical approaches and techniques by which artists and engravers have interpreted the text and characters, thus contributing in large measure to its iconic status. Within our chronological presentation there are classic illustrated editions such as the Tonson edition (London,
1738), the Spanish Royal Academy edition (Madrid, 1780), and the III
Centenary edition (Madrid, 1905), but also editions with popular and
influential illustrations by Bouttats/Savry (Amberes, 1719), Coypel
(London, 1731), Johannot (Paris, 1836-37), Doré (Paris, 1863) and Dalí
(New York, 1946). The exhibit includes abridged and children’s editions
(1746, 1799, 1900), as well as important series of illustrations such as
those by Hogarth (1798), Novelli (Venice, 1819) and Schlotter (1987).
Finally, although modest in appearance, we have also included the first
American illustrated edition (New York, 1815) alongside several deluxe
and limited editions (Edinburgh, 1879; Barcelona, 1880, New York, 1906;

In all, the 45 items included in our exhibit span six centuries, eight
languages and consist of over 100 volumes representing the work of
32 artists and over 4,000 illustrations: among them such notables as
Charles-Antoine Coypel, John Vanderbank, William Hogarth, Francis
Hayman, Antonio Carnicero, Daniel Chodowiecki, Robert Smirke,
George Cruikshank, Gustave Doré, Adolphe Lalauze, R. Balaca, William
Crane, José Jiménez Aranda, Daniel Urrabieta Vierge, Berthold Mahn,
Salvador Dalí, Eberhard Schlotter and Reinhold Metz.

The process of identifying and acquiring the key illustrated editions
from which to document the editorial history and textual iconography of
the Quixote was initiated in 2000 as an extension of our research to create
A&M University provides metadata support, digitization coordination
and oversight, management of the physical collection, cataloguing
expertise, and acquisition oversight. Thus, as the physical collection
continues to expand through new acquisitions and donations, the digital
archive will also develop new content metadata and improve user access.
Our collaboration with the Center for the Study of Digital Libraries
and the leading role of the Cervantes Project in the development of the
Humanities Informatics program at Texas A&M University ensure the
availability of continued technical and computer infrastructure support.
In addition, the collaboration established through the Cervantes Chair
at the University of Castilla-La Mancha provides vital resources and
personnel through faculty exchanges and support for graduate student
research to advance the goals of the project.\(^8\)

The development of the *Cervantes Project* collection coincides with and has been driven by the goal of creating a fully-accessible, searchable, and documented electronic database and digital archive of all the illustrations that form the textual iconography of the *Quixote*, as permitted by copyright limitations, along with the necessary interfaces and visualization tools to allow for easy and universal access.\(^9\) The archive will allow worldwide electronic access to unique and rare textual and graphic resources to scholars, students and general users interested in the study of Cervantes’ work and the influence of his masterpiece through 400 years from several perspectives: textual, artistic, critical, bibliographical, and historical. We further envision the archive as a research depository to complement the textual and bibliographical electronic resources already present in the Cervantes Project, as well as a unique digital *variorum* image collection able to extend the value of our *Electronic variorum edition of the Quixote*.\(^10\)

A number of factors and unique circumstances have come together to make our project a reality. First, the existence at Texas A&M University of a comprehensive collection of illustrated editions of the *Quixote*.\(^11\) Second, we are fortunate to have the academic support of the Cushing Memorial Library and the computer science infrastructure of the Center for the Study of Digital Libraries. And lastly, the scholarly experience and technological expertise developed over the last ten years by the members of the *Cervantes Project* in previous digital and hypertextual projects will ensure the application of advanced research and best practices in information technology in the development of the archive.\(^12\)

The wide interdisciplinary interest in the *Quixote* throughout the centuries, its canonical and seminal role 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 that the potential audience for the reference materials to be made available by our project will be large, constant, and varied. It will include scholars in literary and book history interested in evaluating the reception and development of the text (written and visual), students of the novel and of illustrations
researching the role and function of iconography in narrative, and curious readers interested in seeing and appreciating for the first time a rich artistic tradition.

Notes

1 Iconografía de Don Quixote; reproducción heliográfica y foto-tipográfica de 101 láminas elegidas entre las 60 ediciones, diversamente ilustradas, que se han publicado durante 257 años…destinadas a la primera edición de Don Quijote (Barcelona: P. Riera, 1879); H. S. Ashbee, An Iconography of Don Quixote, 1605-1895. Illustrated Monographs issued by the Bibliographical Society III (London: Printed for the Author at the University Press, Aberdeen, and Issued by the Bibliographical Society, 1895). After Ashbee’s death in 1900, a portion of his collection of books and engravings was donated to the British Library, but the 4,000 Quixote illustrations were later acquired in 1908 by Archer Huntington for The Hispanic Society of America (see note 5 below, Lenaghan 121-23). His descriptive catalogue is a detailed and comprehensive record about the iconography of the Quixote and it remains even now an indispensable work of reference. Other exhibit catalogues include Catálogo de la exposición celebrada en la Biblioteca Nacional en el tercer centenario de la publicación del Quijote (Madrid, 1905); Exposición cervantina en la Biblioteca Nacional para conmemorar el CCCXXX aniversario de la muerte de Miguel de Cervantes Saavedra (Madrid, 1946); Juan Givanel Mas, Catálogo de la exposición de iconografía cervantina (Barcelona, 1944).


3 I am referring, in particular, to the edition illustrated by Tony Johannot (Paris: Dubochet, 1836-1837), which includes 800 xylography engravings and vignettes.


5 Patrick Lenaghan, en colaboración con Javier Blas y José Manuel Matilla, Imágenes
**Don Quixote Illustrated**

*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). This catalogue includes several introductory scholarly studies as well as brief critical essays by Lenaghan about each of the illustrated editions selected. The exhibit later traveled to the Museo de Bellas Artes, Seville, in 2004, and another exhibition also curated by Lenaghan, “Images of Don Quixote: The Art of Illustration and Printmaking,” opened at The Hispanic Society of America in New York, December 9, 2004 to February 21, 2005. It includes over forty works and examines the changing visual interpretation of the Quixote through illustrations dating from the 17th through the early 20th centuries. See also the related catalogue prepared for the exhibit, *El Quijote ilustrado: Modelos de representación en las ediciones españolas del siglo XVIII y comienzos del XIX* (Madrid: Ministerio de Educación, Cultura y Deporte-Real Academia de Bellas Artes de San Fernando, 2003), which visited Texas A&M University in March-April 2004 during the celebration of Spain Week.


7 An initial sample of our collection and digital images can be seen at http://www.csdl.tamu.edu/cervantes/V2/CPI/images/intro-en.html. The Centro de Estudios Cervantinos in Alcalá de Henares (Spain), under the scholarly leadership of José Manuel Lucía Megías, has recently announced that it is also preparing an electronic “Banco de imágenes del Quijote, 1605-1905,” dedicated to the illustrations of the Quixote; http://www.centroestudioscervantinos.es/05_Inv/02_BanIma/BancoIma.htm.

8 The Cátedra Cervantes was established in 2003 at the Universidad de Castilla-La Mancha with funding from the Banco de Santander (Spain).
The Cervantes Project is an ongoing long-term project and research initiative dedicated to the development of a comprehensive digital archive based on the works of Miguel de Cervantes (1547-1616), the cornerstone of Hispanic letters and one of the world’s most influential authors. In partnership with the Center for the Study of Digital Libraries and the Cushing Memorial Library and Archives, a division of the Texas A&M University Libraries, 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://www.csdl.tamu.edu/cervantes).


Our collection is supplemented in some instances by digital images from rare editions at the Biblioteca Nacional of Spain and The Hispanic Society of America to provide the most comprehensive access to the largest number of illustrations and other graphic materials.

**THE EDUARDO URBINA CERVANTES PROJECT COLLECTION**

Cushing Memorial Library & Archives
Texas A&M University

1. **Augustin Alonso. Historia de las hazañas y hechos del invencible cavallero Bernardo del Carpio.**

   *Toledo: A costa de Juan Boyer por Pero López de Hayo, 1585.*

   First edition. Epic poem about a Spanish legendary knight who is mentioned by Cervantes in the *Quixote* five times as a model chivalric hero. Bound in contemporary full vellum. Cushing’s copy is the only known library copy in the United States.

2. **The History of Don-Qvichote. 1. The first parte.**


   2 volumes in 1.

   First English edition of Part II of the *Quixote* (1620) and second English edition of Part I (1612); first English translation of both parts. Engraved title page for Part I is a first issue of the first illustration of the *Quixote*; the same engraving appears in the first French translation of Part II (Paris, 1618). Edward Blount was one of the two publishers of the Shakespeare First Folio (1623). Cushing’s copy is bound in contemporary, if not original, 17th-century red morocco.
3 Edmund Gayton. *Pleasant Notes upon Don Quixot.*

London: Printed by William Hunt, 1654. First edition of the first commentary based on the *Quixote*: a four part miscellaneous volume in verse and prose. It includes humorous anecdotes and quotations from little-known contemporaries. Though Shakespeare is thrice mentioned, Gayton regarded Ben Jonson as his intellectual father.

4 *Parte Primera y Segvnda del ingenioso hidalgo D. Quixote de la Mancha.* Compuesta por Miguel de Cervantes Saavedra.

Madrid: Por Melchor Sánchez, 1655. 2 volumes in 1. Third Spanish edition in one volume of both parts of the *Quixote*. It is based on the Madrid 1637 edition, which is the first combined edition of Part I and Part II. The only illustration is a small vignette found on the dedication page. Bound in original vellum, Cushing’s copy is the only known library copy in the United States.

5 *The History of the most Renowned Don Quixote of Mancha: And his Trusty Squire Sancho Pancha [sic].* Now made English according to the Humour of our Modern Language, And Adorned with several Copper Plates. Translated by John Phillips.

Vida y hechos del Ingenioso Hidalgo Don Quixote de la Mancha, compuesta por Miguel de Cervantes Saavedra.

Based on the Amberes 1697 edition, this edition includes thirty-two woodcuts (sixteen in each volume) by F. Bouttats after S. Savry, which first appeared in the Brussels 1662 edition. Both volumes include a frontispiece and a bookplate. Further decorations include initials with fleurons and nature tail-pieces throughout the text.

The History of the Valorous and Witty Knight-Errant Don-Quixote of the Mancha. Translated into English by Thomas Shelton, and now printed verbatim from the 4to ed. of 1620. With a curious set of new cuts from the French of Coypel.

Second English edition with Charles Antoine Coypel’s celebrated designs, it includes twenty-two folded illustrations newly engraved by Van der Gutch. The London 1725 edition, also in Cushing, has only 11 engravings. Originally done as paintings for the production of tapestries, these images were often reproduced and included in numerous editions throughout Europe during the 18th century.
Vida y hechos del ingenioso hidalgo Don Quixote de la Mancha. Compuesta por Miguel de Cervantes Saavedra.


First deluxe edition ever printed, first edition in Spanish published in England, also first edition with the first biography of Cervantes written by Gregorio Mayans y Siscar. Known as the Lord Carteret’s edition and prompted, perhaps, by the interest of Queen Caroline, wife of King George II, it includes an allegorical frontispiece, sixty-seven copperplate engravings by John Vanderbank and one by William Hogarth, engraved by G. Van der Gutch, B. Baron and Claude du Bosc. It also includes a portrait of Cervantes by G. Kent engraved by G. Vertue.
Les principales Avantures de l’admirable Don Quichotte, représentées en figures par Coypel, Picart le Romain, et autres habiles maîtres: avec les explications des XXXI planches de cette magnifique collection, tirées de l’original espagnol de Miguel de Cervantes.

A La Haie: Chés Pierre de Hondt, 1746.

Abridged text, with beautiful typography and excellent paper. It was considered the best French edition of its time. It contains a complete suite of thirty-one engravings, twenty-five by Coypel, one by Boucher, two by Cochin Fils, one by Le Bas and two by Trémolières. All of them were newly engraved by Bonnard Picart, Schley, Tanjé and Focke. It also includes a small vignette on the title page as well as decorated initials, ornamental tail-pieces and decorated rules.

The History and Adventures of the Renowned Don Quixote.
Translated from the Spanish of Miguel de Cervantes Saavedra...by T. S. Smollett, M.D. Illustrated by Francis Hayman.

London: Printed for A. Millar, and others, 1755.
2 volumes.

First edition of Tobias Smollett’s translation and of Hayman’s twenty-eight illustrations, twelve engraved in copper by C. Grignion, eight by F. Ravenet, six by G. Scotin, and two by J. S. Muller, after a special series of drawings now in the print collection of the British Museum.
11 Vita e azioni dell’Ingegnoso Cittadino D. Chisciotte della Mancia, di Michel di Cervantes Saavedra. Translated by Lorenzo Franciosini Fiorentino.

Venezia: Guglielmo Zerletti, 1755.

2 volumes in 1.

Based on the earlier Italian translation by Franciosini, this edition includes some notes based on the London 1738 edition, an abridged translation of the Vida de Cervantes by Gregorio Mayans, and an engraved vignette on the title page. Cushing’s copy includes the first part only.

12 Richard Graves. The Spiritual Quixote: or, the Summer’s Ramble of Mr. Geoffry Wildgoose. A comic romance.

London: Printed for J. Dodsley, 1774.

3 volumes.

Second edition; first edition published in 1773. The novel relates the satiric and picaresque adventures of a young country squire influenced by the Methodists. It includes an engraved title page in the first volume and a frontispiece in the second by Wale and engraved by Grignion. Cushing’s copy lacks the third and last volume.


Copenhaguen: Gyldendals Forlag, 1776-1777.

4 volumes in 2.

First edition in Danish, translated from the Spanish edition printed in Amsterdam-Leipzig, 1755. It includes a portrait of Cervantes by Meno Haas, and twenty-nine copperplate engravings by Georg Haas and J. G. Preisler, after Charles Coypel’s designs. There are many decorative vignettes used as tail-pieces in the text.
El ingenioso hidalgo Don Quixote de la Mancha, compuesto por Miguel de Cervantes Saavedra. Nueva edición corregida por la Real Academia Española.

First edition published under the direction of the Spanish Royal Academy. A major achievement in Spanish book design and printing, reputed to be the most beautiful edition of the Quixote ever printed. Deluxe edition with thirty-one specially commissioned illustrations by Antonio Carnicero, José del Castillo, Bernardo Barranco, José Brunete, Jerónimo Gil and Gregorio Ferrero, engraved by Francisco Muntaner, J. Joaquín Fabregat, Fernando Selma, Joaquín Ballester, Manuel Salvador y Carmona, Pedro Pascual Moles, Juan Barcelón and Jerónimo A. Gil. It also includes four frontispieces by Antonio Carnicero and Pedro Arnal and engraved by Fernando Selma and Juan de la Cruz, a portrait of Cervantes by J. Castillo, a map of Don Quixote’s route by T. López, four head-piece vignettes and other decorative illustrations throughout the text in the form of head-pieces, tail-pieces and initials.

Leipzig: Caspar Fritsch, 1780-1781.
6 volumes.

This edition includes a portrait of Cervantes in the first volume and twenty-nine illustrations by Daniel Chodowiecki, engraved by D. Berger (ten of them are found in the last two volumes and correspond to Avellaneda’s spurious continuation). In addition, every volume includes an engraved title page.

Historia del famoso cavallero, Don Quixote de la Mancha. Edited and annotated by the Reverend Juan Bowle.

6 tomes in 3 volumes.

Second issue of Bowle’s edition, with engraved dedication page. After more than ten years of research and extensive readings of Spanish, Italian and classical sources, Reverend Bowle published the first edition to include annotations, critical notes and textual variants. This classic edition marks the beginning of serious textual and critical studies of Cervantes. Extra-illustrated copy with a frontispiece by Henry Thomas Alken (1831) and 14 large plates after the designs by Charles-Antoine Coypel and others from the c.1723-24 French set, engraved by Surugue and the 1725 English set, sold by G. Van der Gucht and engraved by several artists. Tail-pieces, ornamental rules and head-pieces can also be found throughout the three volumes. The map of Don Quixote’s travels is wanting in Cushing’s copy.

First edition published in 1742, as indicated on the engravings: “Published March 1st, 1742/3 by A. Millar.” Fielding’s novel is an early example and evidence of *Don Quixote’s* significant influence in the development of the novel as a modern genre in 18th-century England. Cushing’s copy includes twelve illustrations engraved by J. Hulett.


First edition published in 1762. Smollett had published his English translation of the *Quixote* in 1755 and Sir Launcelot further shows the key impact of *Don Quixote* in 18th-century English narrative. The edition is decorated with an engraved title page and an additional engraving by Courbould.

*El ingenioso hidalgo Don Quixote de la Mancha compuesto por Miguel de Cervantes Saavedra.*

In this edition based on the Royal Academy edition (Madrid 1780), Juan Antonio Pellicer uses the annotations in J. Bowle’s edition (1781) as a critical point of reference and adds a new *Life of Cervantes.* It includes two frontispieces and two portraits of Cervantes: one by R. Ximeno and one by Monet. Of the thirty-five illustrations, nineteen are by Agustín Navarro, six by J. Camarón, and five by Rafael Ximeno, all engraved by Dufflos y Juan Moreno Tejada. It also includes a fold-out map of Don Quixote’s route by J. A. Rodríguez.
William Hogarth’s Illustrations for the Quixote. March 1798.


A very rare collection of nine illustrations by Hogarth, engraved by I. Mills and W. Skelton. Plate #1 appeared in the Tonson 1738 edition (#3), and plates #3-#8 were designed by Hogarth for the same edition but not included. #2 “The Inn-Keeper” is unfinished, although the figure appears in illustration #4 in Tonson’s edition; #9 “Sancho’s Feast” was done separately c1725. They appear in vol. 3, Hogarth Illustrated by John Ireland, London: J & J Boydell, 1791-1798. Hogarth was the most important artist/engraver in 18th-century England.

Don Quichotte de la Manche. Traduit de l’espagnol de Michel de Cervantès par Florian.


First edition of Florian’s French translation. This abridged text is excellently printed. It was republished numerous times and a Continuation was later added. Cushing’s copy includes twenty-three illustrations by Lefèvre and J. J. F. Lebarbier, engraved by L. J. Masquelier, Godefroy, C. S. Gaucher, L. M. Halbou, Coiny and Dumbrun. Each volume contains a bookplate belonging to Victor Albert George Child Villiers, Earl of Jersey.
Don Quixote af la Mancha, af M. Cervantes. Translated by Carl Gustaf Berg, after Florian’s French translation.

First edition of the first Swedish translation of the Quixote. This unfinished text includes only twenty-four chapters. It has a single illustration as its frontispiece and further tail-piece decorations at the end of the preliminaries and at the end of every chapter. Cushing has the only known library copy.

The History and Adventures of the Renowned Don Quixote.
Translated from the Spanish of Miguel de Cervantes Saavedra, to which is prefixed some account of the author’s life, by T. Smollett.

First illustrated American edition and second edition overall. Despite the microscopic type, it is very well printed by Van Winkle and Wiley. The illustrations include four newly-engraved frontispieces by Leney: three after Antonio Carniciro and one after Bernardo Barranco. In addition, every volume has an engraved vignette decorating its title page.

Don Quixote de la Mancha. Translated from the Spanish of Miguel de Cervantes Saavedra by M. Smirke, after Charles Jarvis. Embellished with engravings from pictures painted by Robert Smirke.

Annotated deluxe edition with brief notes included at the end of each volume. It is illustrated by R. Smirke with forty-eight plates and twenty-six small engravings (twenty-one of them used as chapter headings), engraved by F. Engleheart, R. Golding, Anker Smith, A. Raimbach, J. Flitter, J. Scott, Cha. Heath, Cha. Warren, J. Mitan, W. Finden and C. Armstrong.
Le Luminose Geste di Don Chisciottte disegnate ei incise da Francesco Novelli in XXXIII tavole con spiegazioni. Translated into Italian by Bartolommeo Gamba.

Venezia: Tipografia di Alvisopoli, 1819.

Only 102 copies were printed of this extremely rare edition. It includes the thirty-two etchings done by F. Novelli for the 1818 edition of the novel which was also published by Alvisopoli in Venice. In this edition, each etching is accompanied with explanatory text by Bartolommeo Gamba on the previous page. Cushing’s copy is the only known library copy.

The Life and Exploits of Don Quixote de la Mancha. Translated from the Spanish of Miguel Cervantes de Saavedra, by Charles Jarvis.

London: Published by Knight and Lacey; Jones and Co. Publishers, 1824. 2 volumes.

This edition includes a portrait of Cervantes and twenty-four illustrations designed by Robert Cruikshank and engraved by R. Fenner and Lear. Both title pages are decorated with a small vignette by W. O. Knight. First volume includes an abridged translation of the Vida de Cervantes by G. Mayans.
El ingenioso hidalgo don Quijote de la Mancha, compuesto por Miguel de Cervantes Saavedra. Nueva edición clásica.

Boston: Published by Perkins, Marvin, and others, 1836. 2 volumes.

First edition in Spanish published in the United States. It includes notes from the Real Academia’s, Pellicer’s, Arrieta’s and Clemencín’s editions. Illustrated with ten engravings, a frontispiece portrait of Cervantes in the first volume and a map. All illustrations were designed by Cruikshank and Johnston and engraved by Johnston.

L’ingénieux hidalgo Don Quichotte de la Manche, par Miguel de Cervantès Saavedra. Traduit et annoté par Louis Viardot, vignettes de Tony Johannot.

Paris: J.-J. Dubochet et Cie, 1836-1837. 2 volumes.

First edition to include Johannot’s famous illustrations and Viardot’s “Notice sur la vie et les ouvrages de Cervantès.” This beautifully printed and massively-illustrated edition contains 761 wood engravings and vignettes, executed by Cherrier, Thompson, Porret, Lacoste, Guillaumot and many others. It is considered to be a classic of romantic printing and book illustration.
L’ingénieux hidalgo don Quichotte de la Manche par Miguel de Cervantès Saavedra. Traduction de Louis Viardot avec les dessins de Gustave Doré, gravés par H. Pisan.

Paris: Librairie de L. Hachette et Cie., 1863. 2 volumes.

First edition illustrated by Gustave Doré. These illustrations constitute the most influential and most often reproduced set of engravings of the Quixote. Bound in striking and attractive red cloth, this large folio edition contains 125 full-page illustrations by Doré, engraved by H. Pisan. Furthermore, there are 252 other wood engravings used as head-pieces and tail-pieces in all 126 chapters. The plates are distributed nearly evenly between the two volumes: the first one has sixty-two and the second one has fifty-eight.
Den sindruge adelsmand Don Quixote af la Manchas, levnet og bedrivter af Miguel de Cervantes Saavedra. Translated into Danish by Charlotta Dorothea Biehl.

Copenhaguen: Fr. Woldikes Forlags, 1865-1869. 2 volumes. One of the few Danish translations of Cervantes’ text, this edition includes twenty-one illustrations designed by W. Marstrand and lithographed by Th. Bergh: thirteen in the first volume (including a frontispiece) and eight in the second one.

El ingenioso hidalgo Don Qvixote de la Mancha, Compuesto por Miguel de Cervantes Saavedra. Madrid: Juan de la Cuesta, 1605. Published by F. López Fabra.

Barcelona: Narciso Ramírez, 1871-1873. 2 volumes. First facsimile of the first edition of Don Quixote and reported to be one of the first phototypographic editions ever done. The Cushing Library has the first volume corresponding to the Madrid 1605 princeps edition. Cushing’s copy bears the bookplate of Ruth Frances Heisey.
The History of the Ingenious Gentleman Don Quixote of la Mancha. Translated from the Spanish by P. A. Motteux. Illustrations designed and etched by Adolphe Lalauze.


Limited edition, beautifully printed on quality paper and bound in full brown leather with raised bands and gilt edges. It includes forty-one etchings by Adolphe Lalauze, four of them placed as frontispieces. The first volume frontispiece is a portrait of Cervantes. Cushing’s copy has the bookplate of Willard Mossman.

El ingenuo hidalgo don Quijote de la Mancha compuesto por Miguel de Cervantes Saavedra.

*Barcelona: Montaner y Simón, 1880-1883.*

This large folio edition is elegantly printed on excellent paper. It includes 297 illustrations: forty-six of them are color lithographs designed by R. Balaca and L. Pellicer (except for the frontispiece and a color portrait of Cervantes both executed by B. Maura) and engraved by Smeeton-Tilly, Sadurni, F. Gómez, Branguli, Martín and Artigas. The other 251 illustrations are black and white head-pieces and tail-pieces.
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**Don Qvixote of the Mancha.** Retold by Judge Parry. Illustrated by Walter Crane.  

*London: Blackie and Son Limited; Manchester: Sherratt & Hughes, 1900.*

This volume includes an abridged text of Part I and a preface for young readers as well as thirty illustrations by Walter Crane: ten of them are color chromo-typographs. The binding is also illustrated on the front and rear covers. The remaining twenty illustrations are black and white wood engravings.

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**Leben und Taten des Scharfsinnigen Edlen Don Quijote von la Mancha.** Translated by Guido Höller, after Ludwig Tieck.  

*Köln: Hermann and Friedrich Schaffstein, 1905.*

Cushing’s copy includes five of the six original engravings by Adolph Schrödter. The art dates from 1843, but the illustrations were not printed until 1863 in an edition published in Altona by G. Mayer and later reprinted in 1870 in Leipzig by G. Kreysing and in Stuttgart by Hoffmann.
Quijote del Centenario. *El ingenioso hidalgo Don Quijote de la Mancha.*

*Madrid: R. L. Cabrera, 1905-1908. 8 volumes.*

Commemorating the 3rd Centenary, this limited edition is comprised of eight massive folio volumes: four containing the text of both parts and the other four dedicated to the illustrations. Cushing’s copy is number 810 of 1000. It includes 800 illustrations: 689 by José Jiménez Aranda and 111 by Alperiz, Bilbao, García Ramos and others. The text volumes are also illustrated with numerous head-pieces, tail-pieces and decorated initials. The first volume also includes a portrait of José Jiménez Aranda.

The History of the Valorous and Witty Knight-Errant *Don Quixote of the Mancha* by Miguel de Cervantes. Translated by Thomas Shelton.

*New York: Charles Scribner’s Sons, 1906. 4 volumes.*

This limited American edition, based on the London 1902 edition, is printed on excellent deckle-edge paper; Cushing’s copy is number 365 of 1150. It is extensively illustrated with 260 drawings of various sizes by Daniel Urrabieta Vierge, who traveled throughout Spain and is considered by some to be the best illustrator of the *Quixote.*

Leben und Taten des scharfsinnigen Edlen *Don Quijote von la Mancha.* Illustrated by Walther Klemm.

*Berlin-Grunewald: Hermann Klemm, 1924.*

An interesting example of the 1920’s German Expressionism, this edition contains thirty-two full-page lithographs by Walther Klemm.
L’ingénieux hidalgo *Don Quichotte de la Manche*. Traduction Louis Viardot; dessins de Gus Bofa.


Cushing’s limited edition copy is bound by R. Kieffer. It includes a preface by Miguel de Unamuno, “Le Sépulcre de Don Quichotte.” Elegant edition extensively illustrated with 380 drawings by Gus Bofa both in color and in black and white: 119 of them are full-page illustrations and the rest are inserted within the text as vignettes, functioning as head-pieces and tail-pieces for the chapters and the indexes.

Don *Quichotte de la Manche*. Traduit par by Francis de Miomandre; Illustré par Berthold Mahn.


Deluxe limited edition; Cushing’s copy is number 2311. First volume, numerated as volume 0, contains a biography of Cervantes by Mariano Thomas and reproduces in facsimile thirteen documents and a map of Don Quixote’s travels. It includes forty-four plates by Berthold Mahn, plus five vignettes and 126 illustrations used as head-pieces and tail-pieces. Volume 0 also includes a portrait of Cervantes.
**The First Part of the Life and Achievements of the Renowned Don Quixote de la Mancha.** Translated into English by Peter Motteux. Illustrated by Salvador Dalí.

*New York: The Illustrated Modern Library, 1946.*

This edition contains forty-three superb illustrations by Salvador Dalí; eleven of them are double-page color plates.

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**El ingenioso hidalgo Don Quijote de La Mancha.** Ilustrado por José Segrelles.


This deluxe folio edition is illustrated with 105 color plates and 126 drawings (as chapter headings) by the Spanish painter José Segrelles, originally executed between 1928 and 1934.

This album contains 160 etchings, full-page colored boards and four signed original plates. It also includes the catalogue of the exhibit at the Gutenberg Museum in Mainz, February 5 to March 28, 1982, which contains black and white reproductions of the etchings and 186 additional vignettes dated 1977-1981. Edition limited to 350 copies.

Reinhold Metz. Don Quijote.

This album collection contains thirty-six striking color illustrations by Reinhold Metz, dating between 1973 and 1991. The volume also includes an introduction by Andreas Franzke and is decorated with seven black and white drawings and a frontispiece.


This Chinese translation of the Quixote was beautifully printed with the support of the Dirección General del Libro, Archivos y Bibliotecas of the Ministry of Education and Culture of Spain, to help celebrate the European Year of Languages. It includes a splendid set of the forty-five illustrations by Salvador Dalí first published in 1946. Twelve of the illustrations are in color.
**Short Title Index of the Cervantes Project Collection**

Cushing Memorial Library and Archives
Texas A&M University

*Editions featured in the exhibit and catalogue are followed by their item number (#).*

   
   Toledo: Juan Boyer por Pero López de Hayo, 1585. (#1)

   
   London: Printed for Edward Blount, 1620. 2 volumes in 1. (#2)

   
   London: Printed by William Hunt, 1654. (#3)

   
   Madrid: Por Melchor Sánchez, 1655. 2 volumes in 1. (#4)

   
   Part II: London: Printed by R. Hodgkinson, 1672. 2 volumes.

6. *The History of the most Renowned Don Quixote of Mancha: And his Trusty Squire Sancho Pancha* [sic]. Now made English according to the Humor of our Modern Language, And Adorned with several Copper Plates. Translated by J. Phillips.
   
   London: Printed by Tho. Hodgkin, 1687. (#5)
7. *The History of the Most Ingenious Knight Don Quixote de la Mancha.*
Written in Spanish by Michael de Cervantes Saavedra. Formerly made English by Thomas Shelton; now revised, corrected, and partly new translated from the original, by Captain John Stevens. Illustrated with 33 copper plates, curiously engraved from the Brussels edition.

_London: Printed for R. Chiswell, R. Battersby, et al., 1700-1706. 2 volumes._


_Paris: Michel Guignard & Claude Robustel, 1713. 6 volumes._

9. *Vida y hechos del Ingenioso Hidalgo Don Quixote de la Mancha,* compuesta por Miguel de Cervantes Saavedra.

_Amberes: Por Juan Bautista Verdussen, 1719. 2 volumes. (#6)_


_London: Printed for R. Knaplock, D. Midwinter, J. Tonson, and W. Churchill, and are to be sold by J. Brotherton and W. Meadows, 1719. 4 volumes._


_Paris: Compagnie des Libraires, 1722. 6 volumes._


_London: Printed for R. Knaplock, J. and B. Sprint, J. Walthoe, D. Midwinter, et al., 1725. 4 volumes._

13. Thomas D’Urfey. *The Comical History of Don Quixote, as it was acted at the Queen’s Theatre in Dorset Garden by their Majesties servants.*

_London: Printed for J. Darby, A. Bettesworth and F. Clay, 1729._

   *Barcelona: Nauta, 1992. 2 volumes in 1.*


   *London: Printed for J. Walthoe, G. Conyers and others, 1731. 4 volumes in 2.* (#7)


   *Paris: Pierre-Michel Huart, 1733. 6 volumes.*

17. *Vida y hechos del ingenioso hidalgo Don Quixote de la Mancha.* Compuesta por Miguel de Cervantes Saavedra.

   *London: J. and R. Tonson, 1738. 4 volumes.* (#8)


   *Paris: Chez Rigollet, 1738. 6 volumes.*


20. *Vida y hechos del ingenioso hidalgo Don Quixote de la Mancha.* Con muy bellas estampas, gravadas sobre los dibujos de Coypel.

   *En Haia: Por P. Gosse y A. Moetjens, 1744. 4 volumes.*


   *A La Haie: Chés Pierre de Hondt, 1746.* (#9)
22. *The History of the Renowned Don Quixote de la Mancha.* Written in Spanish by Miguel de Cervantes Saavedra. Translated by several hands and published by the late Mr. Motteux.


   Leipzig: Fritsch Wittwe, 1753. 2 volumes.

   London: Printed for A. Millar, et al., 1755. 2 volumes. (#10)

26. *Vita e azioni dell’Ingegnoso Cittadino D. Chisciotte della Mancia,*
   *di Michel di Cervantes Saavedra.* Translated by Lorenzo Franciosini Fiorentino.
   Venezia: Guglielmo Zerletti, 1755. 2 volumes in 1. (#11)

   London: J. and R. Tonson, 1756. 2 volumes.

28. *Vida, y hechos del ingenioso cavallero D. Quixote de la Mancha.*
   Barcelona: Juan Jolis Impresor, 1762. 4 volumes.

   London: C. Hitch, G. Hawkins, and others, 1764. 2 volumes.

30. *The History and Adventures of the Renowned Don Quixote.* Translated from the Spanish of Miguel de Cervantes Saavedra, to which is prefixed some account of the author’s life, by T. Smollett. Illustrated with 28 new copper-plates designed by Hayman and elegantly engraved.
   London: Printed for T. Osborne et al., 1765. 4 volumes.

_Amsterdam et Leipzig: Arkstée & Merkus, 1768. 6 volumes._


_La Haye: Chez Bassompierre Père, 1773. 6 volumes._

33. *The History of the Renowned Don Quixote de la Mancha._

_Including, minutely, every curious incident attending his faithful squire and servant, Sancho Panza. Interspersed with ludicrous dialogues, rhapsodies, madrigals, ad serenades. The whole replete with infinite humour and drollery._ Translated by Charles Henry Wilmot.

_London: J. Cooke, 1774. 2 volumes._

34. Richard Graves. *The Spiritual Quixote: or, the Summer’s Ramble of Mr. Geoffry Wildgoose. A comic romance._

_London: Printed for J. Dodsley, 1774. 3 volumes. (#12)_

35. *Les principales Aventures de l’admirable Don Quichotte: Représentées en figures par Coypel, Picart le Romain & autres habiles maîtres: avec les explications des trente-une planches de cette magnifique collection._

_Paris: Chez Bleuet, 1774. 2 volumes._

36. *Leben und Thaten des weisen Junkers Don Quixote von Mancha._

_Carlsruhe: Schmiederischen Buchhandlung, 1776-1778. 6 volumes._


_Copenhaguen: Gyldendals Forlag, 1776-1777. 4 volumes in 2. (#13)_

38. *Histoire de l’admirable et incomparable Don Quichotte de la Manche._

_Paris: Chez Barrois Ainé, 1777. 4 volumes._

39. *The Life and Exploits of the Ingenious Gentleman Don Quixote, de la Mancha with the Humorous Conceits of his Facetious Squire Sancho Panza._

_London: Printed for F. Newbery, 1778._
40. *El ingenioso hidalgo Don Quixote de la Mancha, compuesto por Miguel de Cervantes Saavedra.* Nueva edición corregida por la Real Academia Española.
   Madrid: Por Don Joaquín Ibarra, Impresor de Cámara de S.M. y de la real Academia. 1780. 4 volumes. (#14)

   *Aus der Urschrift des Cervantes, nebst der Fortsetzung des Avellaneda.*
   Translated into German by F. S. Bertuch.
   Leipzig: Caspar Fritsch, 1780-1781. 6 volumes. (#15)

42. *Historia del famoso cavallero, Don Quixote de la Mancha.* Edited and annotated by the Reverend Juan Bowle.
   Londres: B. White, et al.; Salisbury: Imprenta de Edvardo Easton, 1781. 6 tomes in 3 volumes. (#16)

43. *Histoire de l’admirable Don Quichotte de la Manche.* Translated by Filleau de St.-Martin and Grégoire de Challes.
   Lyon: Amable Le Roy, 1781. 6 volumes.

   London: Printed for W. Strahan, and others, 1781. 2 volumes. (#17)

45. *The History and Adventures of the Renowned Don Quixote.* Translated from the Spanish of Miguel de Cervantes Saavedra, to which is prefixed some account of the author’s life, by Dr. Smollett.
   London: Harrison, 1782.

46. *Vida y hechos del ingenioso caballero don Quixote de la Mancha.*
   Madrid: Manuel Martin, 1782. 4 volumes.

47. *Novelas exemplares de Miguel de Cervantes Saavedra.*
   Madrid: Don Antonio de Sancha, 1783. 2 volumes.

   Madrid: Don Antonio de Sancha, 1784. 2 volumes.

49. *Viaje al Parnaso, La Numancia y El trato de Argel.*
   Madrid: Don Antonio de Sancha, 1784. 1 volumen.
50. *El ingenioso hidalgo Don Quixote de La Mancha.*
   Madrid: La viuda de Ibarra, hijos y compañía, 1787. 6 volumes.

51. *Nouvelles espagnoles de Michel de Cervantès.* Translated by Lefebvre de Villebrune.
   Paris: Defer De maison neuve, 1788.

52. *The History and Adventures of the Renowned Don Quixote.* Translated from the Spanish, to which is prefixed some account of the author’s life, by T. Smollett. Translated by Tobias Smollett.
   London: Printed for F. and C. Rivington et al. 1792. 4 volumes.

   London: Printed for C. Cooke, 1793. 2 volumes in 1. (#18)

54. *The History and Adventures of the Renowned Don Quixote de la Mancha.* Translated from the Spanish of Miguel de Cervantes Saavedra, to which is added an account of the author’s life by Dr. Smollett.
   London: Alex. Hogg, 1794.

   London: A. Law, W. Millar and T. Martin, 1794. 4 volumes.

56. *The History and Adventures of the Renowned Don Quixote.* Translated from the Spanish of Miguel de Cervantes Saavedra, to which is prefixed some account of the author’s life by T. Smollett. Ornamented with engravings by the first masters, from the designs of the Madrid Royal Academy.
   Dublin: John Chambers, 1796. 4 volumes.

57. *El ingenioso hidalgo Don Quixote de la Mancha compuesto por Miguel de Cervantes Saavedra.*
   Madrid: Gabriel de Sancha, 1797-1798. 5 volumes. (#19)

58. *William Hogarth’s Illustrations for the Quixote.* March 1798.
   London: J. & J. Boydell, 1798. (#20)
   *Paris: Fr. Dufart, 1798. 4 volumes.*

60. *El ingenioso hidalgo Don Quixote de la Mancha compuesto por Miguel de Cervantes Saavedra.*
   *Madrid: Gabriel de Sancha, 1798-1799. 8 volumes.*

   *London: Printed for C. Cooke, 1799. 5 volumes.*

62. *Don Quichotte de la Manche*. Traduit de l’espagnol de Michel de Cervantès par Florian.
   *Paris: P. Didot l’Aîné, 1799. 3 volumes. (#21)*

63. *The History and Adventures of the Renowned Don Quixote*. Translated from the Spanish of Miguel de Cervantes Saavedra by Dr. Smollett, to which is prefixed the life of the author.
   *London: Printed for C. Cooke by Brimmer, 1800. 4 volumes.*

64. *The Life and Exploits of the Ingenious Gentleman, Don Quixote de la Mancha*. Translated from the original Spanish of Miguel de Cervantes Saavedra, by Charles Jarvis, now carefully revised and corrected, with a new translation of the Spanish poetry, to which is prefixed a copious and new life of Cervantes, including a critique on the Quixote, also a chronological plan of the work.
   *London: William Miller, 1801. 4 volumes.*

65. *Don Quichotte de la Manche*. Traduit de l’espagnol de Michel de Cervantès par Florian.
   *Paris: De l’imprimerie de Guilleminet, Chez Deterville, 1802. 6 volumes.*

   *Stockholm: Tryckt i Kumblinska Tryckeriet, 1802. (#22)*
Translated from the original Spanish of Miguel de Cervantes Saavedra by T. Smollett, to which is prefixed a new life of Cervantes.

*Glasgow: Printed by Chapman and Lang, 1803. 4 volumes.*

68. *El ingenioso hidalgo Don Quixote de la Mancha.* Edited by Ludwig Ideler.

*Berlin: Henrique Frölich, 1804. 6 volumes.*


*Paris: Imp. des sciences et des arts, 1807-1808. 8 volumes.*

70. *Historia del ingenioso hidalgo Don Quixote de la Mancha compuesto por Miguel de Cervantes Saavedra.*

*Barcelona: Sierra y Martí, 1808-1814. 6 volumes.*

71. *El ingenioso hidalgo Don Quixote de la Mancha compuesto por Miguel de Cervantes Saavedra.*

*London: Heney & Haddon, 1808. 4 volumes.*

72. *Don Quichotte de la Manche de Michel de Cervantes.* Traduit de l’espagnol par Florian.

*Paris: Chez H. Nicolle, 1808. 6 volumes.*


*London: Printed for C. Chapple, 1809. 2 volumes.*

74. *The Life and Exploits of the Ingenious Gentleman Don Quixote de la Mancha.* Translated from the original Spanish by Charles Jarvis, now carefully revised and corrected, to which is prefixed a life of the author.


75. *Don Quichotte de la Manche.* Translated by Florian.

*Londres: Didier et Tebbett. 6 volumes.*

76. *Don Quichotte de la Manche.* Traduit de l’espagnol de Michel de Cervantès par Florian; ouvrage posthume; avec figures.

*Paris: Briand, libraire, 1810. 6 volumes.*
77. *The History and Adventures of the Renowned Don Quixote*. Translated from the Spanish of Miguel de Cervantes Saavedra, to which is prefixed some account of the author’s life by T. Smollett.

*Philadelphia: Published for Birch and Small, 1811-1812. 4 volumes.*

78. *Don Quichotte de la Manche*. Traduit de l’espagnol par Florian.

*Paris: Chez Ant. Aug. Renouard, 1812. 4 volumes.*

79. *El ingenioso hidalgo Don Quixote de la Mancha, compuesto por Miguel de Cervantes Saavedra.*

*Paris: Bossange and Masson, 1814. 7 volumes.*

80. *The History and Adventures of the Renowned Don Quixote*. Translated from the Spanish of Miguel de Cervantes Saavedra, to which is prefixed some account of the author’s life, by T. Smollett.

*New York: Published by David Huntington, 1815. 4 volumes. (#23)*


*London: Printed for T. Cadell and W. Davies, Strand, 1818. 4 volumes. (#24)*

82. *The History and Adventures of the Renowned Don Quixote*. From the Spanish of Miguel de Cervantes Saavedra, by T. Smollett to which is prefixed some account of the author’s life.


*Stockholm: Henrik A. Nordström, 1818. 4 volumes.*


*Wien: L. Grund, 1818. 5 volumes.*
85. *Don Quixote de la Mancha*. Translated from the original Spanish of Miguel de Cervantes Saavedra by Charles Jarvis, embellished with twenty-four highly finished engravings, from drawings designed especially for this edition.

   *London: Printed for T. McLean, 1819. 4 volumes.*

86. Martín Fernández de Navarrete. *Vida de Miguel de Cervantes Saavedra.*

   *Madrid: La Real Academia Española, 1819.*

87. *El ingenioso hidalgo D. Quijote de la Mancha compuesto por Miguel de Cervantes Saavedra.*

   *Madrid: Imprenta Real, 1819. 4 volumes.*

88. *Le Luminose Geste di Don Chisciotte disegnate ei incise da Francesco Novelli in XXXIII tavole con spiegazioni.* Translated into Italian by Bartolommeo Gamba.

   *Venezia: Tipografia di Alvisopoli, 1819. (#25)*

89. *The Life and Adventures of Don Quixote de la Mancha.*

   *London: Printed for Hurst, Robinson and Co., 1820. 4 volumes.*

90. *Don Quichotte de la Manche. Traduit de l’espagnol par Florian.*


   *Wein: Franz Härter’schen Buchhandlung, 1820.*

92. *The Life and Exploits of Don Quixote de la Mancha.* Translated from the original Spanish of Miguel de Cervantes Saavedra by Charles Jarvis.

   *London: Printed by W. Wilson, for J. Bumpus et al. 1821. 4 volumes.*

93. *Le Don Quichotte.*

   *Paris: Chez Méquignon-Marvis, 1821. 4 volumes.*


   *London: Printed for T. Cadell, 1822. 2 volumes.*
95. *The History of the Ingenious Gentleman Don Quixote of La Mancha.* Translated by Motteux.

*London and Edinburgh: Hurst, Robinson & Co., and A. Constable, 1822. 5 volumes.*

96. *The Life and Exploits of Don Quixote de la Mancha.* Translated from the Spanish of Miguel Cervantes de Saavedra, by Charles Jarvis.

*London: Published by Knight and Lacey; Jones and Co. Publishers, 1824. 2 volumes.* (#26)


*Berlin: Zwickau, Gebrüder Schumann, 1825-1829. 8 volumes.*

98. *The Life and Exploits of the Ingenious Gentleman Don Quixote de la Mancha.* Translated from the original Spanish of Miguel de Cervantes Saavedra by Charles Jarvis, to which is prefixed a life of the author.

*New York: E. Duychinck, 1825. 4 volumes.*

99. *El ingenioso hidalgo Don Quijote de la Mancha, por Miguel de Cervantes Saavedra.*

*Paris: Baudry, Barrois, 1825. 6 volumes.*


*Paris: Delongchamps, libraire-éditeur, 1825. 6 volumes.*


*Philadelphia: J. Crissy & J. Grigg, 1826. 4 volumes.*

102. *The Life and Exploits of Don Quixote de la Mancha.* Translated from the original Spanish of Miguel de Cervantes Saavedra by Charles Jarvis.

*Exeter: J. and B. Williams, 1827-1828. 4 volumes.*

103. *The Life and Exploits of Don Quixote de la Mancha.* Translated by Charles Jarvis.

*London: Jones and Co., 1828. 2 volumes.*

*Copenhaguen: Jens Zostrup Schultz, Køngelig Universitets Bogtrykker, 1829-31. 4 volumes.*


*Berlin: G. Reimer, 1830-32. 4 volumes.*


*Paris: Chez Marlin, 1830. 5 volumes.*

107. *El ingenioso hidalgo Don Quijote de la Mancha, compuesto por Miguel de Cervantes Saavedra.*

*Barcelona: Viuda é hijos de Gorchs, 1832. 4 volumes.*


*London: James Cochrane and Co., 1832.*

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