

## A Note on the Texts

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AS THE EDITION used in the textual citations I have chosen that of Rudolph Schevill and Adolfo Bonilla y San Martín (Madrid: the editors, 1914-41). It is not ideal,<sup>1</sup> but for my purposes it is, of the editions available, an easy choice.

Shevill-Bonilla is an edition of Cervantes' complete works; the only other accessible complete editions (Aguilar, Juventud, and Biblioteca de Autores Españoles) are well-known for their inaccuracies. Schevill-Bonilla also supplies line numbers, an aide which I have found indispensable in my writing; the only other editions of *Don Quixote* with line numbers are those of Rodríguez Marín.

Dwarfing these considerations, however, is the fact that Schevill-Bonilla has full textual notes. We are not only given variants among different copies of the first edition and those of certain later editions, which are important, but we are told where the editors have emended the text, information which is vital. More recent editions make many tacit emendations, and each editor presumably had different standards guiding him, as the emendations vary from one edition to another.<sup>2</sup> Past experience has shown me the danger of working with a tacitly emended text.

John J. Allen has recently criticized the Schevill-Bonilla edition as "for most purposes, unnecessarily archaic": that its orthography could be more modern without significant loss.<sup>3</sup> Although for scholarly purposes editorial conservatism is much preferable to the reverse, Allen's criticism is justified. Take, for instance, the question of accentuation, on which Schevill and Bonilla are themselves inconsistent. Early volumes of their edition used the original grave accent (hablò), which was soon abandoned. Acute accents according to the modern Spanish system were then added to homonyms, to resolve ambiguity, yet they were not added to the unambiguous words. If Cervantes had used accents, we might well want to adopt his system; so far as is known, he used none,<sup>4</sup> and modern accentuation distorts nothing

<sup>1</sup> See my "On Editing *Don Quixote*," *Cervantes*, 3 (1983), 3-34, at pp. 11-14.

<sup>2</sup> R. M. Flores, *The Compositors of the First and Second Madrid Editions of "Don Quixote" Part I* (London: Modern Humanities Research Association, 1975), pp. 63-68; E. C. Riley, review of three recent editions, *BHS*, 57 (1980), 346-49.

<sup>3</sup> "A More Modest Proposal for an *Obras completas* Edition," *Cervantes*, 2 (1982), 181-84, at p. 182. Schevill and Bonilla's failure to modernize u/v was criticized earlier by José Toribio Medina in his edition of the *Viaje del Parnaso* (Santiago de Chile, 1925), I, viii.

<sup>4</sup> Miguel Romera-Navarro, *Autógrafos cervantinos*, University of Texas Hispanic Studies, 4 (Austin: University of Texas, 1954), p. 22.

authorial. Modern accents, used to indicate Golden Age word stress, serve the same function as the accents added by Juan de la Cuesta and Cervantes' other printers. The dieresis (¨) over "u," unknown in Cervantes' day, merely indicates the proper pronunciation of a confusing pair of signs, "gu," and may well be a significant aid with now-unfamiliar words ("güero").

The text of Schevill and Bonilla, it should be pointed out, was modernized in other ways besides accentuation. Abbreviations were silently resolved, and the tall "s" (ſ) was replaced with a short one. Yet while modernizing ſ/s, they conserved other pairs of no more significance. In particular, they followed the seventeenth-century usage of "u" and "v"; at the time, "v" was used as either a vowel or consonant at the beginning of a word ("vna"), and "u" served the same functions in the middle of a word ("lleuar"). No phonetic significance to the different use of "u" and "v" in Golden Age Spanish has ever been proposed; Amado Alonso called them "dos dibujos de una sola letra."<sup>5</sup> The modern system, which uses "v" as a consonant and "u" as a vowel, is simpler and clearer, and removes a minor but irritating barrier separating the reader from the text; this convenience comes at no cost. The same is true of the pairs i/j and i/y.

For these reasons, I have modified the Schevill-Bonilla text by adding modern accents and dieresis, and by modernizing the pairs u/v, i/j, and i/y. I have modernized to the same level texts taken directly from old editions, but have not felt that I should modernize texts taken from the editions of other recent scholars.

A second disadvantage of Schevill-Bonilla's edition is that it is out of print—would that someone would reprint it!—and inaccessible to many.<sup>6</sup> To compensate for this I have added, in the Index of References to Cervantes' Works, a key to the internal divisions not just of *Don Quixote* but of all of Cervantes' works which have them: book of *La Galatea*, book and chapter of the *Persiles*, *capítulo* of the *Viage del Parnaso*, and *jornada* for the *Comedias*.

Italicization for emphasis within Cervantine quotations is in all cases my own.

<sup>5</sup> *De la pronunciación medieval a la moderna en español*, ultimado y dispuesto para la imprenta por Rafael Lapasa, I (Madrid: Gredos, 1955), 15.

<sup>6</sup> There is some lesson to be drawn from the case of Schevill and Bonilla's edition, a parallel to the case of the equally innovative and similarly unavailable edition of John Bowle (see Chapter I, note 47). Presumably because of lack of publishers' interest, Schevill and Bonilla's edition was published by the editors themselves; costs were underwritten by a subvention from Phoebe Apperson Hearst and her heirs (see the preliminary statements to *La Galatea*, Vol. I, and *Comedias y entremeses*, Vol. V). The scant attention their edition received when published contrasts with the great attention given to the editions of *Don Quixote* of Rodríguez Marín, two of which are at present still for sale, one of them, the earlier Clásicos Castellanos edition, "incomprensiblemente," in the well-founded opinion of José M. Casasayas ("La edición definitiva de las obras de Cervantes," *Cervantes*, in press, n. 55).