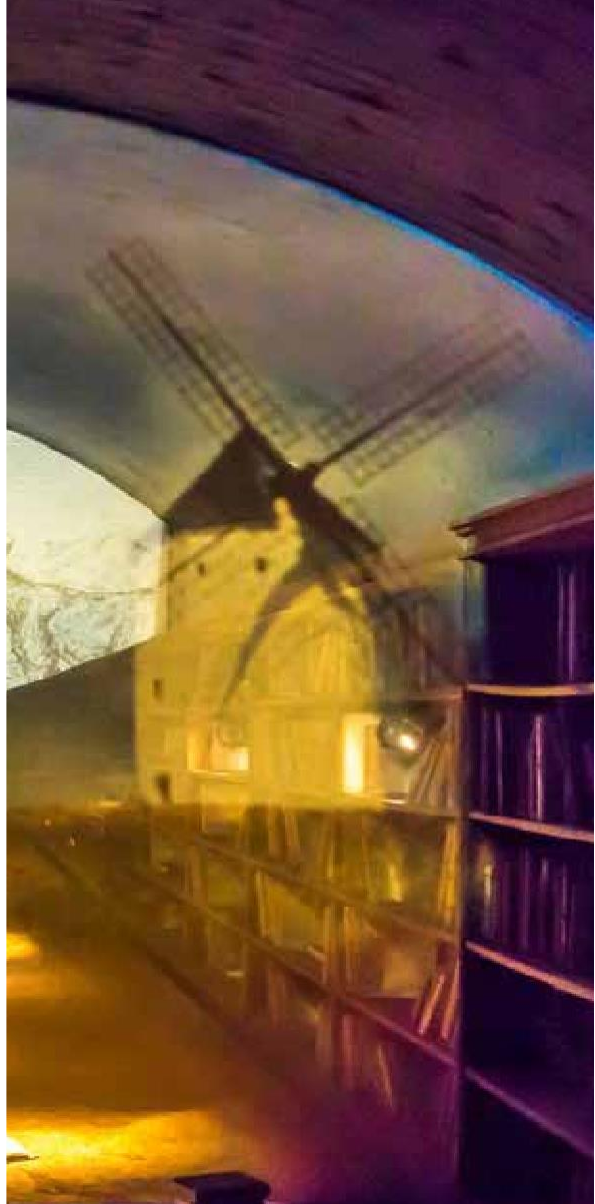




**Biblioteca
Cervantina**



**Museo Municipal
del Quijote**



The Municipal Museum of Don Quixote-Cervantine Library was inaugurated on April 2, 2002. After several years of operation, it was decided that an expansion would be undertaken which opened its doors on January 22, 2015, the 4th Centenary of the publication of Part II of *Don Quixote*.

The total area of the museum increased into more than 1700 m² thanks to this new adaptation. This provided it with brand new spaces for exhibitions, which can be visited by following a tour that starts and ends at the hall of the new area.

We start our visit studying the original machinery of a **windmill**, reminiscent of one of the best-known chapters of the adventures of our knight Don Quixote of la Mancha. The upright shaft, the brake wheel, the stone nut, and the runner stone or the bedstone are some of the elements we can study.



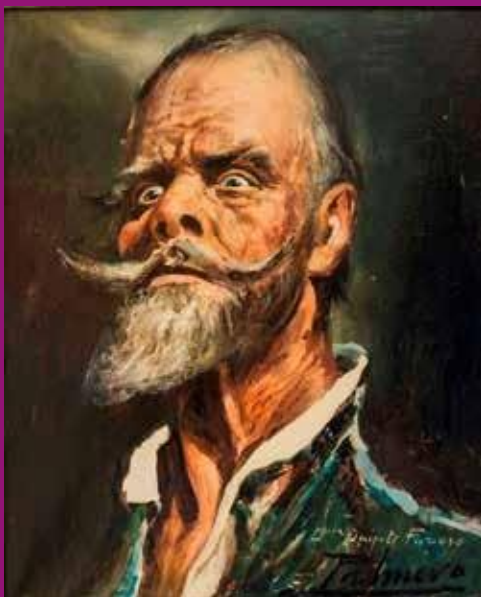
Going beyond the mill, we descend to the lower floor from which provides access to the new areas of the museum. Here we are presented with **original reliefs by the sculptor Felipe García Coronado**. They depict *The Death of the Shepherd Chrysostom*, *The Battle of Lepanto*, *Don Quixote in the Cage* and *Brawl at the Inn*. This ensemble of stone bas-reliefs once formed a part of the Cervantes monument, located in the square that shares the same name.



Continuing along the connecting corridor, we arrive at the old building and enter the room where part of the **Cervantine Collection** is exhibited. **This Collection was painted by Alfredo Palmero de Gregorio**, from Almodóvar del Campo, better known as **Maestro Palmero**.

The Cervantine Collection features 125 portraits, of which we can contemplate 12: *Furious Don Quixote*, *Sancho*, *Dulcinea*, the *Priest*, the *Housekeeper*, *Mari-tornes*, *Hadji Morato*, *Merlin*, *Camilla*, *Marcela*, the *Duchess*, and *Pedro Recio*.

These psychological portraits were painted between 1979 and 1991. The artist has tried to capture the essence of each character, whether it was historic, mythological, symbolic, literary, or allegorical.



Continuing along our tour, in the next area we find an exposition of 10 Cervantine drawings by the painter **José Jiménez Aranda**, considered one of the best illustrators of *Don Quixote* of the 19th century.



These drawings are a small sample of a total of 689 illustrations that were made to form a part of the monumental work of the *Centenary Quixote* of 1905. The copy in question is composed of 4 volumes, the first two with the text of the *Quixote*, and the other two with the drawings by Jiménez Aranda.



From this space there is direct access to the **Screening Room 1: *The First Printing***. In this room we offer a montage that will transport the viewers to the atmosphere of a Madrid printing house of the early 17th century.

We will listen to the memories of a printing apprentice of when the first edition of *Don Quixote* was printed in Madrid in 1605.

The room has been divided into three spaces: the tools, the drying line, and the bookshelf.

The tools:

Here we can contemplate reproductions of the common elements of a period printing press, such as a letterpress type drawer with its many compartments, and some loose letter types cast in lead.



The drying line:

hanging from the walls are some strings like those used to hang the sheets once printed (the sheets were hung to dry since, at that time, printing was done on damp paper). We also see some ink jars used for corrections, some deckled edge paper sheets, as well as some ink pads made of dog skin.



The bookshelf:

In this third space there is a period bookshelf where the volumes were placed once printed and a lectern with a large open book with blank pages. Projected onto these pages are different images from chivalric novels.



Immediately after, we enter the **Screening Room 2: *A walk through Don Quixote***.

This is a short montage about *Don Quixote of la Mancha* that combines the projection of images on a screen located at the end of the room with strategically placed scenographic elements. These elements will gain prominence as the show progresses.



This screening has a didactic intention meant to entertain and delight the most general and diverse public. It is made with a projection of images of objects, landscapes, period engravings or drawings, as well as scenographic elements which create the impression of a transforming reality and the sensation of journey.



From the first moment, viewers will understand that they are at a special reading of *Don Quixote*. Its main goal is to allow the viewer to be carried away by an aesthetic emotion provoked by the combination of particularly suggestive images and Cervantes' unbeatable prose.

As the screening goes on, the selected fragments will tend to be shorter, welcoming a more visual and acoustic enjoyment.

As we approach the end of our tour, we can't miss a visit to the **Museum of Don Quixote's Cervantine Library**. Its collection consists of a specialised compilation dedicated to Miguel de Cervantes' life and work, which makes it unique and of special interest to teachers, students, and simultaneously attractive for the general public.



The main typology that the bibliographic collection handles are monographs, works in various volumes, periodical publications, and graphic material.

The Library has more than 4000 books, more than 400 of which are different editions of *Don Quixote*, mainly from the 18th and 19th centuries to the present day. The interest lies not only in the texts themselves, but in their editing, their illustrations or even the language in which they are written.

The Museum of Don Quixote's Cervantine Library's catalogue is accessible through this link:

<http://reddebibliotecas.jccm.es/cgi-bin/abnetopac?SUBC=CR/CR-QJT>

We finish our tour at the **Auditorium**, with capacity to fit 90 people, it is ready to carry out all types of cultural activities. One of Maestro Palmero's most important works is exhibited here. It belongs to his first period: *The Death of our Mister Don Quixote of la Mancha*. Oil on canvas from 1928 measuring 295 x 362 cm.



This work was submitted to the National Exhibition of Fine Arts in 1930. Although it did not win, it was critically acclaimed at that time. All characters are residents of Almodóvar del Campo, the painter's hometown, who posed for him.





MUSEO DEL QUIJOTE BIBLIOTECA CERVANTINA

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OPENING HOURS

(1 September - 30 June)

Monday to Saturday:

10:00-13:45 and 17:00-19:45

Sunday: 10:00-13:45

(1 July - 31 August)

Monday to Sunday: 10:00-14:00

Closed: 1 and 6 January, 1 May,
15 and 22 August, 24, 25 and 31
December.

FREE ENTRY

You're advised to book in advance.

Via telephone or email.

Maximum visitors per group: 25 people.

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