

**Pearl Growing: Iberian and Latin American treasures in the
University of Alberta Libraries' Collections**

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Introduction / Abstract

Library treasures exist in many shapes, sizes, and formats. In the digital age, one can no longer focus solely on print resources as a source of enlightenment. A balanced library collection comprises treasures in many formats readily available and accessible to library patrons. Electronic access to resources can help reveal treasures to the public and, more importantly, enhance access to their content and lead researchers from one treasure to the next. In so doing, electronic resources help overcome the inequality of access to information. As the second largest university library system in Canada with more than 6 and a half million titles, the University of Alberta Libraries hold special and/or rare documents that represent some of the general collection's strengths and the university's research endeavours. This number of titles includes those housed off campus in the Book and Record Depository and in the sixteen other consortial member libraries that are part of the Networking Edmonton Online System or NEOS. To some extent, the richness of the Libraries' collections reduces for their patrons the inequality of access to information from and about Latin America. As pearls grow around foreign bodies, the University of Alberta Libraries' Iberian and Latin American collection treasures are deposited on a substantial and necessary resource base in both special and regular collections and reflect the academic environment in which they reside. Library pearls are nurtured for the equal benefit and advancement of all. The terms Libraries or Library henceforth refer to the library collections housed at the University of Alberta.

The term pearl growing also refers to the way we find information by building upon the knowledge from one relevant document, the pearl, to other similar titles equally as relevant. The resources I chose to highlight represent various formats but must be seen as an interlinked and intertwined collection of Iberian and Latin American titles whose format is secondary to their content. A pearl in one format will lead researchers to other pearls in other formats and other locations.

As a tangible example of one of the University of Alberta's pearls, I have brought a publisher prospectus of a facsimile manuscript created by Manuel Moleiro, an Editor in Barcelona, which the Library holds in its Special Collections. I will let each of you take a look at the prospectus, and perhaps at the end, someone will have come up with the title of the work and the author. If not, I will share with you the bibliographic information.

The University of Alberta Libraries' collections balance the support of current and future research and teaching with the development of unbiased, well-rounded, accessible, and innovative collections. The following treasures that I will be presenting reflect what the University of Alberta Libraries have been, are, and will be. The challenge in putting together a list of Iberian and Latin American library treasures is the definition of a treasure. The term pearl, in this case, is not only a reference to "pearl growing" as defined above, but also to the pearl as, perhaps, not the most valuable of jewels but certainly worthy of note. The layers of precious Iberian and Latin American documents, in book format, as well as maps, microforms, serials, electronic resources, videos, and music, that I will shortly discuss will reveal a pearl of great price. All of the pearls herein have traveled throughout their process of formation and, although their origins are decidedly Iberian or Latin American, their final stages of development are to some extent foreign. I have determined the value of the Iberian and Latin American pearls in the

library according to their quality and rarity. The determination of the following treasures' quality represents my understanding as a librarian, and not as a hispanist, of the perfection of workmanship and the intellectual luster of the resources. Their rarity was ascertained using a database of library worldwide holdings called OCLC WorldCat. The Global Resources Network's (GRN) report on the *Changing Global Book Collection Patterns in ARL Libraries* indicate that six is the average number of Latin American imprint copies held in libraries that are part of the Association of Research Libraries or ARL (Jackson 10). I have used the number six, therefore, as a rule of thumb for determining rarity: titles held at less than six libraries would, in this case, be rare. However, I have sometimes included valuable titles not held in Canada but housed in more than six libraries in the United States.

The University of Alberta

The University of Alberta is located in Edmonton and has 37,000 students in attendance, of which 6,371 are graduate students¹ and 1 percent is Iberoamerican². As subsets of the greater Modern Languages and Cultural Studies department, the Latin American Studies and Spanish/Portuguese sections have experienced growth in their student population in the recent past. The popularity of the Latin American Studies program in particular is such that the number of enrolled students increased more than two-fold in the past nine years. In the last five years, there have been at least 40 dissertations and theses published at the University of Alberta on topics relating to Latin America or Spain. However, the Latin American Studies program does not offer a graduate degree; students doing graduate work on Latin America would be in other departments such as history or political science.

Special Collections

When asked, in 1983, to talk about the University of Alberta's Special Collections, Dr. Olive Dickason said that it "proved to be an unexpected treasure trove... [that now] holds a wide range of Age of Discovery materials relating to various parts of the New World" (in Verdicchio). There are also a number of documents that are jewels of Iberian literature. The following is a small representative sample of the special Iberian and Latin American titles in the rare books' collection at the University of Alberta. The first title that I am presenting to you is from Latin America and is entitled *Códice Cospi*.

This pre-columbian Mesoamerican manuscript, also known as the *Manual pictórico de los antiguos Nahuas*, was reproduced in 1898 by the Casa Danesi under the patronage of the Duke of Loubat on a strip of thick paper, 370 x 18.2 cm, and folded into 20 leaves. The gilt parchment covers imitate the original binding that encases the coloured hieroglyphics, which were left unfinished at the time of the Spanish Conquest. A half bound wood case resembling a book and bearing the title *Codice messicano di Bologna* encloses the document. The name Cospi was given in honour of the Marquis Fernando Cospi, whose private museum in Bologna (Italy) held

¹ See table [1.1 "Spring, Summer and Fall Terms"](#) of the *University of Alberta Summary of Statistics - Academic Year 2007/2008* at http://www.registrar.ualberta.ca/sosfiles/2007-2008/SOS_07_08.pdf

² Four hundred students are from Iberoamerica: 110 from Mexico and 50 from Brazil.

the original document. The *Códice Cospi* was reproduced more recently in 1968 in two volumes, which the University of Alberta also houses. The 1898 edition is part of the University of Alberta's Javitch collection, named in honour of Gregory Javitch who donated a collection of more than 2,300 volumes on North and South American Aborigines to the university in 1980.

The Special Collections Library holds two sets of titles that are high-quality facsimiles created by Editor Moleiro. One is the reproduction of the illuminated medieval manuscript entitled *Anglo-Catalán Psalter* or the *Psalterium glosatum*, *Salterio Anglo-Catalán* accompanied by a richly informative and colourful commentary. The original has been in France at the Bibliothèque nationale since Napoleon Bonaparte brought it back with him in 1796 from the Bourgogne Library in Brussels. Hence, the bindings of the original and facsimile manuscripts bear the letter N for Napoleon. The book contains 356 pages with 140 golden miniatures and 190 ornamental letters upon a gold background with plant motifs. The transcription of the psalms in Hebrew, Latin, and Gallic with Anglo-Norman glosses started between the years 1170 and 1190 in the Benedictine priory of Christ Church in Canterbury. I chose to include this psalter because in the 14th century the mysteriously unfinished codex arrived in Barcelona where, most likely, Pedro the Ceremonius commissioned Ferrer Bassa, the "finest painter of Aragon in the 14th century" (Moleiro, "The Book of Hours") to complete the work. The manuscript, therefore, is a testimony to two artistic and cultural traditions: the Anglo-Byzantine style and Ferrer Bassa's Italianate Gothic style that Bassa introduced into the Iberian Peninsula. It is this symbiosis of two cultures, which is so common in our contemporary globalised societies, that contributes to its medieval uniqueness and surprising modernity.

The Special Collections Library at the University of Alberta has recently added two documents relating to Juana La Loca or Joan the Mad of Castile. The 16th century *Rosario* contains a number of formats that were reproduced by Patrimonio Ediciones. Juana la Loca had commissioned Simon Bening, a Flemish painter and illuminator, to create a gold and silver illuminated manuscript containing fifteen prayers in Spanish relating to the fifteen Mysteries of the Virgin Mary accompanied by corresponding miniatures. The book is bound in red velvet, as is the box in which it is placed, and both items bear the coat of arms of the Queen. The box also contains a pouch with a reproduction of the Queen's wooden bead rosary. A commentary document explains El Rosario. The facsimile of the *Libro de Horas de Juana la Loca* is a "quasi original," which means that it is indistinguishable from the original manuscript of the year 1500 now held at the British Library in London. The codex contains 482 illuminated pages with 75 full-page miniatures, painted by Gérard Horenbout, "the best Flemish miniaturist of the 16th century" and Sanders Bening, the father of Simon mentioned earlier. Editor Moleiro says that the manuscript is innovative because the creators painted, for the first time, two opposite pages, giving the impression of what Moleiro calls a diptych.

Cervantes titles: original works, translations, and illustrations

There are a number of 17th, 18th and 19th century original Latin American and Iberian titles in the University of Alberta's Bruce Peel Special collections library, ranging from Pedro Calderón de la Barca's theatre published in the year 1700 to Simón Bolívar's *Páginas literarias*. I chose to present to you a peculiar copy of Cervantes' *Don Quijote*, because of the two exhibits that the University held in March 2005 for the four hundredth anniversary of the first publication of

Miguel de Cervantes' *Don Quijote de la Mancha*. The exhibits were entitled "400 Centuries of Quixoticities." One exhibit involved materials from the Special Collections Library, and the other presented books from the regular collections. One piece, entitled *Primera [y segunda] parte del ingenioso hidalgo don Quixote de la Mancha*, can boast of having its initial page printed on a thin leaf of cork. This edition was published in 1907 and is based on the texts of the 1608 and 1615 editions for the first and second parts respectively.

Besides a number of works in Spanish of *Don Quijote*, the Bruce Peel Special Collections library also has a number of translations of this work. Two titles are noteworthy because of their rarity in Canada. They are both four volume sets published in London and Glasgow in a ten year interval, 1747 and 1757, and bear the same title: *The History of the Renowned Don Quixote de la Mancha*. The older of the two is an edition by Charles Jarvis, and the other is known as Peter Anthony Motteux's translation.

Regular Collections

Similarly, the University of Alberta Libraries regular collections have a number of Cervantes' *Don Quijote* in translation. Samuel Putnam's *The Ingenious Gentleman Don Quixote de la Mancha* published by Viking Press in 1949 is one example, but there exist a number of translations in other languages that are rarer. One French translation by Filleau de Saint-Martin published in 1827 boasts of an essay on the life and works of Cervantes by the renowned author Prosper Mérimée, who saw in *Don Quijote* and Cervantes, according to France's Ministry of Culture website dedicated to Mérimée, a true representation of Spain and the Spanish spirit. Besides French editions, the University of Alberta Libraries also have a 1924 Ukrainian translation, a 1923 Hebrew version, and an 1841 volume in Catalan.

Microformat Collections

Close to four million titles account for the Libraries' microform collection. A few constitute treasures in terms of their rarity and their comprehensiveness or specificity in treating a subject. One microfilm resource stands out as representative of both Spain and Latin America.

Gale Group's Primary Source Microfilm collection of *Spanish Rare Books of the Golden Age* is rare in itself since there are only 18 libraries that hold this resource, and all, except the University of Alberta Libraries, are in the United States. The 1800 titles that comprise the collection, whose originals are found at the University of Illinois Library at Urbana-Champaign, encompass works printed in Spain or written by Spaniards and published in languages other than Spanish, including Latin, French, Italian, English, and German. The time frame is the Golden Age of the 15th and 16th centuries, but some works from the Middle Ages are also included. The *Spanish Rare Books of the Golden Age* reels offer rare editions of picaresque novels by Miguel de Cervantes, Mateo Alemán, and Francisco Gómez de Quevedo y Villegas. Emblem books are also included with the works of Diego de Saavedra Fajardo, Juan de Horozco y Covarrubias, and Juan de Borja. This is what one would expect of such a collection; however, there are also works written in, about or for the Spanish colonies, like those of Juan de la Anunciación or Juan de Palafox y Mendoza. The subject areas covered by the *Spanish Rare Books of the Golden Age* extend not only to literary works in their original language and

translations, but also to law, politics, religion, science, and medicine.

William C. Wonders Map Collection

It is fitting to mention notable maps at the University of Alberta, not only because the U of A's map collection is the second largest in Canada, but also because some of the Libraries' map treasures represent Brazil and the exceptional Portuguese cartography of the XVIth century. My colleague, David Jones, gave me a guided tour of what the U of A has to offer in terms of Latin American and Iberian maps. Pre-1995 maps at the Uof A are indexed in the [William C. Wonders' Map Collection database](#), which is available online.

Four of the most noteworthy Iberian maps in the U of A Libraries' collections are quality reproductions of the originals. The first map, although more recent than the next three, was specially printed for the University of Alberta Map Collection from the original copper plates on the occasion of the map librarian's visit to the Calcografía nacional in Madrid. The *Mapa geográfico de América Meridional* was first created in 1775 by Juan de la Cruz Cano y Olmedilla upon the request of the King of Spain Charles III and represents South America. There are around ten libraries or archives in North America, according to OCLC's WorldCat database, that have either the original map printed in 1775 or a copy. For a detailed analysis and reproductions of this map, please consult Thomas R. Smith's article, "Cruz Cano's Map of South America, Madrid, 1775: Its Creation, Adversities and Rehabilitation," published in the journal *Imago Mundi*.

The other three maps, that I would like to present to you are reproductions created by Moleiro in Barcelona. The facsimile of Diogo Homem's *Atlas Universal* printed in 1565 is emblematic of the exceptional cartography produced during the XVIth century in the Iberian Peninsula. Diogo Homem is said to be "the most prolific Portuguese cartographer" (Moleiro, "Atlas universal"). The map represents the geographic knowledge of XVIth century Portuguese cartographers. The item consists of 19 maps bound in leather and placed in a leather case.

The *Atlas Miller* is slightly older than the *Atlas Universal* as it was constructed in 1519 by three artists: cartographers Pedro y Jorge Reinel and Lopo Homem (the latter being the father of Diogo Homem) and, Flemish miniaturist painter, António de Holanda. It represents most of the known world in the XVIth century: the North Atlantic Ocean, Northern Europe, the Azores, Madagascar, the Indian Ocean, Indonesia (Insulindia), the Chinese Sea, Brazil and the Mediterranean. There are 6 parchments that form the map, which is placed in a red silk case.³ Alfredo Pinheiro Marques states that the *Atlas Miller* is an attempt to oppose the idea of navigating around the World. The atlas represents the world as completely discovered and aims to interfere with Fernando de Magallanes' voyage plans. Ironically, Pinheiro Marques reports, two of the cartographers who were working on the *Atlas Miller*, Pedro and Jorge Reinel, also collaborated with Fernando de Magallanes in planning his trip around the world (Moleiro, "Atlas Miller").

³ <http://www.moleiro.com/infoplus.php?p=AU/es>

The mapamundi Catalan was created around 1450 and is the first and sole representative of a circular mapamundi from the Catalan-Majorcan cartography school. Although rich in geographical information, this map, Moleiro claims, was not made for navigation. The anonymous creator of the mapamundi Catalan combines empirical data with literary, religious, and mythological elements. For example, the map depicts narrative elements from Marco Polo's travels with information from Dias' 1444 voyage. Besides the circular form of the map, which Moleiro says can be construed as religious, the location of paradise in Africa and the importance given to the Islamic influence in the Mediterranean are also religious cartographic elements. One can also see mythological figures of kings with the face of a dog.

Serials

There are more than 44 000 serial subscriptions, including periodicals and titles on standing order, in the NEOS consortium of which the U of A is part. Half of the titles belong to the Humanities and Social Sciences Library. Only around 20% are now only available in print. The following two periodicals exemplify the cultural diversity and the Canadian mosaic represented in the Libraries' collections.

The literary review *Estudos de literatura brasileira contemporânea* is published by the University of Brasilia's Grupo de Estudos em Literatura Brasileira Contemporânea. The journal's focus on contemporary Brazilian literature and literary criticism within a wider Latin American literary context serves the research needs of the budding Portuguese language and literature programme at the University of Alberta. The Portuguese programme is nestled in the Modern Languages and Cultural Studies department and only offers four courses in the study of the Portuguese language. However, there are plans to teach Brazilian literature in the future. In fact, one professor in the department is already conducting research in Brazilian literature and translation. The University of Alberta is one of four access points for this periodical in North America and the only one in Canada.

One possible similarity between Brazil and Alberta is their large settlement of Ukrainians, to which a collection of Ukrainian / Latin American periodicals is a witness. The three Canadian prairie provinces, of which Alberta is part, account for 52% of the population of Ukrainian origin in Canada. In fact, the University of Alberta houses two Ukrainian institutes: the Canadian Institute of Ukrainian Studies⁴ and the Peter and Doris Kule Centre for Ukrainian and Canadian Folklore⁵. The University of Alberta Libraries, in turn, hold a small collection of Ukrainian periodicals from Brazil and Argentina. The majority of the titles is Argentinean and is listed in Cipko's bibliographical survey *The Ukrainian Press in Latin America*. The titles are *Dnipro*, an organ of the Ukrainian Engineers Society (Cipko 12), *Mitla*, a humour and satirical journal (Cipko 15), *Plu ta mech*, an organ of the Union of Ukrainian Monarchists (Cipko 11), and *Svitlo*, an organ of the Union of Ukrainian and Byelorussian Workers' Organizations (Cipko 11). As for the *Kalendar al'manakh "Vidrod'z'henn'i'a"*, of which the UofA Libraries had the holdings from 1949 to 1976, does not appear in Cipko's bibliography. Another calendar, entitled *Kalendar "Pra't'si" na rik bo'z'hyi*, of which the Libraries only have one issue, is a journal from

⁴ <http://www.ualberta.ca/~cius/>

⁵ <http://www.arts.ualberta.ca/~ukrfolk/>

the Basilian Order of St. Josaphat published in Prudentópolis, Brazil, outlining the activities of the Catholic Church in the region.

Electronic Resources

As for electronic resources, there are a number of Latin American and Iberian periodicals indexed in various databases and other digitized documents available online. The following section is a sampling of the electronic resources that are most unique to the University of Alberta Libraries as a Canadian institution. I would have wanted to talk to you about the resource entitled *Paper of Record*; however, since its purchase by Google's News Archive in December 2008, the original database is no longer active, and Google has not yet uploaded the information to its online Archive. Bob Huggins, the founder of *Paper of Record*, indicated recently in an email that the database would be "re-initialized" for academic institutions on a subscription basis. *Paper of Record* was a treasure trove of Mexican turn-of-the-century newspapers along with newspapers from the USA and Canada.

The database I chose to present to you instead of *Paper of Record* is *The life and times of Jorge Luis Borges*, which is held at only five libraries in North America. This resource is produced by the Jorge Luis Borges Collection and Documentation Center of the Fundación San Telmo in Buenos Aires in collaboration with Gale Cengage. Its objective is to create a complete bibliography of all the works by and about Jorge Luis Borges. The collection stands out in the variety of works it includes from manuscripts to audio and video recordings. Some of the works, such as interviews and newspaper opinion pieces, are especially rare because they may not have been widely published or not published at all. The bibliographic descriptions for the 2,800 primary source titles are searchable, which constitutes an index to the complete works of the author. One may, for example, identify in which anthology a short story has been published or learn about a poem's publication history. As for the secondary sources, they are completely indexed, annotated with keywords, and summarized. The full-text to secondary articles is available, especially for those published before 1950, many of which originated "in little-known journals or newspapers that no longer exist" (Gale). At the very least, search results will quote the relevant passages found and refer the researcher to a bibliographic entry. Besides permitting the bibliographic and textual searching of the works by and about Borges, *The life and times of Jorge Luis Borges* has also created a Borgesian chronology and an encyclopedia with 1,000 entries relating to the topics that it treats.

Iberian and Latin American Video and Music Collections

There has been a growing request for materials in video and music formats by Spanish and Latin American professors at the University of Alberta. Each year many of them request that the library order videos for their courses or their research. We have bought numerous titles, for example, of Films for the Humanities and Sciences and the Latin American Video Archives. Most of the videos we buy have public performance rights.

The University of Alberta Libraries have acquired thirteen videos of Latin American and Latino Cinema from the Latin American Video Archives or LAVA. Unfortunately, this exceptional non-profit distributor of Latin American and U.S. Latino videos is no longer in business, which

makes obtaining LAVA videos next to impossible. I have chosen to highlight one LAVA video held at the University of Alberta, but, apparently, no where else in Canada.

Circe is a 1963 cinematic adaptation by director Manuel Antín of Julio Cortázar's short story of the same name. The story of Delia and of her doomed loves was filmed using French New Wave techniques, such as "existentialism, marginalized characters, and abrupt scene cuts (jump cuts)"(Latin, *Circe*). Manuel Antín is part of Argentina's Generación del 60.

According to the University of Alberta Libraries' music librarian, the music of the Iberian Peninsula and the music of Latin America are not areas of strength in our holdings. However, the Smithsonian Global Sound database stands out as an online sound recording database, which gives the University access to the complete collection of recordings on the Folkways label: the largest part of the content of Smithsonian Global Sound. The original LP records from the Moses and Frances Asch Collection of Folkways Recordings constitute what Jessica Keyes and Nicole Vickers call "one of the greatest record collections of world and folk music ever assembled." The records are held exclusively by the Smithsonian Institute and the University of Alberta as part of Folkways Alive! and the Canadian Centre for Ethnomusicology, also located at the U of A. The Music Library has CD copies of all of the Folkways recordings, as well as all of the CDs issued on the Smithsonian/Folkways label after the Smithsonian took over Folkways in 1987. There are twenty-seven Folkways titles relating to Spain and at least 200 for Latin America. Besides the Folkways recordings, the University of Alberta's Canadian Centre for Ethnomusicology also houses the *Latin American Music and Identity in Edmonton* collection project⁶.

Conclusion

The future of notable collections or library treasures at the University of Alberta lies in providing access to online digitized collections and downloadable resources, along with the print. The pearls revealed here present undeniable affiliation with the Iberian Peninsula or Latin America, but many exhibit a dichotomous provenance in terms of their topical and creative geographies. Our world's boundaries are continuously changing and its peoples' identities are not necessarily associated with their country of residence. Treasures, like the *Codice Cospi*, the Ukrainian Latin American periodicals, and Smithsonian Global Sound, either originated in Latin America or contain resources from or pertaining to Latin America, but bear more or less the influence of countries foreign to the culture and identity they represent. An increase in immigration and the growing influence of Ibero-America means an increase in Latin American and Iberian treasures within non-Iberoamerican countries. A narrow focus on Spanish-speaking countries means that local treasures documenting Spanish and Latin American influence on Canadian society, for

⁶ Dr. Regula Qureshi, Professor Emeritus in Ethnomusicology at the University of Alberta, explained in an e-mail (24 May 2007) that "the Latin American Music and Identity project collection is not large, but it continues to receive additional materials periodically since 1995.

The most important holding is the MA thesis research by Jason Sinkus entitled *Tocando con Tilo en la Fiesta: The Musical Contextualization of an Event* (University of Alberta 1996). There are archival materials documenting a variety of Latin American music events and performers, but unfortunately they are not yet systematically stored and therefore could not all be accessed."

example, can go unnoticed and uncollected. Lest Canadian universities suffer from a form of what Herman Konrad calls “academic malinchismo” (8), it is important not to disregard local histories in favour of foreign views. Canadian Latin American history and culture at the national and provincial levels are areas that deserve more attention, especially when considering the digitization and archival projects that are ongoing at the University of Alberta, like Peel’s Prairie Provinces database and the *Latin American Music and Identity in Edmonton* collection. Many of the works presented here represent some form of cultural symbiosis and hybridity; Ferrer Bassa’s Anglo-Catalan Psalter is one example. I encourage you to rethink the inequalities of access at your institutions to information from Latin America and by Latin Americans, whether in Latin America or elsewhere.⁷

⁷ The title and author of the manuscript I passed around at the beginning of my presentation is *Libro del Caballero Zifar*, also called *Códice de París*, the first knight novel, written by Ferrán Martínez in the early part of the 14th century. It is a two volume set that the Bruce Peel Special Collections Library has in its holdings.

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