

**Comedy and Environmental Cultural Studies: An
Image of a Spanish Rhinoceros and Sancho with his
Donkey**

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*You can't say it that way any more.
Bothered about beauty you have to
Come out into the open, in a clearing,
And rest. Certainly whatever funny happens
to you
Is OK.*

–John Ashbery, “And *Ut Pictura Poesis* Is
Her Name”

Within a century of its publication in Spain, Thomas D’Urfey turned Don Quixote into a comic play in England. In one scene, Sancho Panza wonders why some shepherds are laughing at his master, who Sancho perceives to be a true knight errant. Infusing a new satirical touch on the Cervantes original, D’Urfey has Sancho state that the people laughing at Don Quixote are so moved by his strange sight that it is as if they had seen a rhinoceros. Sancho calls the shepherds fools and states: “A Knight Errant to these Fools now, I warrant, is as strange a Sight as a Rhinoceros: hoh, hoh, ha, ha. Laugh on, laugh on” (172). In his comic rebuke of the shepherds, Sancho criticizes the shepherds with his own scornful laughter for laughing at his companion Don Quixote and for thinking that he is as strange as a rhinoceros.

Inspired by Sancho and the rhinoceros, this essay examines comedy in the context of environmental cultural studies. The genre of comedy focuses on renewal, regeneration, and recovery. In environmental discourse, comedy

contrasts with elegiac modes of persuasion, whether visual or literary, that deploy stories of a tragic fall in which modern society destroys a pristine nature. In fact, some consider comedy, rather than elegy, as essential for communicating the urgency of species extinction and ecological catastrophe. Ursula Heise, in the first chapter of her book on culture and extinction, suggests that comedy emphasizes modes of survival over extinction and thereby opens up different cognitive and emotional attachments to the “lives of other humans as well as nonhuman species” (14).

Teachers, activists, and scholars know that information alone—such as hard scientific data about rising global temperatures—does not change attitudes and behavior toward stopping ecological ruin. Telling a story of ruin does not mean that people will be persuaded to act to change. “Persuasion,” after all, from the Latin literally means “to soften completely,” and while scientific knowledge about the environment is necessary, comedy is a crucial persuasive mode for teachers, activists, and scholars to offer successful creative solutions to the crisis. This essay points to one way that the humanities can meld creativity from traditional fields like literature, art, and architecture in order to build a transdisciplinary platform of environmental cultural studies.

I begin with Sancho Panza and a rhinoceros because the essay analyzes images of each. The first image analyzed is *The Spanish Rhinoceros*, a triptych that I created with two students at Texas Tech University (Figure 1).



Figure 1. *The Spanish Rhinoceros*, Caleb Lightfoot and Yinting Fan, 2017.

Based on my work in the archives in Spain in which I discovered the story of a virtually unknown rhinoceros who died in the center of Madrid in the sixteenth century, the triptych is a comedy because it inverts the chronological focus of tragic triptychs that end in destruction and because it uses different genres of visual media. Ultimately, *The Spanish Rhinoceros* is a creative way to persuade people to envision the recovery of rhinos and their habitat.

In the spirit of the comic line from Sancho Panza that opens this essay, the second image analyzed in this essay is an illustration from a French translation of *Don Quixote* that depicts Sancho Panza falling into a pit while mounted on his donkey (Figure 2).¹

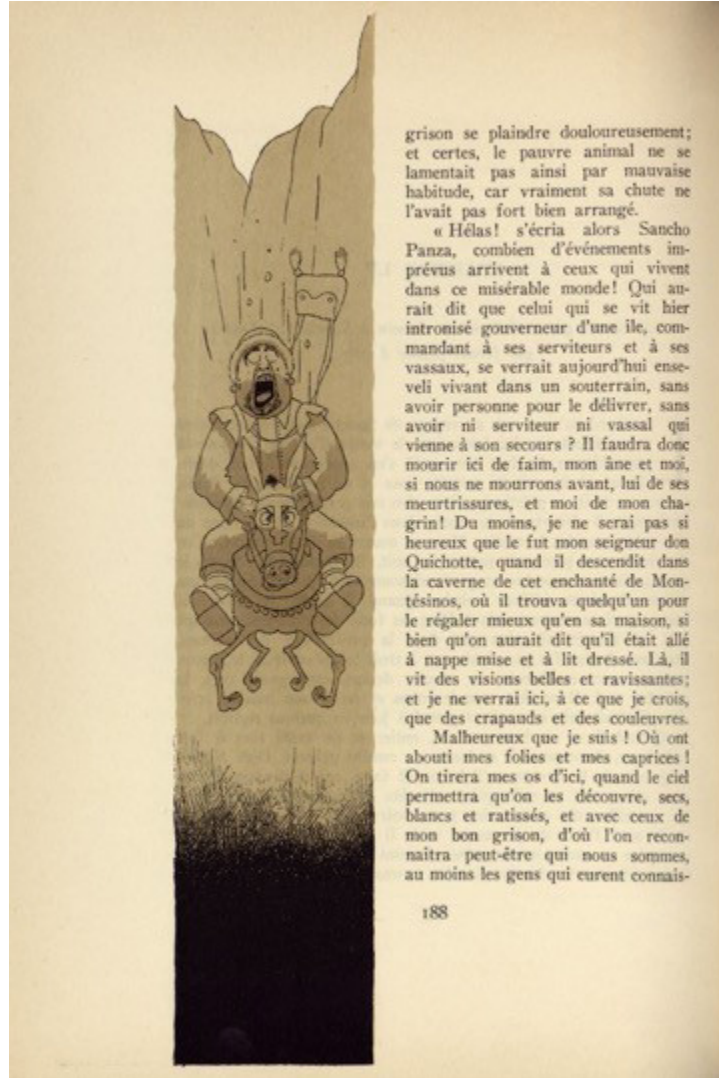


Figure 2. Illustration from French translation of *Don Quixote*, Paris, 1938 (Urbina, Eduardo. *Iconografía Textual del Quixote*. 2003. Public Domain).

In discussing the humor from Cervantes's great masterpiece and environmental cultural studies, I conclude by showing how *Don Quixote* is productive for remembering the role of comedy in the power of persuasion in communicating environmental awareness.

The Spanish Rhinoceros

In downtown Madrid today, the memory of this rhinoceros as a living animal has been completely forgotten. The only vestige of the former living rhinoceros is a street name "Abada," the Malaysian word for rhinoceros, which was the popular word for rhino used in Europe in the sixteenth century.² Until it arrived to Madrid, for over a thousand years, no general public in Europe had seen a living rhinoceros. The Romans had brought live rhinos from Northern Europe and those animals were slaughtered as part of animal spectacles, but it was not until 1515 that the first live rhino arrived to Europe. In the fifteenth century, the Portuguese created trading routes with India by sailing along the coast of Africa, around the Cape of Good Hope, and then to India. In the early sixteenth century, a few elites (Popes, monarchs, and aristocrats) collected exotic animals, but, because there were no public animal spectacles like in Roman times (and the modern zoo and circus would not appear until the nineteenth century), no market existed for capturing live rhinos and, hence, no live rhinos were brought to Europe.

According to the historical record, three live rhinos arrived to Europe in the sixteenth century. All three came from India and are known as the Greater One-Horned Rhinoceros or simply as the Indian Rhinoceros (*Rhinoceros unicornis*). These animals survived a three-thousand-mile journey by boat and over land and were given as gifts to Portuguese monarchs. One of the rhinos was kept in a royal private collection and no other information exists about it (Jordan Gschwend 333). Another—by far the most famous—arrived to Europe in 1515 and then died a year later in the Mediterranean Sea after King Manuel I of Portugal sent her as a gift to the Pope (Pimentel). Numerous scholars refer to Manuel I's rhino as "Ganda." Many authors in the sixteenth century wrote about the Ganda and she was most famously described and depicted in a woodcut print by Albrecht Dürer (Figure 3).



Figure 3. *The Rhinoceros*, Albrecht Dürer, 1515 (Wiki Commons. Public Domain).

Working from a drawing that a merchant brought to him in Nuremberg from Lisbon, Dürer created a rather fanciful, armor-clad rhino, and his image would dominate visual iconography of representations of rhinos for nearly three hundred years.

Ganda only survived for about a year in Europe. Ganda and the other that we know nothing about except for a passing reference were not shown to the public at large in Europe in the sixteenth century. In contrast, the Spanish rhinoceros, who I affectionately call “Abada,” lived in Europe and was on public display for nearly a decade (Beusterien, *Transoceanic*). This animal was born in Assam, India, in 1573 and first lived at the palace of the King of Portugal in Lisbon from 1577 until 1583. After incorporating Portugal within the Spanish empire, King Philip II took Abada to Madrid, his newly minted capital city. After briefly observing the rhinoceros in the Escorial, Philip II ordered the Abada to appear before the public for eight years in Madrid.

Proceeds from the admission to see Abada went toward helping hospitalized people in Madrid. Contrary to our modern idea about hygiene, the rhinoceros was kept in stables for the public to see in the Hospital of San Martín. After the Abada died, she was displayed for eight years as a taxidermy specimen in the Casa de Campo, a park near the king’s palace in Madrid. After King Philip II died in 1598, his son Philip III transferred Abada’s skin and bones to his private collections (in the Casa de la Priora), alongside the Habsburg palace in Madrid. Finally, in 1603, Philip III sent the Spanish rhino bones to Holy Roman Emperor Rudolph II in Prague, who had unsuccessfully

tried to acquire the rhino (either dead or alive) for his collections for nearly twenty years, ever since it had arrived alive to the Iberian Peninsula.

People in Madrid remembered Abada by naming a street, Abada, after her. But the story of the Spanish rhino has not been told in part because the one printed image that was made of her never achieved the fame of the Dürer image. In order to remember the animal, two students at Texas Tech University, Yinting Fin from the School of Art and Caleb Lightfoot from the School of Architecture, and I created *The Spanish Rhinoceros*, a comedy triptych.

The reason why the triptych is comedy is because it visually represents comic time and because it mixes artistic styles. Time in comedy is not bound to the ticking of the clock, but to the empty time of developing a creation.³ Ultimately, because comic time stands outside of the power of fate and the movement toward death, it is the time of redemption and of youth. In contrast, time in tragedy is the horror of one clock tick, one after another, and the inevitability of fate that devours all like a great mouth of hell. For instance, the format of some early-modern European triptychs such as Hieronymus Bosch's *Garden of Early Delights* can be described in terms of tragic time. In *Garden of Early Delights*, the left panel connotes past paradise, the center panel the present purgatory, and the right panel depicts a final future vision of hell.

The *Garden of Early Delights* from the sixteenth century has been part of the contemporary discussion about the environment. The actor Leonardo DiCaprio has taken on the role of environmental activist and has turned to Bosch's *Garden of Early Delights* for describing the current apocalyptic state of the environment. He gave Pope Francis a book with Bosch's painting of *Garden of Early Delights*. In the introductory sequences to Leonardo DiCaprio's climate film *Before the Flood*, DiCaprio describes why he considers the Bosch painting so significant for the world's future. Using elegiac rhetoric, he describes it as "nightmarish" and states that it speaks to us today with its "twisted, decayed, burnt landscape." The film itself is named after the middle Bosch panel of *Garden of Early Delights*, "Humankind before the Flood," which DiCaprio says is an allegorical warning of what comes next if the world fails to act on climate change. The final panel of the triptych (Figure 4) for DiCaprio is "paradise that's been degraded and destroyed" (Hickman).



Figure 4. Panel III of *The Garden of Earthly Delights*, Hieronymus Bosch (Wiki Commons. Public Domain).

In contrast to the tragic time of *Garden of Early Delights*, *The Spanish Rhinoceros* depicts comic time. Time in Bosch's triptych moves from the first panel's time in paradise toward hell, following a narrative arc of tragedy with its grand narrative focusing on the cosmos in which the story moves from social or divine order to burnt destruction. In turn, *The Spanish Rhinoceros* depicts a contrary chronological arc in its narrative, with time also moving forward from left to right, showing the story of the animal first its own hellscape, Madrid, and ending with her in a paradise in her place of origin in India.

Time in *The Spanish Rhinoceros* moves in inverse order of her major life events. The first panel shows the animal in Madrid where it died (Figure 5), the second panel shows her resting on the journey from India to the Iberia Peninsula (Figure 6), and the third panel shows the animal in its first year of life in Assam (Figure 7).



Figure 5. The Rhino in Madrid (Panel I of *The Spanish Rhinoceros*).
Caleb Lightfoot and Yinting Fan, 2017.



Figure 6. Open Sea (Panel II of *The Spanish Rhinoceros*). Caleb Lightfoot and Yinting Fan, 2017.



Figure 7. Assam (Panel III of *The Spanish Rhinoceros*). Caleb Lightfoot and Yinting Fan, 2017.

The third and final panel shows a visual of an imagined future place for the life of rhinos on earth. In the case of the third panel, we envision the rhino when she was an infant in 1573, but the panel also represents a rhino in Assam, toward twenty-first-century efforts that recuperate the habitat for rhinos, such as Kaziranga National Park in the state of Assam, India, very likely the area where the Madrid rhino was taken some 450 years ago. The final panel of *The Spanish Rhinoceros* imagines a past moment as well as the future moments of a new rhino life and a new habitat. In this sense, time in *The Spanish Rhinoceros* transforms into a vision of a future that encourages the visualization of the animal in a nurturing environment feeding with the plants that co-evolved with it alongside its own kind.

The final panel in *The Spanish Rhinoceros* also represents animal emotion in a humorous and serious way because it is a map—or the suggestion of a map—that emphasizes compassion toward the animal's sense of space. Studies are only beginning to understand how animals perceive space. Some studies confirm that animals developed a sense of mapping in the same place in the brain—the intraparietal cortex—where humans developed language.⁴ In this sense, the human language system is shared with animal mapping systems in evolutionary terms.

Some cartography scholars and even popular books about maps see comedy as a way to represent spatial perception.⁵ Grazing with her mother, the final panel of *The Spanish Rhinoceros* shows an outline of the Indian Subcontinent that forms part of the rhino mother's body, suggesting the mother rhino's teat. The teat image is both humorous and a sign of nurture, shifting the epistemology of mapping away from the human toward the animal. *The Spanish Rhinoceros* thereby offers a visual ethical alternative to oppressive forms of cartography that have existed since the period when the Spanish rhino was first captured and brought to Iberia.

Sixteenth-century European world maps that include India use the space to serve the needs of the imperial center. In one sixteenth-century Portuguese map, for instance, a rhino is drawn on the Assam region (Figure 8), providing a cartographic guide to its destruction, since the image of animal is placed where it can be found, so that it can be hunted and its horn can be used for medicine.



Figure 8. Detail from the Miller Atlas, Portugal, 1519 (Rhino Resource Center, Public Domain).

More abstractly, cartography since the sixteenth century (up to and including today's computer simulations of space such as Google Maps) translates space into geometric imagery. In contrast, the third panel of *The Spanish Rhinoceros* represents space within the body of the animal, not outside it, and, in this sense, it discards geometry and connects humans with the land, visually representing the sense of cognitive space shared by animals and humans.

In the comedic sense of time, a door continually opens to future creative renewal. In the tragic sense of time, a person or event becomes immortalized, and frozen. Ten years before we created *The Spanish Rhinoceros*, the artist Walton Ford painted an image of the Lisbon rhino that, in contrast to the comic sense of time, can be described like Bosch's *Garden of Earthly Delights*, as one that portrays a sense of tragic time. Walton Ford in the *Loss of the Lisbon Rhino* portrays the rhino that was sent by the Portuguese king to the Pope about to drown in the Mediterranean Sea while on ship to Rome. Ford visually shows the animal just before it drowns and, in so doing, he states that he immortalizes the animal in history. He describes the death of Ganda:

So the moment of transformation, where this animal goes from an actual animal to being transformed into an icon that for 300 years people drew and believed to be a rhino, is the moment I painted. So here he's dying, but he'll be reborn from the ocean as this armored crustacean, and really live for another thousand years as this transmogrified creature. (Kurian)

When Ford calls the rhino an "armored crustacean," he suggests that it is an armored crab-like creature, making reference to Dürer's woodcut image that had transformed the skin of the animal into armor plating that even had rivets and that "for 300 years people drew and believed to be a rhino." With his *Loss of the Lisbon Rhino*, Ford explains that he creates a new Dürer image that will

last even longer: a “thousand years.” Tragedy memorializes its subject as a monumental event and by painting *Loss of the Lisbon Rhino*, Ford creates a tragic image in which he memorializes the rhino, claiming to make it live on for a millennium, frozen in the moment just before its death in 1516 off the coast of Genoa. Moreover, aligned with the desire and perhaps *need* to make the monumentalize animal as a masculine tragic hero, Ford makes it male, describing the rhino as a “he,” even though records indicate this rhino was a “she.”

In contrast to Ford’s memorization of the Lisbon rhino, the last panel of *The Spanish Rhinoceros* suggestively points to memorializing the Madrid rhino but then undoes that memorialization because the image is ambiguous, possibly referring to the Madrid rhino when it is a baby or possibly referring to a future rhino born in Assam, or anywhere else in the world. *The Spanish Rhinoceros* looks to the regeneration of new rhino habitats. It emphasizes comic time through mixing visual media. Ever since Dante’s *Commedia*, the definition of comedy in its most basic essence has been a genre that departs from the tragic incorporation of a single high style and mixes elements from different genres.

Showing the rhino on the Portuguese vessel, Ford’s image is tragic in that sense that it maintains a consistent style throughout. Indeed, Ford’s is not conventional triptych because it does not tell a story from the left to right panels. Instead, highlighting the tragedy of the event, the single scene in Ford’s image takes up all three panels of the triptych, emphasizing its singular importance. In contrast to Ford’s image, in terms of style, *The Spanish Rhinoceros* mixes visual genre. We created three panels that mix different visual modes, including pencil sketches and maps, fusing them for each image in the triptych. As mentioned, the third and final image in the triptych fuses two different visual styles by taking a sixteenth-century Portuguese map of the world and placing it within a sketch that shows the body of the mother rhinoceros.

Moreover, the first image in the triptych *The Spanish Rhinoceros* takes the medium of a historical document—a map of Madrid from the seventeenth century—and overlaps an image of an Indian rhino. We preserved the sense of the map that shows its streets, appearing almost as tattooed on the rhino’s body. The image entices the viewer through the words and partial words at the top of the map: “DE MADRID CORTE DE LOS REYES CATOLICOS D” (of Madrid, court of the Catholic Monarchs of Spain). In the sixteenth century, the king made Madrid the capital of Spain. He also, during the same period, incorporated Portugal into Spain, claiming dominion over Portuguese lands in America and, most important with respect to the rhino, Asia. The king put the rhino on display in his capital city to show off the global scope of his power. Historical sources (that have just come to light) indicate that the rhino

as public spectacle was known as a wonder to behold in Spain, Europe, and in places as far away as Japan.

The first panel of *The Spanish Rhinoceros* overlays a style of a hand-drawn sketch on to a Madrid map. The second panel introduces caravel ships on the high seas from a painting and overlay a hand drawn image of the rhino with her handler in a cage. Before the king shipped her for public spectacle to Madrid, and a historical document about the Spanish rhinoceros indicates that her handler slept with her in Lisbon (Beusterien, *Transoceanic*). The unnamed handler or mahout—most likely a person of Northern Indian origin also from the Assam region—accompanied her for the long three- to four-month journey over sea from India to Spain.⁶

Also, in the tradition of the comedy that eschews the importance of high-born and historically important protagonists, the principal protagonists of *The Spanish Rhinoceros* are the rhino and her handler. The monarch Philip II generally takes center stage in official Spanish history books and portraiture, not the animal and not her handler. Mahouts or trainers travelled with captive elephants and rhinos in the period. The name of the Madrid rhino's human companion has been erased from the historical record, but *The Spanish Rhinoceros* depicts the unnamed handler because, with its mother killed, the rhino would have only survived by bonding with a substitute mother, protected her for instance on the long sea journey from the sun keeping her skin moist with butter and fish oil.

The Spanish Rhinoceros triptych follows the narrative arc of a comedy, inverting the logic of the Bosch and Ford triptych. The middle panel of the triptych is a transition to a new map, one that abandons the infernal domination over the animal in the imperial urban space of the first panel. The middle panel looks to a new map that does not record space in terms of human dominion that creates streets and civic structures for humans to see animals. Serving as a transition, we imagine the nonspace of the ocean in the middle panel, an endless milieu and a plane of experience that obliterates the imperial city in a movement backward and forward to the space of the animal's origin. The rhinoceros is not subsumed within cartographic space, but ultimately subsumes cartographic space, within her body, reflecting the internal process of mapping within animal cognition and the animal sense of place.

Sancho and His Donkey

As the process of the creation of *The Spanish Rhinoceros* demonstrates, researchers of literary texts can combine their work with other disciplines in the creation of images that inspire ways of looking at the rhino to learn about its history and to enhance ecological awareness. Just as *The Spanish Rhinoceros* is

one form of creative renewal, so reading the novel *Don Quixote* can be paired with creative activity that expands ecological awareness. When I teach the novel *Don Quixote*, I bring students to the American Windmill Museum in Lubbock, Texas, where we feel the wind, discuss Don Quixote's windmill experience, and wind energy in West Texas. The Don Quixote class also visits the home of Daryl Birkenfeld, who some might call a West Texas Don Quixote. Birkenfeld has initiated projects that reinvigorate communities in the Great Plains Region and teaches about locally grown food and ways of conserving water.

I also have the class examine *Don Quixote* illustrations. When published, the original manuscript of *Don Quixote* contained no illustrations. But after reading the novel, illustrators produced thousands of images for the thousands of subsequent publications of *Don Quixote*. In the image from a French translation, the artist depicts Sancho falling into a pit, mounted on his donkey (Figure 2). Sancho falls in the pit with his mouth wide open, comically capturing the scatological and final dark destination where he ends up with his donkey. In contrast to Sancho's expression of fear, the illustrator depicts a quite different look on the donkey's face. The donkey looks angry and the artist captures the animal thinking indignantly something like: "what has Sancho got me into this time?"

While meant to be comically ridiculous, the illustration, demonstrates how Cervantes inspires the artist to create an image that conveys the animal's agency: the donkey *does* have an opinion about what is happening. Some illustrators suggest that this fall into the pit is a downfall of government since Sancho has just left off being governor. Cervantes combines humor with regards to politics in the episode in which Sancho falls into the pit. Immediately after he leaves his governorship, Sancho finds himself with his donkey and thinks that he is going to die. But Cervantes uses comedy to suggest that his fall into the pit is not a political downfall at all, but a return to his flesh-and-blood animal. Sancho does not return to an idea of the animal, but returns to his beloved companion. In his trenchant exploration of the classic struggle between praxis and contemplation, between the call to action and quiet reading, between doing and saying, the French illustrator of *Don Quixote*, uses the humor of Sancho's experience with his donkey as a call for returning to the animal as part of future politics.

The shape of the political future should include the notion of the biotic community. In a co-authored article from a few years ago, I joined Baird Callicot, environmental philosopher, to examine the fruitful connections between humor in the Spanish classic *Don Quixote* and the definition of the biotic community as defined by Aldo Leopold, the foundational father of the modern environmentalism movement in the United States (Beusterien and Callicot). My co-author, Baird Callicot, in the early 1970s placed the question of the

environment as part of serious academic inquiry in philosophy, having taught the world's first course on environmental ethics in the 1971. Callicot has dedicated decades to environmental philosophy and his primary focus has been the study of Aldo Leopold, whose *A Sand County Almanac and Sketches Here and There* (1949) is a must-read for the field. A description of his life in rural Wisconsin in the 1940s, Leopold's *A Sand County Almanac* was embraced by ecologists and conservationists in the first decade after publication. Then, in the 1960s, many turned to its capstone essay, "The Land Ethic," as a way to remedy the environmental crisis. Later Leopold's work became a seminal text in the field of environmental ethics, formed part of readings in the field of ecocriticism, and, in our co-authored study, Callicot explains how it is as a foundational text in posthumanist thought, particularly with respect to the notion of the biotic community.

Callicot and I recognized the fruitful cross-disciplinary connection between Leopold and the great Spanish classic *Don Quixote*. We showed how cross-pollinating *Don Quixote*, a book from the seventeenth century, with *A Sand County Almanac* illuminates how animals and humor are a point of contact between both authors. Specifically, with respect to the biotic community, we showed how the field of animal studies has been a wonderfully productive way for articulating a pioneering notion of political theory. The new notion of political theory influenced by the posthumanist mindset of animal studies is based on extirpating the idea of the animal from political thought.

Ever since classical times, writers used an animal metaphor to characterize what they call the supposed natural state of humanity: we are all out to get each other and that we live in an animal state like wolves preying on one another. All sorts of sources since classical times, including those from Cervantes's historical context such as the prologue to the *Celestina* or Gracián's *El Criticón* use this story about the animal world—the classic *homo homini lupus* trope—to describe the human condition. Later, political theorists like Thomas Hobbes would argue that only with the advent of government can society arrive to an orderly world in which people no longer live an act like animals; only a sovereign will be able to control the wolf-like state of humanity (Agamben). In our study, Callicot and I explain how the treatment of animals in Cervantes and Leopold is radically at odds with the description on animals like the *Celestina*, *El Criticón*, and Hobbes.

Both Cervantes and Leopold disassemble the story of man living like a wolf among men in the sense and they both discard the animal metaphor in seeking out a new political theory. Both authors also employ humor as they communicate their message. The image of Sancho falling in the pit with his donkey directly connects politics with animal humor by linking the fall to the story of Sancho's governorship from Part II of *Don Quixote*. In this section

of the novel, Cervantes discards the animal metaphor in the construction of a theory of how to govern by directly connecting governorship with Sancho's physical experience in a cave with his animal. Sancho's story with his donkey suggests the need to come to understand the animal and the human not by debasing the human through an animal metaphor, but by looking at the animal for what is.

In this sense, *Don Quixote* is an instructive companion to Leopold and environmental cultural studies in general as a way to explain how humor serves to communicate the notion of the biotic community. Cervantes uses humor and wit in his description of a better form of Sancho's governorship—a place where humans and animals coexist. Indeed, using Sancho and a donkey to communicate a story that foregoes the animal metaphor for human relations, Cervantes insists that humor be part of this understanding of ourselves and the animal, including laughter as part of the articulation of his version of a biotic community.

We may be falling fast, our animals and ourselves, like Sancho, toward the black abyss of environmental disaster. As cultural studies scholars struggle with the best ways to convince others about the disaster, comedy's strength comes across precisely because it is not rigidly didactic. As Henri Bergson explains, comedy assuages the body and the mind, freeing one up to laugh and, in turn, accept a previously rejected idea, breaking hardened inflexibility. The genre of the comedy therefore is a crucial component of cultural studies of the environment, especially in the way that as genre it encourages the cross-disciplinary fusion of ideas that create renewed visions of environmental space. Even though these visions might be filled with failures and limitations, they also filled with laughter and regeneration. Because Sancho and the rhino are represented in comedy, and not in somber stories of species extinction and ecological catastrophe, they constitute a softening up—the core of persuasion itself—a linchpin in the success of environmental cultural studies.

Notes

1. I include this illustration of Sancho along with a series of illustrations of the same scene from other editions in my "Humor and a Political Future through Illustrations of Sancho Panza and His Donkey."
2. For historical information about the live rhinoceros in Madrid, see Beusterien, *Transoceanic*.
3. For more on the theme of time in comedy (and tragedy), see Frye and Downey.
4. Cognitive scholars have noted that animals use fast mapping drawing from a part of

the brain in which language systems are based. Noam Chomsky and Marc Hauser mention that the intraparietal cortex, an area of the brain in which the human language system is based, is shared in evolutionary and biological terms with many other species (“The Faculty of Language”).

5. For the role of humor in reshaping the field of cartography, see Caquard and Dormann. For a popular volume on maps and humor, see Jennings.
6. For a description of rhino handlers in the sixteenth century, see Beusterien, forthcoming. For the description of a handler of a rhino brought from India by the Dutch in the seventeenth century, see Ridley.

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