OF FINE ARTS AND FINE FEELINGS: MAPPING AFFECT ACROSS LESSING'S *LAOCOÖN*, LORD CARTERET'S *QUIJOTE*, AND OLDFIELD'S "ADVERTENCIAS"

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Article || Received on: 01/08/2015 | International Advisory Board's suitability: 17/11/2015 | Published: 01/2016

452°F

Abstract || This article studies how the painting-versus-poetry debate and tradition of *ut pictura poesis* may enhance our understanding of affect in arts and culture. Through a close reading of a brief theoretical text by John Oldfield, included in an eighteenth-century British edition of Cervantes's *Don Quijote*, it demonstrates that trans-generic crossings such as that of book illustration offer insights beyond the limitations of Lessing's more famous *Laocoön*. At the same time, Oldfield's text and the edition's illustrations collectively produce an innovative reading of Cervantes's novel through the lens of affect.

Keywords || Affect | Emotion | *ut pictura poesis* | Image vs. text | Book Illustration | *Don Quijote*

The first who compared painting with poetry was a man of fine feeling.
Lessing, *Laocoön*

0. Introduction

From the Horatian dictum of *ut pictura poesis*, as frequently cited as it is misunderstood, to the *paragones* of the Italian Renaissance that polemicized which of the two forms—along with their discrete instantiations—was superior, the painting-poetry relationship has enjoyed a storied and often stormy history. Modern theorists have been equally interested to weigh in on the debate, especially as new and increasingly abstract schools of both arts began to evolve, culminating in the pictorial turn of the late twentieth century, which has maintained much of its initial momentum today.[1] In early modern Spain, the close association or equivalence of the two arts was partly responsible for endowing fictional writing with a strongly visual component. Declaring that "el pintor o escritor, que todo es uno," perhaps it is Miguel de Cervantes's character of Don Quijote who most effectively demonstrates why many later thinkers reproached authors and artists of the period for exaggerating or abusing the *ut pictura poesis* doctrine (Cervantes, 2004: 1315).[2] Most prominent among these voices of censure is Gotthold Ephraim Lessing, whose *Laocoön* of 1766 is typically considered a crucial turning point in these debates and credited with establishing a theoretical distinction between painting and poetry as, respectively, spatial and temporal arts.[3] *Laocoön*'s principal object of analysis is the eponymous sculpture depicting the mythical figure in the throes of physical and emotional anguish as he and his sons are attacked by giant sea serpents. At issue for Lessing—as well as many of the other commentators on what has become one of the most iconic works of Antiquity—is how to reconcile the aesthetic precept of beauty with the expression of extreme pain, a task he undertakes by comparing the visual features of the enigmatic sculpture with the narrative account of Laocoön's demise in Virgil's *Aeneid.* Lessing concludes that, in order to uphold its primary purpose of pleasing the spectator with its beauty, painting ought necessarily to obey strict limits of aesthetic decorum and curb the expression of unpleasant extremes. Due largely to its association with a more extended temporality and therefore less abrupt immediacy, poetry, on the other hand, is freer to indulge in a broader range of expressive techniques to represent such unseemly sensations as pain and disgust. "If Painting [is] the sister of Poetry," Lessing contends, "let her at least not prove herself a jealous sister. Let not the younger deny to the elder the use of those ornaments which she cannot wear herself" (1836: 102). In short, and against the opinion of many of his contemporaries, Lessing considered poetry to be the primary art, preceding painting. More importantly, he maintained that each should restrict itself to its respective

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1 | W. J. T. Mitchell coined the term "pictorial turn" in his now-famous *Picture Theory* (1994).

2 | The influence of images on early modern Spanish literature has been a popular theme of study in recent years, often from the standpoint of ekphrasis, for which Bergmann (1979); and De Armas (2005) provide the most extensive examination. For the general importance of the visual in Cervantes's works, see De Armas (2004); and Laguna (2009). As for the uses and abuses of *ut pictura poesis* in early modern Spain, see Egido (1989); García Berrio (1977); and Calvo Serraller (1981).

3 | Despite what is commonly believed, Lessing was not, in fact, the first to distinguish the spatiotemporal qualities of these arts (Mitchell, 1986: 96).

realm and not attempt to transpose the aesthetic techniques of the other, employing a geopolitical metaphor of "two neighboring and friendly states" that, while permitting "the little encroachments which occasional circumstances may suddenly oblige the one to make on the territory of the other," they ought to "forbid all unreasonable liberties in the heart of their dominions" (Lessing, 1836: 178-79). Each should take care not to usurp or transcribe the expressive techniques of the other.

And yet in spite of the fundamental role of affect in expression, critics historically have tended to focus more on the generic relationship between narrative and pictorial arts than the affective work that each goes about performing in their respective expressive mediums. Beyond the concessional nod to Simonides as a "man of fine feeling," cited in my epigraph, even in the extensive *Laocoön* the theme of emotion surfaces relatively infrequently. This is largely due to the fact that, as Jean Hagstrum has noted, Lessing believed that painting should not aspire to be a "psychological art," that it should "express only the beauty of physical form and not the meanings of the mind and the emotions of the heart" (Hagstrum, 1987: 155; see also Lee, 1967: 215). Lessing addresses emotions most explicitly when he claims that

> Nothing is more likely to mislead, than an attempt to lay down general rules for our emotions. Their texture is so exquisitely fine and so exceedingly complicated, that it is scarcely possible for the most cautious speculator to take up a single filament and trace it through all the ramifications of which it forms a part. But grant that this difficulty were overcome—where would be the use of it? There is no such thing in nature as a distinct independent emotion; each one is combined with a thousand others, the smallest of which is sufficient to change altogether the character of the leading emotion. Thus exception after exception must be made, until at last the supposed general rule sinks down into a mere experimental observation, applicable only to a few solitary instances. (Lessing, 1836: 48)

Even if this passage, tellingly, reads rather more like a justification for their neglect, it is effective in highlighting the formidable complexity of emotions, their resistance to being pigeonholed into neat organizational schema or governed by "general rules". In spite of this subtle disavowal, Lessing's text raises a number of additional questions that are essential for thinking about affect in culture and art(s): How does affect underwrite the investments of and in art? How does it attach itself differentially to the economies of word and image, and what are the affective profits and liabilities of each? What are the theoretical stakes of thinking about affect through and across discrete forms of cultural production? What purchase do such crossings-over offer for our understanding of affect and of the works of art themselves?[4]

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4 | Literary scholars and cultural theorists have yet to universally agree upon definitions for "affect" and "emotion," often employing the terms indistinguishably, as I will do throughout the present essay. Due to similarly practical limitations of space, I am unable to provide a more detailed analysis of the many texts examined here. While signaling the need for further work, my primary interest will be to plot in broader strokes the presence of affect across these texts and, fundamentally, in the cultural interstices and intertextual spaces that lie between the arts.

My own intention will not be to "lay down general rules," but to trace the modest filament suggested by these questions, principally through a text that appeared nearly three decades before Lessing's: a short preface that accompanied the 1738 London edition of Cervantes's *Don Quijote* and was entitled "Advertencias de D. Juan Oldfield, Dotor en Medicina, sobre las Estampas desta Historia".[5] The brevity and relative neglect of Oldfield's text, I contend, belies the depth of insights it holds not only for Cervantes's novel and the painting-poetry debate, but for the affective registers that inhere in each. Oldfield tacitly distinguishes himself from the doctrinaires of *ut pictura poesis*, while at the same time contesting what would later become Lessing's celebrated prescription for the strict separation of the two. Indeed, after studying Oldfield's analysis and the illustrations by John Vanderbank that appear in the same edition, I will suggest that they inaugurate an entirely new reading of *Don Quijote*, one enabled only by the incursion of painting into the terrain of poetry or the transgression of boundaries governing the word-image divide prescribed by Lessing and others. Ultimately, I argue that such trans-generic crossings open new and otherwise unexplored avenues for enhancing our understanding of affect in culture and the arts.

Marginalized or taken for granted though it has often been, affect has played much more than a marginal role not only in the development of aesthetics and literary criticism, but in conceptual questions that attend the very foundations of what Plato and Aristotle considered to be the sister arts of mimetic representation. In addition to a recognition of the complexity described by Lessing, perhaps a lingering self-consciousness regarding the New Criticism's 'affective fallacy' is to blame for what until recently has been a dearth of studies on literary emotions, or for the tendency to reduce these emotions to the deceptively simple notion of "sentimentalism."[6] We might speculate that similar reasons could be cited for what has often been a corresponding lack of illustrations focusing on affect, for why most illustrators have opted to represent the far more iconic scenes of action in *Don Quijote*.[7] The historical trajectory of these illustrations reflects that of a similar critical inattention to affectivity in the narrative, for it was not until the twentieth century that deliberately emotive images began to more consistently appear. In part, this was likely due to the received notion that affect was extrinsic to the work itself, more dependent upon a viewer or reader's feelings than something like the episodes of action, which were held to be more structural or intrinsically central to the work and, therefore, universal in their appeal.[8] If we are to believe that all emotional interpretations are subjective and thus outside the realm of either authorial intention or the text itself, then this may also explain why Oldfield's preface—esteemed as pioneering in the field of book illustration—has either been neglected or dismissed as unoriginal by literary scholars.[9]

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5 | Relatively little is known about Oldfield himself, nor is it entirely clear how extensive his role in overseeing the edition's engravings was, although Hammelmann speculates that he collaborated closely not only with Lord Carteret himself but with Vanderbank and the more famous William Hogarth as well, whose engravings were eventually rejected for inclusion in the volume (Hammelmann, 1969: 6-8). While recognizing its collaborative nature, for the sake of clarity I refer to the insights of the "Advertencias" as those of Oldfield alone.

6 | We must recall that, as both a movement and a semantic concept, sentimentalism is highly complex, as Tim Parnell notes: "modern connotations of 'sentimental' have little in common with the word's eighteenth-century resonances," and, more generally, "key words in the lexicon of feeling had a variety of connotations and… semantic instability" (2003: xxvii).

7 | According to González Moreno (2009), Lord Carteret's edition did in fact go on to exercise an important influence on the choices of later illustrators. These illustrations have now come to collectively comprise a vast iconography, one which scholars have begun to study with increasing assiduity. Fortunately, the majority of these images are now readily accessible via two principle online databases: the "Iconografía textual del *Quijote*" (directed by Eduardo Urbina); and the "Banco de imágenes del *Quijote*" (directed by José Manuel Lucía Megías). For theoretical approaches to these images, see especially Urbina and Maestro (2005); Lucía Megías (2005; 2006); and Schmidt (1999), as well as Ashbee (1895); Givanel Mas (1946); Hofer (1941); Iffland (2007 [2008]); and Riley (1988).

Reading Vanderbank's images and Oldfield's description as solely a contribution to the art of illustration overlooks their literary value, the reciprocal potential they hold for the move from image back to text.

1. Lord Carteret's *Quijote*

The first neoclassical approach to Cervantes's work appeared long before it had gained the status of a classic in the author's native Spain. Published in London under the auspices of the cultivated, polyglot British statesman Lord John Carteret, the deluxe four-volume work included a biography of Cervantes by the Valencian scholar Gregorio Mayans y Siscar; a frontispiece, portrait of the author, and sixty-eight illustrations overseen by John Vanderbank and engraved by John Vandergucht; and a detailed justification for the illustrations penned by Oldfield.[10] Among literary critics, Rachel Schmidt has studied Lord Carteret's edition in the greatest depth, dedicating a chapter of her book *Critical Images: The Canonization of* Don Quixote *through Illustrated Editions of the Eighteenth Century* to demonstrating how it forged its neoclassical treatment of Cervantes's novel, representing "a hermeneutic shift that elevates the work from the lowly genre of popular literature to the elevated stratum of texts representing the elite, learned values of neoclassicism" (Schmidt, 1999: 47). In order to achieve such a feat, Lord Carteret's collaborators ventured new literary interpretations of the novel, including, most notably, the simultaneous banishment of its burlesque humor and promotion of its satirical elements. Underscoring the import of images, the frontispiece of Lord Carteret'sedition perfectly illustrates this maneuver: it features a sinewy Cervantes as Hercules Musagetes, donning the mask of satire on his way to slay the monsters—that is, the romances of chivalry—that have conquered Mt. Parnassus and corrupted the poetic art. Schmidt goes on to link this newfound neoclassicism with the demands of both the aristocracy and an emerging middle-class readership, which, she claims, likewise corresponds with the growth of a sentimental aesthetic. Associating sentimentalism with the moral qualities of empathy and justice for those less fortunate—embodied in the noble suffering of Don Quixote, who becomes a sort of sentimental standard bearer—Schmidt argues convincingly that these interpretive developments set the stage for later romantic approaches to Cervantes's novel (1999: 87).

My argument, however, is both more radical and yet radically simpler. Although the historical and cultural context of eighteenth-century Britain is, without a doubt, significant for understanding the distinct motivations of Lord Carteret and his collaborators, I would like to propose that the edition's illustrations—and especially Oldfield's description of them—emerge not so much from the ideologies of

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8 | Another important consideration is that the content of these images diachronically reflects changing attitudes about the practice of reading itself, from the early conception of a popular imaginary or the influence of the oral tradition to the increasingly intimate conception of reading in later centuries as an act of individual diversion.

9 | Hammelmann remarks that Oldfield's text represents "the first serious discussion" in English on book illustration and that, while his "general observations" "tend to elaborate on" Jonathan Richardson's *Theory of Painting* of 1715, the particularities of the "Advertencias" are quite original (Hammelmann, 1969: 7), a fact which Schmidt tends to overlook (1999: 66-73).

10 | The circumstances behind Lord Carteret's edition offer something of a transnational case study in political opportunism and emotional intrigue. Conceived as a gift for Queen Caroline, Lord Carteret hoped to leverage it as a means of gaining her favor and, therefore, of bolstering his political clout in the face of his archrival Sir Robert Walpole, the Prime Minister. Despite sponsoring the costly edition of *Don Quijote*—published in Spanish, no less—as a leading voice of the parliamentary opposition in Britain Lord Carteret was, most ironically, adamant in his support for a war with Spain. Meanwhile, in the latter country Carteret's edition—and, especially, Mayans' interpretative biography of Cervantes—would go on to revive interest in the novel and establish what would eventually become its revered place in the Spanish national canon. See Ballantyne (1887); and Meixell (2005 [2006]).

neoclassicism or the fleeting conventions of popular taste, but from a penetrating yet nevertheless highly original exegesis of Cervantes's text. Schmidt claims, for instance, that the reason conversations are depicted in Lord Carteret's edition more than scenes of action is to prevent the reader from associating the novel's parodic content with Cervantes instead of the books of chivalry (Schmidt, 1999: 67). And yet even if this decision is in fact consistent with the edition's broader goal of emphasizing satire over the burlesque, the emotive qualities of these illustrations betray the eye of a keen reader of literature as well. Though clearly influenced by the artistic forces of their time, Oldfield and Vanderbank's illustrative enterprise uncovers the deep emotional registers that already inhere in *Don Quijote*, allowing them to pioneer a rudimentary mapping of the novel's affective contours through imagery. Put simply, Lord Carteret's edition says as much about the affectivity of Cervantes's text itself as it does eighteenth-century Britain.

The edition thus invites us to attune ourselves to this affectivity, to the presence in the narrative of visually observable affects and such protolinguistic signifiers as sighs, tears, gestures, and other facial and bodily expressions. These are not excessive or superfluous features of florid prose but strategic choices which perform a deliberate, specialized, and highly meaningful role in *Don Quijote*. To cite merely one example, Don Quijote himself professes to be skilled in the art of reading the "certísimos correos que traen las nuevas de lo que allá en lo interior del alma pasa," as he instructs Sancho to be observant of the semiotics of Dulcinea's "acciones y movimientos exteriores":

> Ten memoria, y no se te pase della cómo te recibe: si muda las colores el tiempo que la estuvieras dando mi embajada; si se desasosiega y turba oyendo mi nombre; si no cabe en la almohada, si acaso la hallas sentada en el estrado rico de su autoridad; y si está en pie, mírala si se pone ahora sobre el uno, ahora sobre el otro pie; si te repite la respuesta que te diere dos o tres veces; si la muda de blanda en áspera, de aceda en amorosa; si levanta la mano al cabello para componerle, aunque no esté desordenado… Finalmente, hijo, mira todas sus acciones y movimientos, porque si tú me los relatares como ellos fueron, sacaré yo lo que ella tiene escondido en lo secreto de su corazón acerca de lo que al fecho de mis amores toca. (Cervantes, 2004: 764)

Even in a comical vein, passages such as this evince the priority given to physiognomy and minute sensory cues as markers of emotion. The discrete and delicate art exhibited by characters of reading facial 'movements' corresponds with the refined skill of the author in composing scenes of such emotional interplay and sensorial richness. One of the most obvious examples of this phenomenon is the one which increasingly ensues from the relationship between Don Quijote and Sancho themselves. This is how the latter, having recognized the knight's melancholic demeanor, is able to christen him, seemingly spontaneously, as the *Caballero de la Triste Figura*,

or how upon observing Don Quijote's ire he can quickly deflect or pacify it by inventing a clever scapegoat for his own laughter. As I have studied elsewhere, a number of other characters also temper their laughter when they notice that Don Quijote has begun to blush and sympathetically wish to spare him further humiliation (Johnson, 2013). These kinds of empathy, emotional acuity, and intuition would be impossible without a characterological aesthetics concerned with developing emotional depth and interiority in the first place.

The relative scarcity of studies on these issues may suggest, however, that it is easy to overlook the visuality, corporeality, and materiality of narrative—modes of expression which are fundamental for the genre of the novel and, more specifically, for the representation of affect therein. The visual is, as it were, not always very visible: as readers of fictional narrative we may at times take for granted the manners in which emotions make their presence both felt *and seen*. If this is true, then it is partly due to differences of genre, of practices of readership, and of other forms of cultural praxis. It is for this reason that an illustrated edition such as Lord Carteret's has the capacity to articulate different ways of reading—visually, emotionally, or otherwise—and to direct a critical gaze toward the histrionic, theatrical, and ocular valences of affect, granting us a greater understanding of how the text presses these modes into the service of emotional expression.

2. Oldfield's "Advertencias"

Of course, as mentioned above, not all illustrated editions have sought to bring the novel's affective contours into relief. Oldfield openly criticizes previous illustrators of the *Quijote* who had neglected to represent intimate scenes of interpersonal exchange in favor of reproducing some of the most immediately recognizable episodes of action that had already acquired an iconographic status[11]. Of these, he takes specific issue with the scene of the windmills and that of the 'warring' flocks of sheep, which explains their notable absence among the other engravings in Lord Carteret's edition. Instead, Oldfield explains, the artists set out to represent the moments of dialogue, conversation, and affectivity that are so indispensable to the novel yet had been so widely ignored:

> Lo que principalmente movió a los Dibujantes a escoger los asuntos referidos y otros tales, fue la facilidad de manifestarlos con gran distinción; supuesto que es tanto más fácil, cuanto menos conveniente y gustoso, caracterizar un paso por medio de un Molino, o de una Manada de Ovejas, o de una jaula, o de un Caballo de leño, que por el de una proporción graciosa o expresión deleitable. Y aunque es ciertamente necesario que los asuntos se escojan y dispongan de manera que sin fatiga se puedan reconocer y distinguir, con todo eso muchas veces no

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11 | The most prominent object of Oldfield's critique in this vein is the work of the French artist Charles Antoine Coypel, whose illustrations were included in two separate editions of *Don Quixote* in England shortly before the appearance of Lord Carteret's volume (Paulson, 1998: 204).

> es fácil el alcanzarlo en aquellos pasos, que más lo requerirían y darían mayor placer, no obstante toda la ventaja que se puede sacar así del lugar de la acción como de los caracteres, vestidos, posturas, gestos y semejanza de facciones en una misma Persona: particularmente cuando se trata de representar Discursos y Conversaciones, donde aunque frecuentemente se ofrezca expresar algún paso quizá más deleitoso que los que se hallan en otras varias ocasiones, sin embargo muchas veces no se encuentra alguno que determine o caracterice el asunto. (Oldfield, 1738: iv)[12]

Here Oldfield seems to have already perceived something that many literary critics themselves had failed to appreciate; in remarking on the visual, gestural, and corporeal language of the text—and the emotional registers it encodes—he identifies a critical lacuna which has yet to be adequately addressed by scholars of Cervantes's novel. "Keen sensitivity to literature distinguishes a true illustrator from other artists," as Edward Hodnett, in his comprehensive history of English book illustration, has observed. "It is often missing in the work of many illustrators of unimpeachable technical credentials. The images of an artist who has been genuinely successful as an illustrator generate an intensity of awareness of the author's purposes similar to that effected by the text, at times transcending it" (Hodnett, 1988: 3). I would not hesitate to make this claim for Oldfield.

These thoughtful choices of imagery that Oldfield seeks to contextualize also permit him to declare a bolder, fundamental goal of vindicating the role of book illustrations more broadly, eschewing their conventional status of frivolities or diversions for the well-heeled reader in favor of a "more elevated" objective:

> Aunque las Estampas que se ponen en los Libros casi siempre se estiman como unos meros adornos, y por la mayor parte están compuestas de manera que parecen de poca mayor importancia que los otros pulimentos de la encuadernación y únicamente sirven de divertimiento a los que se pagan de solar galanuras; sin embargo, las Estampas pueden servir a otro fin más elevado, representando y dando luz a muchas cosas, las cuales por medio de las palabras no se pueden expresar tan perfectamente. (Oldfield, 1738: ii)

In this description, literary illustrations could be considered a suggestive analogue for literary emotions, relegated as they have often been to the default status of adornment or excess. Instead of a reproductive or otherwise superfluous role, however, Oldfield attempts to forge an autonomous space for illustrations, to establish them as a site of meaning in their own right. As dynamic and polyvalent media, illustrations are capable not only of transmitting knowledge from words, but of producing it *sui generis*. In fact, these introductory remarks underscore the distinct debilities of the written word, those which the printed image is called upon to remedy, "throwing light" upon those many things words leave in the shadows. Although Oldfield was

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12 | I have modernized the orthography and syntax of this citation, as well as those from Oldfield that follow.

by no means the first to signal the imperfections of writing, the key element to observe here is his use of the verb *expresar*, remitting us once again to the concept of expression—which is to say, *emotional expression*.[13]

Indeed, the doctor-cum-designer explicitly invokes emotions as he proceeds in his treatise. Here the artist is called upon to perform the same task which Don Quijote asked of Sancho in the example from the novel cited above, in which an attentiveness to the details of Dulcinea's external movements of the body would, with the knight errant's self-professed expertise, lead to knowledge of the internal movements of her soul:

> Y así, como se hallan particularmente en los Autores de esta Clase muchísimos casos, donde la fantasía del Lector le guía a idearse el modo con que las Pasiones y Aficiones del Alma se manifiestan a la vista en cierta coyuntura, y a figurarse la apariencia de ellas con los semblantes y ademanes de las Personas de que se trata; así en tales circunstancias un perito Artista que conoce las impresiones que los internos movimientos del Alma deben causar en el semblante y compostura exterior de la Persona. (Oldfield, 1738: ii)

That affect tends to confound spoken and literary language already supposes an a priori challenge for the author, and, reliant upon on the sense of sight as they often are, the passions of the soul present a further point of resistance for the reader of fictional narrative, who must make recourse to her imagination for picturing the postures, gestures, and demeanors of the characters. Illustrations stand to relieve these difficulties for author and reader, at least when they are placed in the hands of an artist whose skill is measured not so much by technical precision, but rather by his or her familiarity with the "impressions and internal movements of the soul" and the fashion in which they are expressed through the body.[14] With affect, images bolster the inefficacy of words, which, when an author attempts to coerce them into expressing emotions, can even become tiresome and unpleasant, according to Oldfield: "El Artista, digo, que se anima a representar estos varios efectos valiéndose de la expresión del buril podrá fácilmente suministrar lo que necesita la imperfecta imaginación del que lee y todo aquello que se podría echar menos en la descripción del Autor, la cual en muchos casos no puede dejar de ser fastidiosa, y por eso desagradable" (1738: ii-iii). Images therefore compensate for the 'imperfections' of both fictional narrative—the *techne* of the engraver's chisel supplementing that of the author's quill—and the reader's imagination, lightening the burden of *phantasia*.

But if Oldfield seems weary or overly skeptical of the potency of narrative vis-à-vis the visual, then he levels the playing field later in his preface by pointing out the danger of repetitiveness in imagery,

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13 | Paulson suggests that Oldfield aspired to elevate book illustration to the level of history painting, noting that *l'expression des passions* was "the central principle of history painting according to the theorists of the French Academy" (Paulson, 1998: 48).

14 | This could be considered a subtle variation on Horace's maxim "*Si vis me flere, dolendum est primum ipsi tibi*," or the idea, repeated throughout the Renaissance, that emotions must first be personally experienced by the painter wishing to successfully endow a work of art with feeling.

one which by his account the engravings of the 1738 London edition manage to avoid:

> Pero la precaución principal ha sido evitar en todo lo posible la enfadosa repetición de una mismas expresiones en los semblantes y gestos de las personas que se representan: porque como las Pasiones y Afectos del Alma se pueden describir con mucha mayor variedad por medio de las Palabras que por el Diseño y conducirse al oído por muy diversas expresiones de voces, cuando solamente hay una por medio del buril para representar con propiedad las afecciones del Alma; de esta suerte viene a suceder que lo que en un Autor no sería repetición, ofende como tal si se traslada al dibujo. De manera que una pequeña diversidad en las posturas y en otras circunstancias menos esenciales servirá muy poco para evitar semejante embarazo, siempre que los objetos principales y los que más merecen la atención sean unos mismos: como es preciso que suceda todas las veces que unas mismas personas son tocadas de Pasiones de una misma especie. (Oldfield, 1738: vi)

Although images may well supply advantages foreign to narrative, according to Oldfield the latter appears more naturally suited to expressing variety and diversity, even if certain technical limitations of engraving itself might be to blame for a diminished potential of nuanced expression relative to other artistic media. Oldfield's penchant for avoiding repetition echoes a long-standing tradition, with the aesthetic quality of diversity or *variatio* having been highly valued since the Renaissance. (Alberti, for instance, admonished readers of his fifteenth-century *On Painting* to "be careful not to repeat the same gesture or pose"; 1966: 77).

And yet in spite of such a commonplace, here we are far from the doctrine of *ut pictura poesis* which also predominated in the Renaissance. In part, the generic and aesthetic differences that Oldfield locates between pictorial and textual modes amount to a problem of translation, since the engraver must be skillful enough to adapt narrative affectivity to the particularities of his or her own art, lest a more literal translation betray an inexpert and ponderous hand. In effect, any hypothetical transposition from text to image and back is always already complicated by the distinct deficiencies of each form, and, for this reason, the accomplished artist must be conscious not only to avoid these respective shortcomings, but to recognize and leverage each form's corresponding advantage. With the written word, this advantage is the verbal diversity that naturally inheres in any given linguistic lexicon, while it is constrained precisely by the verbosity which may result from an attempt at descriptive precision. The image, on the other hand, enjoys this immediate precision but suffers from an inherent lack of variety, or from the tendency of visual representations of the same emotion to resemble one another. It is significant that Oldfield employs an affect-laden vocabulary to describe the effects of such shortcomings for the reader or spectator, from "fastidiosa" and "desagradable" for narrative and "enfadosa"

and “embarazo” for images. In short, since both modes are less than perfect in Oldfield’s paradigm, they form a complementary relationship whereby each is meant to exploit its unique assets for collectively addressing the challenge of expressing aesthetic emotions.

Figure 1. John Vanderbank (illustrator) and Gerard van der Gucht (engraver), *Grisóstomo’s burial and Marcela’s appearance* (London, 1738; I: 110). Burin engraving/etching (acquaforte). *Cervantes Project*. Cushing Memorial Library, Texas A&M University.

After beholding such a savvy analysis of their content the modern reader might well be disappointed upon viewing the engravings themselves, since the formalism of their neoclassical style often results in what might strike a post-expressionist viewer as somewhat rigid or unnatural poses. Still, when compared with preceding illustrated editions, Vanderbank’s images clearly take great care in attempting to depict the more intimate and interpersonal moments of the novel. It is evident, moreover, that the scenes deemed worthy of engraving correspond with what are often the most emotionally intense or moving. For example, *Grisóstomo’s burial and Marcela’s appearance* (Figure 1) strives to make palpable the affective vehemence that punctuates the pastoral setting—from feelings of grief and loss to love, lust, resentment, and regret—among the characters who linger over Grisóstomo’s lifeless body and Marcela who beckons to them

from above. Although the engraving alone fails to represent such an ample range of emotions, it does succeed, per Oldfield's prescription, in presenting a diversity of countenances and poses that serves to complement that of the text. Furthermore, by allowing us to picture the quantity of character-spectators present, the image may grant us a greater appreciation for the frequent importance of an intradiegetic audience in scenes of conflict or affective intensity of the novel, through which I would argue our own emotions as readers are channeled and intensified even further. In effect, it is the sentiments of pity and empathy we might be most likely to feel upon viewing Vanderbank's depiction of the dialogue at the beginning of the *Quijote* of 1615 in which Sansón Carrasco offers himself as the knight's new squire (Figure 2). The attention to gestures, detailed facial expressions, and bodily postures indexes the status and relationships of characters in the scene while manifesting the material qualities of what in this case is Carrasco's performative fawning and, especially, Sancho's sense of rejection and betrayal. Even more significant to note is how emotions continue to play a major role in what would typically be considered only a minor scene of Cervantes's novel. These images thus subvert conventional readings by introducing an alternative layer of literary reality for the viewer.

Figure 2. John Vanderbank (illustrator) and Gerard van der Gucht (engraver), *Sansón Carrasco proposes himself to be don Quixote's squire* (London, 1738; III: 60). Burin engraving/etching (acquaforte). *Cervantes Project*. Cushing Memorial Library, Texas A&M University.

3. Conclusion

Lord Carteret's edition is, by all accounts, an unlikely place to encounter a treatise on aesthetic theory and a deeply insightful reading of an early modern Spanish novel. On one hand, we might rather expect Oldfield, as a pioneering proponent of book illustrations, to advocate strongly for *ut pictura poesis*, since there could hardly be a more likely candidate for such correspondences than illustrations that are meant to correlate more or less directly with the scenes from the narrative they represent. For him, nevertheless, it is affect itself which seems to destabilize the doctrine of *ut pictura poesis*, rendering it an unviable axiom when faced with the task of accounting for emotional expression. Affect thus becomes a critical wedge that sunders apart the old correspondences between the two arts. Indeed, emotions are at the very heart, so to speak, of Oldfield's aesthetic theory. On the other hand, there could hardly be a more fitting medium than book illustration for undertaking a comparative study of the ways text and image engage with affect. To extend Lessing's geopolitical metaphor a bit further, we might call it an ideal proving ground for testing what happens when two 'neighbors' transgress their borders and fully engage with one another on shared terrain. In spite of Lessing's admonishment to those unrefined authors who deigned to spatialize narrative and artists who attempted to temporalize imagery, the innovative reading and visual representation of Cervantes's novel by Lord Carteret and company demonstrates that such mutual 'encroachments' often produce fruitful results. That images should throw light upon emotions—an internal domain which the *Laocoön* staunchly reserved for poetry—places a particularly fine point on a painting-poetry debate often dominated by Lessing yet, with regards to affect, considerably more limited by him as well.

Even if we were to fully avail ourselves of the vast, cumulative archive of images from the *Quijote* that exists today, there would still be plenty of unrepresented moments—and even more emotions—for which we would have to rely wholly upon the text and our imaginations for picturing. Of course, the paucity of pictorial representations in most early editions meant that the seventeenth-century reader had to lean on visual language and imagery in the text and on one's own mental *phantasia* to an even greater extent. Perhaps this well-developed imagination is partly to blame for Don Quijote's mad penchant for seeing images from the romances of chivalry in everything around him. The point I wish to make, at any rate, is not that extratextual illustrations are necessary to fully comprehend the text or that our reading is in any way impoverished without them. Rather, Lord Carteret's edition demonstrates that explicitly visual media, insofar as they materialize what in some sense is already present in words, can suggest to us different manners of reading, especially in the face

of the semantic instability and imprecision of language in describing affect. Images, then, may serve as optics through which to adjust our focus, to magnify that which might otherwise remain blurry and formless across a great historical distance. Such an optic is especially useful for something as elusive as affects, which continue to go about their aesthetic and political work in the midst of what is often their textual and critical invisibility.

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