"Moulded in Brass, Carved in Marble":
Aspects of Intermediality in Quixote Sculptures

Astrid Lohöfer

Four hundred years after being invented by Miguel de Cervantes, the immortality of Don Quixote is indisputable. Reading the statement, made by the literary character, that his deeds of fame are "worthy to be moulded in brass, carved in marble, limned in pictures, for a memorial for ever" (I, 2; 3-4), contemporary readers may probably laugh less at the naive protagonist than at the presumptuous narrator, since his attempt to stress Quixote's disposition to excessive exaggeration can be claimed to be entirely undermined by reality. For centuries, artists from such diverse fields as theatre, opera, ballet, painting, graphics, or film have been inspired by the 'Knight of the Rueful Countenance' and his loyal squire Sancho Panza, thus constantly contributing to the prominence of these literary figures. The various depictions, adaptations and reinventions of *Don Quixote* in turn constitute the subject of numerous scholarly studies and collected essays.²

Curiously enough, the two media in which Quixote first imagines himself to be immortalized, namely the bronze engraving and the marble statue, are generally neglected by works on intermedial representations of Cervantes's novel. To my knowledge, no attempt has been made yet to give a more or less comprehensive account of sculptures portraying Don Quixote. This desideratum is furthermore reflected in the lack of a systematic incorporation of this motif into established art lexicons and reference works.³ According to Gisela Burkamp, sculpture falls behind other media dealing with Quixote both quantitatively and qualitatively for the following reason:

Der Skulptur sind Grenzen gesetzt. Sie beschränkt sich auf die beiden Protagonisten, gibt als Attribute Rüstung und Reittier hinzu, gelegentlich werden Windmühlenflügel angedeutet. Die Erlebnisse des irrenden Ritters, sein Denken und Fühlen, seine Wahnvorstellungen und hohen Ziele müssen unberücksichtigt bleiben. (Burkamp 2003, 13-14)

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1 Cervantes (1980). All further parenthetical references (book, chapter, page number) are to this edition.
3 The art dictionaries by Turner (1996) and Stadler (1998) do not mention the motif at all; Strauss/Olbrich (1987-1994) have an entry on Don Quixote, but do not name any sculptures.
It is certainly true that there is a broad popular market of sculptures stereotyping Qui- 
xote as the gaunt idealist and Sancho Panza as the corpulent pragmatist. This, most 
likely, results from the fact that Cervantes's characters have become known to the 
general public, even independently of their author and his text: they took on a life of 
their own. However, claiming in general terms that the spatiality of sculpture is un-
suitable to cope with the complex and marked self-reflexivity characteristic of Don 
Quixote, does injustice to accomplished artists who have dealt with this novel in a 
serious way that goes far beyond the domain of mass-produced souvenir art. It is 
precisely due to the mimetic-representational nature of their medium, I argue, that 
sculptors have found new challenges in many aspects of Cervantes's work, especially 
poetological ones.

After a brief outline of self-referential techniques used in the novel and some 
general reflections about the medial specificities of literature and sculpture (I), I will 
analyze sculptures from the twentieth and the twenty-first century by Lorenzo Coullaut 
Valera, Anna Hyatt-Huntington, Salvador Dalí, Joseph Jacinto Mora, Aurelio Teno, 
Juan Romero de Terrero, and Jesús Aparicio. The majority of these works translate 
Don Quixote into three-dimensionality in a way that transcends simple figure portrayal 
by employing (inter-)medial self-reflexivity (II). Thus attempting a first step towards 
filling the research gap in the analysis of Quixote-sculptures, my paper further relates 
the relevance of the topic to questions about intermedial phenomena in general and the 
connection between literature and sculpture in particular (III).

I

The interpretations that the novel has been subjected to in literary criticism are mani-
fold, since scholars of all times have found aspects in this work that tied in with the 
problems and questions topical for their century. In turn-of-the-century Spain, for in-
stance, Cervantes's protagonist became the embodiment of a hero fighting against an 
invincible opponent. Conceptualizing himself as the remnant of a waning social class 
who courageously and tenaciously attempts to revive a lost golden age, Don Quixote 
represented the ideal symbol of identification for the Spanish kingdom, which had lost 
its last estates in the Spanish-American War of 1898, and refused to accept the sudden 
end of its colonial hegemony.

In the course of the twentieth century, this reading of the novel as a national alle-
gory was gradually superseded by interpretations that focussed more on the psycho-
logy of the protagonist losing touch with reality and withdrawing into a solitary dream 
world nourished by books. Scholars consequently emphasized how Quixote subjects

4 As E. C. Riley notes, "The surprising thing is that not only do people who know the 
      novel recognize [Don Quixote and Sancho], but so apparently do a very much larger 
      number of people who never have and never will read the book" (Riley, 1988: 106).

5 For this 'Romantic' interpretation and its origin in nineteenth-century German literary 
criticism, see Bayliss (2006), 386, 391.
all external appearances to his inner ideal of a world consisting of adventures to be survived and chivalry to be proved. This involves windmills taken for threatening giants (I, 8, 18-22), a flock of sheep for an advancing army (I, 18, 50-51), and a simple inn for a magnificent castle (I, 37, 145), despite the constant efforts of Sancho Panza, "the most pragmatic, realistic, and down-to-earth of any character who inhabits Quijote's world" (Gabriele 2005, 33), to bring his master back to reason. Georg Lukács thus describes Quixote's persistent advocacy of subjective impressions and convictions as "the first great battle of interiority against the prosaic vulgarity of outward life" (Lukács 1971, 104). Moreover, Lukács draws attention to the protagonist's loneliness and his status as an outcast of society (cf. Lukács 1971, 103), resulting from the fact that his search for higher values continually makes him break the rules of social institutions and conventions, and leading not only to his being ridiculed by both the other characters and the reader of the novel, but also to his own realization that his endeavours to transform reality eventually turn out to be futile: "[...] I, so far, know not what I have won by dint of my sufferings" (II, 58, 380). However, Cervantes's character is more than the traditional comic figure evoking the reader's superior and derogatory laughter described in Henri Bergson's _Le Rire_. While laughing at him, we cannot help crying with him at the same time – Don Quixote is both, ridiculous fool and tragic hero. Thus, the post-Romantic understanding of Quixote's heroism is influenced less by political than by epistemological considerations, by the idea of its being the product of a sublime "wisdom of uncertainty" (Kundera 1988, 7). From this point of view, the conflict of appearance and reality is central for Cervantes's work: "the problem of knowledge, of how we know, and of how reliable our knowledge is" (Trilling 1950, 202-203).

This interpretation ties in with the question of how the reader of _Don Quixote_ increasingly loses the ability to distinguish between what is 'valid' and 'invalid,' and to reconstruct a coherent story line, just as the protagonist does within the novel. The description of Quixote's adventures is permanently interrupted by poems, short stories, and other self-contained narrative units seemingly unrelated to the main course of action. Various critics have drawn attention to these digressions, arguing that this "play of interruptions" (Good 1999, 44) establishes a "dialogue of genres" (Fuentes 1988, 51), and reveals all narrative to be a process of "implicit translation" (Ramírez 2006, 417), that is, of inevitable reference to previously written material. As much as Cervantes's "novel-of-chivalry-to-end-all-novels-of-chivalry" (Spitzer 1962, 119) shows, on the level of content, the dangers of unquestioned consumption of, and total identification with texts based on the principle of the 'willing suspension of disbelief'

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6 "Rigidity is the comic, and laughter is its corrective" (Bergson, 1908: 21, trans. mine).
7 While John Jay Allen (1969), esp. 81-90, takes into account the simultaneous presence of both traits in _Don Quixote_, criticism prior to him had generally been, as Bayliss puts it, "an either-or-proposition" (Bayliss, 2006: 392).
8 On the issue of epistemological scepticism in _Don Quixote_, see also Cascardi (1986), 29-30; Cascardi (1988), 403-404; and Martin (2006), 28, 37.
(sensu Coleridge), it demands of its readers to become sensible of the fictionality of literature in general. By ironically undermining the authority of conventional discourse, such as history, philosophy, or the Bible, through a decontextualized and subversive use of quotation, the novel thus "imposes a need to find ways of reading in resistance to or against the text" (Cascardi 1992, 105).9

The autonomy of the reader is further enlarged by the introduction of multiple and mutually contradicting narrators, whose unreliability is either ironically hinted at or overtly stated. As Salvador Fajardo notes, the analysis of the various complex levels and techniques of narration has become one of the most important fields in Cervantes criticism (cf. Fajardo 1984, 1). In this respect, particular attention is paid to the prologue, in which the author is advised by his friend to freely invent quotations and epigrams by fictitious writers in order to make his work appear more authentic and to consequently overcome his writer's block. Moreover, critics focus on the alleged chronicler Cide Hamete, whose text the author pretends only to translate and who is explicitly referred to as untrustworthy, because he is a Moor and thus by nature a liar (II, 27, 288).10 Another related aspect is the fictionalization of the author, who is referred to as the friend of the character of the barber (I, 6, 16), or apologetically addressed by Quixote "for having been, without intending it, the cause of his writing so many and such monstrous absurdities as he has written in it; for I am leaving the world with a feeling of compunction at having provoked him to write them" (II, 74, 428-429).11

The novel's nonlinear narrative structure, its playful game with conventions, and its questioning of authorial authority makes it especially interesting for postmodernist scholars, who consider Don Quixote to be a "significant anticipation of the twentieth-century 'death of the author' ahead of its time" (Bayliss 2006, 389). It is important to note, however, that while the author is deconstructed by Cervantes, the repeated reference to the fictionalization and subversion of this concept simultaneously places it into the very centre of the novel. Like Quixote, the author is not only ridiculed, but also appears as a person possessing the unique and superior power of unfettered imagination.12 As Ruth El Saffar points out, "the novel can at the same time reveal the appearance of complete character autonomy, while allowing for the reader's awareness of its

9 See Worden (2006) for the parody of literary conventions and the particular role of Sancho Panza in the use of ironic quotation.

10 Analyses of the prologue can be found, for instance, in Bayliss (2006), 390, Ramírez (2006), 415-417; the role of Cide Hamete is discussed by El Saffar (1968), and Bayliss (2006), 390.

11 See Robert (1977), 16, as well as Russel (1985), 53, for the presence of the author in his own work.

12 As Leo Spitzer points out, the fictional characters are "overshadowed by CERVANTES, the artist of the word, who combines a critical and an illusionistic art according to his free will," and "leads us where he pleases," thus playing the role of an "artistic dictator" (Spitzer, 1962: 123, 128, emphasis given).
complete artistic unity" (El Saffar 1968, 176). Cervantes thus sheds light on the process of artistic creation from two opposite angles by dealing, both in content and form, with the theme of "the artist absorbed in his own powers of creative autonomy while reflecting the external resources that render this autonomy derivative" (Rasula 1999, 132). Accordingly, literary scholars have called Don Quixote "the mother of all novels" (Greenberg 2004, 28). Therefore, "proclaiming both the potency and the vanity of the narrative in its relation to real events" (Bloom 1994, 131), the book becomes a paradigmatic site of "reflection on the very possibility of storytelling itself" (Jameson 1971, 175).

Taking into consideration the various facets and connotations of Cervantes's character, Gisela Burkamp's above-mentioned doubts concerning the possibility of adapting this figure to the purely visual medium of sculpture seem indeed justified. One hundred and fifty years earlier, Charles Baudelaire, asking the provocative question Pourquoi la Sculpture est ennuyeuse? (1846), already stated that this art form is primarily esteemed by simple peasants "who are delighted by the sight of a piece of wood or stone that is dexterously formed" (Baudelaire 1976, 487; transl. A.L.). The rather marginal status of sculpture, it has been claimed, can be dated back to Plato, who, arguing for the superiority of philosophy over the arts, mainly referred to painting and poetry, with the result that sculpture gradually dropped from view (cf. Rahn 1993, 336). Until today, the sculptural medium has played only a minor role in both art historical research (cf. Trier 1992, 21) and its public reception (cf. Feist 1996, 7). The well-known prejudice that it lags behind more proliferating forms of artistic expressions such as literature, music, architecture, and painting13 is often based on the equation of sculpture with naturalism, whose principles were highly controversial especially in the nineteenth century. Being thus stigmatized "as brutal and positive as nature" (Baudelaire 1976, 487; transl. A.L.), sculptures came to be considered as mere attributes to the more sublime medium of architecture.14

What mainly distinguishes the (free-standing) sculpture from architecture, is that it does not serve any practical purpose, a quality that it shares with painting; the corporality of sculpture, however, makes it appear less abstract than the two-dimensional canvas. Several schools of sculptural theory therefore maintain that the distinctive feature of this medium is to be a single, self-contained, three-dimensional mass (cf. Canaday 1980, 33). Taking up the same space as the viewer, sculptures require a different, more active form of receptive engagement, since they can never be entirely understood in a single look.15 As Jack Tresidder remarks, their physical

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13 "Nur die Bildhauerei blieb durch die Jahrhunderte hinweg unbeweglich, eine antike und priesterliche Sprache [...] unfähig, sich dem Wechsel der Tage anzupassen" (A. Martini quot. in Trier, 1992: 25). See also Flynn (1998), 116, on the conservatism of the sculptural medium.

14 As Canaday (1980: 37), points out, sculpture as "the handmaiden of architecture" was a popular cliche of the time. To Baudelaire, for instance, it is nothing but a "complementary art" (Baudelaire, 1976: 488, trans. mine).

15 "Skulptur kann ohne den physischen Einsatz des Betrachters (Gehen, Laufen, Schreiten) nicht erlebt werden [...]" (H. G. Prager quot. in Trier, 1992: 240). For Baudelaire, this
presence carries the inherent danger that "the very immediacy of our response may lead us to take a work for granted and prevent us from perceiving and enjoying its more subtle qualities" (Tresidder 1981, 170). In order to counteract such reactions, modern sculptors have more and more turned away from representing natural objects and human figures and tried to explore space and line as elements expressive on their own (cf. Tresidder 1981, 170). Spatiality is also the most obvious distinctive feature of sculpture in contrast to literature. A well-known attempt to compare these two media is Lessing's 1766 essay about the statue of Laocoön. Lessing argues that sculpture is an art form concerned with objects in space, whereas the medium of literary art forms, such as poetry, is time. As a consequence, it is a widespread view that the sculptural medium does not offer much scope, neither for the portrayal of subjective and subtle aspects of the human soul, nor for the personal expression of the artist (cf. Canaday 1980, 37).

Anyone who wants to analyse the representation of a literary character in sculpture, as I attempt to do in the second part of my paper, is necessarily confronted with these specific characteristics of both media, and hence with the problems of trans-disciplinary art comparison (cf. Schmitt, 2001: 139), which today are mainly discussed in the rapidly expanding field of intermedia studies. This research branch developed from what is called 'interart studies,' which concentrate exclusively on the relations among traditional 'high' arts. With the rise of the film in the twentieth century, questions concerning blurred boundaries and new combinations between formerly distinct media were increasingly brought into focus and it is for the description of such phenomena that the term 'intermedial' was originally coined (cf. Rajewsky 2002, 6-10). While the notion has come to denote various relations basically between literature, music, painting, film, and photography, the sculptural medium plays again a subordinate role, if any at all, in this research area.

Nevertheless, the terminology used in the study of intermedia arts proves to be a helpful tool for the analysis of the relations between literature and sculpture. In this respect, what turns out to be especially helpful is Irina Rajewsky's suggestion to distinguish three subcategories of intermediality, namely 'intermediality' proper, 'transme-
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According to her definition, the term 'intramedial' is applied to references within one single medium, for instance, if a literary text mentions, or alludes to, another work of literature ('individual reference'), or literature in general ('system reference'), while the notion of 'intermediality' is restricted to artworks combining two or more media conventionally conceived of as distinct, such as multimedia shows, sound art, or photo novels. In order to classify references to artistic expressions made in another medium, e.g., a particular subject matter or an aesthetic discourse, Rajewsky uses the term 'transmedial,' specifying that these processes take place "ohne daß hierbei die Annahme eines kontaktgebenden Ursprungsmediums wichtig oder möglich ist oder für die Bedeutungskonstitution des jeweiligen Medienprodukts relevant würde" (Rajewsky 2002, 13). A special case of transmediality is what Wolfgang G. Müller, in the context of intertextual theory, has called 'interfigurality,' that is, the interrelation of fictional characters in particular (cf. Müller 1991, 102). Applying this notion to a cross-arts context, in the following, I will focus on the way Don Quixote is represented in sculpture, taking into account aspects of intermediality as outlined above. As a literary scholar, I am particularly interested in the question of whether and how the self-referential elements with which Cervantes's literary character is closely associated are taken into account by artists of sculpture.

II

One of the most famous sculptural realisations of Don Quixote is the Monumento a Cervantes at the Plaza de España in Madrid (figure 1), which was designed by the Spanish sculptor Lorenzo Coullaut Valera (1876-1932), on the occasion of commemorating the three-hundredth anniversary of Cervantes's death. The colossal memorial of twenty-two metres height and seventeen metres width was built between 1925 and 1930, and finished by Coullaut's son in 1957. The broad, square column at the centre of the monument is crowned by female figures symbolizing the five continents; its front face is bordered by female figures symbolizing the five continents; its front face is bordered

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18 Caduff et al. in this context use the expression: "intermediale[r] Bezug [...]", der sich monomedial niederschlägt" (2007: 117).

19 A panoramic overview of the life and work of Lorenzo Coullaut Valera can be found in Alfonso/Ruiz (1996).
by the two separate statues of Dulcinea del Toboso and Aldonza Lorenzo. At half-height of the column, Miguel Cervantes sits on top of the main pedestal, holding a book in his hand. At his feet of this central statue, two bronze sculptures are placed, representing Quixote and his squire on the backs of their mounts. Closely followed by a rather scared-looking Sancho, Don Quixote is shown in full armour, rising in the saddle, the lance in his left hand, the right arm stretched out in a gesture half protective, half confident of victory, while his horse flattens its ears in a threatening way.

The figure of Quixote, in particular, clearly displays Coullaut Valera's general affinity to antiquity (cf. Gajate García 1993, 31). The errant knight is realised in the form of the equestrian sculpture, which the Ancient Greeks and especially the Romans produced in order to praise their ancestors and emperors. Although Rocinante is not shown in the traditional erect posture with an uplifted neck and raised tail, the imposing gestures of its master correspond exactly to the glorifying representations of the person commemorated by classical equestrian statues. Coullaut Valera's sculpture is obviously oriented towards the nineteenth-century 'Romantic' interpretation of the Quixote outlined in the first section of this paper. This is to say it idealises the protagonist as a hero in the fight against the decay of Spain's glory and colonial power. Correspondingly, the portrayal of Cervantes appears less as a transmedial reflection on the significance of literature than as a celebration of a man of great importance to the country. For Robert Bayliss, the general tendency of the political mythologisation of Cervantes and his character culminates in the erection of Coullaut Valera's memorial in Madrid: "Captured for posterity in the centre of the national capital, the freshly interpreted and reinvented Don Quixote, hero of Spain, was engaged in a battle for twentieth-century national identity" (Bayliss 2006, 386-387). The monument with its many accurately elaborated figures is doubtlessly a very impressive piece of art. Nevertheless, as Gisela Burkamp cogently observed, the influence concerning the flooding of the market with sculptures stereotyping Don Quixote as a national hero should not be underrated.

A completely different picture of Quixote was developed by Anna Hyatt-Huntington (1876-1973). The US-American sculptress, specialized mainly in eques-
trian statues and the representation of animals, devoted herself several times to the Knight of the Rueful Countenance. In the following, I will focus on the four metres high aluminium statue *Don Quixote* (figure 2), exhibited in the open-air museum Brookgreen Gardens on Pawleys Island, South Carolina. Created in 1947, the sculpture again exhibits the features of an equestrian statue, albeit in a very unusual way: the pedestal is unadorned and much lower than the one in Coullaut Valera's monument; the emaciated horse, whose hind limbs are about to buckle under the rider, is hanging its head in sadness and fatigue. Quixote is no longer depicted as a vigorous hero, but as a bony, tired man in bent-forward position, propping himself up painfully in the saddle, holding on to his broken lance. His weakness and fragility are emphasised by the fact that a statue of Sancho made by Carl Paul Jennewein is installed in some distance, which shows the Squire complacently leaning his well-nourished body on his mule.

The precise external representation of Quixote's posture mirrors his inner frame of mind, whereby the position of the viewer is crucial to the assessment of its complexity: when looked at from the side, the bended figure appears, following Émile Schaub-Koch, as "someone tormented, despaired, out of place" (Schaub-Koch 1961, 37; transl. A.L.), evoking mixed feelings of pity and derision. Looking at the sculpture from the front, however, one becomes aware that Quixote is struggling to straighten up with the help of his lance, and to hold up his hand in dignity. The expression of his tense, seamed face is both deeply human and strangely lacks any emotion. This expression is even intensified by the two black eye sockets directed towards some point in the distance. As much as these eyes seem to prevent Quixote from bringing in line his idealistic visions with reality, they obstruct, though magically attracting the gaze of the viewer, all access to the figure's inward life, which the rest of the statue so clearly expresses. Thus, blurring the boundaries between body and soul, inside and outside, the sculpture challenges not only the traditional genre of the heroic equestrian statue, but also the sculptural medium in general. Although staying true to the rules of proportion and human anatomy, it leaves room for a psychological naturalism by stressing the interdependence of subjective states of mind and outward appearance. Hyatt-Huntington's *Don Quixote* allows for conflicting views of a hero caught between idealism and the real, heroism and the comical, leaving it to the viewer if and how these tensions should be resolved. What Guy Davenport has written about the novel holds equally true for this sculpture: "It is [...] about enchantment, the inappropriateness of enchantment in a disen-

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21 For Anna Hyatt-Huntington's *oeuvre*, see Schaub-Koch (1949, 1961), as well as the website by the Hispanic Society of America (2003).
Enchantment is also the main topic of *Alma del Quixote* by Salvador Dalí (1904-1989), a bronze statue on marble base measuring 16 x 35 cm, which was produced in 1975 (figure 3). Qui- xote is shown without his usual attributes of lance, helmet, and shield, only being enveloped in a piece of cloth, which looks as if it were streaming in the wind. With this left leg stretched out behind and its right arm thrown upwards the whole figure is fixed in a flowing movement. The individual body parts are only adumbrated; their contours merge with the deep folds of the cloth, which seem to unite with the body. Even if examined more closely, the sculpture looks like the vague shadow of a figure running by in the distance, an impression that is strengthened by a distorted perspective created by the strangely twisted form of the body. The bulge directly below the right, extended arm could be another arm embracing the body and holding together the tissue in front of the breast, while in place of the left arm, the billowing cloth makes one think of the wings of a dragon. The face of the figure is a mass of folds and wrinkles, which reminds one of a pointed beak of a bird or the mouthpiece of a medieval helmet. The edges of the triangular base, on which the running figure is standing, look like the legs of an animal with paws, or like the front and back of a book.

Like Anna Hyatt-Huntington, Dalí is interested in the depiction of Quixote's soul, as the title of the statue already indicates. While Huntington had tried to convey personal moods and feelings through a precise, naturalistic portrayal of the human body, Dalí, as Consuelo Casabán (2005, 12) put it, "opened the doors of Surrealism to the iconography of the battler of windmills." Rejecting the idea that artworks should be subject to any kind of rational explanation, the Spanish artist instead stresses the power of dreams and the principle of the free association of ideas. Don Quixote, as the symbol of subjective perceptions, is transformed into a blueprint for the impressions of the viewer, who, even if he does not know the sculpture's title, can hardly identify who is actually represented. Almost grown together with the book under his feet, half stepping out of it, Quixote becomes an autonomous figure, simultaneously merging with its surrounding space; his movement is both flight and dance, his appearance both exuberantly self-confident and somewhat creature-like and terrifying. Anyone who is not ready to follow Quixote into his enchantment is left with the distorted, shapeless silhouette of a mysterious faceless creature. "Converting Renaissance idealism into hyperrealism" (Casabán 2005, 12) by inventing a figure that seems to be generated by
its own dreams, with *Alma del Quixote* Dalí undermines central rules of the medium of the sculpture, i.e. perspective, line, and contrast, in order to come to terms with a character as multi-layered as the one created by Cervantes.

Perspective is equally emphasised in the Quixote sculpture by Jo Mora (1876-1947). Joseph Jacinto "Jo" Mora, who was born in Uruguay and later migrated to the USA, was a man of many talents, working as cartoonist, artist-historian, painter, photographer, illustrator, and sculptor. Made in 1916 of bronze and natural stone, his *Miguel de Cervantes Memorial* (figure 4) is located in San Francisco's Golden Gate Park near the de Young Museum. According to Stephen Mitchell's rather laconic description, it shows "Life-sized bronzes of Don Quixote and Sancho Panza gaz[ing] up at a heroic-sized head of their creator, Miguel Cervantes" (Mitchell 1994, 18). Both figures are represented in a detailed, true-to-life way, their posture is expectant and attentive; Quixote holds his arm around Sancho and Cervantes's head is framed by a ruffled collar, resting upon a large untreated stone, to which a bronze plaque with his name is attached.

Taking the monument's title into account, what at first looks indeed mainly like a homage to the writer and his famous protagonists, could also be interpreted as a deliberate allusion to the subtle relationships between the characters as unfolding in Cervantes's novel. For instance, the obvious difference between Sancho and Quixote exists not only with regard to their height: while Sancho gets down on his knees, clumsily bent forward and bothered by his sword, his feet crossed in a baffled way, his master drops a perfect curtsey with the back straight, the head lifted almost provocatively. The plaque with Cervantes's name, to which Sancho anxiously looks up, is at the level of Quixote's eyes and his arm almost seems to be long enough to reach the writer's head. It is as if a secret dialogue took place between Quixote and Cervantes – one could envisage, for instance, the scene in which Quixote is apologizing for having stimulated his creator to write so many incredible absurdities. Cervantes's gaze, resting upon the two figures beneath him, while simultaneously going through them and getting lost, is half affective, half mocking; a mild smile is hidden behind the beard, while the eyebrows are raised sceptically. Most striking is the fact that, in contrast to Quixote and Sancho, the figure of Cervantes is unfinished, and only consists of the head as the centre of imagination. The rest of the body remains hidden behind the untreated stone, on which the helplessly hovering head appears more like the artificial, somewhat grotesque dream vision of the two figures. As much as the errant knight and his squire sprang from the head of the poet and became autonomous, independent persons, their creator sprang from the hand of Jo Mora, who leaves him unfinished, awaiting, so to say, to be completed in the imagination of Quixote, Sancho, and last but not least the viewer. By means of an elaborate game with perspective and materials, Mora manages to cope with the complex relations between character and author, producer and reci-

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22 For the life and work of Jo Mora, see Mitchell (1994).
pient, artist and artefact. Unlike with Coullaut Valera, the interfigural reference to Miguel de Cervantes functions as a reflection on the various dimensions and levels of literature, whose interdependence is transferred to the medium of sculpture.

The Spanish artist Aurelio Teno (born in 1927) uses a similar contrast between untreated stone and bronze. Teno, who is famous, above all, for his eleven sculptural portrayals of Don Quixote, was commissioned to create a Quixote sculpture for the forecourt of the Kennedy Center in Washington. His colossal, seven metres high Monumento de Don Quijote (figure 5) was finished and inaugurated in 1976, and consists of a large white, poriferous stone placed on a brown pedestal. The monument is composed of two bronzes figures: Don Quijote and his horse. Quixote's arms are outstretched and form a diagonal line; his right hand holds a lance pointed on both sides, his left hand is extended behind with splayed fingers, pressed against the stone as if searching for support. In case of Rocinante, only the head and the forelegs are shown, the left leg is broken off shortly above the hoof. The heads of both of them are tossed upwards and leaning back so far that his leg almost touches Rocinante's cheek and Qui- xote seems to be about to fall off his horse.

According to Carlos García-Osuna, the sculpture is inspired by a particular passage from Don Quixote, in which the protagonist claims that he could be deprived of luck, but never of his courage (cf. García-Osuna 1998, 50). In his inaugural speech, held in June 1976, Juan Carlos I accordingly stated that "Don Quijote is the symbol of man fighting for an absolute ideal. He was striving, above all, for justice among human beings [and] he never ceased to struggle, until his death, for [...] freedom. His figure is placed here to make him immortal" (quot. in García-Osuna 1998, 50-51, transl. A.L.). While these words, in their particular context, allude to Don Quixote represented by Coullaut Valera, the two works have actually very little in common. Although Teno's sculpture is composed of the typical parts of the equestrian statue, it hardly displays any dignity or victorious attitude which Coullaut Valera bestowed on his figure. Represented in a violent movement, Rocinante's head and Quixote's body rather express anguish and horror. The horse, with his

24 The mentioned passage reads: "'What dost thou think of this, Sancho?' said Don Qui- xote. 'Are there any enchantments that can prevail against true valor? The enchanters may be able to rob me of good fortune, but of fortitude and courage they cannot" (II, 17, 255).
mouth torn open, looks like laughing desperately. Quixote's peaked beard and the unnaturally stiff legs of the horse look like weapons, while the surface of both figures seems to be riddled with bullets. Aurelio Teno's statue thus shows the equestrian not in the triumphant posture of a hero before or after his victory, but in the midst of a violent, painful fight. Don Quixote does not only evoke admiration, but also compassion and dismay. Similar to the works by Mora and Dalí the viewer has to actualize the major part of the sculpture's meaning in his imagination; and as in Mora's case, the transmedial reference to the figure of Quixote can be viewed as an intramedial system reference by means of which the laws of a traditional sculptural genre are questioned.

Another innovative representation of Don Quixote is offered by Juan Romero de Terreros, a Spanish painter, engraver, and sculptor, whose formative years began in the sixties and whose works are influenced by impressionism and abstract expressionism. His small steel sculpture *Imagining Don Quijote* from 2002 (figure 6), measuring 22 x 12 cm, was presented in an exhibition entitled "Don Quijote: The Visible and Invisible," which took place between November 2005 and January 2006 at the George Washington University Art Gallery. Quixote actually appears as a silhouette cutting from a thin metal sheet; contours of lance, shield and helmet are discernable. The torso and the lance are separated from each other by a second metal frame, which is placed in front of the main plate and confines with its upper edge the arm of the figure. Due to the displaced position of this additional object, the shape of Quixote changes according to the standpoint of the viewer. Quixote's head seems to be hovering above the body, with which it is connected only at one point. His whole appearance is filigree and playful like the puppet in a shadow theatre for children.

"Don Quixote has to be imagined!" says the artist (quot. in Tischler 2002) about his sculpture, and thus once more stresses the role of the viewer. However, the human body actually appears as a negative space in a frame which directs the viewer's gaze towards the space behind the sculpture. This space, in turn, is perceived by the viewer through the template of Quixote's shape, as much as reality is perceived by Quixote only through the subjective lens of his imagination. Without the template, the viewer would see an empty space; but without the integrating perception of the viewer, the template would constitute nothing more but a meaningless frame. Thus, the 'death of the author' taking place in Cervantes's novel is mirrored in the almost complete auto-

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onomy of the viewer of the sculpture, who is placed on one level with the sculptor only providing a frame for the viewer's imagination. If Don Quixote "is a book [...] which claims [...] that books in the class to which it belongs are to be avoided, as if to say: This book says 'Don't read books'" (Rasula 1999, 132), Terreros's sculpture seems to say 'Don't look at sculptures,' but also pay attention to the space both surrounding and shaping them. However, only if the viewer actively participates in the process of meaning construction, the relations between what is present and what is absent becomes obvious and thus their surplus content is revealed. As Terreros's work challenges the conception of sculpture as a three-dimensional, self-contained artefact, Don Quixote becomes a self-reflexive site concerning the possibilities and limits of the sculptural medium as such.

Similar considerations I would argue, form the basis of the Quixote sculpture that the Spanish artist Jesús Aparicio created on the occasion of the 400th anniversary of Don Quixote in 2005 (Reproduced on the Cover of this book). The statue is 1.2 metres high and 43 cm broad and made of shining metal. It shows Quixote with a helmet on his head, holding the shield with his right hand protecting his hip; the lance in his left hand is propped on the ground. The armour is traversed by circular holes in regular intervals and adorned with knee-, arm-, and shoulder guards; the thin legs, stuck in two big poulaines, are fixed to a round plate which is almost of equal size as the figure itself. Hidden under the helmet, the face consists of two downcast gazing eyes and a hooked nose. It is framed by straight-lined whiskers; beneath a curved moustache, one can discern the opened mouth, which is as square-shaped as the nose.

Aparicio's Don Quixote seems to contradict Dalí's attempt to objectify the human soul. He less resembles an animate being but an assemblage of various commodities: the clothes look like a sieve, the bloomers like a whisk, the loin-guard like a screw-wrench, the helmet like a painter's colour palette, the knee-guards like seal rings, the moustached mouth like a cork-screw. Extremely tall in proportion with thin limbs it conveys an impression of both utmost fragility and stiffness, which in turn, functions as a comic effect in a Bergsonian sense.

Aparicio thus establishes Cervantes's protagonist as an epitome of the problem of the incongruence of soul and body, of inner complexity and outward simplicity. In strong contrast to Anna Hyatt-Huntington, he is not interested in a representation of Quixote's interior life. This is further stressed by the figure's machine-like appearance. To sum up, Jesús Aparicio deliberately points out the limits of sculptural mimesis by means of which he deconstructs the norms and/or laws of visual perception. This strategy, to some extent, mirrors Cervantes's deconstructive mode of a 'double narrative' employed in the novel.
Due to the limited scope of this paper, I could only discuss a selection of sculptures portraying the literary figure of Don Quixote. What I hope to have demonstrated, however, is that sculptural adaptations of Cervantes's characters are by no means superficial, or, let alone, restricted to representations of typical attributes, such as lance, helmet, shield, or windmill vane. On the contrary, the sculptures allude to both the psychological and theoretical levels of the novel. With the exception of the primarily allegorical, national monument designed by Lorenzo Coullaut Valera, all artists discussed above deal with the thoughts and feelings of Quixote, and simultaneously take into account the poetological implications of the character: In this respect, Anna Hyatt-Huntington and Salvador Dalí apply techniques pertaining to naturalism and surrealism in order to approach Quixote's weakness and strength, foolishness and dignity, enchantment and despair; Hyatt-Huntington's attempt, moreover, is in line with intramedial references to traditional equestrian sculptures. This is also the case with Aurelio Teno's half-stone, half-bronze figures showing Quixote and Rocinante in a desperate fight. Last but not least, Jo Mora, Jesús Aparicio and Juan Romero de Terreros engage both with the sculptural principles of perspective, proportion, aspects of materiality, and mass, and with the interrelated roles of the artist and the viewer. All of these sculptors not only consider the figure of Quixote worthy of being "moulded in brass and carved in marble for a memorial for ever," but also, as Bayliss puts it, to be "truly protean and adaptable to modern and postmodern circumstances" (Bayliss 2006, 383).

In their representations of Don Quixote, however, interfigurality is closely related to the question of how specific techniques, pertaining to other media in general and literature in particular, can be referred to. In this respect, what Lessing claimed to be constitutive for literature, namely the ability to convey even the most subtle nuances, contradictions, and changes in the characters and their actions, as well as to define and contrast concepts as abstract as heroism and madness, or the conflict between inwardness and external reality, is translated into the medium of the sculpture. At the same time, the literary model serves as a source of inspiration to explore, extend, and develop the possibilities of the sculptural medium in a way that is similar to Cervantes's attempt to juxtapose the description of Quixote's adventures with explicit and implicit hints at the self-reflexive potential of literature itself. Thus, most of the examples discussed above may be said to – at least to some extent – contradict Rajewsky's claim concerning transmediality, i.e., precisely that in the references to a theme or motif dealt with in another medium, the properties of the original medium are not relevant to the constitution of meaning in the target medium.26 Indeed, and in contrast to the widespread prejudices about the restrictedness of the sculptural medium, modern and contemporary sculptures of Don Quixote constitute examples of what

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26 See above, p.7. The impact of auto-reflexive structures in the original medium to intermedial phenomena is only very briefly touched upon in Rajewsky's study (Rajewsky, 2003: 71).
could be called 'self-reflexive interfigurality,' that is, the (at least partial) transfer of meta-discursive elements into the target medium to which the adapted figure is related in the original medium. In this context, it might be fruitful for further research to investigate other examples of literary or mythological figures particularly associated with aspects of artistic creation, such as Prometheus, Narcissus, Orpheus, or Pygmaion. A closer look at the way these figures have been adapted in other media could help to shed more light on the complex aesthetic processes taking place at the nexus of character portrayal, self-reflexivity, and intermediality.

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