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1957
A SCULPTURAL INTERPRETATION
OF DON QUIXOTE

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of The Ohio State University

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1. Frontispiece. "Don Quixote." Detail, Fig. 12. Welded steel.
In regard to a sculptural-dissertation, emphasis is placed on the three-dimensional statement, which is unique and essentially untranslatable in terms other than its own. The text is supplementary, consisting of a brief discussion of the novel, Don Quixote, which served as a point of departure for a series of sculptures presented as the major part of the thesis. These sculptures and all the sculpture executed during the period of study for the degree are reviewed as material showing growth on the part of the candidate in the use of the sculptural medium.

A dissertation devoted to the exploration of the "Quixote" theme could very well be a problem for the philosopher, historian or literary critic, resulting in individual contributions in three different fields. An analysis of one's growth as a sculptor, could involve any of the problems of aesthetics, philosophy or art history. I have chosen to render my interpretation of the story three-dimensionally, the manner best suited to my training. An evaluation of the interpretation should be made primarily on the basis of the photographic material.

I am indebted to my parents, who issued the moral and material assistance making this work possible. I am grateful to Professor Erwin F. Frey, who has given me the oppor-
tunity by association, to gain a greater understanding of the sculptural medium. I am also indebted to the Professors Waldemar Johansen and Harry B. Green of San Francisco State College, who provided the initial encouragement prompting me to work towards an advanced degree.
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INTRODUCTION

A Brief Discussion and Personal Interpretation of the Novel

John Dewey called the relationship between the ideal and the real, "the standing problem of life."

Cervantes perceived and dealt precisely with this problem many centuries before in his novel, Don Quixote. Dewey presented a solution to the problem as a philosopher, in lucid, specific and analytical terms. Cervantes presented the problem and his conclusion in the form of a rollicking, humorous and tragic story, conveying his philosophical message through the adventures of Don Quixote, Sancho Panza and all the characters interacting in the drama of his time.

The universal acceptance of Don Quixote may be attributed to its all-encompassing picture of man in his most spiritual, mundane, poetic, base, idealistic and realistic states. Most men in most cultures have been able to find themselves in this story. The numerous translations and interpretations of Don Quixote support the idea of its universal meaning and appeal.

John Dewey tells us of the necessity of bringing our "ideal" and "actual" worlds together in order to solve the

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immediate problems of life for the benefit of men. Cervantes was focussing at this very point when he took us through a series of adventures of the indomitable idealist, Don Quixote, and the incorrigible realist, Sancho Panza.

Some scholars infer that their interpretations of Don Quixote express Cervantes' true purpose and meaning. They emphatically deny the viewpoints of others. H.E. Watts, in his treatise on Cervantes, states: "To suppose that the painter drew it as a caricature of knighthood, or as a parody of some living man, or as a satire on a public enemy, or as a missionary tract—whose subtle purpose was the reform of morals, the purgation of society, or the destruction of Popery—and there is none of these preposterous theories which has not been maintained by bearded men, in and out of Spain—is grievously to misread the book and to mistake the writer." I wholeheartedly disagree with Watts and suggest that any man's interpretation is valid. It is impossible to become one with the artist, knowing his exact feelings and intentions. One may interpret the artist's symbol only on the basis of one's own experience at a given time. Since every man's background of experience will vary, his interpretations will vary. All interpretations must be respected, however, since it is only on this basis that they can be made.

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It is questionable whether even the artist may interpret "correctly" his own work. According to Dewey, "It is absurd to ask what an artist 'really' meant by his product: he himself would find different meanings in it at different days and hours and in different stages of his development."\(^3\)

Not all scholars have been dogmatic about their personal viewpoints. William J. Entwistle states, "The message of Don Quixote will differ from reader to reader. What to some seems an affirmation of Humanism, to others will seem the spirit of the Counter-Reformation; to some the work is high tragedy, to others comedy."\(^4\) Aubrey F.G. Bell states, "It is therefore the socarron's own fault if successive generations go devising new interpretations of a book which tends to be all things to all men."\(^5\)

My interpretation at this stage of my development is not uncompromisingly frozen. The spectator must approach my sculpture with an open mind. As Entwistle states, regarding Don Quixote, "It is a book for boys or young men, who enjoy its riotous fun without a second thought" and "it must be taken up later when middle life has brought a store of experience."\(^6\) The sculptures presented are not the final

\(^6\)Entwistle. op. cit., p. 157.
statement of my interest in the subject. I do not doubt I shall re-form my conception of Don Quixote, with greater perspective, possibly leading to a different sculptural interpretation.

My interest in the story is quite natural. A Catholic upbringing by a mother who was a perfectionist set the stage for the insemination of idealistic values. It was not difficult to identify myself with the main character. At first reading, as a freshman in a literature class, I sympathized with the protagonist. Realizing the futility of his efforts and the impossibility of the situations he created, I secretly hoped that he would some day encounter a real giant and by some miracle emerge victorious. Sancho Panza, on the other hand, aroused no feelings of sympathy. Selfishness and perpetual indolence had no place on my scale of values. Since Sancho possessed these and other allied characteristics in great abundance, my respect for the Spanish peasant remained at near zero. As I recall, this outstanding contrast in personalities overshadowed my perception of any philosophical message Cervantes may have had in mind. I left the class and the novel with a vivid impression of the more obvious aspects of the characters, but little else.

At second reading, as a junior in a Spanish literature class, the result was more fruitful. Several factors may have been responsible for a more comprehensive appreciation of the novel; a certain amount of college experience, the
novel was read in Spanish, and the professor was genuinely interested in *Don Quixote* and the Spanish Literature of that period. Whatever the case, I believe I dipped below the surface to a more significant understanding. The emphatic response of the first reading gave way to an acceptance of the characters as symbols incorporating specific philosophical ideologies. It was not the interaction of personalities that held my attention, but the masterful comparison and juxtaposition of their values and beliefs. My attention was not focused on the action of the novel, but on the philosophical discourse following the action.

Cervantes posed a marvelous contrast in ideologies: Don Quixote, the idealist, with head in the clouds, unfettered by personal concerns for the preservation of his principles; and Sancho Panza, the realist, with feet planted firmly on the ground, whose principles were based on his own preservation. Quixote's actions were ruled by abstract, sometimes abstruse, principles, not clearly applicable to the solution of the problem at hand. Sancho's instinctive animalistic concern for the here and now, invoked reflex action, certainly baser, but of more practical dimensions than the actions of Quixote. Quixote's manifestations of chivalry might have been honored, at least to outward appearances, within the walls of the medieval castle or even in the court of Francis I, but in the rough environment of late 16th Century Spain, his person, manner and convictions were clearly out of place. Preservation of life depended not upon formal action within a rigid phi-
losophical framework, but upon the rational judgment of life's problems, producing actions suited to the circumstances. Quixote's way of life might have been functional had he tempered his a priori beliefs, making them more applicable to actual experience. The inflexibility of his rationale was the result of his uncompromising idealistic beliefs. Similarly, Sancho's rationale was limited by his narrow concern for the materialistic side of life. Sancho, like the animal, was primarily concerned with the preservation of his material existence—perhaps he could not easily have brought himself to murder, but he certainly was not above cheating, lying, or stealing to achieve a selfish end. Quixote was unsympathetic to the animal in man; Sancho was unable to rise above the animal. Each operated in his own realm, however, constant companionship through a series of adventures brought about an exchange of ideas which resulted in mutual understanding and respect for each other's point of view. A revealing aspect of the novel is well expressed in a passage by Gary MacEoin: "...Don Quixote, by hitching his wagon to a star, cannot solve life's problems, any more than can Sancho, who keeps not only his feet but his eyes on the ground."  

I believe that I have been influenced more by Don Quixote than by any other novel. I developed an affinity for the heroes after having accompanied them through many imbroglios, having listened to their many excuses for the im-

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possible circumstances they created. It was only natural that I attempted to interpret them when the opportunity presented itself.

All works, including the sculpture not related to the Quixote theme, will be discussed in terms of form, subject matter and medium, as these components interrelate to form congruous units. To make a separation among the components of a work of art is often misleading, since the art work is subject matter fused with a medium, i.e., subject matter, form and medium are one and the same thing. However, as John Dewey states, referring to form and content, "The critic, the theorist, as a reflective student of the art product,...not only may but must draw a distinction between them."¹ The individual who would discuss a work of art must take this prerogative.

¹Ratner, op. cit., p. 984.
"Don Quixote and Rocinante," (Fig. 2), was the first sculpture using the Quixote theme. In this first attempt to portray an anecdotal theme, too much emphasis was given to the story-telling characteristics of the subject. The spectator is impressed more by the personalities represented than by the sculpture as an entity and an end in itself. The shapes and forms do not interrelate convincingly enough to form a visually satisfying unit. The figure of Don Quixote seen by itself has a consistence of form, but when seen in relation to the horse, relates to it only by virtue of the fact that he is riding the animal. The great majority of representations of this subject have been too illustrative; this three-dimensional effort possibly commits a similar error.

The figures of Don Quixote and Rocinante present an almost macabre effect transmitted partly by the medium, welded steel, which is treated in a grotesque skeletal manner and by the pose in which the figures are shown. The open, but unseeing, eyes of the rider (Fig. 3), and horse (Fig. 4), the position of the rider's head and shoulders, the manner in which he holds his lance, the forward thrust of the horse's head (Figs. 5 and 6), serve to emphasize a maniacal attitude. Quixote's unhesitating willingness
to charge a hallucinatory giant might require this unyielding determination.

The relatively new medium, welded steel, of which the sculpture is constructed, was appropriate for the subject. Linear, tense and springy qualities of steel wire are compatible with the emaciated, nervous and wiry qualities of the horse and rider.

Welded steel differs greatly from the more traditional media, wood, stone and plaster, which were used in the other sculptures, but is more closely related to working in plaster, since it is an additive process. The chief tool used in constructing welded steel sculpture is the oxy-acetylene welding torch which emits a small flame of intense heat, permitting the artist to pinpoint the heat in the area in which he is working. The welding material used is mild steel welding rod, available in lengths of three feet and in diameters of 1/32 to 1/4 of a inch. The heavier rod is used for the framework of the sculpture and the lighter for details. When doing a sculpture of a figure or of an animal, the medium practically dictates a "skeletal" approach wherein one works from the inside to the outside of the figure. If one allows the framework or skeleton of the figure to show in the final product, the result is somewhat grotesque, thus limiting one's choice of subject matter. In spite of the grotesque effect, some evidence of the structural procedure in the finished work is desirable.

The style of my welded sculpture has led to a technique
which may be confusing to the spectator. The small struts joining one member of the framework to another were not pre-cut individual pieces. A long piece of welding rod was held touching the framework strut to which it was to be welded. Heat was applied at the point of contact till both pieces melted and fused. The welding rod was then heated, allowing it to bend and to be curved making contact with another framework strut. Heat was applied at the second point of contact welding the second joint and detaching the remainder of the welding rod. This procedure was repeated till a shape was created. To my knowledge, this process and the result is unique. The style and technique evolved simultaneously by experimentation with the medium.

This medium may be treated in many ways. Welding rod could be used sparingly, as line defining shapes and form with no covering surface at all; or a basic framework could be covered with melted steel or other metal, producing a solid and/or variegated surface. A sculpture could also be constructed with shapes cut from sheet metal, welded together to create a three-dimensional form. Some sculptors have taken scrap metal and have welded the pieces together without altering the original shapes, producing interesting, if not always significant, results. As a medium, welded steel is quite unlimited in its structural possibilities.

Before undertaking a discussion of the other three-sculptures concerning the novel Don Quixote, it will be beneficial to review four representations of the theme by
artists of other periods. There have been very few sculptural interpretations of the theme; the two-dimensional representations discussed have been executed primarily for illustrative purposes in the numerous editions of Don Quixote.

The first illustration (Fig. 7), by an unknown artist, is the title page of a Don Quixote edition printed in Lisbon, Portugal, in 1605. The work has the naivete and primitive charm of the medieval illuminated manuscripts, but its symbolism discloses none of the characteristics of Don Quixote and Sancho Panza. The work is far from a literal interpretation of the novel; though obviously representing a horse and rider and a spear-bearing soldier, it could just as easily be a representation of Amadis of Gaul and his squire as Don Quixote and Sancho Panza. The work is amusingly decorative, but there is a lack of interpretive perception in relation to the subject.

The second illustration (Fig. 8), by J.P. LeBas, is from a London edition printed in 1841. This work has much in common with the first. The symbolism used represents a mounted knight wielding a lance with which he is attacking sheep; figures in the background apparently are slinging stones at the knight. However, there is no evidence of the artist's personal interpretation of the story. The knight has none of the qualities of Don Quixote so vividly described by Cervantes, and the horse, far from being the emaciated "rocín" ridden by the "Knight of the Woeful Counte-
nance," closely resembles the horses in Velasquez's paintings. The style and cliché of the period seems to have ruled the artist's conception of the story.

The third illustration (Fig. 9), by Honore Daumier, represents Don Quixote and Sancho Panza on their mounts. One immediately perceives the uniqueness of the interpretation. The work has meaning in itself and could easily be used as a point of departure for a verbal interpretation. The riders and their mounts are specific types, their manner of bearing portrays a specific attitude. However, Daumier seems to have been more concerned with the interpretation of the subject than with the formal aspects of the painting. The ground area was not considered as it might have related to the figures, forming a more satisfying unit.

The fourth illustration (Fig. 10), by Ricardo Marin, executed for the Spanish 1917 edition in commemoration of Cervantes' death, serves an interpretive end, and is visually unified as well. Of the many illustrations I have seen, this is one of the best. One needs only to consider the figure of Sancho to achieve greater understanding of the person, manner and philosophy of this character. Marin has achieved unity in this illustration by careful asymmetrical balance, his lines becoming one with the lights and darks. This oneness of visual components produces the same unity perceived in a Rembrandt etching.

The collection of Don Quixote editions in the Ohio State University library was of great value to me. The numerous
illustrations contained therein, the four examples included in the dissertation being among them, were beneficial in clarifying and establishing my own concepts. If I were to make a generalization, I would say that the most significant illustrations have occurred recently in the history of the novel. Perhaps it has taken this long to digest its meaning.

The next three sculptures (Fig. 11), which involve the Quixote theme, interrelate in subject matter, style, and medium, and therefore may be reviewed as a unit interpreting what I take to be the foundation of the story. Aware that my first rendition of the subject, "Don Quixote and Rocinante" (Fig. 2), was too illustrative, I purposely made these figures more abstract in order to avoid this difficulty. The cubistic style did not detract from the meaning, but provided an opportunity for the interrelationship of definite shapes. The formal aspect of the sculpture was emphasized, thereby balancing the strong anecdotal characteristics of the subject.

The standing figure, "Don Quixote" (Fig. 12), was the first of the series. The sculpture represents Quixote in his most typical attitude, that of the indomitable idealist (Fig. 1, frontispiece). The second of the series was "Sancho Panza" (Figs. 13, 14, and 15). He is represented in an attitude, best expressed by the Spanish word, sosiego. This word may be interpreted to mean an apathetic regard for problems not concerning his stomach. The last work of the series, "Don Quixote and Sancho Panza" (Figs. 16 and 17),
represents the reversal in their attitudes shown by Cervantes toward the end of the novel. In this sculpture, Quixote is not so willing to take up the sword, but Sancho (Fig. 18), either demonstrating loyalty to his master, of whom he had become quite fond, or demonstrating a touch of heroism, grasps the lance firmly and stands rigidly as did his master at the beginning of the adventures. This final interpretation, comprising the three preceding sculptures, suggests that man, no matter how strongly ingrained his convictions may be, is not incapable of change and adaptation when circumstances arise requiring a re-evaluation of his convictions.
II. SCULPTURE EXECUTED IN VARIOUS MEDIA UNRELATED TO THE "QUIXOTE" THEME

The "Pelican" (Fig. 19), which was done before the figures of the "Quixote" theme, presented a different problem, not only was I dealing with a different medium, but I was not concerned with an anecdotal theme. The "Pelican" was an experiment to investigate the possibilities of wood as a sculptural medium. The wood and welded steel mediums contrast greatly in regard to approach. The sculptor works from the inside-out with welded steel; in wood, he works from the outside to whatever form may be contained within the block of wood. The wood is removed with a mallet and chisels of various sizes and shapes. Initial blocking out is usually done with a large "U"-shaped gouge and as the sculptor approaches the finished work the sizes and shapes of the chisels may vary according to the type of detail. The sculpture may be finished with wood rasps of different textures and shapes. Many preparations such as linseed oil, lacquer, varnish, etc., are available for the enhancement of the grainal qualities and for the preservation of the wood.

There is a rigidity in the "Pelican" probably caused by a too-conscious effort to create a well-integrated design. The character of the pelican is lost amid geometric
shapes which relate too obviously by virtue of coincident edges. Primary concern is with form to the exclusion of the working characteristics of the medium. No effort was made to exploit the grainal qualities of wood which could have strengthened and accentuated the three-dimensional shapes. Plaster, to be cast in bronze, would have been a more suitable medium for this concept since it has no directional grainal qualities to consider. Furthermore, the flat planes, sharp edges, and deep hollows between the body and wings, are inconsistent with the nature of wood. The observer is made uncomfortable, sensing the possibility of breakage in all protruding forms. The tensile strength and hardness of metal would cause less apprehension, and therefore the observer's attention would not be diverted from the total form.

The next sculpture, "Owl" (Fig. 20), has something in common with the "Pelican", obvious frontality. However, it is considerably more successful as a total unit. The character of an owl is retained because of less emphasis on formal style and concept. If there is a certain rigidity, it is caused by the symmetrical frontal pose rather than an obviously contrived relationship between forms. It was my intention to portray an owl in an attitude of startled defense. The outward rather than downward movement of wings suggests that he is using them as weapons rather than instruments of flight.

The medium used, plaster over a steel armature, offers virtually no limitations to sculptural form, making possible
the use of a very thin wine-towel. This medium has much in common with welded steel since it, too, involves an additive procedure. One usually builds a metal supporting armature over which the plaster is applied, with a plaster knife or spatula. The plaster may be brought to its final form while it is still plastic and/or it may be modified by rasping and carving after it has set.

The "Rhinoceros" (Fig. 21), was carved in limestone. Stone carving presents a different problem from other media but is related to wood carving since material is removed from the initial shape in order to achieve a form. The tools used are essentially the same, a hammer or mallet, chisels, rasps, and polishing stones, but they vary to suit the consistency of stone. The stone chisel need not be as sharp and as highly tempered as the wood chisel. This difference is dictated by the properties of the two mediums; the fibres of wood, a non-granular material, must be cut through by a sharp instrument; stone, a concretive granular material, needs a tool that can work its way in between the grains, fracturing and fragmenting the pieces to be removed.

Since stone does not have the tensile strength of either wood or steel-reinforced plaster, the formal concept of the "Rhinoceros" was tempered by the structural possibilities of the medium. The subject provided an ideal form to carve in stone. The solidity and heavily textured gray surface of rhinoceros were qualities compatible with the gray compactness of limestone. The strength and power of this animal
suggested dynamic action resulting in an asymmetrical pose which provided an interesting composition from different points of view. The degree and style of abstraction is consistent with the machine-like form of the rhinoceros. A certain geometric quality completes the concept.

The subject of the sculpture "Bird" (Figs. 22 and 23) was ideally suited to the welded steel medium. In this sculpture the cold, tensile springiness of blue steel wire may be interpreted as the fierce, trembling alertness of the roadrunner. It was my intention to portray the concept of "birdness." I could not conceive of a creature more typically suited to this purpose than the roadrunner. Although the sculpture is not a strict realistic representation of this bird, the most strongly identifying characteristics are synthesized in the form used.

The figure is essentially one large form, closely balanced by the forward placement of feet, toes spread, fully supporting the body. The length of the tail compensates for the greater mass of the body and head in the forward areas. The sculpture, composed asymmetrically, is intended to be an interesting visual unit from all points of view.

In terms of relationship of content, medium and form, the sculpture "Crucifixion" (Fig. 24), is less successful than the preceding works. The pose does not establish whether the figure floats or hangs. This floating effect may be due partly to the framed background to which it is attached. The use of a cross form would have clarified the
concept. In contrast with the sculpture "Bird" (Fig. 22), which utilizes the same medium, welded steel, the "Crucifixion" does not capitalize upon the characteristics of the material to enhance the form. In the sculpture of the bird the material becomes one with the subject; the subject of the "Crucifixion" seems to exist in spite of the medium. The anatomical treatment of the figure is contradictory to the structural working qualities of welded steel. A medium such as plaster over an armature would have been more complimentary to the anatomical concept and treatment of the figure.

The next work, "Monkey" (Figs. 25 and 26), was carved in wood. The medium, also used in the "Pelican" (Fig. 19), is, in this case, realized more successfully. The grainal qualities of the medium were utilized to bring together the component volumes within the total shape. The grainal texture of the material serves to suggest the hair of the animal and the warm tone of the wood emphasizes the composure of the pose. It was my intention to represent the animal in an undisturbed moment eating his dinner. The quiescent pose suggested and produced a closed design with no projections or deep cavities permitting an easy transition from plane to plane. As is the case in many representations of animals, there is an element of humor obvious in this and in the other animals shown.
Egyptian and Medieval sculpture inspired this work. The execution of the sculpture was conducted experimentally, utilizing what was, for me, an entirely new approach. The work was attacked directly without the benefit of preliminary sketches, relying solely on the concept or feeling I had at that time in regard to the subject. Evidently the initial impression was of sufficient intensity since I was able to carry it forward for three months to conclusion. The experience involving this sculpture has been of great benefit to me. I gained confidence in the knowledge that I was able to retain an image or feeling for an extended period of time, a necessary ability when one expresses himself in a time-consuming medium. The experiment has also demonstrated to me that understanding can be expressed in many ways. Universities have traditionally sponsored the verbal "intellectual" method of communication. Only recently has training in the use of visual symbols found its way into the curriculum. The final result in this sculpture has demonstrated to me that a deep-seated knowledge in some field, which may be verbally inexpressible, is profoundly expressible in a visual medium.

Undoubtedly, the approach used has much to do with the success of the work. By elimination of preliminary sketches I was able to focus my attention on the medium, carrying all aspects of the work as a unit without exaggerating the importance of any single component. It was my intention to portray the Mother and Child holding the possibility of the
answer to life. The composure suggested by the theme is enhanced by the frontal pose and the characteristics of the smooth, dense, almost non-porous rosewood from which the statue was carved.
III. THE VALUE OF THE EXPERIENCE INVOLVING THIS DISSERTATION

The great value of this dissertation for me has been the actual experience of having expressed my ideas in the sculptural medium. Many aspects of this experience are inherent in the sculptural process and cannot be explained in verbal terms. The most significant growth exhibited in the works resulted from the actual experience of "feel" of the sculptural process. Though a verbal equivalent may have been intellectually realized, it did not have full meaning until it was made tangible in three dimensions. Only then was it possible to progress in the ensuing work. As I constructed the sculpture, "Don Quixote and Rocinante" (Fig. 2), I was not aware that I was emphasizing the anecdotal characteristics of the subject to the detriment of the work as a visual unit. Not till I had executed and could see the finished product was it possible to make a real evaluation and change my approach in the works that followed. This self-evaluation did not occur immediately; I required time and study to digest the works' meaning and form. It is extremely difficult to be objective about oneself while a work is in process. For the artist the work is an expression of the "self." Only in time does he see the work as a separate entity.
In regard to the sculptures in general, I have gained a working knowledge of various media as their characteristics may be exploited to enhance and fortify the characteristics of the subject portrayed. The comparison of one medium to another was invaluable in pointing out expressive and structural differences. The experience of sculpturing in welded steel was particularly enlightening since as a novel medium, few examples exist. As I gained experience in handling the various materials, the self-conscious effort for technique as exhibited in the "Pelican" gave way to a de-emphasis of the craft for the enhancement of the subject, as exhibited in the "Madonna and Child." This could only have come about through a varied working experience.

In regard to the sculptures in particular, the experience of the "Quixote" Series and the "Madonna and Child" has been especially beneficial. The former demonstrated the possibilities of the anecdotal topic as a point of departure for sculptural form, the latter gave me a greater understanding of the total sculptural process. I had been warned about attempting sculpture with such limitations as the "Quixote" theme. In fact, skeptical individuals seemed to think that any limitations might be detrimental to the integrity of the work as a three-dimensional form. I might agree that a well-known character such as the subject of the standing "Don Quixote" could overwhelm and hamper the perception of anything but the personality involved; however, the exercise of this problem has demonstrated that it is
possible to bring such a work to a balance between medium and theme by the careful consideration of artistic components, emphasizing one, de-emphasizing another in order to achieve this balance. The work with an anecdotal theme need not be less effective as a satisfying three-dimensional unit than the non-objective work.

The experience involving each sculpture has been of great value to me. The "Madonna and Child," however, clarified most satisfactorily my conception of the sculptural process. Considering this experience in retrospect, I perceive a real unity among all factors which interacted to produce the final product. I do not separate the artist from the work in the sculptural process. In moments of intense concentration the artist is one with the process, all factors interacting with an almost biological order and purpose. It is at this moment that no distinction is made among the various components of the process. The force holding these elements in a kind of magnetic balance is the intensity of purpose possessed by the artist. If the motivation is strong enough, all superficialities will be overruled. If there is no real motivation, one of the components may dominate. I believe the most strongly motivated work in this dissertation is the "Madonna and Child." If the work may be considered successful, I would attribute its success to the need I felt to bring it into being.
2. "Don Quixote and Rocinante." Welded steel. Height, 2 ft. In the collection of Mr and Mrs. Robert Maurer, Yellow Springs, Ohio.
3. "Don Quixote and Rocinante." Detail, Fig. 2.
4. "Don Quixote and Rocinante." Detail, Fig. 2.
5. "Don Quixote and Rocinante." Frontal three-quarter view, Fig. 2.
6. "Don Quixote and Rocinante." Rear three-quarter view, Fig. 2.
7. Iconografía de las Ediciones del Quijote—
facsimiles of 611 engravings. 1605-1905.

EL INGENIOSO
HIDALGO DON
QUIXOTE DELA
Mancha.

Compuesto por Miguel de Cervantes
Saavedra.

EM LISBOA.

Impreso com lisença do Santo Officio por Jorge
Rodriguez. Anno de 1605.

"Don Quixote and His Encounter with the Sheep." J.P. LeBas.

"Señor, quien quiera que seais, hacednos merced y beneficio de darnos un poco de romero, aceite, sal y vino." (Tomo I, pág. 152.) Ricardo Marin.
In the collection of the Ohio State University, Department of Fine and Applied Arts.
14. "Sancho Panza." Three-quarter rear view, Fig. 13.
15. "Sancho Panza." Rear view, Fig. 13.
17. "Don Quixote and Sancho Panza."
Side view, Fig. 16.
18. "Don Quixote and Sancho Panza."
Detail, Fig. 16.
In the collection of Mr. and Mrs. Pietro
Papini, San Francisco, California.
In the collection of Mr. Felice Casanova,
San Francisco, California.
23. "Bird." Three-quarter rear view, Fig. 22.
26. "Monkey." Three-quarter frontal view, Fig. 25.
In the collection of the artist.
28. "Madonna and Child." Three-quarter frontal view, Fig. 27.
29. "Madonna and Child." Side view, Fig. 27.
Bibliography


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I, Alex John Casanova, was born in San Francisco, California, February 3, 1929. I received my secondary school education in the public schools of San Francisco, California. My undergraduate training was obtained at San Francisco State College, from which I received the degree Bachelor of Arts in 1950 and the degree Master of Arts in 1951. While in residence at this school, I was appointed Assistant Instructor of Art during the year 1950-1951. In 1952-1953 I was appointed to the faculty of the college as Instructor of Art. Concurrent with the instructorship at San Francisco State, I held the position of Art Supervisor for the Presidio Hill School, San Francisco, California, during the year 1952.

In September, 1953, I enrolled in the graduate school of Ohio State University. While in residence at this university pursuant to the degree, Doctor of Philosophy, I held the position of Assistant in Sculpture to Professor Erwin F. Frey during the years 1954-1955.

In September, 1956, I was appointed Assistant Professor of Art at Antioch College, Yellow Springs, Ohio.