



# The special relationship between text and illustrations in *Castile and Andalucia* by Louisa Mary Anne Tenison

Marta Jiménez Miranda

University of Córdoba, Spain

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**Abstract**—Many studies show the close relationship that exists between text and illustration. In the case of travel literature, this relationship is much closer, as for most of the authors whose work is related to travel literature, illustration is as necessary as the text in order to convey to the reader the reality that they have experienced far home. In many cases, it was the writer who illustrated the book, but on other occasions the writer commissioned the work to a professional illustrator. The case of Louisa Tenison catches our attention, given that, despite being a drawer, she orders the illustrations that depict figures to a professional illustrator while landscapes belong to her own sketches. This paper tries to emphasize how special this traveler is, because she is still one of those many forgotten, ignored and silence ones and who also not only wrote what she saw but also drew it. With this work we intend to describe the author's need to capture both with words and with strokes her experience in Andalusia.

**Keywords**—English literature, Louisa Mary Anne Tenison, travelling literature, *ut pictura poesis*, women authors.

## I. INTRODUCTION

I-Introduction; II-Context; III-*Castile and Andalucia*; IV-Relationship between illustrations and texts of her work; V-Conclusions; References.

The landscape and architectural drawings are from my own sketches, but the figures are from the pencil of Mr. Egron Lundgren, a Swedish Artist now residing in Seville, whose admirable delineations of Spanish life and customs are well known to those who have had the pleasure of visiting his studio. (Tenison, 1853:5)

The relationship between travel literature and illustration is well-defined by Quintus Horacio Flacus, known in the English-speaking world as Horace, when he formulated the well-known Latin phrase: *ut pictura poesis* (Jiménez and Rivas, 2022). Although it was more common that writers commissioned the illustration of their work to professional drawers so they could draw the landscaped and scenes from everyday life by reading the text, there were also cases in which the writer oversaw illustrating his or her own words.

This was roughly the case of Louisa Mary Anne Tenison, as she was the one who took paper and pencil to draw the landscapes she saw during her stay in Spain but at the same time she contacted a professional drawer to collaborate with her to draw figures and scenes.

The main objective of our research is to understand the real connection of Tenison's written words and the drawings of her book. At the same time, our intention is also to find out her necessity of drawing her own sketches and if there is any reason why she contacted a different artist to draw situations and people.

Likewise, with the present work we intend to highlight the capacities and sensibility of women travellers to reflect the culture, customs, and landscapes of Andalusia. As whenever we think about English travellers in Spain exclusively masculine names arise to our minds first: as Thomas Roscoe or Richard Ford. The necessity of giving the same visibility to these female travellers is our main reason for researching about this topic.

## II. CONTEXT

Before we go into further detail, we would like to briefly summarize what will we discuss in the present section of the paper. First of all, we would like to provide some context about the relationship between painting and literature. After that, we will introduce Lady Louisa Mary Anne Tenison so that we can understand her relationship with fine arts.

### 2.1. The historical relationship between text and illustration

From ancient times, the relationship between text and illustration is highly close. At the beginning this connection was not precise but after many centuries of Greek antiquity, the first illustrated roll of papyrus was found.

It is from the eighteenth century, when the relationship between both disciplines becomes almost unbreakable. The author of travel texts already recognized in the artist the gift of truly describing the trip, since the best part of nature could only be seen through illustration (Almárcegui, 2012). Hence, most of travelling books which belong to that century were already illustrated.

Estos materiales suelen contener, aunque de forma desigual, mapas, planos, dibujos, croquis y acuarelas que reproducen plantas, animales, vistas de ciudades o retratos de sus habitantes que no solo constituyen un complemento de la parte escrita conforme a una tradición que reconoce el valor didáctico de la imagen, sino que cumplen, también, una innegable función estética. (Uriarte, 2018:261)

(These materials usually contain, although unevenly, maps, plans, drawings, sketches and watercolors that reproduce plants, animals, views of cities or portraits of their inhabitants that not only constitute a complement to the written part in accordance with a tradition that recognizes the didactic value of the image, but also fulfill an undeniable aesthetic function)

### 2.2. Travels to Andalusia in the 18<sup>th</sup> century and Lady Louisa Mary Anne Tenison

As per Jiménez (2022), travels from England to Andalusia began to be very frequent after the second half of the 18<sup>th</sup> century. The aim of these travellers was to escape from modern and industrialized countries to less developed places in order to go back to the past. Coming to Andalusia was in those days the best way of travelling not only from one place to another, but in time.

Males were free to travel and to write, not just travelling books but also about any other topic of their interest. Women were to be at home and vanned from giving their opinion about architecture, politics, science, or any other

activity which was not related to housekeeping. Many of these first women authors were high class ladies who travelled accompanying their husbands; and choosing travel literature was the way they found of expressing themselves regarding all those forbidden subjects.

## III. CASTILE AND ANDALUCIA BY LADY LOUISA MARY ANNE TENISON



Fig. 1: A portrait of Louisa Mary Anne Tenison by Marta Jiménez Miranda

Lady Tenison (1819-27- 1882) was one of the afore mentioned ladies who married a traveller. Edward King Tenison was deeply interested on travels around ancient cultures and decided to visit Andalusia; and, after doing so he continued the trip through Castilla. Lady Tenison accompanied him during the whole tour and wrote a book *Castile and Andalusia*, where she depicts every experience lived and every interesting and picturesque situation they saw. Pato (2015) said that her work in the book was praised by Richard Ford himself in *The Athenaeum* magazine.

## IV. RELATIONSHIP BETWEEN ILLUSTRATIONS AND TEXTS IN HER WORK

Although visitors from the 18<sup>th</sup> century used to see our culture and customs in a similar way, their descriptions tended to be more objective. However, during the 19<sup>th</sup> century most of the travellers that used to visit Andalusia were writers, as a consequence their descriptions were highly descriptive and subjective, and as Serrano Segura (1993) said they adopted “el sentimiento, la intuición, la imaginación, la ensoñación poética, el éxtasis” (feeling, intuition, imagination, poetic reverie, ecstasy) in their contemplation of Spain.

Landscapes represent a leitmotif for the 19<sup>th</sup> century writers (Rivas y Jiménez, 2022). Illustrations of landscapes are very frequent in travelling books and they were usually accompanied by the description of what they saw. At the same time, we would like to highlight that the way they used to describe landscapes used to become pictorial.

This is precisely what caught our attention in Lady Tenison's book *Castile and Andalusia*. More than twenty illustrations of landscapes that captivated the heart of the lady traveler are accompanied by a description of what she saw during her stay in Spain.



Fig.2: Málaga from ermitas (Tenison and Lundgren)

“At the foot of the hill the plain extends itself towards the town, the whole of which may be seen, with its Cathedral, Alcazaba, and Gibralfaro, and the mountains stretching on towards Velez Malaga. In wandering through the defiles up the valley of the Guadalmedina, you come occasionally on lofty bridges spanning the ravines, which serve to convey water from the mountains to irrigate the fields valleys, and running along the mountain sides; the moisture they diffuse around, making their neighbourhood a favourite haunt for wild flowers.” (Tenison, 1853-22-24)”.

The literary description of Lady Tenison represents what we already mentioned before: words can help readers to create a picture in their head about the described landscape, situation or person but helping them with an illustration makes the description complete. Doing this, Lady Tenison achieved what she wanted: to share with the reader a precise depiction of Málaga. At the same time, the person who reads the text is able to understand what the author felt in that moment thanks to her literary description. Especially when she says: “...and running along the mountain sides; the moisture they diffuse around, making their neighbourhood a favourite haunt for wild flowers.” What we find particularly literary, as makes frequent use of the letter “r”, which conveys the irregularity of a mountainous landscape, which is what we see in the picture.



Fig.3: Lanjaron (Tenison and Lundgren)

“The ride was tiresome, the heat overpowering; and we were not sorry when turning round the brow of a hill we saw Lanjaron before us, lying on the slope of the mountain backed by the lofty range of the Sierra. Before the town, rose its old Moorish castle, perched on a steep rock rising from the valley below on the opposite side precipitous cliffs bounding the landscape. A more enchanting view than this can be seldom seen, so many circumstances contribute to lend it such singular beauty. The lofty mountain slopes down as it were straight into the vale beneath, where every variety of vegetation which clothes the Sierra is seen at a glance. Above, a barren slaty rocks, then waving fields of corn; then vast forests of chestnuts, interspersed with the almond and the olive. Next comes the town with its white flat-roofed houses, below which the very declivities are clad with the productions of tropical climes; the orange, the citron, and the pomegranate displaying their bright green foliage. The contrast in winter must be strange indeed between the sparkling fields of snow above, and the golden fruit of the trees below.” (Tenison, 1853-126-128)

Along this description we notice that the author is a well accomplished painter, as she uses painting techniques through her adjectives. She “paints” colors of leaves, rocks, and houses; the reader can see them almost perfectly. Adjectives become her main tool to express what she saw.

Rivas and Jimenez (2022) conducted a research regarding this matter and said:

“Estas descripciones textuales «pictóricas» son muy frecuentes en los relatos de viajeros y viajeras románticas. En otros casos, el equilibrio en la relación estética entre imagen y texto hace que podamos tildarlos, en términos de Romea Castro (2003: 402), de

relatos «iconotextuales», dada la importancia de los dibujos, las láminas, las litografías y los grabados, que no solo acompañan y apoyan al texto, sino que llegan ser más importantes que este (Calvo Serraller, 1995).”

(These "pictorial" textual descriptions are very frequent in the stories of romantic travelers. In other cases, the balance in the aesthetic relationship between image and text means that we can classify them, in terms of Romea Castro (2003: 402), as "iconotextual" stories, given the importance of the drawings, the plates, the lithographs and the engravings, which not only accompany and support the text, but also become more important than the text.)

Despite the fact that the description of landscapes is more common in this type of literature, the study of the relationship between texts and illustrations that describe traditions and habits is equally or even much more interesting. Both realities are unknown to the foreign reader, but it is much easier to imagine what a landscape might be like based on a text that describe elements known to the reader (mountains, plants, houses...), than to imagine an unknown reality such as any Spanish tradition or situation during those old years. Therefore, we consider the support of the image much more necessary in these cases than in any other.

An architectural feature that used to catch English travellers' attention were the “rejas”, the author Christopher Howse devoted a whole chapter of his book to explain what “rejas” are and why are they so special. He did not miss the opportunity to accompany the descriptions of the different types of “rejas” with some sketches where he drew the shape of this characteristic complement of windows.

“Reja, meaning “a rod of iron”, of the kind that blacksmiths hammer into shape, derives from the Latin regula”. [...] (Howse, 2011:43).

The author of the book we are analyzing goes a step further, as she does not talk about aesthetic characteristics itself, nor does she comment on the actual use of the aforementioned element, but rather describes a very common and picturesque scene that is usually seen at the Spanish “rejas” from any corner of Spain.

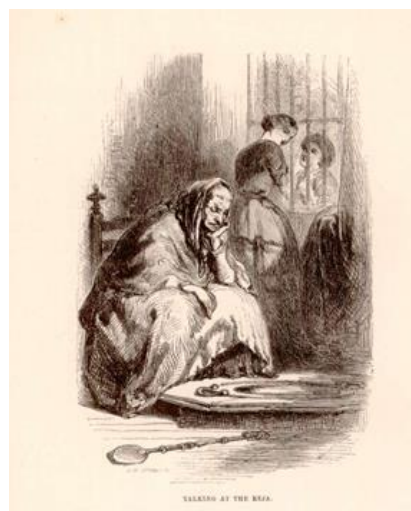


Fig. 4: Talking at the reja (Tenison and Lundgren)

“They meet at the theatre, see each other at the paseo, and the young ladies, when they are engaged to be married, find it more agreeable to talk to their lovers at the reja, than excite their jealousy by accepting the attentions of others in a crowded ball-room. As young people, under such circumstances, are not generally allowed to be together without the presence of some third person, which we must presume to be very disagreeable, the lady stations herself at the window on the ground-floor, and there, with the jealous reja between her and her lover, she can discourse at her leisure, while he stands in the street, enveloped in his cloak. And there they converse by the hour, and whisper so low, that not even the passersby can catch the echo of their voice”. (Tenison, 1853-187, 188)

According to Gijón Jiménez (2016) travelers' books show an evolution of Holy Week as the centuries go by. From the 16<sup>th</sup> century, when travelers saw penance and the processional steps as an act of faith, until the 18<sup>th</sup> century, when they began to criticize the most irrational customs and the lack of faith of many participants who sought social prestige through the celebration or hide immoral behavior.



Fig.5: Procesion in church (Tenison and Lundgren)

“The images or "pasos" belong to certain religious

associations called Cofradías. Founded in days gone by, when faith prompted people to attend them, and look on them with some feelings of reverential awe; but that spirit has passed away, and now they are chiefly supported by the innkeepers and tradesmen of the town, who contribute largely to their funds, not from any devotional zeal, but as a source of profit, and from the knowledge that they attract a crowd of both natives and foreigners, and thus afford them an opportunity of considerably improving their temporal interests.” (Tenison, 1853-200)

From what we can see, this later vision that Gijón Jiménez talks about represents the case of the author in question, when she says, “not from devotional zeal, but as source for profit”. The illustration attached to the text provides the reader with that image so difficult to recreate in a foreign mind. The crowd of people of all classes waiting for the processions to pass, as Tenison rightly indicates “from the knowledge that they attract a crowd”.

It is also interesting in this type of research to analyze the illustrations that show not only daily scenes of the destination country, but also the illustrations that contain men and women dressed in traditional costumes. The main purpose of this type of illustration is no more than to highlight the exotic or picturesque so that they usually appear in front, in profile or from behind, since the least important characteristic of the drawn person is the face or any element of the environment. (Uriarte, 2018:267)



Fig.6: *Mantilla de tiro* (Tenison and Lundgren)

“The precipitous streets of Grazalema are most picturesque, with charming fountains here and there, round which the women were grouped in their gay-coloured petticoats and “mantillas de tiro,” as the head-dress of the humbler class is called.” (Tenison, 1853-

252)

This is the case of the “mantilla de tiro” in Tenison's book, we are barely able to distinguish her face, but we are able to understand the silhouette, the tones, and the way in which this type of *mantilla* is placed. In the text, Tenison does not give a detailed description of what the “mantilla” is like, but she makes clear which is the social class who wear this type of attire.

The Andalusian patios of Spanish houses are one of the most special aspects that catch a British traveller so that they are continually highlighting them in their texts and illustrations. They usually described them as a very characteristic part of the house, which was an heritage from the Muslim culture.

“The houses are, for the most part, built in the Moorish fashion, with a quadrangular patio, or court, in the centre, where stands a marble fountain, constantly distilling limpid water. These courts, during the time of the summer heats, are covered over with a canvas awning, and beneath this the family sit during the greater part of the day. In many, especially those belonging to the houses of the wealthy, are to be found shrubs, orange trees, and all kinds of flowers, and perhaps a small aviary, so that no situation can be conceived more delicious than to lie here in the shade, hearkening to the song of the birds and the voice of the fountain”. (Borrow 1843: III, 192-3)

As Ortega Cantero (2002) rightly indicates: “El patio andaluz es, en resumen, un lugar propicio para el descanso y la tertulia, también para la soledad y el ensimismamiento; conforma un ambiente grato y sensitivo, recogido y sugerente, y evita los rigores de la temperatura excesiva” (In summary, the Andalusian patio turn out to be an ideal place for restint and gathering, also for solitude and self-absorption; it forms a pleasant and sensitive environment, collected and suggestive, and avoids the rigors of excessive temperatures). Therefore, the author of *Castile and Andalusia* cannot avoid representing a scene that she experienced during her stay in Andalusia in one of those characteristic two-story patios, surrounded by vines and the children who spend most of the time playing there. The author does not hesitate to take a pencil and paper to immortalize that picturesque situation between the priest and the children who receive the sweets with joy.



Fig.7: Patio in Ronda (Tenison and Lundgren)

“While they were studying Roman antiquities, I sketched the little patio, surrounded by a group of noisy children. Their attention was diverted from me by the arrival of the parish priest, who sat himself down amongst them, and was soon overpowered by offers of “dulces,” and cakes of every description.” (Tenison, 1853-259)

If the scenes and landscapes that we have analyzed so far were interesting for English travelers in Andalusia, what we will analyze next is an element that even today continues surprising any British person: the *brasero*. A curious element that gives off heat underneath of each table in Spain.

Even though at the time of the traveler Penelope Chetwode it was already used with a table and its cloth, so that the heat would not escape, she did not want to give a translation to the word brazier either, as Tenison says. Penelope Chetwode refers to this item as a “cozy table”:

“Supper was at the ‘cosy-table’, which is always round with a wooden platform underneath it six inches off the ground, in the middle of which a brazier fits into a hole specially made to receive it. Into this brazier hot cinders are scooped from the open fire and your toes toast deliciously while a thick baize tablecloth covers your knees.” (Chetwode, 1963:29)

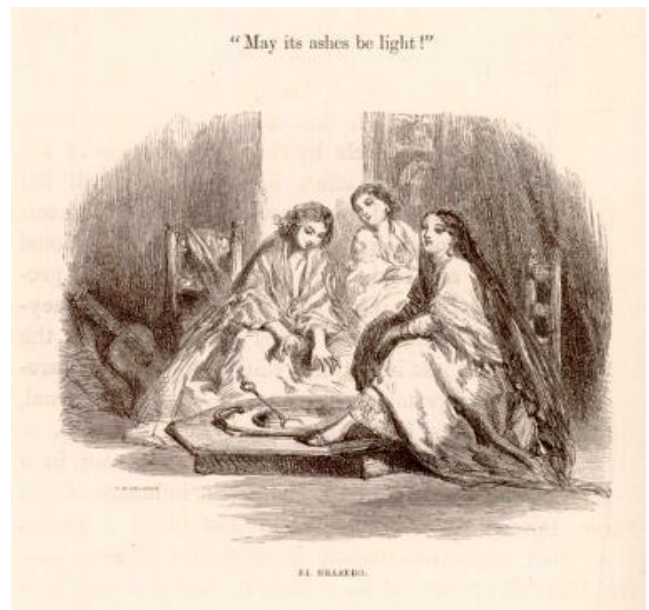


Fig.8: The Brasero (Tenison and Lundgren)

““The brasero” is a thing so purely Spanish, that it will be vain to look for a word answering to it in any foreign language; not being good hands at translations, we aspire, although unworthily, to the name of originals. It is nevertheless true, although much to be regretted, that if things take their present course, the country of the Cid will soon have but little left peculiar to itself: the laws, the literature, the manners and customs of our ancestors will disappear, and even now there is not much remaining. ” When that day comes, the ‘brasero’ will be put aside, as an old-fashioned piece of furniture; its place will be filled by the French or English fire-place; the small brass shovel will yield to the bellows, and we shall blow the fire instead of scraping the ashes together.”(Tenison, 1853:399)



Fig.9: Gipsies dancing the vito (Tenison and Lundgren)

After analyzing all these landscapes, scenes and situations we found also important to include in this research an

article from The Spectator that describes the impressions of the book on those days from British eyes.

The article was written by Lady Louisa Yenisei and published in The Spectator about Tenison's book is very interesting, as she describes the book not only as a travelling book but as a piece of art, as she writes exclusively about the illustrations of the book. What caught our attention of the article is the description she made about the above illustrations. She says that she find men lifelike while ladies look like men in disguise.

#### By Lady Louisa Yenisei

*Castile and Andalusia* is not to be considered wholly as a book of travels: it is also an illustrated work, abounding in wood-cuts, and with many lithographic drawings on a large scale. Of these, the figures are by Egron Lundgren, 'a Swedish artist now resident at Seville'; and the sketches display much accuracy of character, with appropriate employment in the persons and life in the action. Mr. Lundgren, however, seems to have a turn for conventional or fashionable grace in his -female figures, which may interfere with their perfect truth. In the plate of gipsies dancing, the men are lifelike, but the young women have a character of refinement, as if they were rather males in masquerade. The landscapes, by Lady Louisa, are amateur productions of very great merit. Considered as artistical productions, they vary with their subject. Where that forms a picture of itself, as in the view of the bridge at Ronda, or the view of Grazalema, the drawing is complete. Where the nature itself is incomplete, or the subject extensive, as in the view of Granada, something is wanting of the composition or the effects of the professional artist. Altogether, it is a very handsome volume, creditable alike to the taste and accomplishment of Lady Tenison and the spirit of Mr. Bentley. (The Spectator 1853:17-18)

### V. CONCLUSION

As a result of our study of Tenison's book and work, we are more aware of the importance of an image that accompanies a text in travel literature. That famous expression "a picture is worth a thousand words" is under no circumstances unsubstantial. For the author of the book, it was essential to be able to bring the reader that reality that she experienced, and it was not enough with words, because trying to explain a totally unknown reality to another and trying to make them imagine it as turns out to be complicated and, on many occasions, impossible. However, if we help ourselves with an image, achieving our goal is much easier. Words and image can bring you to a moment and a place, can make you

smell and hear. Both arts together can make the reader travel without moving from home.

Although at first we doubted if Tenison did not feel confident enough to illustrate the scenes herself instead of commissioning an illustrator, we came to the conclusion that during her trip, Tenison met Lundgren and that she was so impressed with his talent after visiting his studio that Tenison decided to commission the illustrations from him. Lundgren had lived in Seville for many years, so she could not think about anyone better to capture all those realities that she longed to bring back to England.

Although surely for all travelers, even for Tenison, the illustration of their works was something instinctive or they simply wanted to improve their texts by accompanying them with something visual and beautiful. Jiménez and Rivas (2022) close their article saying:

"Está demostrado que el aprendizaje visual es más fácil de comprender y se retiene durante más tiempo en el cerebro que el textual. Es por ello que consideramos de gran importancia la presencia de la ilustración en la literatura de viajes. El lector es capaz de transportarse al lugar que nos narra el autor gracias a dicha relación en los libros de viajes".

(It has been shown that visual learning is easier to understand and is retained longer in the brain than textual learning. That is why we consider the presence of illustration in travel literature to be of great importance. The reader is able to transport himself to the place that the author narrates thanks to this relationship in travel books)

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