

This paper examines the illustrations of the 17th-century English translations of *Don Quixote* and re-evaluates their status as a diachronic collection that contributes to our understanding of early European reception of the *Quixote*. Current scholarship proposes that 17th-century illustrations show a sequence of burlesque readings that fail to investigate the source text as a work of art. The evidence for this argument is the adaptation and reproduction in certain English editions of a series of illustrations published in the 1657 Savery and 1672-73 Verdussen editions (the Savery/Bouttats illustrations).

Widening the range of material to include those illustrations often overlooked in the critical discussion (such as the 1695 W.O. and the 1699 Boddington editions), I argue that an account of early modern reception of a text in translation must examine the relationship between the translated text and the images, which propose competing interpretations of the source text. Taken at face value, the illustrations link their translations to a Spanish ‘original,’ irrespective of the translation practice employed. Scholarship that sees a chain of traditional translation based on the recurrence of images overlooks the gap between printer, publisher, and translator, and the competing interpretations at play. Loosening the imposed association between the translation practice and the accompanying illustrations allows us to see a larger range of the interpretation and reception of *Don Quixote* in 17th-century England.

A particularly powerful example of this discrepancy appears in John Phillips’s 1687 translation of the *Quixote*, which is accompanied by copies of the Savery/Bouttats engravings. Examining the translation along side the illustrations will show that 17th-century translations approached the text in a variety of ways beyond the burlesque. The paper concludes by urging not only a reevaluation of the relationship between 17th-century translation and illustration, but also of the larger, accepted model of European reception of *Don Quixote*.