

FROM LA GALATEA THROUGH THE QUIJOTES:
THE HISTORICIZATION OF THE PASTORAL IN CERVANTES

by

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Cervantes ends La Galatea (1585) promising a sequel, a promise he repeats several times during his literary career. Yet no sequel was produced or apparently contemplated, suggesting that Cervantes intended his promise as a way of teasing the readers. This dissertation argues that Quijote I and II (1605, 1615) should be considered as the missing sequel to La Galatea. Its hypothesis is that at the core of the pastoral mode of La Galatea is a situation of impossible love - the Elicio, Galatea story - with its internal drama of love versus arranged marriage, unresolved in the text of La Galatea. This situation, with other stories, dramatic situations, even characters of La Galatea, are revisited in the two Quijotes, forming in retrospect a kind of narrative trilogy.

Chapter 1 focuses on La Galatea, showing the historization and subversion of the model of the Renaissance pastoral novel inherited from Montemayor, introducing tensions and problems that cannot be contained within the model and narrative conventions of pastoral. Chapter 2 considers the little-known “Entremés de los Romances”, showing it as an interim work between La Galatea and the Quijotes; Cervantes reworks the open-ended situations of La Galatea and begins to suggest the properly “chivalric” inventions in the

Quijotes. Chapter 3 displays pastoral elements in Quijote I showing how famous episodes involve explicit reworkings of elements from La Galatea, passed through the prism of Cervantes' ironic mobilization of the genre of the chivalric novel. Chapter 4 discusses Quijote II, developing the idea that as the evolving pastoral "mutates" from La Galatea through Quijote I, that is, becomes subject to historical time and change, the narrative form that becomes more evident - and explicit in Quijote II - is the bildungsroman. The "pastoral" identity and story of Elicio in La Galatea, and the "chivalric" identity of don Quijote in the Quijotes are narrative tools, modes, subservient to representing the "becoming" or process of self-discovery of Alonso Quijano (and of the aristocracy he symbolizes ironically), a process of adaptation to modernity. Where earlier critics stressed the passage from romance to novel in Cervantes, this dissertation tracks the passage from pastoral to bildungsroman.

PREFACE

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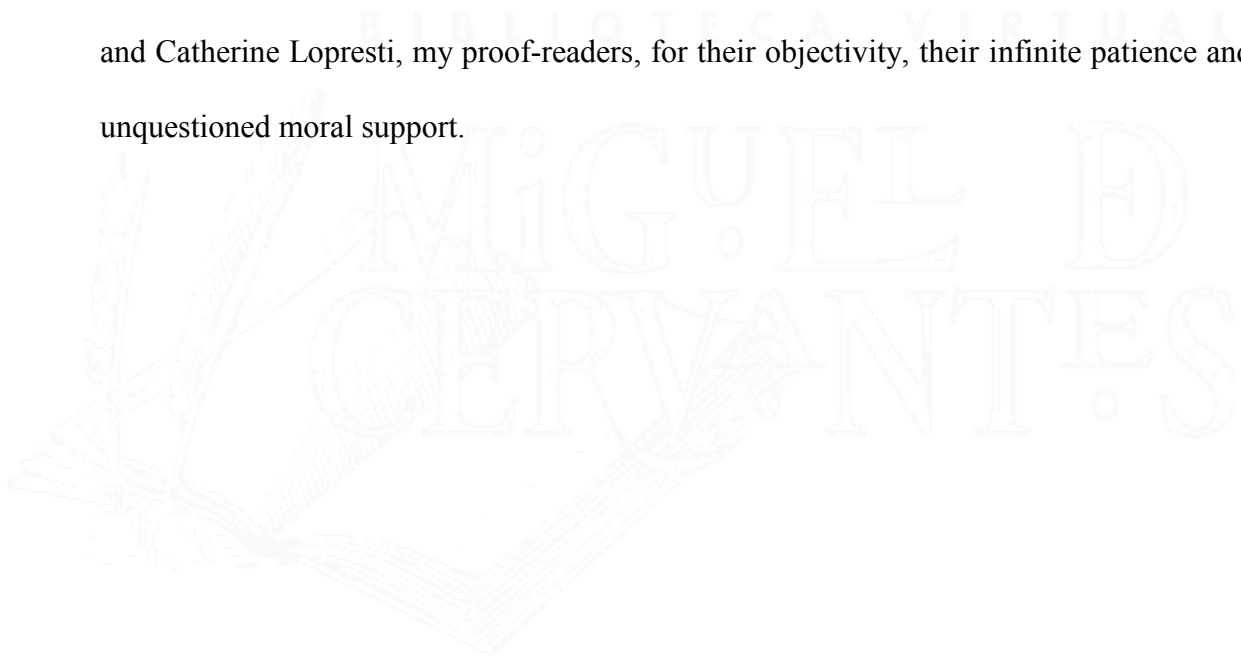


TABLE OF CONTENTS

	Page
PREFACE.....	iv
I. INTRODUCTION.....	1
II. <u>La Galatea</u> : The First Deviation From Montemayor’s Model.....	20
III. “El Entremés de Los Romances”: The Interim Continuation.....	72
IV. <u>Quijote I</u> : The First Pastoral Extension.....	116
V. <u>Quijote II</u> : The Further Pastoral Adaptations.....	185
VI. CONCLUSION.....	260
BIBLIOGRAPHY.....	272

INTRODUCTION

“Writing is nothing more than a guided dream.”

Jorge Luis Borges

The convention of the pastoral novel begged an extension, and so, at the end of La Galatea, Cervantes suggests such a project based on the activities of selected characters whose “histories” he had prematurely interrupted, and had left hanging by design: “En fin deste amoroso cuento y historia, con los sucessos de Galercio, Lenio y Gelasia, Arsindo, Maurisa, Grisaldo, Artandro y Rosaura, Marsilo y Belisa, con otras cosas sucedidas a los pastores hasta aquí nombrados, en la segunda parte de esta historia se prometen...”¹ A central issue which has plagued Cervantists has been Cervantes’ apparent lack of any attempt to keep his word. As is well-known, Cervantes repeats the promise three more times during the course of his literary career, at the end of chapter VI, Quijote I and in the Prologues of both

¹Miguel de Cervantes, La Galatea, ed. J.B. Avalle-Arce (Madrid: Espasa-Calpe, 1987) 496.

Quijote II and Los Trabajos de Persiles y Sigismunda. However, are the promises merely Cervantes' attempts to tease the reader in the same way as the invention of Cide Hamete Benengeli in Quijote I?² Nevertheless, even if the promises are a Cervantine manipulation, they are still related to La Galatea on two levels: the promises imply a continued contract with the reader to remember and to return to the original tale. Then their repetition demonstrates a need on Cervantes' part to return himself to an unresolved conflict which may be seen as an obsession. The process of the resolution of the conflict evolves from La Galatea to the Quijotes, where I sense it finally concludes in Quijote II. It may legitimately be asked then, what is the relationship of Los Trabajos de Persiles y Sigismunda to this problem? The last novel may share some of the basic elements and tensions involved in this conflict. If, as I argue, Cervantes brings the problem he sets up in La Galatea to a conclusion in Quijote II, then literally Persiles lies **beyond** this problem and its novelistic trajectory.

The convention of the pastoral which promises an extension invites other authors to continue the work, hopefully in the spirit of the original composition, as del Río notes having occurred in the case of La Diana and its most important sequel, La Diana enamorada. Perhaps Cervantes was just following convention; but perhaps it is much more than convention. This thesis has its genesis in my sense that in some way the Quijotes provide continuations to La

²In The Romantic Approach to Don Quijote, Anthony Close deals with how Cervantes was read differently from the 17th century than in the 19th century. Close suggests ways in which Cervantes plays both with his contemporary readers' expectations, and with his implied contracts between author and readers. Anthony Close, The Romantic Approach to Don Quijote: a critical history of the romantic tradition in Quijote criticism (Cambridge, England: Cambridge University Press, 1978).

Galatea, and that one of the threads to follow was Cervantes' identification of the stories he intended to continue. In a way, it seemed as if Cervantes were more interested in the *story* of La Galatea, in the themes, characters and specific episodes, than in the pastoral as such. At the core of this tale is the impossible love between Elicio and Galatea, complicated by Galatea's pledge of marriage to a Portuguese stranger which subverts the pastoral. Specifically, this nuclear tale of "impossible love" drives the main plot and the various subplots of the novel. It posits, and at least partially resolves the related situations. It is the wealth of episodic material implicit in the central tale which I sense seems so attractive to Cervantes; the theme of impossible love permits the exclusion and adaptation of collateral issues such as the love triangle and unrequited love, social inequality, marriage for love versus arranged marriages, insincerity, betrayal, kidnaping and suicide in the name of love and even murder as a crime of passion. Could it be, then, that what critics have noticed routinely as a formal promise, a contract between Cervantes and his reading public, was considered by the author a more informal commitment to continue the project begun in La Galatea, and adapted to fit the literary mood of the moment? My idea began to evolve into an hypothesis. Were the Quijotes attempts to pursue, then conclude, the open-ended plots of La Galatea? In such a case, each time Cervantes finished a work, reality must have shown him that the original project, was in some way unfinished or inadequate; this circumstance compelled him to resume the threads of the original in yet another *kind* of novel.

In Quijote I, during the scrutiny of the Quijano library, Cervantes mentions his own novel in a way that implies intent, and indeed movement in the direction of continuing the

story of La Galatea: “...Su libro (La Galatea) tiene algo de buena invención; propone algo, y no concluye nada; es menester esperar la segunda parte que promete...”³ J.A Tamayo observes, “Toda La Galatea que poseemos no es sino el prólogo de lo que hubiera sido la historia novelada de Elicio y Galatea.”⁴ It is at the end of the sixth chapter that the continuation of La Galatea is proposed. Henry Sullivan recognizes similar Cervantine manipulations between Quijote I and its sequel. He reasons, “A key passage for this reading of Part II (Quijote II) is the significantly placed chapter VIII. There is a symmetry at work here. In Part I (Quijote I), the second sally had been preceded by 7 chapters of preliminaries, and the pair had set off at the end of chapter VII.”⁵ If Cervantes’ manipulations are consistent as I suspect, it helps certify Cervantes’ meticulous attention to details, and suggests the use of the phrase “La Galatea” as a term which signals the immanent continuation of some aspect of the pastoral novel.

By the time Cervantes begins Quijote II, I believe that he is consciously committed to concluding his Galatea project. The third pledge to continue La Galatea attests to the finality of his intent. It appears in the “Aprobación” and “Prólogo” of the second Quijote: “...apenas oyeron el nombre de Miguel de Cervantes, cuando se comenzaron a hacer lenguas, encareciendo la estimación en que, así en Francia como en los reinos sus confidantes, se tenían sus obras: la Galatea, que alguno dellos tiene casi de memoria la primera parte desta,

³Miguel de Cervantes, El Ingenioso Hidalgo Don Quijote de la Mancha, ed. John Jay Allen (Madrid: Ediciones Cátedra, 1991) 137.

⁴Antonio Tamayo, “Los Pastores de Cervantes,” Revista de Filología 32 (1948) 386.

⁵Henry Sullivan, Grotesque Purgatory: A Study of Cervantes’s Don Quijote, Part II (University Park, PA: Pennsylvania State University Press, 1996) 54.

y las Novelas.”⁶ “...esta segunda parte de Don Quijote que te ofrezco *es cortada del mismo artifice y del mismo paño que la primera... Olvidaseme de decirte que esperes el Persiles, que ya estoy acabando, y la segunda parte de Galatea”⁷ (my emphasis). I have italicized the two most important phrases in order to highlight Cervantes’ disarmingly casual style which I sense is suspect here. First, the unusual comment concerning foreign interest in the pastoral work is not to me the public relations move suggested by Avalle-Arce and others. The statement seems designed to involve the reader in a feigned demand for the sequel(s) of La Galatea. Second, Quijote II is patterned after the first Quijote; this second work becomes, then, a double progression by continuing the adventures of the knight as well as, I will argue, a continuation of La Galatea. According to Weiger, Cervantes considers the importance of sequels seriously. He argues that in Part II “The suggestion of a continuation is tantamount to its fulfillment. Quijano is compelled to re-activate the Quijote persona when he learns of the promise of a “sequel”⁸. Weiger’s observation may be extended to emphasize the seriousness of Cervantes’ repeated vows to provide a sequel to La Galatea; they are “tantamount to...fulfillment” as well. While the casual comment in the Prólogo, “Que ya estoy acabando” refers to both Persiles and La Galatea, and seems designed to imply the publication of a separate volume titled La Galatea, I will argue that the comment may be misleading; it may actually refer to the volume in hand, that is Quijote II. Is the reader*

⁶Miguel de Cervantes, Segunda Parte del Ingenioso Caballero Don Quijote de la Mancha, ed. John Jay Allen (Madrid: Ediciones Cátedra, 1991) 20.

⁷Cervantes 26.

⁸John G. Weiger, In The Margins of Cervantes, (Hanover, VT: University Press of New England, 1988) 205.

expecting both Persiles and La Galatea? Yes. Is Cervantes in the process of finishing both works? Perhaps. If Quijote II is a continuation of a story begun in La Galatea as I sense, then as he writes the Prologue, he is writing both Quijote II and at least La Galatea II.

The fourth, and final, declaration of a sequel to La Galatea in the Prologue to Persiles y Sigismunda, may seem to refute my argument, for it appears to have been composed on the author's deathbed. Cervantes writes, "Ayer me dieron la Extremaunción y hoy escribo ésta...Si a dicha, por buena ventura mía, que ya no sería ventura, sino milagro, me diese el cielo vida, las verá, y con ellas fin de la Galatea, de quien sé está aficionado vuesa Excelencia...De Madrid a diez y nueve de abril de mil y seiscientos y diez y seis años."⁹ Critical commentary has generally steered toward a literal reading of Cervantes' regret at not having finished La Galatea as intended. The two important questions surrounding this promise stem from the assumption that the entire Prologue was written immediately after the completion of the Persiles, and on Cervantes' deathbed, and that the date at the end is the actual date of its composition. By his own admission, the author was completing the second Quijote and Persiles simultaneously ("...ofreciendo a Vuestra Excelencia los Trabajos de Persiles y Sigismunda, libro a quien daré fin dentro de cuatro meses...que ya estará Persiles para besarle las manos..."¹⁰ Coupled with his failing health, the race to finish both works before his death places the authority of the Persiles prologue, and the comments concerning La Galatea, in question. If the work were actually ready for publication as Quijote II went to

⁹Miguel de Cervantes, Los Trabajos de Persiles y Sigismunda, ed. J.B. Avallé-Arce (Madrid: Clásicos Castalia, 1992)46.

¹⁰Cervantes, Don Quijote II 28.

press, Cervantes would have had good reason to delay the work so as not to saturate the market with his production. Thus, the information of the Prólogo would refer also to the last Quijote, reinforcing it as the second sequel to the pastoral novel as I suspect. The date is questionable as well, for several scenarios are plausible. He may have left the Prologue undated, and a date was affixed after his death. On his deathbed, he may have indeed reworked the existing Prologue, possibly skimming over the references to La Galatea in his haste to update the work. But even if we take Cervantes at his word, here I still want to make the case that the two Quijotes form with La Galatea a sort of trilogy.

My investigation into Cervantes' use of the pastoral in his Quijotes centers around how I understand the author's various promises to provide a sequel to La Galatea. Had he stopped with the first and, I believe, conventional vow at the end of that work, there would be no controversy to drive my study. However, as noted, his three subsequent promises intrigue me, as do inconsistencies in the texts of the Quijotes, which I sense are somehow related to Cervantes' intention to the question. In the course of my work, I return constantly to what has become for me the most daunting of all the questions involving Cervantes' corpus: did the author ever seriously intend to write a continuation of La Galatea? Cervantes' apparent obsession with the pastoral counters what many have come to consider his empty promises. J.B. Avallé-Arce sees the final promise, published in Persiles y Sigismunda, as proof of Cervantes' wistful dedication to the pastoral genre: "Con esta promesa póstuma de

completar su primera novela (1585), sella Cervantes su interés por lo pastoril...”¹¹ But, if Cervantes had intended to write a continuation in a genre he already knew well, why did he hesitate? Moreover, Cervantes includes a decidedly pastoral component in both of the Quijotes, which suggests at least a superficial link between La Galatea and them. But why?

Why do some episodes and characters of La Galatea seem to be repeated in pastoral episodes of both Quijotes (Marcela, Grisóstomo and Ambrosio mirror Gelasia, Galercio and Lenio of the pastoral novel, as do Basilio, Quiteria and Camacho, apparently La Galatea's Mireno, Silveria and Daranio; the Cautivo resembles Lauso, and even Dulcinea, don Quijote and Sancho are comparable to Galatea, Elicio and Erastro)? Ruth El Saffar acknowledges that “the unintegrated text (La Galatea) produced protects the integrity of the vision and promotes succeeding works in which the self and other are explored and finally brought to fruition...Don Quijote and Sancho are the natural next stage in the evolution.”¹² After reinventing himself, Alonso Quijano leaves home as an untested pseudo-knight in search of adventure. He returns home as a beaten and broken madman. The actual novel begins as Quijote and Sancho leave together after the library episode. Why does Cervantes have such trouble settling on a name for Sancho's wife? She seems to evolve in the presence of the reader, finally becoming “Teresa” well into the work. Why does don Quijote sleep or disappear during many pastoral scenes, especially in Quijote I? He is absent during the

¹¹J.B. Avallé-Arce, “Introducción”, Los Trabajos de Persiles y Sigismunda by Miguel de Cervantes (Madrid: Clásicos Castalia, 1992) 46.

¹²Ruth El Saffar, “La Galatea: the Integrity of the Unintegrated Text,” Dispositio 3 (1979) 351.

Dorotea tale and during the reading of the “Curioso impertinente”. Why is Quijote II such a dark work in contrast with the much more optimistic attitude of the first? The distinction is so dramatic as to prompt Henry Sullivan to call the second work a “grotesque purgatory”¹³. Why is the “Montesinos” episode still so enigmatic. If Cervantes was so obsessed with the pastoral, why has Quijano no interest in attempting the literary pastoral as Quijotiz, as Sancho proposes at the end of the second part? Why does Dulcinea all but disappear from the novel by the end of Quijote II? In his In the Margins of Cervantes John Weiger shows the meticulousness of Cervantes’ work; was Cervantes indeed the focused genius portrayed by Weiger, or the “accidental” author in keeping with his reputation for inconsistencies?

Cervantes’ promises of a sequel seem to be the key in some way to unraveling the mystery of the relationship of his first three novels to each other. My immediate conclusion painted Cervantes as an even more focused genius than Weiger recognized! The structural progression of the three novels, plus the thematic extensions from work to work suggest that Cervantes consciously mapped the Quijotes as continuations of his pastoral novel. Weiger argues, “The conclusion to be drawn may at first blush seem simplistic and redundant: ...It is Cervantes who has planned the trajectory...”¹⁴. As noted, I came to believe that Cervantes’ first three novels, La Galatea, El ingenioso hidalgo Don Quijote de la Mancha, and El ingenioso caballero Don Quijote de la Mancha comprise a “trilogy” which proceeds from the pure literary abstraction of the pastoral mode, to the reality of Alonso Quijano’s death in the

¹³Sullivan.

¹⁴Weiger 129.

historically concrete world. J. B. Avalor-Arce defines as follows the working relationship of Persiles y Sigismunda I, II, La española inglesa and Persiles III, IV: “Debido a estas características se puede decir que La española inglesa es una miniatura del Persiles...”¹⁵. “El novelista establece así una cadena de continuidad e intensificación temáticas entre Persiles I-II, Española inglesa y Persiles III-IV.”¹⁶ I believed that the same could be said of La Galatea and the Quijotes. By following the convoluted path of the developing storylines, I identified strong links between the works which I felt could no longer be ignored as coincidences. Hard evidence seemed to drive, then justify the hypothesis of the “trilogy”, yielding the tantalizing implication that the Quijotes were consciously the continuation and conclusion of La Galatea. But my theory left undiscovered how exactly the works were interconnected.

The obvious advantages of the trilogy theory included the resolution of several (but not all) of the difficult questions mentioned above. Rather than a “single work” approach to the study of the novels, it seemed more pertinent to consider the pastoral in Cervantes as an integral aspect of a personal, holistic world view. In this way the pastoral becomes the *unifying* element of the author’s corpus. His novels, then, could be shown to progress along what I would call the pastoral continuum successfully created by Cervantes through careful adaptation to his own circumstances, and the mutable age in which he wrote. However, if that assumption were true, the argument would resolve *all* of literary critics’ unanswered questions concerning these novels. Unfortunately it did not. I found it impossible to weave

¹⁵Avalor-Arce 19.

¹⁶Avalor-Arce 18.

the various thematic and episodic threads with those of the characters, and with the resolution of the minute details which would have made the trilogy theory work. Obviously I was overlooking some basic construct which might allow me to tie my hypothesis together. I needed to take up the problem of the relationship of the three novels once again, but now from *inside* Cervantes' world view. Instead of the intentional, formal "trilogy" I originally recognized, perhaps the connections between the works are rather a less formal continuation along the lines of an open and continuous stream of consciousness which allows one to almost see a deliberate trilogy.

Since the only viable, common thread among the novels is the pastoral, it seemed logical to resume the search for Cervantes' real motivation once again along that path. In his article, "What is Pastoral?"¹⁷, Paul Alpers feels that "perverting" pastoral into pastoral drama, novel, satire and lyric, that is into separate genres, was an unnecessary and troublesome move on the part of nineteenth century Romantic analysts; to him, the pastoral remains a *mode*, and its success is due to its mutability. This seems to be Cervantes' attitude as well. His pastoral adaptations result, not from a spontaneous inspiration as the Romantics would have us believe, but from a focus and dedication to the concept of the pastoral as mode. For, as Alpers argues, to divide it into genres is to limit its potential, and its life span. From pastoral as mode, to pastoral as formal genre, the pastoral novel faded as the neoclassical moment waned in Europe. Although a mutated pastoral continues today, Cervantes' work effectively ends the "genre" of the pastoral novel in Spain. The original promise to continue La Galatea

¹⁷Paul Alpers, "What is Pastoral?," Critical Inquiry 8 (1982) 437-60.

should be seen then in terms of this distinction between mode and genre. The Quijotes continue the pastoral mode of La Galatea; but at the same time they problematize and displace the genre of the pastoral novel.

Based on the platonic idea of the model as the superiority of the ideal, and as the sublimated world of the spirit, the pastoral implies the rejection of contact with the real world. Weiger observes, “If we sometimes tend to dismiss the pastoral because shepherds and shepherdesses are not real, it is because we fail to appreciate that their escape from a prosaic existence leads them to a world that, though physically artificial, is emotionally and intellectually a real existence.”¹⁸ But, the rigidity of the bucolic ideal demanded unwavering allegiance to the established model. As a reaction, adaptations or “perversions” adapted from the model eclogue (the short, idyllic poem which is the hallmark of the pastoral mode and of the aristocratic shepherd) such as the creation of separate pastoral genres (novel, drama, etc.) should be expected. Jorge de Montemayor’s perfection of the model of the pastoral novel in La Diana, is both laudable and dangerous, for a standard is in itself limiting and monolithic. As the ideal pastoral model, it cannot be all inclusive. S.K. Heninger argues that the pastoral has been seen as “...the ultimate simplification of a complex reality.”¹⁹ The most one could expect from such a self-limiting model, then, is a series of sequels structured so that they mirror the model exactly. Therefore, the model becomes self-perpetuating and loses its appeal and force. Celina Sabor de Cortázar's perceptive observation that the pastoral in

¹⁸Weiger 68.

¹⁹S.K. Heninger, Jr., “The Renaissance Perversion of the Pastoral,” Journal of the History of Ideas 22 (1961) 254.

La Galatea is more backdrop than genre, "an excuse to tell a story,"²⁰ seems valid. As genre, the traditional Renaissance pastoral novel seems too limiting for him; however the pastoral *mode* adapts itself to the format of the modern novel, liberates the ideal, and facilitates what I call the Cervantine technique of "pastoral-on-demand". The conventional application of interpolations is exemplary for Cervantes' characters.

It was important for me to identify Cervantes' view of the plasticity of the pastoral. Perhaps his own adventurous life as soldier, captive and veteran fit poorly with the rigidly structured genre of the pastoral model established by Sannazaro and Montemayor. In chapter 1, I investigate La Diana as the model of La Galatea, and Cervantes' adaptations of that model, which bring the genre within range of his own restless world view. "A juzgar por el prólogo, La Galatea podría ser una continuación más de La Diana, una pastoril adocentada y del montón,"²¹ observes Avalle-Arce; but this contrasts with the "anti-pastoral"²² elements which characterize Cervantes' novel. These elements are the Cervantine adaptations or perversions of the genre which in fact enrich and redefine pastoral. I investigate specific themes and even episodes which provide Cervantes with the possibilities to transform the genre to another level. By ostensibly rewriting Montemayor's pastoral standard, Cervantes suggests a completely different course for the continuation of the genre. Divergent paths of the pastoral become plausible with the creation of La Galatea, as a reflection, a sort of

²⁰Celina Sabor de Cortázar, "Observaciones sobre la estructura de La Galatea," Filología 15 (1971) 234.

²¹J.B. Avalle-Arce, "Introducción", La Galatea, by Miguel de Cervantes. (Madrid: Espasa-Calpe, 1987) 14.

²²Avalle-Arce.

distorted mirror image of the first. La Diana enjoyed several sequels, Gil Polo's considered, as noted, the finest.²³ The goal of such Renaissance sequels, then, seems to be the strict adherence to the established pattern. Had Cervantes intended merely to write a pastoral novel, he might have contented himself with continuing Montemayor's model in his personal sequel to La Diana. The establishment of his own pastoral implies his desire to superimpose his view on the model.

Albinio Martín Gabriel declares, "Cervantes es el único de los imitadores de Heliodoro, que puede sin desventaja entrar en competición con su modelo"²⁴; I believe that the same may be said of Cervantes and Montemayor. La Galatea stems from, and surpasses its model, La Diana. Stagg insists that the paraphrasing, and indeed the plagiarism, evident in much 16th century literature was a common Renaissance practice which continued accepted Classical practice. Innovation lay in the clever adaptation of the borrowed material²⁵. I will argue that Cervantes' modifications of Montemayor's model seek to explore the essence of the pastoral, the very background and motivation which the former was compelled to reject. Cervantes deconstructs the pastoral model in order to reconstruct it in his own view. This process serves to add variety to the mode, for motivations formerly considered superficial or not "fit", can now be thoroughly explored. The inclusion of variety

²³According to Ángel del Río: "Los Cinco Libros de La Diana Enamorada...es la mejor continuación...Sin introducir ninguna modificación importante en la forma y utilizando los mismos personajes centrales, logra, a veces superar el modelo. Ángel del Río, Antología General de la Literatura Española (New York: Holt, Rinehart & Winston, 1960) 364.

²⁴Albinio Martín Gabriel, "Heliodoro y la novela española: apuntes para una tesis," Cuadernos de Literatura 8 (1950) 227.

²⁵Geoffrey Stagg, "Plagiarism in La Galatea", Filología romanza 6 (1959) 255-276.

within the bucolic *locus amoenus* creates a pastoral possibility within the novel, rather than supports it as genre. La Galatea, then, does not suggest, like La Diana, an aristocratic superimposition of a model from above, but rather its democratic development from below. The explosion of variety within the Cervantine pastoral suggests the Baroque concept of the cornucopia rather than the sterility of the Renaissance pastoral utopia.

Critics who continue to stress Montemayor's work as the model, and who insist on comparing Cervantes' pastoral with that standard, ignore the restless character of a copy. Once an adaptation exists, the original ceases to be the model; it is superceded by the copy. Thus the previous model is transformed into the basis for the new standard. Cervantes' declaration in La Galatea's Prologue, "Yo, no porque tenga razón para ser confiado, he dado muestras de ser atrevido en la publicación de este libro..."²⁶ expresses his personal assessment of his daring. His interest in superceding his predecessor is the concern of Chapter 1 of this study. In the chapters that follow, I explore the relation between La Galatea and the two Quijotes, considered in turn as "adaptations" of the model of La Galatea. By the time La Galatea was published in 1585, the pastoral novel was collapsing. It seems as if to Cervantes, the pastoral and chivalric were contiguous genres, for, although the pastoral is the fundamental element in his first three novels, I believe the chivalric is as latent in La Galatea as the pastoral is subtle in the Quijotes. The collapse of the pastoral novel simply meant the possibility of further adaptation to Cervantes.

Still, the strong connections between La Galatea and the Quijotes remained

²⁶Cervantes, La Galatea 59.

theoretical, I felt, in the face of the almost insurmountable problem represented by the “promises” to write a Galatea II. There would have to be a transitional piece, a lost manuscript, a letter, a page from a diary, at least a hastily scribbled outline in which the author had worked out the problems relating to the difficult transition from pastoral to chivalric for my hypothesis succeed. Weiger writes, “He (Cervantes) even hints that there are other works wandering around, written by him but without his name on them.”²⁷ In chapter 2, I suggest the “Entremés de los Romances”, written sometime between La Galatea and Quijote I, as that elusive “smoking gun”. Cervantes’ work in the theater between the publication of La Galatea and Quijote I (almost 20 years) is well known. Like Quijano, Bartolo, hero of the Entremés, is a landowner driven mad by the effects of literature. After he reinvents himself as a soldier, he leaves home with his friend and servant, Bandurrio, on an adventure to defend Spain from the British. Juan Millé y Giménez proposes that Góngora and Lope de Vega are the sources for Sancho and don Quijote, and he bases his theory on the transitional naming of Bandurrio and Bartolo, the former Góngora’s poetic alias, the latter from Lope’s alias, “Belardo”; if his hypothesis is correct, then a link may be traced as well to Erastro and Elicio of La Galatea.

In chapter 2, consideration of the Entremés becomes an exploration of “what if’s”:
 What if La Galatea were to continue? What if Elicio were really a wealthy landowner named Bartolo, driven mad by having read romances too often, as Elicio seems madly obsessed by the pastoral eclogue to which he is dedicated? What if he and Galatea were to marry? What

²⁷Weiger 9.

if Bartolo were alienated by the intrusions of mundane reality, and forced to escape into the poetic in a sense to *protect* his sanity. What if, having shed his shepherd persona, Bartolo were to re-invent himself as a knight? What if the real identities of Arcadia's ideal shepherds and shepherdesses were to be discovered, revealing them as Bartolo's love struck relatives and neighbors? What if Erastro were really Bartolo's neighbor and friend, Bandurrio? What if...? In the *Entremés*, I will argue, the reader recognizes thematic threads, episodes, characters and even scenes that Cervantes continues in the first 6 chapters of the Quijote. Although "El Entremés de los Romances" is not generally included as part of Cervantes' canon, I personally have no doubt that it is indeed Cervantes' work. It is so tightly bound thematically in the narrative situations to La Galatea and the Quijotes that I am satisfied that the play is the link I had hoped to find. I do not suggest that Cervantes consciously conceived of the Quijotes as he wrote the *Entremés*, or that he intended the latter as the formal continuation of La Galatea he had promised. Rather, I believe that he returned to the play repeatedly for inspiration for his characters and episodes throughout both Quijotes. In chapter 3, I discuss the introductory first 6 chapters of Quijote I as the continuation of both the *Entremés* and La Galatea, which helps to explain the uncomfortable "fit" of those chapters with the rest of the novel. Further, I sensed that Cervantes viewed Quijote I from the two separate perspectives of the pastoral and the chivalric novels. What can be recognized in Quijote I as a continuation of subplots of La Galatea seems to sustain the pastoral as a mode in the Quijote, just as don Quijote's antics in pursuit of his dream recreate the novel of chivalry (also in collapse). Both Elicio and don Quijote seem to be striving for the same

degree of unattainable excellence, but through different genres.

By 1615 when Quijote II was published, the reading public anticipated, and even expected, the rollicking adventures of the befuddled knight and his trusty squire with which it was already familiar. What the public received was the enigmatic second novel whose hallmark is the darkly cruel and violent adventures which lead to don Quijote's disillusion, and to his death. In chapter 4, I assume the key to Quijote II to be, in a displaced way, the completion of the Galatea-Elicio tale from La Galatea. From that perspective, Quijote II comes into focus for me. The hesitation and false starts that marked Quijote I are behind him as the author deliberately plots each move, even taking in stride, and rising above, the publication of Avellandea's spurious second part. As noted, Quijote II is the most enigmatic of the three novels, and I believe consciously so. It is exquisitely Baroque in Cervantes' intricate organization, designed, I feel, to phase together the pastoral and chivalric modes so as to become almost indistinguishable from each other. The pastoral model becomes here the form of what Lukacs called "romantic irony": the novel of disillusion or bildungsroman. As in chapter 2 I explore "What if's?", in chapter 4 I expose the episodes related to Cervantes' final transformation of the pastoral.

Finally, my hypothesis proposes that the Quijotes are continuations of La Galatea, conceived of in a halting and interrupted progression. I show the way that Cervantes announces each new variation of what I consider the latest "installment" of the stories. The open subplots of La Galatea seem to be resolved in Quijote I; but the central issue of the Galatea/Elicio tale in the second Quijote continues and concludes only with the death of

Quijano and of his alter-egos. As a work in progress throughout his literary career, this “accidentally” extended story reveals Cervantes’ unconscious and conscious pattern of historicizing the pastoral. The pastoral novel, La Galatea, becomes the parallel but alternating pastoral-chivalric novellas of the first Quijote, which results in turn in the blending of modes in the second. The question of the relationship of the three novels remains; did Cervantes intentionally develop the story as a trilogy? Did he actually understand how to proceed with his project at each step? As with Borges’ “Pierre Menard, Author of Don Quijote”, perhaps Cervantes found that the opportune moment for the literary pastoral had passed before his inspiration had waned. Perhaps each time he published a novel, he found that the problem behind the original project remained open for him. He sought other avenues, other realities in which to continue, and then resolve the issues which had originally inspired him. Thus, this study of the relationship of La Galatea to the Quijotes begins from that unique Cervantine perspective in which the inevitable intrusions of life are neither repressed, nor necessarily embraced, but at least accepted. From the self-consciousness of his life experiences, Cervantes’ differences from the more “traditional” Renaissance pastoral can be supposed, as well as my idea of the Quijotes as a continuation/adaptation of La Galatea, by “other means”, so to speak. This uniqueness, then, ceases to be accidental aberration, but responds to an artistic self-consciousness.

CHAPTER 1

La Galatea, The First Deviation From Montemayor's Pastoral Model

...en la novela de Cervantes, la vida es opción,
de manera radical, una opción continua y
a veces torturante entre diversas posibilidades.

J.B. Avalle-Arce

As noted in my introduction, a critical comparison of La Diana and La Galatea shows similarities which I sense go well beyond coincidence. Far from blatant plagiarism, however, the thematic, structural, plotline and character development of the later work display a Cervantine sophistication far beyond the patent model, which recognizes La Galatea as a unique novelistic entity. The work's probable continuation through the Quijotes further reveals a subtle, natural, process of modernization of those same characteristics. Since the Cervantine saga which I suggest embraces a pastoral novel, an entremés and two chivalric novels, some of the characteristics manifest themselves slowly as the original story progresses. Important aspects of La Diana such as the modern adaptations of magic and of the enchantress, Felicia, and her crystal palace which Cervantes rejects for La Galatea may be reintroduced in Quijote I, or as late as Quijote II. As an example, the application of magic translates into the work of "enchanters" in both of the Quijotes, while Felicia and her palace resemble the figure of the duquesa and the crystal palace of Montesinos in Quijote II. Thus,

Cervantes' continuous reworking of Montemayor's pastoral model, noticed across his first 3 novels, establishes the first obvious link in the development of a Galatea, Quijote I, Quijote II "trilogy". However, the reordering of novelistic elements does not necessarily guarantee a novel application of pastoral. What aspects of the pastoral model, La Diana, does Cervantes discard and what does he salvage as he forges his personal approach to the genre? Avalle-Arce's idea of "anti-pastoral"²⁸ is useful as a definition of Cervantes' conception of pastoral. He notes: the blending of ideal and real in La Galatea, first seen clearly in the contrast of ideal and real shepherds, Elicio and Erastro; the insertion of the real within the ideal through the murder which occurs *in* Arcadia; the portrayal of "living" shepherds who exist temporarily in Arcadia, but who acknowledge their authentic existences through intercalations; the continuous flow of perspectives, of personal attitudes, through those shared intercalations. In addition to Avalle-Arce's observations, I add the growth and development of the central shepherds, Elicio and Galatea, through internalizing the lessons of those intercalations. For Cervantes, then, the pastoral is no longer the whimsical idyll of the traditional approach. His meticulous deconstruction of the mode facilitates a comprehension of the personal motivation behind the ideal portrayed through the pastoral. Therefore, the pastoral as ideal haven is exposed in Cervantes, both as escape from unpleasant reality, and attainable by only those who thoroughly understand, and are worthy

²⁸Avalle-Arce 14.

of it.

The premise of both pastoral novels is the sublimation of physical love by means of the escape from the conflicts of the mundane reality of the love-sick aristocrat through his poet-shepherd persona. The specific situations from La Diana which Cervantes accepts either completely or partially, and reworks in La Galatea are: the original premise of a love triangle which includes the three main characters doubly trapped within the central storyline and within the poetic; a murder-suicide; an independent female/male character; a kidnapping; a marriage; twins or look-alike siblings who complicate the plots and confuse the tales; the personal intercalations of the shepherds which transpire in the real; a lengthy, fictionalized interpolation; a central locus amoenus within that of the surrounding Arcadia; the subverted use of magic; the adapted chivalric mode to conclude the pastoral novel and invite a chivalric continuation. As La Diana opens, Sireno bemoans both his beloved Diana's marriage to Delio, and her subsequent disappearance from Arcadia. Sylvano, who is also in love with Diana, and Selvagia, Sireno's and Diana's best friends, become the centering characters as they share their love tales and invite the telling of the love stories of the shepherds whom they meet during their journey to Felicia's palace; the shepherds plan to visit the enchantress for her help in resolving their love entanglements. The novel ends with the breakup of Diana's marriage and her return to Arcadia. Then she learns that in the interim Sireno has "forgotten" her due to Felicia's magic intervention. The author proposes a sequel to resolve

these final complications.

The plot of La Galatea is loosely based on La Diana. In La Galatea's principle love triangle, the two male protagonists vie for Galatea's love. She obviously prefers Elicio over Erastro due to the purity and sincerity of the elegant shepherd's song, in contrast to Erastro's interest which he divides equally between Galatea and his ordinary concern for his beloved dogs. Galatea's love for Erastro is never a real consideration, which contrasts with the condition of the two principle males of La Diana since Montemayor states that Diana actually detests Sylvano ("Y en el mismo tiempo, la quiso más que a sí otro pastor llamado Sylvano, el cual fue de la pastora tan aborrecido que no avía cosa en la vida a quien peor quisiese."²⁹). The real triangle exists, then, among Sireno, Diana and Delio, Diana's husband. As the ideal couple, Elicio and Galatea are separated by subordinate male and female love stories shared by the supporting cast of love-sick shepherds and shepherdesses. Most of La Galatea transpires through the subtales which are carefully constructed models of behavior by which the ideal couple becomes aware of possible recourses to reconcile their crisis, the last of the book. When Galatea's father decides to marry her off to a Portuguese stranger, the move finally forces Elicio, Erastro and Galatea to define their love as they struggle to cope with the looming disaster of Galatea's forced withdrawal from Arcadia. When Galatea chooses Elicio over Erastro, the inferior shepherd removes himself from competition, and Elicio mobilizes

²⁹Jorge de Montemayor, Los Siete Libros de La Diana, ed. Francisco López y Estrada (Madrid: Espasa-Calpe, 1967) 8.

those shepherd comrades sympathetic to his cause. The final scene sees Elicio and an “army” of shepherds marching toward Aurelio’s (Galatea’s father) cabin. The novel ends before the showdown occurs; as noted in my introduction, Cervantes follows Montemayor’s lead in the convention of a promised sequel which would include a clever resolution to the central story and to several of the subordinate tales which he specifies as well.

The subplots of La Galatea guarantee the separation of the male and female protagonists through to the end of the work, coincidentally providing the action and adventure designed to hold the interest of the audience. Through the love tales of these minor characters, the central three figures explore various love complications and their resolutions. As noted, Elicio, Erastro and Galatea will have the opportunity of selecting or rejecting from these alternate models of behavior as their crisis unfolds. The possibilities include: murder, the appearance of a fourth female figure to break the tension of the love triangle, marriage and the disappearance of the third figure, marriage and the pursuit of the ideal lovers by the obsessed third figure, kidnaping, suicide and exile deep within Arcadia. For example, Lisandro murders Carino in retaliation for his role in the murder of Lisandro’s beloved. His act removes him from Arcadia. Silerio and Timbrio, the “dos amigos”, concede to each other in a rambling tale of two friends in love with the same woman. Nísida’s sister, Blanca, is the fourth character who eventually relieves the tension of the triangle. Silveria marries the wealthy Daranio, whom she chose over her true love, Mireno; Mireno weighs his options and

decides to abandon Arcadia. The identical sisters Theolinda and Leonarda fall in love with the identical twins, Artidoro and Galercio. Through a series of coincidental misunderstandings, Leonarda runs away with, and presumably marries, her sister's lover, leaving the frantic Theolinda to search Arcadia for the pair. Conveniently, Galercio falls out of love with Leonarda, and in love with the proto-feminist Gelasia who is already pursued by Lenio, formerly the most ardent defamer of love. Rosaura's jealous lover kidnaps her to a foreign land when he realizes that she is about to return to Grisaldo, her former lover. Galercio attempts suicide, and Lenio and Gelasia disappear into the mountain immediately before the Galatea/Elicio crisis.

La Diana is a novel of seven books centered around the appearance in Book IV of the benevolent enchantress, Felicia. The first three books present the various love stories. The central book returns the nymphs and their guests home to Felicia's palace, introduces the chance for a magical conclusion to the stories, and ends with the romance of the Abindarráez tale in which wishes come true. The final three books determine the stories, and the conventional ending invites a sequel. The amended structure of La Galatea is uncharacteristically decentered for a pastoral novel. The division of the work into *six* books eliminates the possibility of a conveniently pivotal chapter. However, the subtle center of the work may be the episode in Book IV, named by Luis Murillo "Debate on Love."²⁹ Although

²⁹Luis Murillo, "Time and Narrative Structure in La Galatea," Diakonia: Studies in Honour of J.H. Silverman, ed. J.V. Ricapito (Newark: Juan de la Cuesta Hispanic Monographs,

not easily identifiable as a "turning point", after the debate a series of independent changes occurs which affect profoundly the various tales; Rosaura is kidnaped, Galatea's father decides to marry her off, Galercio attempts suicide, Lenio and Lauso reverse roles, and Elicio and Erastro make their life-altering decisions. In the absence of a magic elixir, the adapted open-narrative structure is assured. Now all of the stories noted by Cervantes on the last page of the novel as unresolved can descend to the next level in the demythification of what I sense is the continuation, Quijote I.

The six most profound Cervantine adjustments to Montemayor's pastoral model in La Galatea are: the inclusion of murder and violence *within* the pastoral context, the rejection of the inverosimilitude, the partial rejection of the utopic ideal of pastoral, the spiral structure of the work, the de-evolution of main and secondary characters so as to facilitate an eventual historic resolution of their tales, and the perversion of the latest chivalric component to affect the sequel. A contrast of selected episodes of La Diana and La Galatea emphasize these Cervantine innovations. Important organizational modifications concern the basic murder-suicide in La Diana, Book III, and its conclusion in Book V, which Cervantes approaches by first dividing the combined act into separate events in La Galatea. Here Carino's murder occurs in Book I and concludes immediately in Book II. Cervantes' rewrite strengthens the impact on both characters and reader, and immediately destabilizes the novel, supporting the

decentering effect of the division of the novel into 6 books as noted. This innovation, then, challenges Montemayor's artistically balanced Renaissance structure, suggesting a more modern, Baroque organization instead. Toward the end of La Galatea, the attempted suicide of a different character, Galercio, within the pastoral space continues to destabilize the model and sets the stage for Elicio's final act of personal desperation. Since the preceding events actually occur within the bucolic locus amoenus, and in the absence of a magic resolution, they affect the poetic characters as an unaccustomed and unwelcome close brush with ordinary reality. Their shock and dismay contrast with the concerned, yet polite reception of the similar situations in La Diana.

In his establishment of the norms of the pastoral, Herrera permits, "competencias de rivales, pero sin muerte i sangre."³⁰ Accordingly the apparent murder-suicide of Arsileo and Arsenio in La Diana, both suitors of Montemayor's Belisa, occurs within the intercalated tale related to a mixed company of shepherds, shepherdesses and nymphs. In a jealous rage, the father, Arsenio, murders his son Arsileo, whom he does not recognize as his rival until after the fact. Remorseful, he stabs himself to death, condemning the guilt-ridden Belisa to perpetual mourning in the pastoral locus amoenus, Arcadia. Upon hearing the story, the pastoral company immediately invites Belisa to accompany them to Felicia's palace where presumably the enchantress will "help" them all. Almost 100 pages later, in Book V, one of

³⁰Francisco López Estrada, "Prólogo," Los Siete Libros de La Diana, by Jorge de Montemayor (4th edition. Madrid: Espasa-Calpe, 1967) LV.

the group comes upon an isolated cabin, overhears fragments of a familiar story and the name “Arsileo”. She coincidentally discovers the "real" story of the Belisa, Arsenio, Arsileo triangle. Also in love with Belisa, the demonic enchanter Alfeo sent spirits to replace Arsenio and Arsileo anticipating their brutal encounter; so the real men were removed from physical danger, as well as from competition with Alfeo for Belisa's affections. Thus, in keeping with the Herrera rule, the murder-suicide which Belisa witnesses is actually an entertainment arranged specifically for its impact on the woman. However, Belisa's escape to the pastoral foils Alfeo's plot. Once the truth is revealed, Arsenio is found living in contented isolation, and Belisa and Arsileo are free to resume their relationship. Alfeo is not mentioned again. The couple thank Felicia profusely and Book V ends in a satisfactory resolution.

Cervantes divides Montemayor's conventional murder-suicide so that each act develops separately. This treatment exposes several models of desperation to Elicio and Erastro. Lisandro's vengeful murder of Carino banishes him from the idyllic pastoral locus amoenus, while Galercio's botched suicide may extend the frustration of unrequited love through to Quijote I, where the shepherd seems to reappear through the character of Grisóstomo. The fact that lurking reality is implied in Montemayor (the feigned murder-suicide, or the savages who burst from the encroaching wood), but visible and tactile in Cervantes (the actual murder and attempted suicide, or the physical removal of Rosaura from the bucolic by people from her historic reality) makes the latter problematically anti-pastoral,

that is, not in keeping with the *typical* Renaissance conception of the mode. Not only do real and tragic events occur in the Cervantine pastoral, but real people with traceable pasts traverse a recognizable geography there.

The rejection of the inverosimilitude is a bold, anti-pastoral move on Cervantes' part. Although *coincidences* abound in La Galatea, the absence of magic as tool and panacea is striking; there is no enchanted palace or fountain, magic water, or enchantress to whom to seek recourse. The only "magic" acknowledged is the power of words. Thus, at the conclusion of exemplary interpolations, inspiring ecloques and debates, a character must either accept his fate, rely on luck to resolve his or her problems, or in Elicio's case, settle the matter himself. As noted, Lisandro murders Carino in Book I of La Galatea; the act leaves the witnessess, Elicio and Erastro, as well as the reader, horrified, not only at the brutality of the act, but at its clash with the introductory poetic declarations of love for Galatea by her two suitors, and with the interminable stasis of Arcadia. Elicio's idealistically amorous words prefigure the deed and stand in sharp contrast to the brutal murder he will witness in five lines, and to his own transformation in Book VI; "...yo imagino/que no ay vida en el mundo más dichosa/como el morir por causa tan honrosa..."³¹, that is to die for love. As shown in La Diana, the feigned murder is merely a tale told to the assembly of shepherds, both conventional and easily dismissed. It serves to enforce the idea of pastoral as haven, even as

³¹Cervantes, La Galatea 76.

escape from a troubling personal reality. While it affects Belisa's life, conveniently prompting her retreat into the idyllic, the others experience it only casually. In Cervantes, the two essential shepherds actually view the murder and it occurs *within* the pastoral context, thus setting the restless mood of the remainder of the work. This is a key element in the restructuring of the Cervantine pastoral which realizes that, not merely abstractions, violence and death lurk and strike with impunity -- even in Arcadia. Thus, Cervantes interprets the phrase, "Et in Arcadia ego", literally.

Elicio and Erastro bury the dead man, causing him to disappear physically, not magically, from the pastoral space. From then on, the subject of the murder is handled in a more traditional manner, as an intercalated tale experienced vicariously by Elicio alone. The history which follows, however is atypical, a sordid one of jealousy, lust and revenge from which there can be no fortuitous escape. Unlike Montemayor whose typical manipulation demands time and magic to resolve the complication, Cervantes follows the burial with an immediate explanation. Alone that same night, Elicio hears a noise and investigates; a private, poetic encounter reveals Lisandro in a small clearing. Only he and Elicio discuss the events which precipitate the murder. The intimate scene between two significant male figures associates the murder with a male realm, and forces the reader to consider violence and death as inescapable consequences of love, not as the traditionally idealized and remote threat rectified by an enchantress' incantation. Cervantes suggests that violence be viewed

separately as a male *or* a female conception. El Saffar proposes that the males and females of La Galatea are unable to participate in each other's worlds, and that only violence and force can bridge the male/female gap³². However, I consider that the male, female division is not meant to segregate aspects of the work, but rather to universalize the theme and heighten the premise of the unique and personal perspectives of the shepherd or shepherdess. As noted, the separation affords both Elicio and Galatea the luxury of anticipating possible solutions to the inevitable final crisis of the work. In contrast to the omniscient view of the Renaissance writer whose contrivances artificially alter reality, Cervantine violence falls within the female province as well. Like the man, the woman must consider the potential effect of violence on her real life.

Lisandro disappears in Book II, almost as quickly as he had appeared. His story is complete; there is no pastoral recourse for him, so he returns to the world from which he burst upon the scene shortly before. Obviously, Cervantes does not intend his adapted pastoral as a plausible recourse for every romantic circumstance, for he shows "no tolerance for one who has no control over his passions."³³ As noted, at the realization that he had murdered his son, Arsenio's feigned suicide is countered in La Galatea by the actual attempted suicide of the shepherd Galercio. The lovely Belisa is metamorphosed with

³²El Saffar 347.

³³Ruth El Saffar, Beyond Fiction: The Recovery of the Feminine in the Novels of Miguel de Cervantes (Berkeley: University of CA, 1985) 17.

Felismena (the independent female/male) into cruel Gelasia, a loveless, proto-feminist figure whose very presence in the work challenges the pastoral ideal. Reminiscent of the Arsenio/Arsileo conflict of Belisa's two lovers, in the updated complication one attempts suicide, and the other desperately and hopelessly pursues the unapproachable shepherdess. Richly textured now, the story counterposes the questions of feminine autonomy and suicide as it contrasts the lovers as alter-egos. Galercio, Arsileo's counterpart, is the ultimate loser. La Galatea's once loveless Lenio, is transformed now into an obsessive lover, the literary parallel of Arsenio, originally the older, stronger and momentarily successful of Belisa's admirers. Both ultimately fade into pastoral exile, Arsenio having "forgotten" his love for Belisa, and Lenio hopelessly pursuing Gelasia into the mountain. Thus, the rejection of a magic resolution to the story saves its elements to be reintroduced in the Marcela/Grisóstomo episode in Quijote I, where I sense it concludes.

In La Diana, the attempted kidnapping of the nymphs by the "salvajes" who lurk in the surrounding woods is a particularly melodramatic and theatrical scene, an obviously contrived obstacle which momentarily impedes the dreamlike progression of the story, and serves to introduce the character of Felismena, the huntress. Since the episode revolves around mythological satyrs ("salvajes") and nymphs, the resolution of the conflict through violence is expected, yet more cartoon-like than authentic. At the moment when all seems lost, the aristocratic Felismena appears, kills several satyrs, rescues the grateful nymphs and

receives an invitation to accompany the shepherds to Felicia's magic fountain to tell her story. Montemayor's casual treatment of the clash between civilization and the barbaric suggests that the violence here is neither real nor profound, for it seriously affects no one. The six permanent inhabitants of Arcadia simply pursue their personal agendas, almost as if the episode had never occurred. In contrast, Rosaura's kidnaping by the Aragonese, Artandro, is the final brutal intrusion of reality in Book V of La Galatea, and serves as the female counterpart of Carino's murder in Book I. The shock is almost too much for the insulated and insular world of the pastoral. In contrast, the event in La Galatea in which the *named* and central female figure is kidnapped before the horrified eyes of the shepherdesses -- and the friends, Damón and Elicio, renders almost humorous the attempted kidnaping of the mythological nymphs by the nameless satyrs who emerge from the realm of the mysterious, encroaching "wood" of La Diana. Rosaura equals Carino as the female victim of violence and brutality. Damón and Elicio, the shepherds who happen upon the attack, remain ignorant of the cause of the violation until after the fact, and it is crucial that Elicio be the only one to witness both events. The two episodes foreshadow Elicio's violent response to his personal crisis which ends the novel; as with other characters who manipulate violence to achieve their desires, his decision will banish him from future participation in the pastoral, this, I suggest, affects the format of any sequel.

In both kidnaping episodes, the disguised attackers take the potential victims by

surprise. Compelled by love to move their plot forward, the assailants partially, or completely succeed with their plan. The symbolic attack in La Diana is obviously impromptu, poorly planned and occurs among unnamed mythological beings, by definition lustful and brutal. The shepherds and shepherdesses who witness the event, view with astonishment the deaths of the satyrs at the hands of the noble Felismena; but it is soon forgotten. In La Galatea, eight strangers camouflaged as shepherds who had been lurking in the vicinity commit the vengeful crime; two physically restrain Damón and Elicio so that they remain impotent, reduced to female roles. A third grabs Rosaura and throws her on horseback for the well-planned escape. The instigator removes his disguise, declaring his name (Artandro), his country (Aragón), and the reason for the kidnaping (revenge for her disdain). Like the shepherds in La Diana, once released, Damón and Elicio determine to defend Rosaura as best they can, first with knives and then with rocks. Since both shepherds are spiritual beings and essentially weak, Elicio in particular finds himself effeminate and ineffectual in his first physical challenge. In both La Diana and La Galatea, previous dalliances with love prompt the attacks, and in both the lesson is that of the destructive effects of insincere affection. However, the richness of the Cervantine episode, followed by its analysis by the witnesses, make it exemplary of his way of rewriting the standard pastoral model. Elicio is shown as impotent as Lisandro had been when he discovered his murdered beloved; but the ideal shepherd learns from both the murder and kidnaping. The kidnaping provides an important

developmental step for Elicio, for he has moved from passive witness, to passive confidant, and finally to passive participant here. All are critical phases in his gradual de-evolution, what I call his Bildungsroman, which I believe is continued through the figure of don Quijote.

To Cervantes, the purity of the shepherd's emotion becomes the critical point. The more ideal the emotion, the more eloquent the "canción", the more sublimated the experience. Those who have defiled their love through murder or kidnaping, insincerity, or who have not played fairly, merely disappear; they resume their original lives, or at least continue their existences on a separate level as the pastoral becomes unavailable to them. Cervantes "...portrays every possible form of love, characters from all classes, introduced at diverse moments of their love affairs;...[there is] no tolerance for one who has no control over his passions."³⁴ The accessibility of the ideal opens the genre and democratizes it. However, this conception in turn destroys the very utopian foundation upon which the pastoral ideal is formulated. In Cervantes, it is possible to enjoy a traditional pastoral treatment in which the focus is the portrayal of the generic interpretation of the pastoral ideal as through the temporary visit to Arcadia by the minor characters, or an interpretation founded on the contemplation, if not the actual attainment, of that pastoral ideal as with Elicio's state within the novel. Any intrusion from the real disrupts the poetic ideal.

³⁴El Saffar.

The ultimate knowledge that violence from outside the pastoral idyll is almost inevitable within as well, violates the pastoral premise; a discomfiting realization of Cervantes' pastoral is that violence and death co-exist along with the shepherd's "canción". As noted, the pastoral space can be a *temporary* haven for murderers; there is also the possibility that one can be snatched away from the locus amoenus by evil forces working from outside the pastoral realm. In the absence of magic, social conflict can negatively impact the resolution of specific problems. The pastoral locus amoenus accommodates only the ideal; thus, Elicio's decision at the end of La Galatea implies that he cannot continue within the confines of the poetic reality of the pastoral novel as such. If Elicio were to become a knight, then the object of his love would necessarily *assume* the role of the knight's lady. Since the Cervantine pastoral embodies the highest ideal of love, Elicio's decision to take up arms precludes a sequel predicated on his existence as shepherd. The pastoral space no longer can, nor will, contain him. His tale must continue in a distinct literary mode; his only literary recourse is a lateral move from the pastoral through the poetic, possibly to the chivalric. Preservation of pastoral conventions such as pagan names, focus on the shepherd and his bucolic environment, dedication to the ideals of love through poetry and debate, the convoluted storyline and the open end do not ease the tensions for those caught within Cervantes' pastoral prison, nor for those considering writing a sequel to his work. According to Avalle-Arce, "Cervantes tenía perfecta y muy clara conciencia de lo anti-pastoril que era,

en el fondo su pastoril...El autor novel y prudente no podía salir a la plaza de la república de las letras para tirar abajo las paredes.”³⁵

The convention of marriage becomes one of Cervantes' most basic themes, in contrast with its marginal or superficial role in La Diana. Marriage provides La Diana's Sireno an excuse to withdraw into the pastoral as a sublimation of his desire, and the assembled shepherds an excuse to drink Felicia's magic water (as a result of her intervention, she expects marriage). Cervantes, however, subordinates the exploration of the pastoral idyll to the idea of marriage as a foundation for mature love. He translates the enchantress Felicia's admonition that careful use of her magic elixir can result in marriage into modellic love triangles. As noted, the primary implication of the sharing of the love tales is the possibility of a similar conclusion for Elicio, Galatea, Erastro or the Portuguese "forastero". The Daranio, Silveria and Mireno tale, which is a secondary adaptation of the Diana, Delio, Sireno plot in La Diana, results in a wedding, and Mireno's unhappy fate adds dimension to the marriage theme. I suggest that Cervantes returns to these issues in the episode of the "bodas de Camacho" in Quijote II. Four shepherds compose a love eclogue as a wedding present for the couple in La Galatea, followed in a later chapter by two courtier-shepherds who debate contrasting perspectives on love. Since Cervantes eliminates magic as a recourse, it is the quartet and duet of shepherds who establish in its place the magic power of words,

³⁵Avalle-Arce.

which in turn leads to the subsequent unravelling of the crises.

The chorus of authentic shepherds serves in lieu of the magic elixir of the traditional pastoral; Cervantes re-creates its effect as theater. As noted, these poet-shepherds support the idyll, not by sharing their historic interpolations as do the main and secondary characters, but as an entertainment. They are “pastores poéticos” by vocation, the highest ideal of the shepherd who sings the love theme, each from his own situation and perspective (el triste, el celoso, el ausente, el desamado). Their mode is the “canción”, the poetic core of the genre. Thus, their songs precede the lively love debate between Tirsi and Lenio, which translates the abstract message of the chorus, and brings it to within reach of *all* shepherds, both the ideal (Elicio), and the less so (Erastro); the pastoral ideal must be explained for the less elite characters in the comprehensible format of the debate. These presentations resemble stage shows, and the participants, showmen. As noted, the programs serve as Cervantes’ response to Felicia’s magic elixir from La Diana, since attitudes change, eyes open and a visible shift in perspective toward the real is evident at their conclusion. The combined presentations explore the forceful power of words in contrastive poetic (through the eclogue) and real (through the narrative) planes. Both levels inform Elicio’s final decision to move from shepherd to proto-knight. I suggest that this pastoral theater of La Galatea impacts the second Quijote profoundly, for the chorus may reappear there as the servant-actors of the Duke and Duchess; there their performances alter don Quijote’s perceptions (as they did

Elicio's), leading to the *desengaño* and abandonment of the last chapter of the chivalric novel. As established, after the ideal *canciones* of the chorus fade with the spirited Lenio-Tirsi love debate, and inspired by his unrequited love, Galercio actually attempts suicide in order to end his suffering for Gelasia, Lenio falls in love with her, Rosaura is kidnapped, Aurelio decides on Galatea's betrothal, and Tirsi suggests the idea of Galatea's rescue to Elicio. The characters begin to construct their own futures from the deconstructed fragments of their poetic essences. The "desamorado" Lenio becomes the victim of his own desires, personally suffering the pitiful effects of his sudden love for Gelasia. As is well-known, Cervantes seems to continue the dynamics of his story in the Marcela and Grisóstomo episode of *Quijote I*. There Lenio, the debater, resembles the eloquent Ambrosio, Grisóstomo's spokesperson. He delivers the "Canción desesperada" in the same way he had boastfully defended his disdain of love before his adversary, Tirsi (the most ardent defender of love) of the love debate in *La Galatea*. As I will show later, Tirsi seems to reappear as the persuasive Cura, Quijote's dear friend, who engineers the critique of the Quijano library and the ruse to return the knight to the Inn.

In Cervantes' formula, the powerful revelation of strata within the pastoral ideal makes the bucolic *locus amoenus* attainable by all lovers, in spite of their background; the most elite poet-shepherd of the literary ideal shares the pastoral space with love-sick courtiers and country folk. Here the characters are free to come and go in poetic, as well as

historic realities, since the historic is a less ideal extension of the bucolic. This authenticates the pastoral idea as a mental or spiritual poetic reality *within* the individual, rather than an alternative, physical plane of existence, as it is for Montemayor. Social status makes no difference to Cervantine characters, so ordinary people and aristocrats from the same village meet, recognize each other, and interact within the pastoral space; Theolinda is a “labradora” from the same village as the aristocratic Rosaura. Some figures such as Maurisa, Galercio’s sister, even serve as emissaries between dimensions, between reality and spirituality. Cervantes’ “subverted” pastoral highlights the limitations of the Renaissance pastoral novel as genre. A traditional pastoral work obviously cannot contain either this story or these characters within its locus amoenus. Montemayor's model thus ceases to be the paradigm of the pastoral novel, and becomes instead a “moment” in the conception of both the pastoral mode and the novel, a moment passed beyond in La Galatea.

The most singular modification in La Galatea involves Cervantes’ premonition of the Baroque preoccupation with contrast, since his use of contrast is the very essence of his world view. The opposition of alter-egos such as Elicio and Erastro, or Lenio and Tirsi introduces this further significant Cervantine adjustment, underdeveloped by Montemayor, which permits the deconstruction of the character trait (desamado, triste, celoso), as well as of the love tale. Too, the extensive use of contrast allows the introduction of the reality of the shepherds' real existences into the pastoral locus amoenus. Thus, seen from the dual

perspective of the eternal present of the pastoral and the immediate past of reality, the characters fragment further through their characterization as only one half of a complete personality. Although the beginning of La Diana contrasts Diana's attitude toward Sireno and Sylvano, the former beloved, the latter abhorred, Montemayor does not establish the reason for her assessment. Thus, her desire alone creates, as well as limits, the Sireno/Sylvano opposition. For Cervantes the potential inherent in contrast can only expand pastoral horizons. Elicio is a clever composer and able singer; Erastro is dedicated to his dogs. Galatea never chooses; she merely *seems to prefer* Elicio over Erastro, presumably due to Elicio's more elevated, "literary" condition. Erastro accepts the status quo which Cervantes bases on an implied difference of social class. The initial specificity resulting from such oppositions allows the actual *development* of the main characters within Cervantes' pastoral. Montemayor's closest approach to a contrasting pair with the potential for growth is with the father/son contrast of Arsenio and Arsileo, Belisa's old and young suitors. However, the magical resolution of that circumstance robs the complication of its rich potential, and relegates it to the realm of traditional pastoral.

The Cervantine figures appear normally in pairs of contrasting alter-egos, in the threesomes of the fictional love triangles, and more commonly in fours, combining and recombining the pairs of alter-egos. Examples of alter-egos in La Galatea manifest themselves through the pairing of friends as with Elicio and Erastro, Galatea and Florisa,

Silerio and Timbrio, or through opposing twins and look-alike siblings. While Montemayor's twins are male and female (Selvagia's lovers and Felismena and her brother), Cervantine twins are either both male or both female. Cervantes establishes the alter-ego as a central tenet of La Galatea, and he allows it free reign in virtually every episode. The alter-egos help maintain the constant repositioning of personal perspectives of the work. Twins model opposing attributes within the same gender, and within similar romantic circumstances. For this reason twins attract twins. The absence of the imaginary and the magical necessitates substitute methods of developing love complications. So, La Galatea's twins and look-alikes mirror coincidence. The innocent Theolinda loves Artidoro; both are deceived by their opportunistic identical siblings, Leonarda and Galercio. The male/female contrast of like figures in Montemayor enhances the consideration of the love story as simply an entertainment. In La Diana, it is Diana's friend Selvagia (Florisa in La Galatea) who provides the physical dimension that Diana's absence cannot. Briefly, Selvagia confuses the identity of identical twin cousins, one with whom she falls in love while the other emerges as her rival (the first is male and the second female). Although Selvagia thinks she loves the nymph Ysmenia whom she meets in the temple, it is really Ysmenia's twin cousin Alanio whom she loves. Alanio had dressed as a female in order to enter the temple with the shepherdesses and nymphs. The affair is doubly scandalous, potentially lesbian and irreligious since it began in the temple. Unfortunately, Ysmenia loves Alanio as well, and

plots to keep the original lovers, Alanio and Selvagia, apart. Once again the enchantress's magic potion decides their fate. Although the Theolinda/Leonarda tale from La Galatea is loosely patterned after this circumstance, Cervantes' same-sex twins afford opportunities to explore negative as well as positive experiences and attitudes. The counterposing of attributes, spiritual vs material, beauty and plainness, selfish and selfless friends, morality and immorality, the ethical vs the opportunistic serves as a leitmotif throughout La Galatea. According to El Saffar, "The alter-ego is discrete enough to have a separate name and set of characteristics, but not developed enough to forge a truly distinct personality"³⁶. Mutual antagonisms of this pastoral novel cancel each other as the story continues in the reality of Cervantes' later novels however.

In my view, as the Cervantine model, La Galatea, continues to evolve and establish itself in the Quijotes, some of these figures burst forth on the further level as a single character embodying both characteristics. For instance, Quijote I's Dorothea (Dorotea) seems to blend both the Theolinda and Leonarda personalities from La Galatea; the Theolinda persona abandons her life and family and searches Arcadia for the man who embarrassed her, as Leonarda allows herself to be seduced by a persistent stranger who is coincidentally the man for whom her sister searches. Likewise, Dorotea searches the Sierra Morena for her seducer, Fernando, predictably the same man who runs away with Cardenio's betrothed,

³⁶El Saffar, "La Galatea: The Integrity of the Unintegrated Text" 341.

Luscinda. Other pairs from La Galatea may separate into independent individuals: don Quijote and Sancho from Elicio and Erastro, Aldonza Lorenzo and Teresa Panza from Galatea and Florisa. Thus, Quijote I seems to initiate the reintegration of the ideal essence previously deconstructed in La Galatea into the whole, historically complete character. In the only completed example of this from La Galatea, the alter-egos Silerio and Timbrio, selfless and selfish best friends, pursue each other across several countries, experiencing adventure and misadventure, and from two distinct points of view. The selective viewpoint deconstructs the tale, exposing Silerio's greater love for Timbrio and Nísida. Silerio's voluntary withdrawal from competition for Nísida's affection, and the acceptance of Nísida's sister Blanca as his wife, facilitates the satisfactory reconstruction of the relationships.

The figures of La Galatea are multidimensional, proto-novelistic characters. They include those who share their pasts, the poets and debaters who share their insight, and the shepherds caught within the love triangles; these insistently propel Elicio's de-evolution from stock pastoral lover to proto-chivalric hero. The more ideal the romantic relationship, the less accessible the pre-history, the more the figures trapped in love triangles, the idyllic male chorus and the debaters, find themselves exempt from a traditional character development based on the exposition of their pasts. Elicio, Erastro and Galatea are the most ideal of the figures caught in a love triangle, and so are removed from the corruption of reality; similarly fictitious, Daranio, Silveria and Mireno have no past life to relate since their shared story

transpires only in the pastoral locus amoenus. I suggest that the negative Lenio, Gelasia, Galercio triangle reappears early in Quijote I, as the three resume their historic interpolation. Past lives which are irrelevant in La Galatea are those of the male chorus and the debaters, Lenio and Tirsi, who serve in lieu of a magic elixir. Although their presence in the poetic is critical to the unfolding of the various subplots, their intercalations are not. I sense, too, that they reincarnate as adjunct figures in the Quijotes where they continue to accommodate the developing story (previously I noted the transition of Tirsi into the Cura, Quijote's friend).

Bruce Wardropper's assessment that in La Diana "The shepherds are not courtiers set in artificial surroundings. They are lovers living in the ideal world of love"³⁷, embodies the challenge Cervantes faced. The new characterizations in La Galatea must maintain the integrity of the Renaissance model, while permitting the possibilities insinuated by his readjustments. Cervantes accomplishes this through a bold juxtaposition of both true pastoral figures and courtly imitators, by de-emphasizing the pastoral characteristic of the "desamado" while stressing what had been an aberration, the "desamorado". Thus, characterization in La Galatea becomes a delicate balancing act. La Diana's Sireno and Felismena are exemplary "desamados", rejected lovers; their lovers having moved on to others, these figures retire to the pastoral to bemoan their loss, and to seek help from the enchantress. However, Lenio and Gelasia are "desamorados" of La Galatea who are disdainful of love in general, and of lovers.

³⁷López Estrada LXX.

Within the Cervantine pastoral they are innovations, for they are anti-pastoral figures who contrast the *desamados* and disrupt the pastoral idyll. Virtually all of the characters of the work suddenly find themselves in the "unloved" state first, which prompts their retreat into the pastoral, and the subsequent telling of their tales. On the other hand, the controversial "desamorados", Lenio and Gelasia, decry love and march through La Galatea, initially as disruptive figures; Lenio's later transformation into obsessive lover returns him to the more traditional type, and strongly contrasts Gelasia's opposing attitude. Her passion for loveless solitude ultimately wins over Lenio's later love song, and she retreats into the mountain with him in pursuit.

Cervantine character adaptation is strictly speaking anti-pastoral; it is noteworthy that the male protagonist de-evolves and the female is accessible, although unattainable. Galatea's almost immediate appearance in the novel, as contrasted with Diana's nearly total physical absence in La Diana, emphasizes this point. It seems as though in Montemayor, Diana's very remoteness implies a guarantee of her status as the ideal. In contrast, Galatea's early participation demands a total rewriting of the pastoral model; Sireno's dream of returning time to a moment prior to his absence from Arcadia and Diana's marriage is precisely the circumstance into which Elicio is thrust in La Galatea. Diana is absent from the pastoral space figured in La Diana; her marriage restricts her to the realm of the real, which in turn banishes her from the pastoral, for in the convention of the pastoral there is no law or

marriage. That is, her *reputation* is ideal, but through marriage, she has de-evolved into the time and space of the real. Galatea and Elicio function in the pastoral as ideal equals; although they seldom communicate with each other, they exist in the same ideal dimension, and thus are equally abstract. So, the three main characters of La Galatea remain "...lovers living in the ideal world of love"³⁸, while most of the other characters are revealed as pastoral imitators. Elicio, Erastro (as alter-egos) and Galatea exemplify ideal lovers. Trapped in a love triangle, their condition confines them within the fictional limits of the pastoral; a return from the poetic to the real is impossible for them since in La Galatea they have no history to share with the others. For these characters, escape from the pastoral is impossible, unless it is to another literary mode, in their case the chivalric. In contrast, Daranio's and Silveria's marriage releases them, and Mireno from the model. As noted, I suggest that their triangle will reappear as Camacho, Quiteria and Basilio in the final Quijote, where ultimately Cervantes exposes the pastoral as literary façade.

Although Galatea vacillates between the ideal and the real, between remaining with Elicio or marrying the Portuguese, her pending marriage jeopardizes her peerless state. To continue as the ideal of love, Galatea cannot have an acknowledged past, nor can she face a future in Portugal if she is to remain in Arcadia. This inspires the other shepherds' panic at Galatea's impending marriage; the problem for them is how to keep her in the ideal.

³⁸López Estrada.

Elicio's behavior similarly begins to threaten his pastoral persona; "...que adorasse a la sin par Galatea, con tan limpio y verdadero amor, qual a su merescimiento se deve."³⁹, exclaims Elicio when faced with Aurelio's decision "...desterrándola a tan apartadas tierras."⁴⁰ Since she is created by and for a sublimated existence in Arcadia, beyond the confines of the pastoral she will cease to exist, just as Rosaura is lost to Arcadia when the kidnappers remove her to the reality of their homeland. The point of the final pages of the work is to maintain literary status quo. Elicio's alternative within literature is not as husband, but rather as the alter-ego of the shepherd, the knight. The courtly figures facilitate Elicio's move toward the proto-chivalric; they include Damón, Tirsi (as noted, possibly incarnated as the Barbero and Cura of the Quijotes), "también vestidos, aunque pastorilmente, que más parecían en su talle y apostura vizarros cortesanos, que serranos ganaderos"⁴¹, Artandro and his band who kidnap Rosaura, and the four aristocrats in hunting garb. This intermix of figures, the authentically pastoral and the historically real, qualifies Cervantes' pastoral as a democratic space. At issue, then, is not who may visit, but who is worthy to remain there.

Ruth El Saffar's observation that "Don Quijote and Sancho are the natural next stage in the evolution [of Elicio and Erastro]"⁴² is insightful, but fails to recognize that the *minor and secondary characters continue in the Quijotes as well*. The link that I sense between the

³⁹Cervantes 370.

⁴⁰Cervantes 371.

⁴¹Cervantes 143.

⁴²El Saffar 351.

characters of La Galatea and those of the Quijotes, likewise relativizes El Saffar's assessment of La Galatea as failure. El Saffar states, "It is generally agreed that Cervantes' pastoral novel La Galatea is his least fortunate literary effort...Those of us who read La Galatea today tend to do it out of devotion to Cervantes, or to seek for signs of the literary genius that was capable 20 years later of creating Don Quijote. Despite La Galatea's failure..."⁴³ El Saffar's negative assessment stems from her interpretation of La Galatea as a traditional Renaissance pastoral novel, not as the transitional pastoral, or proto-Baroque text that it is. The characters of La Galatea change, correspond and continue as they de-evolve from their initial ideal model to the real. In the Quijotes the characters similarly continue their mutation from poetic to real figures. However, the conclusions of the original tales depend on the degree of demythification possible within the confines of the specific text. The tales from La Galatea which I suggest conclude in Quijote I are Gelasia and Galercio (as Marcela and Grisóstomo), the combined Theolinda and Rosaura stories (as Dorotea, Fernando and Cardenio, Luscinda), and Lauso (as the Cautivo). The tales of both the Elicio, Erastro, Galatea and Daranio, Mireno, Silveria love triangles begun in La Galatea ultimately conclude in Quijote II, as does the Arsindo and Maurisa tale (as Alonso Quijano and Aldonza Lorenzo), a story which I consider basic to the two chivalric works.

One of the reasons that El Saffar considers La Galatea a failure is because

⁴³El Saffar 337.

"...unresolved surface oppositions...[produce a text] which precludes resolution."⁴⁴ However the Cervantine pastoral considers the actual experience of love as important as its contemplation or the artificial resolutions of its crises. Cervantes waives the requirement of gratification within the pastoral space of this novel. Here the experience is as important as its contemplation, and the delayed conclusions of the various tales anticipate the need for a sequel in a different mode. The dependence on the real, even from a pastoral perspective, requires a complete reworking of convention and persona. For example, La Diana's Belisa is one of the most critical character adaptations in La Galatea. Her attitude before the bloody scene of the murder/suicide, symbolizes impotence and aloofness. Moments before his suicide, Arsenio exclaims, "O cruel Belisa, pues que el sin ventura hijo, por tu causa a mis manos a sido muerto."⁴⁵ As noted, Belisa reacts by escaping into the pastoral. As the inspiration of doubly deadly violence, a Belisa figure cannot populate the Cervantine pastoral (the murderer Lisandro was banished); however, a modified model of cruelty seems an acceptable alternative. La Galatea's Gelasia is herself a goddess pursued by the two lovers, Galercio and Lenio, and so restricted to a love triangle. Like Arsenio, the weak Galercio is a perfect candidate for suicide. Yet, unlike innocent Belisa, Gelasia, the "desamorada", willingly disappears from the pastoral since she is merely a love object, not a lover. For Cervantes, this story explores the negative forces of love, and their subsequent effects on the

⁴⁴El Saffar 339.

⁴⁵Montemayor 159.

participants. The negative situation is as exemplary for Elicio as is the positive model of the Daranio-Silveria wedding, for suicide is as real an option for him as is Mireno's loss of hope and self-imposed exile from the pastoral, or his own interminable existence in Arcadia in endless pursuit of the unattainable ideal, Galatea.

Belisa's aloofness as well as Felismena's independence reappear in Gelasia; both inspire the figure of the woman disdainful of romantic entanglements with man that foreshadows Marcela in Quijote I. After Galercio's attempted suicide is foiled by his sister and other shepherds in Book VI, the figure of Gelasia is spotted above the scene, poised dramatically, callously observing ("...la qual fue luego de todos conocida por la cruel Gelasia"⁴⁶), an echo of Belisa, yet very like Marcela who coldly witnesses Grisóstomo's funeral and from a similar perspective. I investigate these connections further in chapter 3. Galercio's expanded negative function in La Galatea includes him as: the reincarnation of the weak, older lover Arsenio from La Diana, his twin, Artidoro's, weak "other", and Gelasia's most pathetic lover. Cervantes condemns the tragic tale of the older man attracted to the woman-child in virtually every work in which it appears, including La Galatea. In a subplot of the Gelasia, Galercio tale, an elder shepherd, Arsindo (Arsenio, of La Diana) is attracted to Maurisa, Galercio's beautiful younger sister. Arsindo's interest in Maurisa is an excuse to introduce her to the pastoral locus amoenus. Cervantes mentions, "...con grande desseo de

⁴⁶Cervantes 483.

saber lo que Arsindo había hecho después que le dixeron que en seguimiento de Maurisa se había partido; y viéndole agora bolver con ella, luego comenzó a perder con él y con todos el crédito que sus blancas canas le habían adquirido.”⁴⁷ He continues, “ todos entendieron que el tercero milagro que pudiera contar, fuera ver enamorados las canas de Arsindo de los pocos y verdes años de Maurisa.”⁴⁸ In contrast to Belisa's encouragement in *La Diana*, Maurisa ignores Arsindo's attention, and the matter is dropped. Instead of developing her own love story, Maurisa functions as Galatea's and Elicio's contact during their crisis. In the last paragraph, however, Cervantes marks the Arsindo/Maurisa story for conclusion in the sequel. I sense that the story anticipates Quijano's love for the young Aldonza, and in chapter 3 I discuss its potential repercussions.

As noted, Diana remains mysterious almost to the end of Montemayor's novel; her initial rejection of Sireno sets his pastoral dream, and so the work, in motion, and her elusiveness guarantees the closed, pastoral world of Arcadia. She remains a passive, remote, and yet necessary shadow, lending her name to the novel as the unattainable female ideal. Galatea embodies the link between the ideal of Diana and don Quijote's Dulcinea. The Diana, Delio, Sireno complication engenders the final crisis of Galatea's impending marriage to the stranger, arranged, like Diana's, by her father Aurelio. Aurelio's decision challenges Elicio's comfortable idyllic existence in Arcadia. Elicio faces all the possibilities posited by the

⁴⁷Cervantes 392.

⁴⁸Cervantes 395.

multiple resolutions of the other shepherds' interpolations, and his ultimate decision must define a sequel. In El Saffar's opinion, "It is essentially an internal transformation, which will be reflected in external shifts in relationship, but which is in essence personal and solitary."⁴⁹ Behind Sireno's back, Diana's marriage to the wealthy Delio foreshadows its retelling in La Galatea in the Daranio, Silveria, Mireno love triangle; both stories anticipate Elicio's and Galatea's problem and its resolution. Here, in the footsteps of Diana, and at the insistence of her father, the shepherdess complies and chooses Daranio over her true love Mireno, because of the former's wealth and social status. The reversal here is interesting, since the wedding takes place within the pastoral, the rejected lover cannot retreat to the pastoral, for he is already there, although "compromised". Now a married woman, Silveria "forgets" Mireno as Diana forgets Sireno. Mireno briefly contemplates interrupting the wedding, but eventually resigns himself to his fate, and leaves the pastoral, presumably returning to his former life in the "real" world. By accepting his fate, he rejects the ideal of the locus amoenus, and must withdraw into an alternate reality, or an alternate literary mode, where he can actually force *his* will on the circumstance. Since they never share their interpolations in La Galatea, I anticipate that the tale will be recounted finally in its entirety in what I consider the continuation of both this tale and the Elicio-Galatea tale, Quijote II.

Galatea is the stronger of the two female friends in Cervantes' adaptation. As the

⁴⁹El Saffar 343.

female figure around which the other female stories are grouped, her love story controls the novel, and she functions in the female world as does Elicio in the male. The shepherdess hears all the fictions presented by females, and responds as a witness to violence. She is treated more idealistically by Cervantes than is Elicio. She is, after all, the female ideal and the reason for the story. As noted, Diana's friend Selvagia reappears as Florisa, Galatea's shadowy alter-ego. She is labeled as almost "sin par", thus not as beautiful, nor accomplished as Galatea. Bereft of a love tale, Florisa's function is as limited as Erastro's. I believe that elements of both characters reappear and are developed in the Quijotes as Dulcinea and Teresa Panza. Navarro González sees Galatea "como primer intento de retratar la excelsa figura de Dulcinea"⁵⁰; but perhaps his idea of Galatea as an imperfect Dulcinea, would be amended if he considered the novel, La Galatea, as if Galatea were the first and purest abstraction in Alonso Quijano's search for himself through the positing of an ideal object of love.

Elicio and Erastro extend obviously from Montemayor's Sireno and Sylvano. Identified through his loneliness as La Galatea opens, Elicio mirrors the shepherd Sireno's isolation from his beloved Diana. A "desamado", Sireno functions mainly in La Diana as listener, an excuse for others to tell their tales. This characteristic seems to carry through Elicio to don Quijote who, madness aside, is a brilliant and witty conversationalist, and

⁵⁰Alberto Navarro González, "Dulcinea y Galatea," Cuadernos del Sur 11 (1972) 129.

attentive listener. Elicio and Erastro are the only individuals who develop fully in La Galatea. Although her letters imply a desire for movement, the intervention of Elicio and his friends prevents Galatea from de-evolving and reacquiring her real persona. As noted, Elicio witnesses, and participates in (even if only vicariously) all the major crises of the novel: the murder, the intercalated adventure tales of the two friends, Silerio and Timbrio, the wedding, Rosaura's kidnaping, and Galercio's attempted suicide. He witnesses the murder, and, as if a covert participant, he is the only one privy to the sordid details leading to the deed. Elicio discovers the hermit Silerio and cajoles him into recounting his tale. Elicio accompanies the future groom Daranio to the love debates, and discusses with his friend Mireno that shepherd's options. It is he who is rendered impotent by the marauders who plot Rosaura's kidnaping. When he does reach for his knife, the assailants remind him that he is outnumbered. His only recourse, to which he is ultimately reduced, is to defend the nymphs from the savages -- with stones! Finally, Galercio's attempted suicide seems a viable and attractive option to the frustrated shepherd.

For Elicio, the result of this chain of experiences is a kind of Bildungsroman, an apprenticeship of sorts, sometimes experienced vicariously, but nonetheless decisive. Unlike Montemayor's Sireno, who has to wait for a sequel to discover how his life will turn out, Elicio de-evolves gradually in the course of the narrative from idealistic shepherd, to man-of-action at the conclusion. El Saffar comments, "And yet, as the ending to La Galatea makes

clear, the moment finally comes, even to shepherds in the bucolic idyll, when the obstacle represented by a person of the same sex -- a rival in the form of a friend, a father, or a brother -- must be confronted.⁵¹ When Galatea's father promises her hand in marriage to the Portuguese "forastero", and myriad protestations prove ineffective, the novel itself begins to move from pastoral to chivalric because, in the absence of a magic recourse, it is only in another mode that the threat of Galatea's arranged marriage can be avoided, supporting the movement of the main and secondary characters. The subordinate figures of La Galatea seem just as swept away with Elicio's plan of action as he, which suggests their transition to the chivalric as well. "The end comes just as Elicio is being asked to move from the world of dreams to that of conflict."⁵² Forced by circumstance to abandon his love-laments and to go on the offensive, not to win Galatea's affection (pastoral), but to defend her honor (chivalric), the work ends in the proto-chivalric. The shepherds who spring into action to help Elicio, also lay down their music, poetry and pastoral philosophies and respond militarily (Elicio "...descubrió no lexos dos escuadras de pastores, los quales según le pareció, hacía su cabaña de encaminaban..."⁵³).

Erastro figures in the de-evolution of his friend and alter-ego in that, in order for Elicio to arrive at the brink of "becoming", he must resolve his dual status. Although still in

⁵¹El Saffar, Beyond Fiction 25.

⁵²El Saffar 42.

⁵³Cervantes 496.

awe of Galatea (“La mesma pena pasava el mísero Erastro, aunque con mas alivio, porque sin tener respecto a nadie, con altas voces y lastimeras palabras maldezía su ventura y la acelerada determinación de Aurelio.”⁵⁴), Erastro's pursuit of Galatea has obviously been in vain; the desperate letters between the two lovers exclude Erastro. Anticipating Sancho in the Quijotes, he witnesses a love beyond his comprehension. Thus Erastro extracts himself from the love triangle, leaving Elicio free to choose a course of action to deal with Galatea's impending marriage; his armed response is a reaction impossible for Sireno in La Diana, closeted as he is within the traditional Renaissance pastoral. When Erastro gives up his claim to love Galatea due to his inferior, rustic status, he accepts another reality as well. The movement of the end of the work opposes the observation that, “Elicio and Galatea do not travel (as did the six shepherds of La Diana) because they are imbedded in a static world which in itself is incapable of offering solutions.”⁵⁵ The final pages of the book in the proto-chivalric mode refute the possibility of a pastoral sequel to La Galatea. In Unamuno’s term, the “sanchification”⁵⁶ of Elicio has begun: when he tentatively contemplates the use of force, the moment spells doom for the traditional Renaissance pastoral model.

Although Elicio's problem seems no more important than that of the ten or so other shepherds, his story controls the structural mechanism of the novel. The others' problems

⁵⁴Cervantes 492.

⁵⁵El Saffar, La Galatea: The Integrity of the Unintegrated Text” 339.

⁵⁶Miguel de Unamuno, “La Vida de Don Quijote y Sancho,” Fondo y Forma, ed. Gustave W. Andrian (New York: The Macmillan Co., 1970).

spiral from his pivotal one, thus continuously piling on to one another until the system overloads according to the complexity theory, which forces Elicio to act. As noted, Erastro gives up his pursuit of Galatea, and Elicio takes up arms. This structural modification is perhaps Cervantes' most important, for the intercalated tales are no longer conventional pastoral entertainments, a method to insert variety in the interminable stasis of the pastoral. They become central to the very success or failure of the main character's transformation into a literary hero. The traditional idea, "that movement of 'becoming' in which the diverse characters pass from the lower realm of sense to the higher realm of intellect,...[that the]...end on Earth is freedom from corporality"⁵⁷, seems reversed in the story of Elicio. His dynamic yields, not the artificial "becoming" of the Renaissance pastoral, but the process of *desengaño* and of overcoming of don Quijote. From *La Galatea* through both *Quijotes* the characters seem to move progressively from the realm of the poetic abstraction of the intellect to that of corporality, inexorably fusing the two in the process.

Avalle-Arce describes the super-structure of intercalated tales in *La Galatea* as "...todo un sistema solar poético, aunque con mayor variedad y rigor (than in Montemayor). El centro de este sistema es el mundo pastoril, donde se hallan radicados los diversos personajes al contar sus historias. Los planetas que giran alrededor de este centro de atracción son los mundos en que han vivido estos personajes, y donde se define la realidad esencial de

⁵⁷David Darst, "Renaissance Platonism and the Spanish Pastoral Novel," *Hispania* 52 (1969) 387.

cada uno de ellos.”⁵⁸ As noted previously, since Elicio, Erastro and Galatea are essentially characters who have not yet recounted their lives in one of those revolving worlds, their pre-history as yet unshared, nor have they attempted to resolve their love triangle within their poetic reality, *they* must be considered the center of attraction, the very essence of the spiritual ideal of the literary pastoral itself. But that ideal also represents a *limit* to their possibility of self-narration. As Mary Gaylord Randal observes, "Galatea's and Elicio's destinies are available to us - even to them - only as foreshadowing."⁵⁹ As I propose in my introduction, Cervantes finds his pastoral interpretation on the shepherd and his story, not on the pastoral locus amoenus.

Although Diana and Sireno center the stories in La Diana, since they previously shared their histories with the others, they are not purely poetic figures as are Elicio and Galatea; Diana is grounded in the real and idealized primarily through Sireno's memories. The intercalated tales in La Galatea exist only in Elisio's or Galatea's presence, identifying them as the two most powerful pastoral magnets within the bucolic space. As observed above, the pastoral locus amoenus in Cervantes ceases to function as the organizational center; this becomes instead the male and female poles represented by Elicio and Galatea. Thus, rather than La Diana's pastoral galaxy, La Galatea seems more like an Earth rotating

⁵⁸J.B. Avalle-Arce, La novela pastoril española, (Madrid: Ediciones Istmo, 1974) 233.

⁵⁹Mary Gaylord Randal, "The Language of Limits and the Limits of Language: the Crisis of Poetry in La Galatea," Modern Language Notes 97 (1982) 265.

on its deeply magnetized male and female poles. In other words, *they* embody the pastoral here, instead of simply being placed *within* the ideal of the locus amoenus. The intercalations, then, can be inferred to be designed with Elicio and Galatea in mind; and they are like artificial satellites, spinning in disintegrating orbits. In this way the structure of La Galatea spirals around the core of Elicio, Erastro and Galatea, *specifically to inform their central situation*. As is well-known, Cervantes will use a similar structure in Quijote I. On the other hand, the structure of La Diana is self-perpetuating and incestuous. The characters awaken within the pastoral space where they recount their tales, move to an internal and magic place, and are drugged into unconsciousness by a magic elixir. When they awaken, their romantic crises have been supernaturally resolved, their dearest desires magically realized. Montemayor "...examines the intensity and the effects of love upon a person placed in an inescapable situation."⁶⁰ While Elicio's story seems to develop in a circular pattern like that of Sireno, it is actually linear. As noted, he learns from all of the episodes he witnesses, participates in and hears, in order to formulate a plan of action to resolve the dilemma in which ultimately he finds himself. As a purely poetic character without a past, however, Elicio's development can only manifest itself as movement from poetic figure to poetic figure, and within the confines of a literary space.

La Galatea breaks with the convention of the closed pastoral world. The *expanded*

⁶⁰Darst 390.

use of the intercalated tale is one of the most effective, yet provocative, of Cervantes' deviations from the Montemayor model; it seems to nullify the pastoral as such ("...the mood which at its highest produces mysticism"⁶¹), in favor of action. If the intent of the pastoral was contemplation and introspection, the robust interpolated stories partially negate the mode. As illustrated, the main characters adopt these tales as guides toward resolving their own personal crises. Some of the stories can no longer be contained structurally within the locus amoenus. For example, the tale of the "dos amigos" spreads over four of the six books of La Galatea, just as the "Curioso impertinente" is condemned for its length in the Quijote. The open structure of La Galatea contrasts with the closed world of La Diana in which shepherds are virtually trapped within the locus amoenus of Arcadia. In Montemayor's model, all of the characters except Diana and Felismena function solely and completely within the conventional structure, that is, although their tales explain how they came to be there, once admitted into the pastoral locus amoenus, they remain. Diana returns to the locus amoenus only when she admits her failed marriage, and avails herself of the pastoral as the traditional retreat of tormented lovers. Now she is doubly trapped as both "malmarida" and "desamada"; her marriage has dissolved, and Sireno has finally "forgotten" her. Felismena intrudes into, and withdraws from, the locus amoenus at will, although not from the bucolic. Felicia's fountain provides an especially idealized locus amoenus within that of the

⁶¹William Atkinson, "Studies in Literary Decadence: the Pastoral Novel," Bulletin of Spanish Studies 4 (1927) 118.

surrounding pastoral, and mirroring the novel itself as a sort of “textual” locus amoenus. Thus, here the characters experience a triple insulation from the real world.

Another of Cervantes’ central adaptations, then, is the work’s open structure which creates no secret, central, private space beyond the evolving stories and characters of the shepherds. Evocations of the locus amoenus are momentary, provide spaces for the contemplation of specific problems, and then evaporate as the precise moment wanes. As an example, Elicio's discussion with Lisandro occurs in "...un pequeño prado, que todo en redondo, a manera de teatro, de especísimas e intrincadas matas estava cenido..."⁶². The intimacy of this poetic space inspires Elicio. The fragmented visits to the personal, interior and mental, locus amoenus enhances the idea of openness. Not dogmatically formalistic as in La Diana, the pastoral experience for Cervantes is available to everyone at any time, and becomes the authentic locus amoenus envisioned by the Classics, a place to refocus before returning to face the complications of the real. The tendency of the characters to appear or disappear from La Galatea results from this refracted interpretation of La Diana. Since not every story has a happy ending, and in some cases no resolution at all, the characters must remain free to leave the bucolic space. Lisandro's murder of Carino precludes his remaining in the pastoral. Mireno's disappearance from the locus amoenus after the wedding of his beloved to his wealthy adversary challenges the very existence of Diana's Sireno, whose sole

⁶²Cervantes 83.

function in the work is to bemoan his status as a "forgotten" lover after Diana's marriage. Although an integral convention of the pastoral genre, for Cervantes courtly love seems an impossible option. Elicio's struggle is against his becoming a Sireno figure, that is the pitiful, ineffectual, feminized former lover of the married woman.

Circumstances force Rosaura's withdrawal from the pastoral, as well as the disappearance of other characters whose insincerity has dishonored the sublimated model (for example, Artidoro and Leonarda). As noted, Cervantes reestablishes the locus amoenus as an ideal place where only ideal lovers such as Elicio and Galatea may remain indefinitely. Those shepherds without tales such as the older figures, or those who have not shared their stories and thus become drawn into the pivotal Elicio conflict, remain in the bucolic presumably because they have not yet revealed their secrets; this includes the newlyweds Daranio and Silveria. They are momentarily ideal, although undefined, lovers. The open structure suggests several possibilities that Cervantes seems to explore in the Quijotes. Since Elicio reverts to violence at the end, rejecting the pastoral personae of "desamado", "triste", "celoso" or "desengañado", he must be banished from the pastoral as such. His only possible future is in what I call the deviated pastoral world of the Quijotes, as his alter-ego don Quijote, the "knight" he aspires to become at the end of La Galatea. There he wanders the expanse of la Mancha, a double locus amoenus in both a poetic and a real sense, leading the double life of an intellectual who combines lucid moments of philosophical insight, and a

madman pursuing an active, although quite obsessive imaginary literary ideal.

Elicio's de-evolution may be charted by observing the interplay of the circular and spiral upon his story. As the male pole of the pastoral locus, each new tale he hears forms a part of a negative spiraling movement, which spins away from the center. The initial Carino-Lisandro story reveals violence and murder as possible options open to him, and conditions the decision Elicio ultimately makes to become a knight. He witnesses the effects of an arranged marriage on Mireno, and he consciously rejects the passive "opportunity" of disappearing from the pastoral with the fading of hope, as does Mireno. Elicio views the futility of pursuing the unattainable through the suicidal Galercio. He participates unwillingly in the kidnaping of a beloved by a figure from outside the pastoral, anticipating the way Galatea will be spirited away by her foreign husband-to-be. At each new crisis, Elicio makes an unconscious effort to accept or reject the situation based on what makes sense for him, and on *what will perpetuate his poetic persona*. In short, he learns from what he sees, hears and does, so that his decision to take up arms at the end is at the very least an informed one. As noted, for Elicio, then, the structure of the novel is that of an intellectual Bildungsroman, since he learns from the travails of others. Like don Quijote, Elicio's experiences are equally impersonal, and in a sense literary, for he acquires knowledge through his participation in oral tradition, in the experiencing of the *stories* of others. So he unsheathes his aggression *before* he considers that the act will demand the end of his pastoral persona. Cervantes

always praises the power of the sword, of action, over the power of contemplation; action has the power to open doors as well. Thus Elicio *must* become a “don Quijote”; the result of his actions in the pastoral demand his incarnation into a man-of-action, into the knight of the chivalric romance or novel. But he remains in this transformation within the space of a literary ideal. If Elicio de-evolves into a don Quijote-like figure, his and Galatea’s equality as ideal lovers is nullified. Possibly as a Dulcinea, Galatea could continue as the unattainable ideal, as don Quijote might aspire toward the ideal lost hypothetically through Elicio’s participation in the final chivalric adventure. His quest is impossible since, although a poetic reality, the chivalric is an inferior existence to the pastoral, as is the physical world to the spiritual.

The convention of the adventure tale included in La Diana foreshadows the use of the chivalric as a variation of the pastoral. The tale of Felismena, the chivalric huntress figure dressed as a man, introduces violence and romantic adventure into the stasis of the pastoral. Felismena kills the savages as they attack the nymphs and functions as her former lover's "desamada", as well as his "alcahueta". She is also the only shepherd given a task to complete as a condition of her own happy ending. Her double life as both male and female is anticipated by Selvagia's strange tale of mistaken identity when she falls in love with male and female identical cousins. Montemayor under develops Felismena in La Diana to keep her within the “decorum” of the pastoral. A traveler, Felismena's masculine orientation is

supported by the existence of her own male twin, who is mentioned, but fails to materialize in the novel; thus she functions as both. She is the personality whose proto-adventure tale demonstrates the possibility of travel within the pastoral; her travels take her through "Vandalia" to "Lusitania", pastoral names for the real Germany and Portugal, so Montemayor suggests and rejects at the same time contact with the real. Although it is assumed that she leaves the pastoral physically, Montemayor's insistence on the bucolic names, and her encounters with love-sick shepherds in the course of her travels, imply a continuation of the pastoral illusion. Since hers is a love quest, we may suppose that she never mentally leaves the pastoral locus amoenus at all, rather, the locus amoenus "spreads out" to cover the historically real world of contemporary Europe.

Felismena recounts the chivalric legend of Abindarráez to the assembled nymphs and shepherds at Felicia's palace as an entertainment. This Abindarráez tale in praise of chivalry contrasts the "Canto de Orfeo" which Montemayor uses to praise the historical beauties of Spain's past, and is the male counterpart of that female song. Felismena's dual role suggests a complementary juxtaposition of masculine and feminine in La Diana as a whole. The Abindarráez tale told by Felismena, as well as her own male orientation, imply the introduction of the literary chivalric within the model of the traditional Renaissance pastoral. However, the tale's status as legend (poetic, not historic reality), permits its inclusion in the pastoral. On the other hand, within the predominantly female genre, Cervantes plays with

masculine or feminine attributes through the degree of chivalric or pastoral conventions he includes in a work, or in an episode within a work. Thus he may have his poet-shepherd turn to chivalry as I sense in the case of Elicio, or may authorize a pastoral reading of the Quijotes. For Cervantes, the two modes are at once mutually supportive antagonisms. "Dos idealizaciones diferentes, las del caballero y el pastor, pueden a veces confundirse por presentar comunes notas y sentido análogo."⁶³ Felismena's role as storyteller impacts the deviated structure of La Galatea. Her tale, told by a woman dressed as a man, is a source for the male/female dichotomy on which Cervantes bases La Galatea.

Felismena's story concludes in the chivalric as does Elicio's when she takes up arms at the end of La Diana in order to rescue her beloved, don Felis; but Felis' ending is non-violent due to a deus ex machina imposed by Montemayor. She kills several of the fierce knights who attack him, but as the lovers reunite, she discovers that Felis has "forgotten" her. The story would end in the chivalric mode were it not for the intercession of Felicia. The enchantress sends the nymph Dorida with a magic potion for Felis. He falls under Felismena's spell, and recalls their love once again. Thus, Montemayor reinstates and guarantees the closed world of the Renaissance pastoral against the "intrusion" of the chivalric. The only other tale which occurs completely outside the pastoral space is Belisa's. As noted, the tales of Belisa and Felismena compliment each other as both are female love

⁶³Antonio Tamayo, "Los Pastores de Cervantes," Revista de Filología Española 32 (1948)

laments. Belisa and Felismena are almost alter-egos since Belisa remains passive, a victim throughout the work, while Felismena seeks her own solutions, of course with Felicia's help. Cervantes' story of Silerio and Timbrio first told to, and experienced vicariously by the assembled male shepherds, is particularly illustrative of the evolution from pastoral to chivalric. In contrast to the fiction of the Abindarráez tale, this "life" experience of the "dos amigos" informs the future course Elicio chooses for his love. Silerio loves Nísida, but withdraws from competition for her love in favor of his best friend, Timbrio; this is the way Erastro concedes to Elicio, affording the ideal shepherd the opportunity to fight alone for his love. In spite of his searching and suffering for his love, Silerio marries Nísida's sister, Blanca, instead. Analogously we may suppose that Sancho marries Teresa as Erastro may have settled on Florisa when Galatea became unavailable to him. In a sense, Elicio becomes part of the writing of his own intercalated tale as well as he takes up arms in Book VI. His cause is noble, chivalric, potentially impossible. Perhaps this explains why Elicio's return to his original self is impossible. At best, by internalizing his pastoral self into his chivalric "other", a hybrid existence is feasible. In the same way, don Quijote displays an introspective, intellectual, selfless quality which stands in stark contrast to the contentious, egotistic, single-minded knight.

As explained, the pastoral convention of the open ended novel which invites a sequel turns problematic in Cervantes in two ways. First, the sequel to La Galatea cannot continue

in the pastoral without serious modifications to the storyline. Then, the possibility of a chivalric continuation defies Renaissance pastoral tradition. The insistence in La Diana on a poetic reality in which even ordinary reality is perceived as part of the bucolic myth is most obvious in Felismena's quest. Historic time and place are immaterial, and thus indiscernible in the work. By contrast, in La Galatea marking time within the atemporal is a Cervantine innovation. Mirta R. Zidovec establishes the basic effect of time on the Galatean figures: "Él (Cervantes) demuestra...tener una preocupación...con los efectos que el paso del tiempo (representado por Fortuna) provoca en la vida de los hombres y el modo que éstos perciben y resuelven los conflictos creados por aquél...Por esto, La Galatea posee un dinamismo que falta en otras novelas del género."⁶⁴ The six books span ten clearly identifiable units which can be further divided into nights and days. Most public acts such as love songs, the appearance of new characters, festivals, debates, the murder and major decisions occur during the day; the night is reserved for sleep, restless contemplation, and intimate revelations such as Lisandro's confession to Elicio, and the "Song of Calíope". Cervantes' inclusion of diurnal time in La Galatea limits as it defines the modern pastoral. No longer an infinite dream, in the "timeless" space of the Golden Age, poetic and historic reality respond to real time. In the Quijotes, don Quijote's and Sancho's forays from home are similarly defined by days and nights. Quijote II takes place only months after the conclusion of the

⁶⁴Mirta R. Zidovec, "La Idea del tiempo en La Galatea de Cervantes," Hispania 73 (1990)

first; obsessively aware of the passage of time, don Quijote begins to worry when he has stayed in one place too long, such as at the home of don Diego de Miranda. Regularly misinterpreted as a religious symbol, Montesinos' rosary seems rather a tool for marking time; it anticipates Quijano's death in the novel, as I explain in chapter IV.

As acknowledged early in this chapter, Cervantes' adaptation of the pastoral shuns an easily recognizable center, for the work is meant as an informal, living entity. More recent subplots are added to the earlier ones, some are resolved and some are not. But at no point is everyone's story at a place in which all may unravel happily. The uniqueness of the first six chapters of Quijote I summarize La Galatea in a real sense, even as they introduce the new work. The pastoral locus amoenus is replayed as, "En un lugar de la Mancha...."⁶⁵ The protagonist is a shepherd of sorts, an educated provincial aristocrat, an intellectual given to literary fantasy, to daydreaming, and what is pastoral if not "...the simplification of a complex reality"⁶⁶, a day dream. His library is full of pastoral novels, including La Galatea. When the self-created don Quijote (established here as the counterpart of the self-created Elicio) returns home to heal from his first foray, his loved ones discuss the dangerous effect which literature has had on his behavior. Here the reader has the first sense of an explanation of the La Galatea, that is the work as what I sense is pre-history. At the end of La Galatea Cervantes writes, "En fin deste amoroso cuento y historia, con los successos de Galercio, Lenio y

⁶⁵Cervantes, Quijote I 1.

⁶⁶Heninger.

Gelasia,...Grisaldo, Arsindo y Maurisa, Artandro y Rosaura...con otras cosas sucedidas a los pastores hasta aquí nombrados, en la segunda parte desta historia se prometen....”⁶⁷

According to this plan, the continuation is to center on "histories" prematurely interrupted or left hanging by design. The Cervantine adaptation of the convention of the open end requires a continuation. As noted in my introduction, the wording of the criticism of La Galatea to that end in the library episode of Chapter VI, Don Quijote I, clearly implies intent, and indeed *movement*: "...Su libro [La Galatea] tiene algo de buena invención; propone algo, y no concluye nada; es menester esperar la segunda parte que promete....”⁶⁸ J.A. Tamayo observes, "Toda La Galatea que poseemos no es sino el prólogo de lo que hubiera sido la historia anovelada de Elicio y Galatea.”⁶⁹ But there is an intermediate stage between La Galatea and the Quijotes, the relatively obscure “Entremés de los Romances”. Without a transitional text such as the Entremés, the connections noticed between stories, scenes and characters of Cervantes’ first and second novels remain casual coincidences or the result of inexplicable carelessness, and the various promises, merely wishful thinking. We will deal with the text of the “Entremés de los Romances” in the following chapter.

⁶⁷Cervantes, La Galatea 496.

⁶⁸Cervantes, Quijote I 137.

⁶⁹Tamayo 395.

CHAPTER 2

“El Entremés de los Romances”, the Interim Continuation

The study of literary sources which is always excellent
for understanding human culture in the aggregate serves
when it is a question of superior work,
not to see what the latter copies and to discount it from the original,
... but to catch the origin and development of an idea,
to see how the thought rises above its sources,
how it surpasses them and emancipates itself from them.
Ramón Menéndez Pidal

In his essay entitled “The genesis of Don Quijote”⁷⁰, Ramón Menéndez Pidal states his belief that the source of the Quijotes is the little-known “Entremés de los Romances” written by Cervantes, he speculates, around 1597. Then Adolfo de Castro first established the anonymous Entremés as Cervantes’ by matching it carefully with the established Cervantine corpus. I proceed here from the assumption that the work is indeed that of Miguel de Cervantes. The Entremés displays the characteristics of La Galatea identified in chapter 1 (including the double focus of the pastoral and chivalric modes rearticulated through recurring themes, characters and their loves tales, as well as the “anti-pastoral” tendencies) which, I hope to show, continue in a modified form in the Quijotes. Juan Millé y Giménez refused to share Castro's belief that Cervantes authored the Entremés. However, he did

⁷⁰Ramón Menéndez Pidal, “The Genesis of Don Quijote,” Cervantes Across the Centuries, ed. Ángel del Río & M.J. Benardete (New York: the Dryden Press, 1947) 41.

suggest an earlier composition date than those proposed by either Castro or Menéndez Pidal. "La fecha más probable, 1588, cuando estaban en su auge los sentimientos de hostilidad a Inglaterra y de confianza en la victoria, que el entremesista aprovechó."⁷¹ Millé y Giménez establishes the 1588 date as probable specifically from historical events alluded to by the characters. For example:

Señor cuñado, no vaya
A reñir con los ingleses,
Qué tendrá mi hermana miedo
De noche, cuando se acueste.⁷²

Mi hermano Bartolo
Se va a Inglaterra
A matar al Draque
Y a prender la Reina.⁷³

The references are to events current of course with the Spanish Armada which happens just after the appearance of La Galatea. Further, Castro observes, "Conste, pues, que el 'Entremés de los Romances' se escribió antes que el Quijote, y que antes de publicarse el Quijote se dió al teatro."⁷⁴ Millé y Giménez reviews the specific romances recited continuously throughout the work which are based on those published in the 1588 edition of the Romancero general

⁷¹Juan Millé y Giménez, Sobre la Génesis del Quijote, (Barcelona: Editorial Araluce, 1930) 139.

⁷²Adolfo de Castro, Varias Obras Inéditas de Cervantes, (Madrid: A. De Carlos e Hijo, 1874) 147.

⁷³Castro 151.

⁷⁴Castro 133.

("...un inmenso receptáculo de casi todos los romances artísticos de ese tiempo"⁷⁵), or the edition of the Flor de varios romances nuevos published the following year. The Entremés responds to a new and immediate historic actuality which Millé y Giménez characterizes as a "...década de decadencia...ya no [de] conquistadores, sino [de] poetas."⁷⁶

Only the genre and one character (the mother, Mari Crespa) break the continuity of the Entremés with La Galatea. My hypothesis, then, is that the Entremés is the vehicle through which Cervantes summarizes and reworks problems encountered in the transition from the pastoral to the Quijotes, one genre to another. Since the work is a play and, as noted, probably written 3 years after the publication of La Galatea, Cervantes would have had ample opportunity prior to the publication of his second novel to actually see the characters and their interaction on stage, and to adjust them as necessary to the new, historic situation represented by the defeat of the Armada. The interim figures of the Entremés exist in a fluid environment of poetic, historic present and historic past simultaneously. Thus, the crucial context is the theater itself, where illusion becomes the only plausible reality, where the pastoral and chivalric are recognized as obvious poetic illusions, "performances". Through the experience of the Entremés, then, the drama of the male chorus, the love debates and the "Canto de Calíope" from La Galatea are reintroduced as the genre itself. Cervantes resuscitates this intense theatrical focus in his final adaptation of the pastoral in Quijote II.

⁷⁵Millé y Giménez 18.

⁷⁶Millé y Giménez 22.

The initial scene of the play finds the household of the protagonist, Bartolo, in an uproar. He is a landowner who, without considering the consequences of his actions, impulsively abandons his wife of four days to enlist in the military, presumably to aid in the war with England. His real motivation, however, stems from his belief that he is a “caballero” which he gets from the romances which he consumes voraciously. Although a specific chivalric goal such as righting wrongs, or defending damsels is never stated, it seems sufficient that he wishes simply to behave as a “caballero”; the atmosphere is ripe for Bartolo’s ultimate transformation into a knight. So, he and his servant Bandurrio (whom he already believes to be his squire) leave on Bartolo’s mission to enlist as a “soldado”, the modern, Renaissance version of the “caballero”. This recalls one of the several possible outcomes of Elicio's ultimate act of La Galatea. As noted in chapter 1, having ended his pastoral existence by taking up arms, the chivalric becomes the only alternate possibility within a literary framework, and his defense of his beloved could have resulted in their marriage. Since the interpolated tales of the three main characters of La Galatea were never shared in the novel, the possibility of their pre-existence as wealthy middle-class “labradores” is plausible at this interim point in the gestation of the narrative. Bartolo and Bandurrio abandon this reality as they leave home and begin a temporary, quasi-poetic existence on the trail of adventure; this situation alarms all with whom they interact.

Two subplots expand the central controversy over Bartolo's obsessive delusion that life is to be lived as a "romance morisco". In Bartolo's absence, and while his father, in-laws and wife preoccupy themselves with controlling his aberrant behavior, his sister Dorotea and his wife's brother, Perico, make love in their private locus amoenus, the azotea of Bartolo's house. At the same time, two peasant lovers, Simocho and Marica, arrange their own tryst on the remote mountain, towards which Bandurrio and Bartolo are heading... En route, Bartolo and Bandurrio separate and Bartolo gets lost on the mountain; each reacts differently as he interrupts the lovers Simocho and Marica quarreling. Because of the types of romances they like, the scene evokes a pastoral response from Bandurrio and a chivalric one from Bartolo. Bandurrio sees Simocho as a "pastor" from a "romance pastoril", as Bartolo mistakes Marica for a princess from a chivalric romance. Both Bartolo's and Dorotea's activities are soon discovered. Bartolo is returned home and put to bed to cure his madness, and Dorotea's wedding is hastily arranged. Still wearing his nightshirt, he interrupts his sister's wedding reception as he madly and incoherently recites romances. The play ends when the entire cast follows Bartolo's lead and recites a romance in unison.

During the latter sixteenth century, the romance was the rage in Spain, carried to excess by the war of words between Lope and Góngora; the former was the acknowledged master of the "Romance Morisco", and the latter of the "Pastoril". Cervantes' inclusion of

his two contemporaries in the “Canto de Calíope” in La Galatea shows their immediate impact on his creative life. There he writes of them:

Muestra en un ingenio la experiencia
 que en años verdes y en edad temprana
 haze su habitación así la sciencia,
 como en la edad madura, antigua y cana.
 No entraré con alguno en competencia
 que contradiga una verdad tan llana,
 y más si acaso a sus oídos llega
 y que lo digo por vos, Lope de vega.⁷⁷

 En Don Luis de Góngora os offrezco
 un vivo raro ingenio sin segundo;
 con sus obras me alegro y enriquezco
 no sólo yo, mas todo el ancho mundo.
 Y si, por lo que os quiero, algo merezco,
 hazed que su saber alto y profundo
 en vuestras alabanças siempre viva,
 contra el ligero tiempo y muerte esquiva.⁷⁸

The public behavior of the two poets gave rise to Millé’s argument that Lope served as the model for don Quijote’s personality, and Góngora for Sancho’s. In particular, “Lope hallaba en grandes condiciones para ser tenido por loco.”⁷⁹ If the the two main characters of the Entremés actually are named from the pseudonyms of the poets, the possibility impacts on our comprehension of Cervantes’ conception of Quijote I, first as a sort of pastoral continuation of specific subplots of La Galatea, and second as a chivalric parody. The poets’

⁷⁷Cervantes, La Galatea 437.

⁷⁸Cervantes 441.

⁷⁹Millé y Giménez 107.

adversarial posture might have displayed for Cervantes the possibility of the concurrent use of the disparate pastoral and chivalric genres as his contemporaries actually performed it for him in real life. Although he does not recognize it, the critic Millé's observation defines the argument of the simultaneous application of pastoral and chivalric in the Quijote, as it shows the adaptations of the specific characters of La Galatea which, through the Entremés, becomes the source for the protagonists of the Quijotes. Perhaps through their rivalry the idea of blending the pastoral and chivalric coalesces in the Entremés, so that what begins as a chance to make a public joke of his friends' rivalry on stage, allows Cervantes the leisure of experimenting with the possibility of pursuing his initial project in both genres at once. The Lope-Góngora literary feud seems to be the inspiration which Cervantes needed to pick up the threads of his relation, and deliver them to the next level.

The Entremés seems an interim moment between La Galatea and the Quijotes. The pastoral obsession with the eclogue becomes faddish in the recitation of the romances, which in turn suggests Quijote's madness as a reader of the chivalric novels. The progression implies that Elicio may have resulted from Quijano's earlier passion for pastoral novels. Adolfo de Castro's analysis of the connections between the Entremés and Quijote I suggests the romance as the inspiration for don Quijote's lunacy, not the chivalric novel as Cervantes asserts in his Prologue; like Bartolo, don Quijote is spouting romances, not quoting chivalric novels, when his neighbor Pedro Alonso finds him in chapter V of the first Quijote. In La

Galatea, and according to my hypothesis of the *Entremés* as the interim continuation of the pastoral novel, Alonso Quijano exists in embryo as Elicio, the ultimate poet-shepherd, due to the influence of the pastoral novels he has presumably read (we will recall that pastoral novels such as La Diana and La Galatea complete the Quijano library). Since I assume that he exists briefly as Bartolo as well, art continues to imitate Spanish society of the later Renaissance, for, as noted, the dialogue of the play consists almost entirely of lines from popular romances, a reflection of the popular culture of the day. Thus, Bartolo's unrelenting delusion is also a manifestation of the quotidian world from which the character demands to escape.

As I intend to show, the obsessed lover (Elicio) phases into the eccentric "labrador" (Bartolo), and then mad knight (don Quijote). The love object (Galatea) metamorphoses into the abandoned wife (Teresa), and finally the ideal of love (Dulcinea). The equally obsessed disdained and disdainful lovers (Lenio, Galercio and Gelasia) become peevish adolescents (Simochó and Marica), and finally suicide victim (Grisóstomo) and independent female (Marcela), equally blind to the other's viewpoint. The spurned lover (Theolinda) is seduced teenager (Dorotea), and deceived woman (Dorotea of the Quijote). The effect of the progression is a circular structure which begins and ends with the original obsessive reader, Alonso Quijano. According to Castro, "El Entremés de los Romances' es verdaderamente

el bosquejo del carácter de Don Quijote y de la primera salida del ingenioso hidalgo.”⁸⁰ A review of the cast of characters supports his contention, just as it recalls La Galatea. Bartolo's circle consists of his immediate family and that of his in-laws, some of whom act as advisors during the three crises of the work, Bartolo's decision to enlist, his bizarre behavior on the mountain and his sister's seduction. As advisors and facilitators, Bartolo's father, Anton, and his father-in-law, Pero Tanto, correspond easily to both don Quijote's friends, the Cura and Barbero, as well as Elicio's mainstays, Tirsi and Damón. The wife, Teresa, has elements of both Galatea and Aldonza-Dulcinea, as well as of Teresa Panza. The four women are vague, solitary females overshadowed by the passion of their respective “lovers”. The mother-in-law, Mari Crespa mirrors Alonso Quijano's Ama de Casa, although she has no clear antecedent in La Galatea. She also contributes elements to Teresa Panza's character. The characters from La Galatea who carry over in the Entremés appear much as they did in the original work, but now are more quotidian in name. For example, Elicio and Erastro become Bartolo and Bandurrio, predictably a wealthy “labrador” and his servant. Galatea is Teresa, now Bartolo's wife and a “malmaridada”. Through a complicated series of character reductions, La Galatea's Theolinda and Rosaura blend into Dorotea (the Entremés) and then separate into Luscinda and Dorotea of Quijote I. Similarly Perico represents Grisaldo and Artandro, who become eventually Cardenio and Fernando.

⁸⁰Castro 140.

Herrera initiated the practice of multiple naming in the pastoral ("Fernando de Herrera usa diversos nombres para su dama, y no hay duda en este caso de que la pasión es única: Luz, Estrella, Lumbre, Heliadora. En cada nombre hay una alusión luminosa que el poeta se cuida bien de aclarar."⁸¹), and Cervantes continues the technique in his first three novels. An integral aspect of his novelistic world is the naming of his characters which John G. Weiger shows as a complicated construct of his imaginary whole; he observes that *how* a character is introduced, and *when* his name first appears are deliberate manipulations in Cervantes; "the name appears after the character's essence is revealed."⁸² Cervantes introduces Elicio, Bartolo and don Quijote *after* he establishes them as products of their contact with literature, which intensifies their effect on the stories. The poet-shepherd is called "Elicio" only after he finishes his opening song to Galatea; similarly Elicio is revealed as a proto-knight after his closing song to Galatea at the end of the novel. The family discusses Bartolo's madness and his plan to enlist well before his name is even mentioned. "...the protracted unveiling of identities inherent in the postponed revelation of names reflects an imperfectly developed personality"⁸³, Weiger observes, which is surely the case of Alonso Quijano. Especially true in the Quijote, the hidalgo's insanity and his plan to re-invent himself as a knight characterize him two novels before his true name is revealed at the end

⁸¹López Estrada XXVI.

⁸²Weiger 167.

⁸³Weiger 168.

of the second. If both Elicio and don Quijote (and momentarily Bartolo) are indeed Quijano alter-egos as I believe, the final revelation of the hidalgo's true name underscores even more profoundly the struggle Quijano has waged in search of himself. The fact that delayed naming pervades Cervantes' work is "...just one of numerous indications that Cervantes understood the effect he could create by manipulating the reader's knowledge or ignorance of a character's name at a given time in the development of the plot."⁸⁴

This is particularly significant to the "trilogy" hypothesis which considers that the plots of the various works include both Quijano's chivalric and pastoral existences. Weiger's observation supports my contention of Cervantes' conscious, although tentative, composition of the Quijote as the deliberate sequel to La Galatea. Weiger continues, "One of the effects of imprecision of the protagonist's name in the opening chapter of the Quijote is to underscore the nonentity that he had been for nearly 50 years."⁸⁵ Quijano's imaginary alter-ego, Elicio, contributes to the hidalgo's self-concept as an invisible man, for although through Elicio he has presumably dreamed an existence, until don Quijote, he has never actually lived one. Alonso Quijano spends days choosing and adapting names for himself, his love and his horse, so as to capture the essence of each in a word. His dedication to naming here is anticipated in La Galatea when Silerio declares his own name a pastoral alias; "a este punto llegava yo, quando Nísida me dixo: 'Por cierto, Astor - que entonces era este

⁸⁴Weiger 186.

⁸⁵Weiger 165.

nombre mío -”⁸⁶. Most of the names of characters in La Galatea are consistent with the abstraction of the poet-shepherds; thus they are literary, and may or may not contain symbolic meaning. The names of the cast of the Entremés are rooted in Castilian reality (Bartolo, Pero Tanto, Perico, Anton, Mari Crespa, Teresa, Dorotea). However, those of Bandurrio, Bartolo, Simocho and Marica are poetic as well; these characters participate in the various illusions of the mountain episode.

As developed in the last chapter, the problem facing Cervantes was the organization of a pastoral sequel for a novel which loses its pastoral focus in its last book, since the end of La Galatea is decidedly chivalric. Don Quijote expresses the transition best in his Age of Gold speech at the outset of Quijote I: “...andando más los tiempos y creciendo más la malicia, se instituyó la orden de los caballeros andantes, para defender las doncellas, amparar las viudas y socorrer a los huérfanos y a los menesterosos.”⁸⁷ His observation summarizes the movement in that last book of La Galatea precisely. Cervantes inadvertently proposes a double dilemma for the promised sequel, a novel which is both pastoral *and* chivalric. The malleability of the theater as noted enables him to experiment in the Entremés with the variables involved. In the Entremés, he organizes subsequent developments in the real, then divides the actual world into pastoral and chivalric spaces within which the characters respond according to how their tale was left hanging in La Galatea; the characters from the

⁸⁶Cervantes 180.

⁸⁷Cervantes, Quijote I 171.

open subplots continue in the pastoral, and those characters whose story ended in the chivalric continue on that course in the *Entremés*. As noted, Elicio and Erastro become Bartolo, “soldado andante”⁸⁸, and presumably his “escudero”, Bandurrio. Elicio’s advisors, Tirsi and Damón, who initiated the shift to the chivalric in La Galatea, are maintained in their advisory capacities, but here in the transitional roles as father and father-in-law of the protagonist. Also, Cervantes emphasizes literature as the prompt which supplies the real excuse for all three novels. As Cervantes re-evaluates every open tale, the pastoral characters continue as actual lovers still trying to resolve their romance, but in real time here. Cervantes now questions the plausibility of pastoral conventions such as the “malmaridada”, the use of twins and siblings to artificially further the plot, and proposes the adaptation of the locus amoenus to the new orientation.

The subplot of the love affair between Dorotea and Perico is a simplified continuation of two open tales from La Galatea, Teolinda and Artidoro, Rosaura, Grisaldo and Artandro. Cervantes breaks with pastoral tradition in the *Entremés* when he rejects the use of twins and look-alikes to further the plot in favor of the extended family unit noted above. From La Galatea through the *Entremés*, Cervantes simplifies the cast of characters considerably. As I discussed in chapter 1, according to Ruth El Saffar, the stronger personality of La Galatea absorbs the weaker, yielding the unique characters of the Quijote who exhibit both the

⁸⁸Castro 133.

positive and negative traits of the originals. For example, the weak Artidoro is “absorbed” by the personality of the stronger twin, Galercio, thus completely eliminating Artidoro’s tale. So, Perico, Teresa’s brother in the play, represents Grisaldo and Artandro from only the Rosaura tale. Dorotea, Bartolo’s sister, assumes the contrasting roles of Teolinda and Rosaura, “labradora” and “aristócrata”. In summary, the Teolinda and Artidoro, Rosaura, Grisaldo and Artandro characters phase to become Dorotea and Perico on the path to Dorotea and Fernando, Lusinda and Cardenio of Quijote I. As we shall see, Lenio/Gelasia/Galercio quarrel on the mountain as Simocho and Marica, who in turn foreshadow Grisótomo and Marcela in spite of inconsistencies in social class.

As is well known, in La Galatea Teolinda desperately searches Arcadia for her love and Artandro kidnaps Rosaura; the motive of both events is marriage. Although the details of the original stories become confused here, the Entremés combines these two episodes of the aftermath of seduction from La Galatea into the single event, Perico’s seduction of Dorotea; in the Quijote, the original details become so blurred that it effectively disguises La Galatea from recognition as the source for the story. However, the echoes of both La Galatea and the Entremés may be heard in Quijote I when Fernando seduces and abandons Dorotea, and she searches la Mancha for him. The scene in the Entremés is confined to the urban locus amoenus of the home, which anticipates the expanded version of the Quijote when Dorotea and Cardenio meet in the rural locus amoenus of the Sierra Morena, recognize each other’s

stories, then move to the inn (the pastoral-urban locus amoenus) where their individual tales conclude. The conversational give-and-take of the romances as dialogue, unique to the *Entremés*, precludes a line-by-line comparison, however, a discussion of the spirit of the conversations points up the similar circumstances. Beginning with Theolinda, all situations establish the locus for the tryst, the seduction and the consequence. The idea begins in the euphemism of Arcadia, is adapted to suit the constraints of the stage, and transforms into a real moral crisis in the Quijote:

La Galatea:

Theolinda: “Ordenó, pues, la suerte y mi diligencia, y aun la solicitud de Artidoro, que sin mostrar artificio en ello, los dos nos apareamos, de manera que a nuestro salvo pudiéramos hablar en aquel camino más de lo que hablamos, a lo que a sí mismo y al otro devía.”⁸⁹

“Entremés”:

Quijote I:

Perico:
Vámonos yo y tigo
Para el azotea.

Dorotea:
“Y fue que una noche, estando yo en mi
aposeno...”

Since Theolinda and Leonarda are alter-egos who share the experience, Leonarda continues the tale in La Galatea:

“...me començó a hazer tan amorosas saluciones que yo estava con verguenza y confusa, sin saber qué responderle;”⁹⁰

⁸⁹Cervantes, La Galatea 130.

⁹⁰Cervantes 134.

Dorotea, vamos
no sé
Á pasar la siesta;
habilidad la
Y allá jugarémos
que
Donde no nos vean.

“...comenzó a decirme tales razones, que
cómo es posible que tenga tanta
mentira, que las sepa componer de modo
parezcan tan verdaderas.”⁹¹

The alter-ego, or partner, explains the consequences in each work:

Theolinda: “...con alguna honrosa tercería me embiasse a pedir por esposa a mis padres.”⁹²

Dorotea:
Casarte has conmigo,
y
Y habrá boda y fiesta;
quien
Dormiremos juntos
de
en cama de seda.⁹³

Fernando:
“--ves aquí te doy la mano de serlo tuyo,
sean testigos desta verdad los cielos, a
ninguna cosa se asconde, y esta imagen
Nuestra Señora que aquí tienes.”⁹⁴

In the version of the Quijote, Dorotea demands their timely wedding, a possibility that Cervantes has already included in the Entremés. Dorotea and Fernando’s marriage is possible only after they reunite at the inn.

Theolinda: “...en haverme quitado con tus ásperas razones el fastidio y desassossiego que devan las importunas de esse pastor...en cuyo pensamiento ha cabido tanta arrogancia y locura, que doquiera que me ve, me trata de la manera que has visto, dandose a entender que tiene grangeada mi voluntad, y aunque yo le he desengañado...”⁹⁵

⁹¹Cervantes, Quijote I 349.

⁹²Cervantes, La Galatea 133.

⁹³Castro 152.

⁹⁴Cervantes, Quijote I 350.

⁹⁵Cervantes, La Galatea 135.

Tanto:
 ¡Oh, maldita sea la casta!
 persuadir a
 Compadre, aqueste muchacho
 entró
 Y esta señora muchacha
 mío?”⁹⁶
 Han de ser deshonra nuestra,
 Si al momento no los casan.⁹⁷

Dorotea:
 ¿Qué razones serán bastantes para
 mis padres, y a otros, que este caballero
 en mi aposento sin consentimiento

As noted, during the wedding feast of the Entremés, Bartolo appears in his nightshirt; his obsession with romances disrupts the wedding to the point that all of the guests give in and join his song. With this the play ends.

I do not mean to suggest that Cervantes intended “El Entremés de los Romances” as the actual continuation of La Galatea, but rather as a chance to revisit some of the problems that the earlier work posed, “on the way” to the Quijotes, so to speak. At the end of his pastoral novel, Cervantes had severely limited the options open, even eliminated any more than the one, chivalric possibility for a sequel. He poses the question in the Entremés, “If the subsequent work were based entirely in the real, what effect would it have on the protagonists?” As the ideal shepherd, Elicio’s existence is also the most sublimated. His only contact with the real is through the interpolated stories of “lesser” shepherds; even Galatea and Erastro are beneath him. Galatea is connected to her father biologically, and faces an arranged marriage with a “forastero” whom she does not know, nor love; both situations

⁹⁶Cervantes, Quijote I 351.

⁹⁷Castro 172.

prevent her complete detachment from the real. Erastro is a mediocre poet and an insincere lover who keeps dogs. By incarnating Elicio as the wealthy “labrador”, Bartolo, Cervantes gives the protagonist financial independence, and the practical means to pursue his eccentricism. Bartolo’s servant and friend, Bandurrio, translates in the Entremés Erastro’s amicable subservience to Elicio. In the interim reality of the Entremés, Cervantes seems to question further, “What if Galatea and Elicio were to have married as a result of his resorting to violence?” Thus he resuscitates contact with Montemayor’s La Diana, and posits the theme of the marriage of the protagonists which he had avoided in La Galatea. Toward the end of La Diana, Montemayor returns the shepherdess from the real to the pastoral as a “malmaridada” in search of the love she abandoned, only to find that Sireno has “forgotten” her, thanks to the intervention of Felicia, the enchantress. According to López Estrada, “Diana queda en los libros sólo evocada por los pastores...por fin, aparece en uno de los últimos libros y viene llorando y cantando...Diana es una malmaridada...”⁹⁸ Here in the real, Teresa finds herself in the same situation, for her groom has “forgotten” his wife, and confuses the real woman with the idealized women of the romances which distract him. Teresa is, then, an actual “malmaridada”. So, Teresa, the incarnation of Galatea, is literally overwhelmed by her family; in the reality of the Entremés, Teresa becomes the embodiment

⁹⁸López Estrada LXXI.

of the refrain, “Mujer honrada, pierna quebrada y en casa.” Dutifully she makes no effort to thwart her husband’s plan to enlist beyond complaining to her mother.

The reader steps beyond the final words of La Galatea, onto a stage in the introductory scene of “El Entremés”. The play begins as we are told of Bartolo’s plans to abandon his life with his new bride for a delusional life of chivalry, and it is *he* who makes the decision to leave; he opts for the escape from a mundane world within which suddenly he finds himself trapped. The quotidian role of husband contradicts Elicio’s poetic persona, since marriage demands a descent from the heights of passion and focusses on the groom the very reality that he is obviously too abstracted to accept. Bartolo simply cannot exist *yet* in the real so, after only four days of marriage, he reinvents himself as a “caballero” in response to the influence of a genre different from the pastoral, but no less seductive, the romance. Pero Tanto, Bartolo’s father-in-law observes, “De leer el Romancero/Ha dado en ser caballero,/Por imitar los romances.”⁹⁹ The stage thus set, Bartolo begins the process of re-creation. I include the text below to initiate a comparison with the subsequent scene in the Quijote. Although some details are significantly different, all of the elements of the romance are present in some way in the Quijote.

“Entremés”:

Ensíllenme el potro rucio

Quijote:

“Fue luego a ver su rocín...”

⁹⁹Castro 144.

De mi padre Anton Llorente,
 Dénme el tapador de corcho
 Y el gabán de paño verde,
 El lanzon en cuyo hierro
 Se han orinado los meses,
 siglos...”
 El casco de calabaza
 simple.”
 Y el vizcaíno machete;
 Y para mi caperuza
 Las plumas del tordo dénme
 Que por ser Martín el tordo,
 Servirán de martinetes.
 Pondrásle el orillo azul
 Que me dió para ponerme
 Teresa la del Villar,
 Mi mujer, que está presente.¹⁰²
 señora de

“...de sus bisabuelos...”¹⁰⁰

“Y lo primero que hizo fue limpiar las armas...”
 “Tomadas de orín y llenas de moho, luengos

“...no tenían celada de encaje, sino morrión

“...sacó su espada...”

“...que traía atada con unas cintas verdes...”¹⁰¹

“...vino a llamarla Dulcinea del Toboso.”

“...y a ésta le pareció ser bien darle título de
 sus pensamientos.”¹⁰³

Bartolo’s identification of his wife “Teresa la del Villar” suggests the romantic or idealized characterization of the wife in keeping with his world view, as it anticipates Aldonza’s later romanticization as Dulcinea del Toboso. He continues to refer to her poetically as “Teresa de mis entrañas”¹⁰⁴, “Señora mía”¹⁰⁵ and at his most delusional as “La linda infanta Sevilla/Es mi esposa otro que tal.”¹⁰⁶ Teresa’s response to this last depiction of her, “¿Qué esposa ni qué

¹⁰⁰Cervantes 101.

¹⁰¹Cervantes 109.

¹⁰²Castro.

¹⁰³Cervantes 103.

¹⁰⁴Castro 147.

¹⁰⁵Castro 160.

¹⁰⁶Castro 165.

Armelina?¹⁰⁷ betrays her literal-minded disenchantment of Bartolo's poetic fantasy, so the wife establishes the portrayal of Galatea as an ordinary "labradora", which foreshadows the relationship of Dulcinea and Aldonza. This metamorphosis liberates the female ideal from the conventional limitations of the pastoral female encountered in Montemayor. Bartolo's insistence that his wife is actually a character from a romance objectifies her so that she continues in his mind as the ideal Galatea which contrasts with both her personal self-concept and her real existence.

The staging of the continuing tales of La Galatea which I have identified responds first to circumstances unique to the Entremés. The pastoral locus amoenus of the shepherds of La Galatea becomes post-Armada Spain populated now by romance-spouting "labradores", and "zagales", here simply young lovers, *perceived* by the protagonists as shepherds, knights and young aristocrats. Later it phases into the more sophisticated world of the impoverished Manchegan aristocracy of the seventeenth century. The modernization of Cervantes' pastoral novel through the Entremés seems a critical issue for the Quijotes. Cervantes continues to experiment with the poetic locus amoenus in the Entremés, not centered now in the protagonists as in La Galatea, but rather it becomes the counter positioning of two locales, the azotea of Bartolo's house and the mountain. Cervantes maintains the dual urban and rural locus amoenus throughout his continuations contrasting

¹⁰⁷Castro.

the inn and the Sierra Morena in Quijote I, and later the Quijano home with the ducal palace of the second Quijote. As noted in chapter 1, the pastoral locus amoenus of La Galatea focuses on Elicio and Galatea as male and female poles within the poetic space, Arcadia. In the Entremés, Cervantes continues the technique: the stage becomes the locus amoenus for the audience, as is the countryside of la Mancha for the characters. He then polarizes the space to include the mountain and Bartolo's home; in the Quijote, the poles within la Mancha are the Sierra Morena and the inn. The poetry shared is no longer the refined eclogue, but the romance, popular among the lower classes; the protagonist only accesses the abstract through eccentricism, since it is no longer purity of emotion which he experiences, but insanity. Thus, in the pastoral progression which I have noticed, Cervantes' original pastoral characters have to establish their existences in sixteenth century historic reality of the Entremés in order to continue their experiences in the Quijote.

Cervantes' continuing modifications of the pastoral anticipate a more sophisticated Baroque world view. Now from its vantage point in the real, the Entremés seems to transform the formula of La Galatea into a proto-urban pastoral. The genre *itself* is no longer a pastoral locus amoenus, and so that special haven for lovers establishes itself continuously and artificially by enveloping the various pairs of lovers as the story progresses. The spontaneous spaces further contrast each other and help maintain the fiction of the loves themselves. Bartolo's and Teresa's house functions as the urban locus amoenus; the home is

both remote and public at once since it is far from the war and from the corruption of the city, yet all of the characters meet and share their lives there. It seems to be the middle class version of the sophisticated Felicia's fountain from La Diana. Although newlyweds, Teresa and Bartolo never find themselves alone together, subjected instead to the constant meddling of virtually everyone, a modification which continues and supports Elicio's and Galatea's estrangement in La Galatea. Also, their marriage contrasts with the incorporeal ideal of their former pastoral existences; his compulsion to live his dreams guarantees that the two original young lovers remain as far apart as ever. However, passion exists in the "azotea" of the house, Dorotea's and Perico's locus amoenus. When these lovers' refuge and their intimacy are discovered, marriage is the only solution to their problem. Thus, their pastoral and passionate existence is reduced to the real as well. The discussions and episodes which take place in the house (Bartolo's decision to enlist, the discovery of the Dorotea-Perico tryst, Bartolo's eccentricism upon his return from the mountain, the wedding and the subsequent seduction of the whole society by the romances) contrast with the misperceptions of the mountain, and later support Alonso Quijano's dual persona, real hidalgo and poetic knight in the Quijotes.

A mountain scene is an important convention in Cervantes' literary world, and is the point of contact between the open stories of La Galatea and their continuations in the Quijote as they are filtered through the Entremés. Experienced from Cervantes' typical multi-faceted

perspective, the mountain scene of the Entremés is both pastoral and chivalric on literal and poetic levels. The mountain in the various works represents the savagely brutal, the uncivilized, the unconventional and independent, the unresolved. In La Galatea, the Lenio, Gelasia, Galercio story remains open because two of the characters flee to the mountain before their story can conclude. Artidoro and Leonarda disappear “...en unos montes algo de allí apartados”¹⁰⁸ guaranteeing Theolinda’s futile search of Arcadia for the pair. Similarly, Rosaura’s kidnappers make good their escape “...hasta entrarse por un espeso montezuelo que a un lado del camino estava, y con la defensa de los árboles hazían poco effecto las hondas piedras de los enojados pastores.”¹⁰⁹ However, on the mountain of the Entremés, it is the violence of the Rosaura experience which is portrayed, not the continuation of the tale itself. Elicio “...se salió de su cabaña en una verde cuesta que frontero de ella se levantava...y allí con el aparejo de la soledad, rebolvía en su memoria todo lo que por Galatea había padecido y lo que temía padecer...”¹¹⁰. As Elicio ends his song to Galatea, he notices his friends arriving in support of his cause; “Conoscidos, pues, de Elicio, baxó de la cuesta para ir a recibirlos...”¹¹¹. It is this movement, his descent from the realm of the unresolved, which marks his path through the continuations as the deliberate search for himself.

¹⁰⁸Cervantes, La Galatea 328.

¹⁰⁹Cervantes 379.

¹¹⁰Cervantes 495.

¹¹¹Cervantes 496.

So, his main character's return to the mountain as Bartolo allows Cervantes to re-introduce the open stories from La Galatea, as it gives the protagonist a further chance to escape the conflict of his current reality, and to reflect on it. Thus, it is on the mountain of the Entremés where Cervantes rejoins these interrupted stories of La Galatea. As noted, on the way to the coast to enlist, Bartolo and Bandurrio separate on the mountain and Bartolo gets lost. Now out of contact with each other, each witnesses the same scene of the lovers quarreling, but interprets it from contrasting pastoral or chivalric perspectives. The mountain episode simultaneously adapts the Lenio/Gelasia/Galercio argument of La Galatea through the quarrel between Simocho and Marica, into the episode of Ambrosio/Marcela/Grisóstomo in the Quijote. Simocho represents the attitudes of both Lenio and Galercio, and seems to show Cervantes' attempt to consolidate some aspects of the original tale:

La Galatea:

Galercio:

¡Oh, ingrata y desconocida Gelasia, y con
 cuán justo título has alcanzado el renombre
 de cruel que tienes!...¿Por qué huyes de
 quien te sigue?...Y aun será posible que tú
 No quieras apretar este lazo que a la
 garganta tengo, ni atravesar este cuchillo
 Por medio de este corazón que te adora.”¹¹²

Lenio:

¡O dura Gelasia, esquiva,
 zahareña, dura altiva!

“Entremés:

Simocho:

¡Oh, más falsa pastorcilla
 Que las trampas de los lobos,
 Más dura que la tortuga
 (La concha, que no el meollo).
 ¿Piensas que por Penelope
 Te tienen agora todos?
 Y no hay nadie que no diga
 Que quieres mal á Simocho.
 Quitásete la gorguera
 Con la sarta de abalorio,
 Y pusísete el mandil

¹¹²Cervantes 325.

¿Por qué gustas, di pastora,
que el corazón que te adora
En tantos tormentos viva?¹¹⁴

Con que lavas el mondongo.¹¹³

Bandurrio's initial reaction to the poetic moment defines the mountain as a pastoral locus for him. The subsequent appearance of Bartolo as a chivalric figure supports and continues the fiction of Bandurrio's original misperception. By now the scene has phased into the chivalric, and Simocho inadvertently participates in the illusion from his position in the real, thereby validating it. Therefore, the mountain serves as both a pastoral and chivalric space where both fictions are played out simultaneously against yet another dimension: that of quotidian, non-literal reality. This implies the source for the distinct literary divisions observed in Quijote I. Menéndez Pidal considers the Entremés as a source for Quijote I only from the premise of the intoxicating effects of literature, but there may be other links between the works as well. Bartolo's mental aberration prompted by his addiction to the steady stream of chivalric romances popular at the time hardly surprises. He succumbs to their seduction and decides to enlist to help defend Spain from England, not from a heightened sense of patriotism, but, as noted, because he believes himself to be the incarnation of a medieval knight from the stories he has heard. His actions respond to an actual historical situation, and whatever his misconceptions, he will enlist as soldier, not

¹¹³Castro 155.

¹¹⁴Cervantes 400.

knight. Early in the work, Cervantes establishes in the main character the contrast or confusion of the poetic begun in La Galatea. Whoever the model of the obsessed man-of-letters turns out to be, his existence as the perfect poet-shepherd, Elicio, prefigures his more quotidian incarnation as Bartolo, “soldado andante”, and then as don Quijote, mad knight who aspires toward perfection.

The “Cautivo’s tale” of the Quijote may have been inspired by the poet-shepherd Lauso in La Galatea. Cervantes seems to adapt Bartolo’s re-invention as a “soldado andante” for both don Quijote, the *caballero* andante, and the Cautivo, *soldado* andante. A brief comparison traces the plausible transition of the story from La Galatea to the Quijote through the Entremés.

“Entremés”:

Dime, Benserrage amigo,
llamaba
¿Qué te parece de Zaida?
Por mi vida, que es muy fácil;
Para mi muerte, es muy falsa
Este billete le escribo;
a que
Escucha y silencio aguarda.¹¹⁶

Quijote I:

“...al aviso segundo de Zoraida, que así se
La que ahora quiere llamarse María.”¹¹⁵
“Escrito y cerrado este papel, aguardé dos días
estuviese el baño sólo...”¹¹⁷

Since the mountain episode of the Entremés begins as pastoral and ends as chivalric, it is an encapsulated review of La Galatea. The entire mountain scene sustains a constant

¹¹⁵Cervantes, Quijote I 481.

¹¹⁶Castro 167.

¹¹⁷Cervantes 480.

level of misperception and misunderstanding which allows especially Elicio's and Lenio's tales from La Galatea to continue simultaneously, although independently. Both Bandurrio and Bartolo are so affected by their contact with the romance in the real, that neither can depend on a realistic interpretation of what their own eyes observe. So each misinterprets the simple scene of the lovers' quarrel which escalates and universalizes as Bandurrio imagines a pastoral scene between the literary "shepherds" Simocho and Marica, and he believes he has stumbled on a real episode from a pastoral romance. Bartolo mistakes the quarrel for a living version of the chivalric romance "Tarfe y Daraja". Even the lovers misread each other in real time. The perception of the "zagales", Simocho and Marica, as "pastores" and as "Tarfe y Daraja", disputes their role as simply young lovers on a tryst. Like Lenio, Gelasia and Galercio, the lovers quarrel at, rather than with each other, since neither comprehends the other's wants or needs. Where at the outset of the work Simocho had been merely a "labrador" and neighbor, here he is *perceived* as a "pastor" from the "romances pastoriles", because Bandurrio has been conditioned to expect such a figure on the mountain. Bandurrio watches as Simocho and Marica continue a ridiculous argument begun earlier in the real, just as Bartolo is "found", reappearing from the surrounding shadows as a knight, armed with a paper lance and "riding" a hastily fabricated "stick" horse reminiscent of childhood games; as he completes his transformation, he passes from real to poetic ideal in front of the other characters, and before the eyes of the audience. After a brief "battle" during which Simocho

trounces Bartolo, his wife, Teresa, and their two fathers arrive to help Bandurrio force Bartolo home. But the locus has worked its magic, and Bartolo never regains a consciousness of reality throughout the work, in spite of repeated efforts by his family to confine him to bed and effect a cure. Therefore, the stage is set for the literary "engaño" of the first Quijote, and its complete dissolution in the second.

In this single episode of the Entremés, Cervantes expands his use of the locus amoenus from strictly the haven of young lovers of the pastoral genre, to include whatever serves the characters' needs. It suggests the illusion of the aristocratic pastoral dream faced with the seductive control of the middle class by the popular tradition of the "romance", which in turn proposes the delusion of the idle country gentleman whose lunacy is prompted by his dedication to novels, in this case the chivalric. To the "zagales", the young lovers, the mountain is their love retreat; to Bandurrio, it suggests the pastoral, and to Bartolo it is chivalric inspiration; there the poetic and real collide and coincide momentarily when Bartolo attacks Simocho and the young lover must defend himself physically. No single attitude, perspective or perception is appropriate for everyone, and each responds according to his uniquely personal interpretation. The mountain episode is intensely conceptist. The "zagales" are lovers, shepherds and Bartolo's neighbors; the "pastor" is further refined as shepherd, spurned lover and dark knight, hero and coward. The "caballo" is horse, mule and prop. Bandurrio is a lost traveler, squire, friend and Bartolo emerges as friend, knight and madman,

and finally victim. On the mountain, therefore, the chivalric, pastoral and real first coexist, and then blend and phase so as to represent various facets of a single and unique moment.

The only plausible reaction of the protagonists to the mountain scene is violence. The initial lovers' disagreement is violent; Bandurrio anticipates violence as an aspect of his function as squire to Bartolo's knight. However, he does not participate in the violence himself which is consistent with his pastoral viewpoint. He stands as immobilized as Elicio had been during Rosaura's kidnapping. For Bartolo, the episode is the next step beyond Elicio's defending Rosaura with stones. This is the significant moment anticipated in La Galatea when Elicio (now as Bartolo) actually defends a woman in an armed conflict. He is finally living life, not merely dreaming it. That the woman is not his, that the weapons are not real, that the battle is an illusion are not important; it is the act itself which marks the episode. Also, the perception of the "labradora" Marica as the lovely princess Daraja reminds us of Cervantes' idealization of Bartolo's wife, Teresa; it foreshadows Quijano's interpretation of Aldonza as Dulcinea through the first Quijote, and as the enchanted Dulcinea of the second. The knight, Bartolo is self-consciously a man of whom violence is expected. Simocho's inadvertent participation in the fiction is both poetic and real, and again depends on viewpoint. He duels with the knight on the literary level while actually defending himself from his delusional friend in the real. Both the retreat of the lovers, and Bartolo's real injuries bring the scene into focus for Bandurrio, who comes to his senses, recognizes the

scene from a real perspective, and accompanies his wounded friend home. In a literary sense, Bartolo has achieved the goals he seeks; he has defended Marica from the unwanted intrusion of the real world, as Elicio had intended to spare Galatea from the reality of marriage to the Portuguese “forastero” which she was resisting. Too, he has experienced a certain level of heroism in his own mind, and consistent with don Quijote’s motivation, for he has engaged the infidel in mortal combat. The encapsulation of violence in this critical episode recalls the murder, attempted suicide and kidnaping in La Galatea, as it implies their conclusions. It reinforces violence as an underlying theme in all three novels of this “trilogy”. Thus, in keeping with the progression developed above, the intensification of violence in Quijote II should be expected. In the real, Bartolo’s eccentricism has cost him dearly, for his family must confine him to bed and monitor him carefully.

The mountain episode of the Entremés foreshadows the discovery of Cardenio on the Sierra Morena from the Quijote, which is also the continuation of the Theolinda tale from La Galatea. As noted, the society's obsession with quoting popular romances in daily speech now dominates the two friends’ lives. Bandurrio wanders the desolate area searching for his master; his isolation leads to his misinterpretation of the scene he witnesses between the “zagales” as pastoral, just as isolation prompts Bartolo to recognize Simocho as a literary “caballero”. A similar situation on the Sierra Morena forces don Quijote to mistake Cardenio

for “el caballero del Bosque”, although Cardenio is introduced simultaneously as a shepherd in the same way as Bandurrio first recognizes Simocho, the “pastor”:

“Entremés”:

Pero ya descalzo y todo
a
Un pastor, si bien percibo,
muestras de
Cabizbajo y pensativo,
Puesto en el peñasco el codo.¹²⁰

Quijote I:

“...los pies descalzos...”¹¹⁸ “...se le había caído
Cardenio la cabeza sobre el pecho, dando
estar profundamente pensativo.”¹¹⁹

The separation of Bandurrio and Bartolo on the mountain revisits Erastro’s psychological separation from Elicio at the end of La Galatea, as it suggests Sancho’s visit to Dulcinea, temporarily abandoning his master on the Sierra Morena. A comparison of the scene in the Entremés with the corresponding scene in the Quijote points up the similarities.

“Entremés”:

En el monte nos perdimos
le
Él viene atrás; yo no hallo
iba
Senda alguna ni vereda,
Ni encuentro pastor que pueda
perdidos

Quijote I:

“Ni Sancho llevaba otro cuidado (después que
pareció que caminaba por parte segura...; y así,
tras su amo...”¹²¹; “...No pudo seguille.”¹²²
“¿Es buena regla de caballería que andemos

¹¹⁸Cervantes 287.

¹¹⁹Cervantes 191.

¹²⁰Castro 155.

¹²¹Cervantes 283.

¹²²Cervantes 287.

Decirme donde he de hallallo.¹²³

Por estas montañas, sin senda ni camino?”¹²⁴

Finally the mountain episode deals with the search of the wilds for the wayward pair. As noted in chapter 1, Tirsi and Damón, Elicio’s advisors, are important to the denouement of the pastoral novel, for initially they suggest violence to resolve Elicio’s and Galatea’s crisis. They seem to reappear as advisors, Bartolo’s father Anton, and his father-in-law Pero Tanto, in the Entremés. Cervantes finalizes their development as the Cura and Barbero of the Quijote, and, as a result, two of their most important acts of Quijote I are proposed in the Entremés. They criticize the negative impact of literature on society, anticipating the Cura’s and Barbero’s scrutiny of Quijano’s library. Although Pero Tanto’s words are echoed later by the Ama de Casa, not the Cura or Barbero, the advisors are instrumental in the review of the library:

“Entremés”:

Tanto:

De leer el Romancero
Ha dado en ser caballero,
Por imitar los romances;
Y entiendo que á pocos lances
Será loco verdadero.¹²⁶

Quijote I:

Ama:

“...que estos malditos libros de caballerías que él tiene y suele leer tan de ordinario le han vuelto el juicio...que quería hacerse caballero andante, e irse a buscar las aventuras por esos mundos.”¹²⁵

¹²³Castro.

¹²⁴Cervantes 302.

¹²⁵Cervantes 126

¹²⁶Castro 144.

Lleve el diablo el Romancero,
Que es el que te ha puesto tal.¹²⁷ “Ya no hay aposento ni libros en esta casa,
porque todo se lo llevó el mismo diablo.”¹²⁸

Also, Bandurrio and Bartolo’s family searches for him as Sancho, the Cura and Barbero will later search the Sierra Morena for don Quijote. Bartolo’s wife Teresa participates in the search, and her presence on the mountain helps cajole her husband into returning home; similarly Dorotea becomes Micomicona in an effort to seduce don Quijote into returning to the inn. The Cura and Barbero find Sancho at the inn on his way back to the Sierra Morena. The Cura devises a plan to lure Quijote home, which is enabled by the fortuitous discovery of Dorotea on the mountain. The point here is that Teresa’s presence during the search for Bartolo, suggests the convoluted, hilarious plan to return don Quijote to civilization which is facilitated by Dorotea as the Princess Micomicona.

The diurnal structure of the Entremés continues the pastoral convention of marking periods for sleep or reflection seen in La Galatea, and suggests the similar practice of the Quijotes. Sleep as a control factor and a cure is grounded in La Galatea and becomes as increasingly useful a construct in the Entremés as it is in the Quijote. Elicio and friends leave home at dawn to tend their flocks, pine over their loves and return at night to consider their latest emotional complications; this time presumably allows sleep to cure and refresh them. Based on nature, the structure repeats in the Entremés, although sleep is not an instinctive,

¹²⁷Castro 166.

¹²⁸Cervantes 141.

natural process as in La Galatea, but is prescribed here as a curative, as it is later in the Quijotes. Elicio resists convention and spends most of La Galatea awake and suffering from acute stress. There is no one in Arcadia socially, culturally or intellectually superior to him who can exert control over him enough to insist on the cure since he is the most elite of all. Were he subjugated by some force other than a perfect love, he would surely recall his real existence, and be forced to return there. As a character based in the real, the family puts Bartolo to bed ("Pues metámosle a acostar; /Que el loco durmiendo amansa."¹²⁹); Bartolo is *forced* to sleep in order to control his violence, and to regain his sanity. Likewise, don Quijote's family forces sleep on him which is a key element in the family's control of don Quijote -- his periods of sleep. In chapter 3, I argue the possibility of Cervantes' deliberate manipulation of the convention of sleep to "switch off" the knight during pastoral episodes such as the "Curioso impertinente" and during much of the concluding the pastoral tales of Teolinda/Rosaura (Dorotea/Luscinda). As noted, in the final scene, Bartolo interrupts Dorotea's and Perico's wedding when he appears in his nightshirt, still incoherently muttering romances. Although totally dissimilar scenes, the subtext is reminiscent of Alonso Quijano/don Quijote's death in Quijote II. Before Bartolo appears in his nightshirt, his father Anton observes, "pues como él duerma, el sentido/Volverá á cobrar sin falta."¹³⁰ However, Bartolo's sleep is interrupted by the festivities, and his cure is never realized; similarly, the

¹²⁹Castro 171.

¹³⁰Castro 173.

Cura's visit at the beginning of Quijote II, and his calling Quijano "Quijote" interrupts that cure. The wedding celebration of the play foreshadows both the "Bodas de Camacho" and the celebrations in the Quijano household prior to his death: "Andaba la casa alborotada, pero, con todo, comía la sobrina, brindaba el ama, y se regocijaba Sancho Panza; que esto del heredar algo borra o templea en el heredero la memoria de la pena que es razón que deje el muerto."¹³¹ Quijano and Quijote are one at the end as are the two final projections of Bartolo, landowner and mad "soldado andante". The seduction of the entire cast, and presumably the audience as well, by the singing of the romances foreshadows the reader's acceptance of the symbiotic relationship of Alonso Quijano and don Quijote in death (...Alonso Quijano, el Bueno, llamado comúnmente don Quijote de la Mancha..."¹³²).

Cervantes introduces comedy into the original story through the farsical genre of the Entremés, and expands it to include both subsequent novels of this study. As noted, all characters of the Entremés find themselves enveloped in the literary experience through their incessant and off-handed recitation of popular romances. While comical, the practice seems almost an automatic response, a sort of cultural slang. However, the use of colloquial dialogue and slapstick discovers an underlying cruel irony in the final work. One of the richest comedic scenes of the Entremés occurs near the end as Bartolo's family tries to reason with him, prior to forcing him to bed. As each family member makes a point, he responds

¹³¹Cervantes 576.

¹³²Cervantes 577.

with several lines from distinct romances. The counterpoint is hilarious, but the situation becomes more frustrating for everyone when Bartolo finally creates a new 18-line romance from the first line of fourteen different ballads, resulting in a completely new, self-contained work. The story he tells suggests Cervantes' *conscious* adaptation of ideas from his pastoral novel to the Entremés, just as it may be seen as a vague sketch of the latter two novels; the first recognizable line of this impromptu work, "Elicio, un pobre pastor", is followed in the original romance by "Ausente de Galatea"¹³³, according to Adolfo de Castro. A careful line-by-line review of the tentative storyline of the new romance, compared with the episodes anticipated by the new work almost suggests a blueprint for the continuation of La Galatea.

Por una nueva ocasión
 Mira Tarfe que á Daraja
 Rendido está Reduan;
 De las montañas de Jaca.
 Elicio, un pobre pastor
 En una pobre cabana,
 Con semblante desdeñoso,
 De pechos sobre una vara;
 Bravonel de Zaragoza,
 Discurriendo en la batalla;
 Por muchas partes herido,
 Rotas las sangrientas armas.
 Sale la estrella de Venus
 Rompiendo la mar de España,
 Después que con alboroto
 Entró la mal maridada
 En un caballo ruano...

¹³³Castro 169.

Afuera, afuera, aparta, aparta.¹³⁴

In the hodge-podge of the new romance, we can see many elements of a less formal extension of the original work. The above stream of consciousness proposes several paths for the continuation of Elicio's story. As noted, the chance of Galatea's marriage in an actual continuation seems rather remote, for Cervantes realizes the limitations of marriage in both the pastoral and the chivalric through its consideration in the *Entremés*. Since he rejected the initial prompt of "amor cortés" in *La Galatea* when he chose not to follow Sireno's and Diana's lead in the pastoral tradition of *La Diana*, he would hardly resort to the convention in the *Quijote*. Also, Cervantes' transformation of the protagonists from the subplots of *La Galatea* into members of Bartolo's real family in the *Entremés* which I propose, seriously curtails the scope of the interim work. An overview of the new romance suggests Elicio's transformation into a knight, his heroism in battle and the unfortunate results of Galatea's proposed, and Teresa's actual marriage. It further implies Cervantes' serious interest in a continuation, but now definitely in a chivalric context. Recognizable elements of *Quijote II* here include the possibility of Basilio's "suicide", Quijote's proposed journey to Zaragoza, as well as his defeat by the Caballero de la Blanca Luna. Again, I do not believe that Cervantes actually intended a formal sequel at this point, but rather that he realized the

¹³⁴Castro.

potential of the Entremés as a source of fresh material when he decided to produce his continuations.

The outline which I include below includes the details which I see as key elements in the Quijotes:

Chapters 1-6 of Quijote I:

1. The division into separate poetic and real episodes, oriented from an historic perspective.
2. The protagonist driven mad by his dedication to literature.
3. His reinvention by donning costumes and assuming names from the past.
4. The rejection of the real woman in favor of her idealized poetic essence.
5. The exclusion of marriage as a viable conclusion of the central plot.
6. The reliance on the family unit as an ultimate recourse and grounding refuge.
7. The rejection of siblings as protagonists.
8. The abandoning of the family on a personal and misguided whim.
9. The historico-poetic episode of the “mercaderes” where distinct perspectives blend reality.
10. The aid of family or friends from the real, and the return home badly wounded.
11. The intervention of family and friends to effect a “cure” through sleep.
12. A discussion of the negative effects of literature on the society.
13. The partial success of the “cure”.
14. The use of humor to further the story.

Quijote I, from chapter 7 through the end:

1. The structural division of the poetic into two separate pastoral and chivalric novels.
2. The use of a double locus amoenus, an urban and a bucolic.
3. The relationship between Alonso Quijano and Sancho, Labrador, as well as don Quijote and Sancho, escudero.
4. The Marcela and Grisóstomo episode which concludes the Gelasia story from La Galatea.
5. The locus of the Sierra Morena.
6. The Dorotea-Fernando, Luscinda-Cardenio tale which concludes the Teolinda, Rosaura, Grisaldo, Artandro stories from La Galatea.

7. The Cura's and Barbero's search of the Sierra Morena for a "lost" don Quijote.
8. Dorotea's participation in the ruse to return Quijote to the inn.
9. The "Cautivo's" tale as the extension of Lauso's story from La Galatea.

Quijote II:

1. The interrupted "cure" of the protagonist.
2. Camacho's wedding, a real conclusion of Mireno's story from La Galatea.
3. The Caballero del Verde Gabán as a contrast to don Quijote de la Mancha.
4. The Cueva de Montesinos.
5. Sancho's physical punishment to disenchant Dulcinea.
6. The conclusion of the Elicio-Galatea tale through (dis)enchantment and death in the real.

The protagonist, an impoverished hidalgo driven mad by chivalric novels, proceeds to reinvent himself as a knight errant in the way that in the Entremés Bartolo creates himself in the image of a soldier-of-fortune. Both characters leave home to pursue their selfish agendas. Bartolo's trouncing at the hands of his neighbor when he tries to defend the man's betrothed against an imagined danger is loosely recalled as don Quijote's beating by the mercaderes when he demands to defend Dulcinea's honor after an imagined affront. Bartolo is returned home by family and friends as is don Quijote by his neighbor. At their respective homes, each is put to bed in an effort to control their behavior and to cure their insanity. In both works, their madness is discovered to be the result of their unrestrained contact with literature.

Since the Entremés is so short, there is no time for detailed interpolations to be followed as life-guides by the protagonists as occurred in La Galatea, so tales are quick

thumbnail sketches gleaned from conversations constructed specifically to inform the audience. However, the *Entremés* seems a storehouse for ideas, episodes and situations which may impact on Quijote I. Indeed Cervantes used the romance as the inspiration for the first six chapters of the novel in particular, perhaps including the broader scope of the chivalric novel in subsequent chapters to give his novelistic characters latitude, and his story more depth. Adolfo de Castro does identify accurately the importance of the romances to those first six chapters which serve as the transitional, introductory units, binding La Galatea with what I consider its first continuation. Although through his study of the “mercaderes” episode Castro establishes the contribution of the *Entremés* to the introductory chapters of the Quijote, the episode has no bearing on the pastoral novel. However, it supports the proposition that the *Entremés* serves as a rich cache of material later woven into the fabric of *both Quijotes*. At the intermediate stage of the *Entremés*, Cervantes establishes that alternate personalities result from a life lived from a literary perspective, that is from the madness of those seduced by the content of literature. This implies that the epicenter of the works is the first chapter of Quijote I, it will be Alonso Quijano who must be as responsible for his alter-ego, Elicio, of the first novel, as for don Quijote of the following two. Surprisingly, however, Cervantes does not suggest a chivalric title for Bartolo, the knight. The *Entremés* may be too short a work for that further complication, and a chivalric designation such as “don Quijote” is too pretentiously in conflict with the spirit of that genre.

I consider the use of titles in the next work as evidence of a continuing Cervantine sophistication.

The play anticipates at least four situations from Quijote II. As Bartolo transforms himself into a knight, he requests, “Dénme el tapador de corcho/Y el gabán de paño verde”¹³⁵; he becomes at once the “caballero” and “hidalgo” which critics have noticed in the mirror-image relationship of Diego de Miranda and Alonso Quijano. The description of the “caballero del Verde Gabán” contrasts with the humorously crude presentation of Bartolo’s self-creation noted earlier: “...vestido un gabán de paño fino verde”¹³⁶, and expands the emphasis on the conceptist interpretation of green as the color of the pastoral to include, “y de la jineta, asimismo de morado y verde...pendiente de un ancho tahalí de verde y oro, ...la espuelas...dadas con un barniz verde...”¹³⁷, strongly indicating the *pastoral* characterization of the figure in contrast with the chivalric re-invention of Alonso Quijano. The thread of the “Cueva de Montesinos” may be traced directly to Bartolo’s mad ravings on the mountain; below I compare the adaptation of the romance in the Quijote to Bartolo’s personally amended version:

“Entremés”:

¡Oh mi primo Montesinos!
¡Oh infante don Merián!

Quijote I:

¡Oh desdichado Montesinos!

¹³⁵Castro 145.

¹³⁶Cervantes 138.

¹³⁷Cervantes.

¡Oh buen Marqué, Oliveros!	
¡Oh Durandarte el galán!	¡Oh mal ferido Durandarte!
¡Oh triste de mi madre,	¡Oh sin ventura Belerma!
Dios te quiera consolar:	¡Oh lloroso Guadiana, y vosotras sin dicha hijas de Ruidera,
Que ya es quebrado el espejo	que mostráis en vuestras aguas las que lloraron
En que solias mirar! ¹³⁸	vuestros hermosos ojos! ¹³⁹

Bartolo's description of his beating at Simocho's hands comes from yet another romance; he declares, "Veintidos palos me han dado/Que el menor era mortal."¹⁴⁰ I discuss Sancho's flogging in chapter 4, however the mention of a specific number, and the fear that the blows will be mortal, anticipates Sancho's circumstance precisely. The "labrador" wedding scene from the Entremés suggests the peasant wedding of the "Bodas de Camacho".

The anonymous publication and the subsequent debate over the composition date versus the publication date obscure the debt of the Quijotes to "El Entremés de los Romances". However, why Cervantes chose not to publish the play until after the publication of the Quijote remains a mystery. I suggest that ultimately he realized its importance to his project, and guarded the work as his private blueprint for the continuation of La Galatea, a fathomless source of inspiration for his future works. In any case, Joaquín Casaldueiro cautions that, although related, the two Quijotes (and we may suppose La Galatea and the Entremés as well) are ultimately unique works: "If we persist in remembering those other

¹³⁸Castro 161.

¹³⁹Cervantes 195.

¹⁴⁰Castro 172.

adventures, if we read the two [or three] works as one, the rhythm of the action loses all its meaning and the composition disintegrates, leaving us in complete confusion."¹⁴¹ Cervantes' strategy to continue the story of Galatea through independent sequels is established at the completion of the study of the Entremés. Both La Galatea and the Entremés end in crisis; however, the crisis of genres which ends La Galatea, resolves itself in the first words of Quijote I when we realize that it is Quijano who manipulates the genres according to his dreams. Bartolo's madness at the end of the Entremés recurs as both the conclusion of the first Quijote and the introduction of the second. In chapter 3, I detail the development of the Quijote as the plausible, conscious sequel to La Galatea by following the outline which Cervantes seems to have worked out in the Entremés. We will recall Casaldueiro's caution as we follow that path.

¹⁴¹Joaquín Casaldueiro, "The Composition of Don Quixote," Cervantes Across the Centuries, ed. Ángel Flores & M.J. Benardete (New York: Dryden Press, 1947) 87.

CHAPTER 3
Quijote I: The First Pastoral Extension

Don Quijote carries literature inside him like an incurable wound.
Marthe Robert

It is important to note that don Quijote is as Alonso Quijano; he is himself a reader of La Galatea as the scrutiny of his library demonstrates, that is, La Galatea which ends as I have shown, in a moment of transition between the pastoral and chivalric modes is one of the models which Alonso Quijano mobilizes in his construction of don Quijote, the character. I want to be able to say that, in a sense Quijano is Elicio - that is, he identifies with the problem Elicio represents - before he is Quijote. In the same way, I want to suggest that La Galatea, the novel, is present in the first part of Quijote I as a novel. F. Sánchez y Escribano asserts, “Lo neoplatónico, como otros temas renacentistas, no es más que un lastre, una tradición querida para el barroco, que lo usa decorativamente, pero sin sentido real.”¹⁴² In the long term, the vicarious world of the Renaissance pastoral had proven barren as a viable literary medium in the modernity of the seventeenth century. One has only to consult J.A.

¹⁴²F. Sánchez y Escribano, “De la Técnica Realista en Algunos Cuentos Pastoriles del Quijote,” Anales Cervantinos 4 (1954) 117.

Maravall's La Cultura del Barroco¹⁴³ to get a sense of the scope of the changes occurring in the Hispanic world between 1585 and 1605, the publication dates of La Galatea and El Ingenioso Hidalgo Don Quijote de la Mancha. Even by the earlier date, Montemayor's Renaissance model of the pastoral novel was both passé and presumably financially impractical. However, as Avallé-Arce argues, "La novedad de La Galatea...hay que buscarla...en la cantidad de materia extrapastoril que se infiltra tenazmente en el vivir edémico de sus personajes y la disposición argumental de esta materia..."¹⁴⁴ In his view, the adapted Cervantine model, La Galatea, remained viable as a pastoral, literary option through the infusion of heavy doses of historic reality included in multiple, adventure-filled interpolations. But the sophistication of modern Baroque society demanded yet further modifications in order to accommodate changing literary tastes. The attainment of the abstract ideal of pastoral poetic reality guaranteed a crippling immobility which the Cervantine model challenges. Even *its* impracticality becomes evident in La Galatea as Elicio is forced by circumstance, as well as by example, to mobilize himself and his micro-society to challenge the very foundation of the pastoral within which he, at least, is trapped.

In the past, theorists tended to ignore the holistic aspect of the Quijote in favor of its fragmentation, dissecting it into specific and separate genres, which led to personal speculation as to Cervantes' motives regarding his affinity for one mode, or the other. This

¹⁴³José Antonio Maravall, La Cultura del Barroco. (Barcelona: Editorial Ariel, 1990).

¹⁴⁴Cervantes, La Galatea 25.

approach seems tedious, considering the re-orientation I propose in which the contrastive organizational forces within the novel are first the literary (or poetic) and the real, *not* primarily the pastoral or chivalric. The transition from work to work, and so from obvious pastoral to recognizable chivalric, deals with more than character adaptation and perspective. The question of genre remains a foremost concern, but Cervantes' separation of the poetic dimension of the new work into parallel chivalric and pastoral layers which he had developed in the *Entremés* resolves both of these structural and organizational issues. This is perhaps the most impressive aspect of what I consider the adapted sequel, which disguises it so well from recognition as the continuation of La Galatea. A major step in the re-thinking of La Galatea and the Quijotes as a "trilogy" permits the poetic to further subdivide into either of the two specific genres, or both, and into the persistent complication of social conflict, a critical concern in the historic. Viewed in this way, the work becomes a constant assault by a unified whole, from within which selected aspects such as pastoral or chivalric are highlighted in order to prove a point, or resolve an issue. Therefore, El Saffar's contention that "mirroring his models, Cervantes disguises his discomfort with the pastoral in La Galatea, while taking up sword and shield against the chivalric in Don Quijote"¹⁴⁵ seems oddly short-sighted. Once the works are re-evaluated as Cervantine adaptations of the Renaissance pastoral model, and of the sequels popular during the period, the reader

¹⁴⁵El Saffar, Beyond Fiction.

understands the structure of Quijote I as a coherent, ambitious and stalwart stride toward the modern novel.

The tentative extensions of subplots of La Galatea which Cervantes seems to explore in “El Entremés de los Romances” provide two serious proposals for the organization of a continuation. First, the author may have realized that he could proceed with the pastoral mode intact if he were to separate the proto-chivalric tale of the most ideal lovers from the open pastoral subplots, and allow the central plot to develop independently in the chivalric mode. Also, Cervantes noted that, through parodic humor, he could fuse the main and subordinate tales. Action, the antithesis of immobility, demands progress, not regression, so, should Cervantes have chosen the mere evolution of Elicio into another literary character, he would have been exchanging anachronism. Rather, the problem demanded the rejuvenation of both the pastoral and the chivalric, demonstrating the best of both poetic realities in harmony with the historic. Again, F. Sánchez y Escribano observes, “Por toda la obra cervantina de los momentos barrocos se desliza esta lucha entre un sentido estético neoplatónico renacentista y el naturalista barroco”; he concludes, “un nuevo realismo literario acababa de nacer.”¹⁴⁶ The next natural step for my argument in the process of recognizing a pastoral “trilogy” necessitates a reorientation of the Quijotes, a re-reading of the works as modern pastoral novels draped in the façade of chivalric parody.

¹⁴⁶Sánchez y Escribano 117.

The internal counterpoint of the insistence on contrastive poetic and historic realities, supported by the obvious opposition of pastoral and chivalric modes, and the obsessive manifestation of multiple perspectives summarize a comprehensive and cohesive presentation of what I believe to be the continuation of the pastoral novel. In the final moments of La Galatea, Cervantes proposes the stripping away of the façade of the literary ideal, and exposing the nakedness of the inspiration: Elicio's desperate love for Galatea requires that he resort to any means to confine her within the poetic ideal of Arcadia, or at least the ideal of fiction. This demythification must yield unflattering, ordinary people trapped within the extraneous and superficial expectations of society and religion. As shown in chapter II, if they were reintroduced in a continuation grounded in reality, the characters and their histories would become plausible since, to achieve the poetic, everything and everyone disguises itself in the trappings of the stage, as costumed actors portraying dramatic scenes.

Any continuation must adapt sufficiently the typical Renaissance sequel to reflect modern attitudes and theories of the seventeenth century. A Valle-Arce observes, "...En los momentos iniciales de La Galatea se han dado el primero y gigantesco paso hacia la humanización del arte en lo que toca, concretamente, al mito pastoril. Los pasos sucesivos que llevarán la novela española a esa meta sólo se darán veinte años después en las salidas

de don Quijote y Sancho.”¹⁴⁷ Through the romance-spouting Bartolo of the Entremés, the establishment of the central figure as a madman challenged by historic reality, implies the inclusion of the La Galatea as a plausible alternative literary aberration of the Quijano psyche. Elicio’s carefully plotted evolution within La Galatea absolutely forbids his continuation as a shepherd. In Beyond Fiction, Ruth El Saffar’s concern with the pattern of pastoral romance concludes that, “the essence of romantic love is increasing tension that finally leads to a release through death.”¹⁴⁸ In essence, that is precisely what occurs at the conclusion of La Galatea; Elicio ceases to exist because he can no longer maintain his pastoral integrity. He dies as a pastoral entity, so his literary rebirth as a knight (possibly even as *the* knight, don Quijote) must be anticipated if there is to be any serious continuation of his original story. In a poetic sense, the Bildungsroman begun in La Galatea with the de-evolution of the central male figure, may be seen to continue through Quijote I, and end finally in Quijote II with the death of the real protagonist of the three works, Alonso Quijano. What seems to be missing is the middle section of the tale, that is the mundane drudgery of the historic character’s daily life. Bartolo’s desperate escape from reality after only four days implies that same tedium in Chapter 1 of the Quijote as Quijano methodically plots his physical escape from his dreary historic reality through the medium of what I consider his *latest* literary “other”, the knight errant.

¹⁴⁷Avallé-Arce, Introducción: La Galatea 19.

¹⁴⁸El Saffar 47.

It is important that the groundwork for the extension of the pastoral novel be worked out on the stage through “El Entremés de los Romances”. The use of theater provides insight into Cervantes’ position toward his own works; according to Geoffrey Stagg in “A Matter of Masks”¹⁴⁹, for the author life is theater. That one novel can establish its sequel under the illusion of a completely different genre is proof of the point. The ease of deluding the audience with a magical name change, the trick of various perspectives or the façade of lunacy impacts on the later two novels. Through the theater, “El Entremés” clarifies both La Galatea and the Quijotes; the original poet-shepherds, turned Manchegan landowners, result in the display of the characters from the Quijote in a kaleidoscope of roles: lover, uncle, shepherd, priest, governor, friend, knight, aristocrat, lunatic, goatherd, educated, simple, middle class, ugly, inn-keeper, Christian, “sin par”, infidel, wife, squire, thief, prostitute, laborer, self, soldier, other, etc., all dependent upon personal perception. Playacting allows the poetic aspects of Quijote I to propose simultaneous pastoral and chivalric attitudes, all contained within the framework of historic reality. Primarily historic characters such as the Sobrina, the Ama, Juan Palomeque and the Sacerdote ground the work as they inadvertently permit the poetic to transpire. For example, Palomeque encourages the reading of the “Curioso impertinente” as the Sacerdote participates in the theoretical discussion concerning the creative act of producing literature. Alonso Quijano’s dual literary alter-egos which I see,

¹⁴⁹Geoffrey Stagg, “A Matter of Masks.” In Hispanic Studies in Honor of Joseph Manson, eds. D.M. Atkinson and A. H. Clark (Oxford: Clarendon Press, 1972).

pastoral and chivalric, must be accepted as readily as are his own various personal functions within the society which foster his original discomfort, and prompt his initial escape into literature. He is hidalgo, bachelor, uncle, neighbor, friend, an educated loner whose vicarious access to the world through books ends his personal and static isolation, and enables a life otherwise denied him by age, social status and decorum.

The co-existence of pastoral and chivalric facilitates the de-evolution of Alonso Quijano's first alter-ego into that of his second. This sophisticated adaptation of both genres further enhances the realist perspective of the work, which in turn permits the conclusion of the pastoral tales begun in La Galatea. The specter of chivalric parody unifies the work by permitting a continuing entertainment of a theatrical quality. Only the original characters who accept and function first within the historic can have their poetic personas internalized and their stories concluded. Don Quijote and Sancho (Dulcinea and Teresa Panza, to a degree), who exist either completely or primarily within the confines of their fictional roles move horizontally from adventure to adventure as one-dimensional figures. El Saffar states, "What emerges from the dissociated knights and ladies Don Quijote brings into the world from books of chivalry is nothing less than the same quaternality seen in La Galatea."¹⁵⁰ Thus, Elicio, Erastro, Galatea and Florisa, the original four main characters, plus Damón, Tirsi, Arsindo and Lauso form the chivalric core of the next novel. Aldonza Lorenzo and Teresa

¹⁵⁰El Saffar 56.

Panza remain mute inspirations, as well as instigative excuses, for much of the chivalric adventure which transpires. Discussion of Dulcinea's peerless grace and beauty routinely instigates contention in the novel as it inspires debate. Wife and mother, as well as obviously less than "sin par" female, Teresa Panza is both the contrast of Dulcinea and of Aldonza. She is neither as beautiful, nor as accomplished, as the imaginary Dulcinea, nor is she the much sought-after, unattached young female "labradora", since she is both married and has children. Thus, don Quijote and his squire find themselves in similar circumstances as they are prompted by their women to seek avenues far from home either to defend female honor, or to provide for the woman financially. As the secondary figures of La Galatea metamorphose in the extension of the Quijote, the first four characters develop dimensionally when they consciously, or unconsciously, reject the literary and begin functioning from the standpoint of their historic realities. Theolinda and Rosaura reappear as Dorotea and Luscinda, and their stories conclude in the pastoral of Quijote I when they resolve the conflict between their literary roles and their Baroque lives as real women. In contrast, the tale of Daranio, Silveria and Mireno from La Galatea resolves itself finally in Quijote II. But, since the pastoral wedding story seems to transfer horizontally and one-dimensionally from La Galatea, and none of those original characters involved in the fiction of the love triangle had presented interpolations, they do not evolve in the Quijotes; they merely conclude there.

Just as the pastoral and chivalric modes are founded in the real in both Quijotes, so is the locus amoenus. “El Entremés de los Romances” provides insight into Cervantes’ intentions. The precedent of the alternative locus amoenus in La Galatea yields to experimentation with the juxtaposition of urban and bucolic spaces in “El Entremés”. First, La Galatea itself is “Arcadia”, within which an intimate locus amoenus can be created upon demand, and around either Elicio or Galatea as male and female poles of a more intense, but fleeting abstraction. As noted in chapter 2, part of Bartolo’s house serves as an alternative locus amoenus to the mountain. Although the house represents only the symbol of the Bartolo and Teresa union, it becomes an actual urban adaptation of a locus amoenus in the poetic sense for Bartolo’s sister, Dorotea, and her lover, Perico. The mountain contrasts the home as the more authentic bucolic locus, facilitates Simocho’s tryst as it supports the second actual contact between the pastoral and chivalric (the first had occurred at the end of La Galatea), and anticipates its continuation in the Quijote. In turn, this becomes the Sierra Morena, the pastoral-chivalric locus which implies the intense and mutable poetic locus of literature, or Juan Palomeque’s inn, the site for the resolution of the majority of the pastoral complications from the first book. La Mancha is the general locus of the work which contains all of the complications and resolutions, whether historic and urban, or poetic and literary. It is only in the third work (Quijote II) that the figures leave la Mancha, universalizing the application of both pastoral and chivalric. But now, instead of abandoning

the novel and dropping from sight when they leave its hypothetical locus amoenus of Arcadia as had occurred in La Galatea, the reader follows characters through the *expanded* locus amoenus which is finally all of Spain.

Another accommodation of the question of the locus amoenus in the Quijotes is its perception by the various characters. The romantic dream is no longer sufficient to sustain most of the original figures. Since they are revealed to be founded in historic reality, it is imperative that they actually work to achieve their various goals. Of course Cervantes utilizes several contrivances in order to facilitate resolution such as mistaken identity, coincidence, misrepresentation through wardrobe changes and misinterpretation. The key to all here is personal perception. Thus, even the locus amoenus is mutable within the more sophisticated context of the pastoral of the Quijote. As noted previously, beginning with his observations on the Age of Gold, don Quijote's involvement in the Marcela and Grisóstomo episode and his opinion that at the end of that pastoral age, "...andando más los tiempos y creciendo más la malicia, se instituyó la orden de los caballeros andantes, para defender las doncellas, amparar las viudas y socorrer a los huérfanos y a los menesterosos"¹⁵¹ can mislead the reader and confuse the perspective. The comment actually provides a veiled explanation of Elicio's evolution into don Quijote, and the blending of genres in the sequel. Also, it implies a limited explanation for Quijote's occasional "switching off" during particularly pastoral episodes

¹⁵¹Cervantes, Quijote I 171.

such as the telling of the exemplary “Curioso impertinente.” Although the Inn and the Sierra Morena are chiefly pastoral, don Quijote’s powerful presence, not to mention intrusive antics, tend to mislead the reader toward a unilaterally chivalric interpretation.

All aspects of the continuation which I see found themselves firmly in seventeenth century reality, and from the perspective of the interpolated reality the subordinate characters had shared as poetic shepherds, or will be discovered in the extension as those of the main characters. The former pastoral figures resume their ordinary lives utilizing the now adapted urban pastoral locus amoenus of the Inn to resolve their loves, while the only remaining authentically literary figure remains so as the protagonist of a smart chivalric parody. So, much as Celina Sabor de Cortázar observes of La Galatea, “El relato de base es como un telón de fondo de colorido suave y neutro...sobre el cual se recortan los personajes de historias intercaladas, con sus fuertes problemas vitales, sus angustias, su trajinar incesante.”¹⁵² Little of substance has actually changed in the continuation since the chivalric of Quijote I is an excuse to tell a story, as is the pastoral of La Galatea. As much a product of Alonso Quijano’s lunacy as was Elicio, I believe don Quijote is the catalyst who incites the others into philosophical discussion, into final resolution of love issues from their former pastoral stories, into the sharing of intimacies. However, typical of a catalyst, don Quijote actively contributes little, since he passes much of the pastoral of the work disconnected from

¹⁵²Celina Sabor de Cortázar, “Observaciones Sobre la Estructura de La Galatea, “Filología 15 (1971) 234.

it, asleep or in reverie. R.M. Flores observes in “Cervantes at Work: the Writing of Don Quijote I”, that “Don Quijote and Sancho sometimes all but disappear from the pastoral episodes of the work and must be dramatically re-introduced as with the episode of the wineskins which interrupts the ‘Curioso impertinente’ and focuses straying attention anew on the all-but-forgotten main character.”¹⁵³ I contend that he remains aloof from the pastoral since his shepherd self no longer exists; his only personal contact with the pastoral occurs when the pastoral and chivalric coincide momentarily as in his Age of Gold speech, and in the Marcela and Grisóstomo episode which he interprets as a re-enactment of that speech.

If the purely poetic reality of the most abstract of the shepherds from La Galatea, can be sustained as an entertaining adjunct to the pastoral sequel in a sort of chivalric theater, the resolution of the love complications from the pastoral original will continue as the more basic and serious consideration of the work. So, the stasis of the pastoral resumes on the Sierra Morena and at Juan Palomeque’s inn, which the active chivalric can interrupt periodically in comedic interludes such as that of the wineskins. Now the juxtaposition of pastoral and chivalric ceases to be an issue of one or the other, and is workable when perceived at once from contrastive poetic and historic attitudes. By establishing on page 1 Alonso Quijano’s lunacy as fostered by the folly of his dedication to literature (in this case to chivalric novels), Cervantes may continue La Galatea from the fresh viewpoint and excuse

¹⁵³Robert M. Flores, “Cervantes at Work: The Writing of Don Quijote, Part I,” Journal of Hispanic Philology 3 (1979) 134.

of mental aberration. The temporary insanity of the love-sick shepherd can no longer exist here as an ideal condition, but rather converts (as demonstrated by Bartolo) into real obsession. A comparison of the last two paragraphs of La Galatea and the first two of Quijote I seem to show the uninterrupted flow of the first into the second. At dawn the shepherds of La Galatea, led by Tirsi and Damón (and specifically including Elicio, Erastro, Arsindo, Lauso and the four of the male chorus) head for Aurelio's cabin to beg Galatea's father to re-think his decision concerning her arranged marriage to the Portuguese stranger. "...si las razones de Tirsi no movían a que Aurelio la hiziesse en lo que le pedían, de usar en su lugar la fuerça, y no consentir que Galatea al forastero pastor se entregasse..."¹⁵⁴ The pause is crucial. Will Aurelio concede to their demands, or uphold his parental right to decide on his daughter's behalf?

In the next breath, and 20 years later, the reader gets his answer: "En un lugar de la Mancha..."¹⁵⁵. I believe that what follows is the interpolation which Elicio could not access from his extreme vantage point of the abstracted pastoral ideal; perhaps Alonso Quijano's fundamental lunacy was so intense as to block even remote memories of historic reality. Whether denial or lunacy, his inability to accept reality enough to relate his own tale, forces Cervantes to provide Quijano the "historian" Cide Hamete Benengeli and an elaborate subterfuge to force him to confront his reality eventually. By contrast, the other characters

¹⁵⁴Cervantes, La Galatea 497.

¹⁵⁵Cervantes, Quijote I 97.

of La Galatea both come and go from the pastoral, and easily access their own interpolations. It seems obvious that theirs is a pastoral game, an aristocratic entertainment, a diversion only slightly more intense than that of the “shepherds” whom don Quijote and Sancho meet at the end of Quijote II. As Elicio, Alonso Quijano cuts off all personal ties with the historic, especially with his own story, which results in his complete misinterpretation of poetic reality for the real. But that alter-ego’s fascination with the violence around him, and finally his willing participation in the preparation for violence, denies him further contact with the pastoral. Avalle-Arce argues, “...[Cervantes] se ha dado el primer paso en la humanización del personaje literario, en lo que podríamos llamar la mortalización de los pastores bucólicos, que hasta entonces habían vivido en intemporales Arcadias.”¹⁵⁶ Violence had banished Lisandro and Rosaura - and now as Elicio, Alonso Quijano as well. Blocked from the pastoral, Quijano continues his fiction through his new alter-ego, the knight. So, with Quijote I, Cervantes seems to produce an “active” pastoral novel, through the guise of the chivalric and based in immediate reality; all literary modes are instantly accessible from this perspective.

Through its potential as a pastoral novel, Quijote I is the reverse of La Galatea; in the new work Cervantes demonstrates how to preserve the best of the Renaissance pastoral through its perception from the dimension of objective reality. Baroque society’s nostalgic

¹⁵⁶Avalle-Arce.

affection for the pastoral, its yearned for ideal and calm reflection which Sánchez y Escribano identifies, re-submits itself, but now within a reasonable focus; it is recognized from life and is seen as an example, surely not an accurate assessment of reality, but rather an adjunct to that state. Thus, pastoral episodes are sometimes difficult to identify in Quijote I as they are subtly obscured by those very trappings of reality. At times three pastoral versions occur simultaneously, the historic pastoral, the literary and the theatrical (that is, the real world of goatherds, the literary of those who choose for themselves the isolation of poetic abstraction, and those who consciously imitate and manipulate the Renaissance pastoral model as a diversion); now the reader must work to separate the poetic from the real. Avalle-Arce asserts, “Se evidencia en este doble proceso el comienzo de la desaparición de la línea divisoria entre idealismo y realismo.”¹⁵⁷ The various aspects of the Marcela and Grisóstomo episode highlight this confusion. Don Quijote presents his thoughts on the Age of Gold to a group of “cabreros” whom he mistakenly misinterprets as literary “pastores”. His error becomes apparent when they must eat, and sleep to prepare for the next day’s work, instead of passing the night composing sonnets and sharing love tales. Too, Marcela and Grisóstomo are introduced through their historic realities. The reader learns of both characters’ conscious decisions to become “pastores”, and why. They are living a pseudo-literary pastoral, which is not yet an internalized ideal, but rather seems a superficial change

¹⁵⁷Avalle-Arce.

of lifestyle for them. Originally in the Quijote they are not true literary figures of the Renaissance pastoral; they just imagine that they are, and so proceed from selfishly personal agendas. However, his death and her disappearance constitute conscious efforts on their part to access the poetic ideal. Grisóstomo's cohorts admittedly act out roles in the drama for the supportive and dramatic effect it has on their audience. Throughout the introduction, complication and conclusion of the episode, the reader must constantly re-assess the input in order to determine accurately the quality and degree of the pastoral presented.

Not only do the continuing pastoral adaptations of the first novel facilitate the establishment of Quijote I as literary and historic simultaneously, thus potentially both pastoral-chivalric and real; the updated version of the locus amoenus, too, supports the nostalgic Baroque attitude toward both genres, as well as presents modern literary incarnations of the Medieval and Renaissance epochs. The textual inconsistencies which have been noted through the years are the subject of sporadically intense debate, detractors emphasizing various errors in Sancho's wife's name, controversy over the loss and return of his ass, among others, as proof of Cervantes' reputation as an accidental author. Marthe Robert observes, "...Cervantes, ...is accused of unconsciousness and even stupidity by his most passionate admirers. It is only another step (one that celebrated critics do not hesitate to take) to the suggestion that the quixotic author does not know what he is doing, that he is

unworthy of his own genius and crushed by it.”¹⁵⁸ Supporters defend Cervantes with a number of strategies, among them the idea that the errors were a deliberate attempt to anticipate reader-participation in the work. The most plausible explanation, with which I agree, comes from R.M. Flores in “Cervantes at work: the writing of Don Quijote I”¹⁵⁹ in which Flores hypothesizes that Cervantes originally intended to write a short novel, (though not merely limited to chapters 1-6). His decision to expand the work seems to have occurred to him somewhere around Chapters 18 and 19, so that some of the inconsistencies result from the re-ordering of parts or chapters already written for other purposes, and which he chose to include in this more ambitious conception of the novel.

Flores’ arguments suggest another possibility, which in turn support my suspicion that Cervantes *eventually* intended the first Quijote as his deliberate continuation of selected stories from La Galatea. Was Quijote I planned originally as a “sequel”, or re-written as one? The opportunity of the re-thinking of this new work into a continuation which would encompass the exploratory ground work of “El Entremés”, and provide the promised continuation, albeit twenty years later, is a tantalizing proposal supported in part by the evidence of these organizational inconsistencies. Moreover, for centuries one-dimensionality has obscured the unique relationship between La Galatea and the Quijotes. The vestiges of

¹⁵⁸Marthe Robert, “Doubles.” In Critical Essays on Cervantes, ed. Ruth El Saffar (Boston: G.K. Hall & Co., 1984) 13.

¹⁵⁹Flores.

the Renaissance pastoral are reduced to the artifice of theater and role-playing: Grisóstomo's conscious decision to become a literary shepherd, Cardenio's mad flight to the Sierra Morena and Dorotea's disguise, for example. The authentically poetic is limited to Alonso Quijano, who continues his literary life as the knight, don Quijote. However, here that literary life is no longer autonomous as it may have been in La Galatea; Alonso Quijano is enabled in his present delusion by his family and close friends, as had been Bartolo in the Entremés. This necessary adaptation results from his new alter-ego's *active* participation in this fresh role. As Elicio, Alonso had experienced his alter-ego only passively as a daydream. Of course, connections between the two realities seal the work as one, based in fact, but projected from two perspectives, and working on the resolution of two separate agendas. Thus, the two poetic realities conjoin at moments of extreme abstraction, and withdraw again to separate attitudes, but always insistently from the ultimate standpoint of the real. Don Quijote's chivalric interpretation of the Age of Gold, and the subsequent creation of chivalry noted above which he presents to the "cabreros" whom he believes to be "pastores" is one such example, as is the encounter between don Quijote, the mad knight, and the equally mad shepherd, Cardenio, on the Sierra Morena, or Dorotea's rapid, almost magical transformation from shepherd boy to the Princess Micomicona, all within the real context of the victim of rape in search of her attacker. The balance of pastoral and chivalric in the Quijotes is a sophistication born of literary experience, and the folly of a one-dimensional approach to its

analysis yields incomplete and problematic results, prompting more questions than resolving critical issues.

At first glance the premise of Quijote I seems simple, almost casual. The chivalric parody is identified as such by Cervantes himself, “Y pues esta vuestra escritura no mira a más que deshacer la autoridad y cabida que en el mundo y *en el vulgo tienen los libros de caballerías...* (my emphasis).”¹⁶⁰ The point of the Entremés is the spoof of the “vulgo’s” uncontrolled passion for “romances”. The resulting novel recounts the misadventures of a deluded, seventeenth century hidalgo led astray by his passion for imaginative literature. The various pastoral and pseudo-pastoral elements, incongruous from the chivalric viewpoint, frustrate attempts to reconcile them with the proclaimed objective of the work. However, the novel comes into focus when the organization is re-examined from two separate perspectives. As noticed, El Ingenioso Hidalgo is actually two works in one, a chivalric parody and a pastoral novel, conjoined through the medium of the fictional persona of the perfectly respectable Baroque country gentleman, Alonso Quijano. Hypothetically, the continuation of La Galatea is divided into the resolution of the stories of “Galercio, Lenio y Gelasia, Grisaldo, Artandro y Rosaura”¹⁶¹ in the two separate pastoral episodes of Marcela, Grisóstomo and Ambrosio, then Dorotea and Fernando, Luscinda and Cardenio; the extension of “Arsindo and Maurisa” continues in the chivalric on a highly abstract and

¹⁶⁰Cervantes 14.

¹⁶¹Cervantes, La Galatea 497.

suggestive level, as is that of Elicio, Erastro and Galatea as the main focus of the chivalric parody. Through this unique union of separate literary modes, the pastoral elements can reconcile with the chivalric in a perfectly plausible continuation of La Galatea, but again as two distinct literary projections. The former concludes just as it helps guarantee the continuation of the latter in a further novel. Obvious links have been noted between La Galatea and Quijote I, however, the identification of the importance of the last page of La Galatea to the first six chapters of the sequel, of significant elements of the six-chapter transition between the two works, of the specific use of the chivalric perspective, of the advance toward the pastoral continuation, and of the obvious implications for the next work in the series have yet to be explored.

As I discussed in chapter 2, through the Entremés Cervantes seems to manipulate the open stories of La Galatea; they include: Elicio, Erastro, Galatea, Lenio, Gelasia, Galercio, Theolinda, Rosaura, Arsindo and Lauso. Therefore, if the stories of the Entremés are actually adaptations of open tales from La Galatea, if the organization of Quijote I and the Entremés can be shown to coincide, and if the stories continue to develop from their exposition in the play, then the first Quijote emerges as almost the *planned* first sequel to La Galatea. The following comparison shows organizational and thematic parallels which I see between the two works:

“El Entremés”:

Quijote I:

- | | |
|--|--|
| 1. Bartolo reinvents himself as a “soldado andante”. | 1. Quijano reinvents himself as a “caballero andante”. |
| 2. The family protests his departure. | 2. The family protests his departure. |
| 3. Bartolo leaves home with Bandurrio for an unspecified location. | 3. Quijote leaves home <i>without</i> Sancho for an unspecified location.
Quijote leaves home <i>with</i> Sancho for an unspecified location. |
| 4. The family notes the negative effects of literature on the protagonist. | 4. The family notes the negative effects of literature on the protagonist. |
| 5. The pair arrives at the mountain, separates and has distinct pastoral and chivalric adventures. | 5. The pair experiences pastoral and chivalric adventures on the way to the mountain, as well as on the mountain. They separate. |
| 6. Two male family members, Bandurrio and his wife Teresa find Bartolo and return him to his home. | 6. Two male friends and Sancho find Quijote, and, with Dorotea, return him to the Inn. |
| 7. At home, a seduction is discovered and marriage results | 7. At the Inn, a seduction is discovered and marriage results. |
| 8. The work ends as Bartolo begins his cure at home, in bed. | 8. The work ends as Quijote begins his cure at home, in bed. |

Beyond superficial differences such as naming, the Quijote is the sophisticated, expanded version of the play. The adjustments respond to the different requirements of the distinct genres, not from any basic thematic conflict.

Only Alonso Quijano participates fully in the fiction which he creates continuously. Following Bartolo’s lead, he ceases to exist in his own mind as Alonso Quijano, and actually becomes the fictional figure, don Quijote, as I believe he had been Elicio previously. As

noted in chapter 1, at the moment that he considers violence to resolve his conflict, Elicio ceases to be an ideal pastoral figure (according to Avalle-Arce, “El personaje se define en lo extrínseco, como ser poético desasido de su circunstancia real.”¹⁶²); thus he alone seems to move laterally into a continuing fictional role in search of an extended poetically ideal existence. Both Galatea’s and Erastro’s physical ties with reality prevent their inclusion in a sequel as poetic personas. Avalle-Arce describes Erastro as, “...pastor firmemente aferrado a su realidad de tal, rodeado de lo característico de su oficio.”¹⁶³ If they anticipate Dulcinea and Sancho as I suspect, they are poetic only according to don Quijote’s interpretation. As escudero, Sancho supports don Quijote’s dementia, and enables the realization of the continuing fictional chivalric reality; however, he is almost constantly aware that his is a job, not a calling, and he expects payment in the form of food and lodging in the short-term. But his ultimate reward he *hopes* will be the realization of his dream of the governorship of an island. Sancho-the-laborer’s middle-class awe for the power of the nobility allows him to entertain the possibility of great reward through social connection, while his middle-class common sense dictates that great reward issues from hard work alone. Therefore, based on this dichotomy, “Sancho-escudero”, and “Sancho-labrador” are founded in the mundane world of the ordinary; he is husband, father and provider first. On the other hand, “la sin par” Dulcinea is merely a reputation, a figment, a topic of discussion, not flesh-and-blood as are

¹⁶²Avalle-Arce 15.

¹⁶³Avalle-Arce 16.

both don Quijote and Sancho, escudero. The simple laboring woman who is Dulcinea's source and inspiration is unaware of what she has caused. Thus, Galatea seems demythified into Aldonza Lorenzo by Alonso Quijano, whom I sense is the "author" of both poetic essences; but, since Aldonza is ignorant of her role in the drama, and never consciously participates in the fiction, she remains inaccessible, and serves merely to spin off the digressive characters dreamed by don Quijote. Therefore, potentially as alter-egos of Alonso Quijano, only Elicio and don Quijote actually make the jump from work, to interim play, to continuation, poetically intact.

Once again, as a parody, the chivalric Quijote pursues a separate course than that of the parallel pastoral. Instead of internalizing their poetic essences, and so forcing a conclusion in the real, the original three protagonists of La Galatea continue their fiction through the extension of the chivalric novel without hope of resolution, so their story can progress to the third text. The unfinished, subordinate episodes of the pastoral novel which continue in the pastoral of Quijote I are ended there, and do not continue to the third work. The integral first six chapters of the second work fit the scope of that text perfectly when viewed correctly as a transitional introduction, rather than a separate "novela ejemplar", artificially bonded to a more ambitious work. Here Cervantes establishes several points critical to the sequential progression of the "trilogy". They are: the establishment of historic perspective which includes the "real" names of the characters as well as factual, personal

trivia concerning their lives; the establishment of the chivalric genre as the motor which runs the mechanism of the work; the division of the sequel into pastoral and chivalric dimensions of poetic reality as a way of accommodating even more modern adaptations of the pastoral in the sequel; the re-establishment of the need for, and the re-introduction of Sancho; and the re-establishment of quaternity in the new work. Once the organizational details of the sequel had been worked out in the *Entremés*, Cervantes could begin the task of resolving some of the pastoral issues raised in La Galatea.

Critics regularly misinterpret the pastoral aspects of the Quijotes as incidental to what was formerly considered the main point of the text, that is the chivalric adventures of don Quijote. However, if the chivalric is the excuse for the work, then logically the pastoral manifested in the conclusions of storylines of La Galatea is the main focus. As the contrastive element to the chivalric Quijote, the careful development of the bucolic sets up the pastoral both from an historic perspective, and as the continuation of the several major subplots contained within the perspective. So as to correctly identify the continuation of La Galatea from extraneous, yet supportive bucolic material, it is important to underscore the textual elements which remain unconcluded in the first text. Specifically indicated by Cervantes as central to his projected continuation, the Gelasia, Galercio and Lenio episode metamorphoses later into Marcela, Grisóstomo and Ambrosio. The apparently casual connection between the Theolinda, Leonarda, Artidoro love triangle, and that of Rosaura,

Grisaldo and Artandro becomes a firm bond as the basic history is revealed as the Luscinda, Cardenio, Dorotea and Fernando quadrangle. And finally, although the Timbrio, Silerio, Nísida, Blanca interpolation concludes in La Galatea, it reappears later as the fiction of the “Curioso impertinente”. Cervantes’ protestations concerning its inclusion in the sequel notwithstanding, this *fictional* interpolation of the original “historic” interpolation is critical to the consideration of Cervantes’ personal vision of the relationship between poetic and historic fiction. These three episodes are the most recognizable of the pastoral of Quijote I, and their inclusion has been questioned most often by theorists who are yet unsure as to their function in the novel. Finally, as the above episodes conclude, so does the active, subordinate material from La Galatea. The remaining unresolved pastoral situations which reappear in Quijote II are the open question of the three main characters, and the partially concluded Daranio, Silveria and Mireno tale.

A review of the chivalric Quijote begins with its temporary divorce from the pastoral, so as to identify perspective, characters and storyline which are uniquely chivalric, and, except for the sporadic and temporary phasing of the two, removed from the pastoral. As the excuse for the novel, the chivalric in Quijote I, yields one-dimensional, horizontal characters, many of whom transfer laterally from the earlier work to the continuation; they wait for Quijote II to develop vertically. Although both pastoral and chivalric treatments transpire in the same setting (that is La Mancha), the inn, the mountain and Alonso Quijano’s house are

the most important stages of the work; these locales are familiar settings from, “El Entremés de los Romances”. The library of Quijano’s house, however is ground zero for all three novels under consideration here, for both the poetic and historic begin in this room. Alonso Quijano enters as a respectable, aging hidalgo, and, through the medium of literature, escapes psychologically as a “pastor”, or physically as a “caballero andante”, thus experiencing literature fully in both states, although in different stages of passionate derangement.

The assertion that Cervantes intended Alonso Quijano’s library as the epicenter of the three works, allows a logical and uninterrupted view of a “trilogy”, back to La Galatea, and forward to Quijote II; that he constructed Quijote I so as to guarantee such a relationship is the natural conclusion. I believe, however, that the project is a work in progress, so that I agree with Flores’ argument that Cervantes probably *re-wrote* the Quijote as the continuation rather than conceived of it initially as the conscious continuation of La Galatea. Through a comparison of character and storyline, and an analysis of perspective, this then is the attitude of the following discussion which will demonstrate the plausibility of Cervantes’ composition of Don Quijote as a conscious sequel to the pastoral novel. The point of La Galatea focuses on the characters living literature from within the literary locus amoenus. The sequel proposes the living of literature as well, but within the confines of historic reality, as a subtle, ever-present alternative to that poetic reality. This specifies intrinsically certain physical and psychological transformations in order to incarnate the

vicarious into the real. Rogríguez y Socorro suggests, "...la problemática de caracterización que hubo de confrontar Cervantes al engendrar un verosímil protagonista loco, ante cuya voluntariosa imaginación se transformaba hasta la realidad física."¹⁶⁴ The "trilogy" theory expands his point dramatically, for the establishment of Elicio as Quijano's first literary alter-ego emphasizes the veracity of the "protagonista loco", and implies that it has been on-going, and is Quijano's lifestyle.

The principal characters who figure in the chivalric viewpoint are Alonso Quijano's immediate family, the Sobrina and Ama de Casa, his two friends, the Cura and Barbero, and of course Sancho and Dulcinea. Of the six, only the Ama seems to be a totally new character, that is not previously inspired by an original figure from La Galatea, although she seems an extension of Teresa's mother, Mari Crespa, from the Entremés. The Sobrina is anticipated by Galercio's sister, Maurisa, through to Dorotea of "El Entremés de los Romances". Tirsi and Damón, Elicio's constant companions and advisors, foreshadow Pero Tanto and Anton, the lovers' fathers from the play, as they do the Cura and Barbero. Sancho seems to have been formerly Erastro and Bandurrio, and Dulcinea, Galatea, originally both Teresa (Bartolo's wife) and Aldonza Lorenzo. Although the seventh incarnation, Lauso, the Cautivo of the Quijote, is not specifically mentioned as a continuing character, he figures as part of

¹⁶⁴Alfred Rodríguez y Socorro, "Perfilando la locura quijotesca: las aventuras de la primera salida," Hispania 73 (1990) 16.

the “cosas sucedidos a los pastores hasta aquí nombrados”¹⁶⁵ cited by Cervantes at the conclusion of La Galatea, and becomes literally Bartolo’s “soldado andante” in the new work.

In “El Ingenioso Hidalgo”, Otis H. Green presents an interesting challenge to the Quijote-as-sequel hypothesis. The question stems from his expertly developed study of “the course of Alonso Quijano’s transition from country gentleman of ‘choleric temper’ to an imaginative and visionary monomaniac.”¹⁶⁶ There seems little doubt that the assessment is accurate and in keeping with the prevailing medical and scientific thought of the seventeenth century. How and where, then, can and does Elicio fit into Alonso Quijano’s imaginary world? That is, it seems inconsistent that the same man who suffers from a personality-altering sleep disorder could hallucinate a completely passive literary alter-ego, an Elicio. Perhaps one clue lies in the scrutiny of Alonso Quijano’s library. Among the books on chivalry are found some of the best and worst of the pastoral genre as well, such as La Diana, La Segunda Parte de la Diana de Jorge de Montemayor, Diana enamorada, Los diez libros de Fortuna de amor, Desengaño de Celos, and of course, La Galatea itself. There are nine or so pastoral novels and several volumes of verse included with the chivalric novels scrutinized. In short, Quijano is well-read; his tastes include almost as many pastoral works as chivalric. Thus, it is entirely possible for him to have been as dedicated once to the

¹⁶⁵Cervantes 497.

¹⁶⁶Otis H. Green, “El Ingenioso Hidalgo,” Hispanic Review 25 (1957) 76.

pastoral as he is seduced presently by the chivalric. The appearance of La Galatea among the works noted in the Quijano library is significant in that it anticipates don Quijote and Sancho's discovery in Quijote II that they are the famous heroes of a popular chivalric novel. In the first published novel of the "trilogy", presumably Alonso Quijano's pastoral dream seems as famous and well-critiqued as his chivalric adventures are later. This provides an obvious clue to the *conscious manipulation* of the various realities within the Cervantine "trilogy", and certainly, Cervantes' own vision for the relationship among the works.

Cervantes acknowledges, therefore, the manifestation of Alonso Quijano's previous passionate obsession with the pastoral; such an intensity would have first caused him to ignore sleep as the Elicio persona, as don Quijote does later. Why, however, did Elicio remain a "perfect" literary shepherd rather than a murderous Lisandro, a suicidal Galercio, or a pathetic Lenio, figures who display violent or disruptive tendencies. According to "The Mechanics of Transformation"¹⁶⁷ outlined by Green, one must assume that the effects of sleep deprivation would have been similar regardless of the pastoral or chivalric stimulus. Why then did Elicio not act out madly as does don Quijote? The answer is that he *does*, but of course within the clearly established parameters of pastoral. First, sleep deprivation is a well-established aspect of the pastoral. The siesta is passed in discussion and reverie, as are the nights. Elicio hears Lisandro's story at night, and its retelling staged as a particularly

¹⁶⁷Green.

intimate scene between the two men, so that Elicio can absorb as much of the primal emotion as possible. Although Elicio encounters Silerio during the day, he shares his story at night, as is the situation with Timbrio; Calíope's song is presented at night, and Elicio's decision to defend Galatea occurs after several particularly difficult nights of soul-searching. "...Cerró en esto la noche y parecióle a Elicio que con ella se le cerraban todos los caminos de su gusto; y si no fuera por agasajar con buen semblante a los huéspedes que tenía aquella noche en su cabana, él la passara tan mala que desesperava de ver el día."¹⁶⁸ Of the nine nights experienced during the course of the work, Elicio remains awake for at least seven of them. He spends his afternoons in discussion as well, so that he is as deprived of sleep as is don Quijote; I believe that originally Alonso Quijano's insomnia engenders both Elicio and don Quijote.

Although Elicio's only violent act within the work occurs as he attempts to defend Rosaura from Artandro and his men, violence surrounds Elicio from the opening moments of the text when he first witnesses Carino's murder. The point is that, in keeping with the 'choleric temper' of Alonso Quijano which must be consistent to move the "trilogy" hypothesis forward, Elicio experiences violence constantly, but vicariously. He almost requires, and seems to thrive on it. The most obvious emphasis of the point is Elicio's unique participation in Lisandro's story. However, he experiences violence through the Silerio and

¹⁶⁸Cervantes 492.

Timbrio stories as well, discovers himself frustrated and impotent in Rosaura's defense (as does don Quijote repeatedly when he finds himself in a confrontational situation), and witnesses the aftermath of Galercio's attempted suicide. All of these experiences, real or vicarious, inform Elicio's final move toward violence. As the interim figure, Bartolo is obsessed with violence as well; he leaves home to join the military as a "soldado andante", reinvents himself as a "caballero andante" from the romances, and does battle as a medieval knight. Seriously injured, he is taken home to recuperate from wounds which result from his violent acts. In addition, Alonso Quijano's passionate defense of the chivalric model in that don Quijote must be the most modellic of knights, who cannot function officially unless formally knighted, who follows ritual obsessively and to the letter, borders on fanaticism. The obsession with the highest ideal includes Elicio in the circle as well. He is the most dedicated and ardent shepherd; his is the highest attainment of the pastoral, a life of pure poetic intellect, never tainted by the corporeal. As the purest shepherd, he must remain personally aloof from violence. His impotence before Artandro's marauders is proof of his excellence as shepherd. He simply does not know how to react, what to do in the face of violent reality, even though it has been modelled for him repeatedly. Since Alonso Quijano's dream of Elicio's pastoral world anticipates and justifies the strict adherence of the central character to modellic perfection, he remains so far removed from the violent plane of existence of both the chivalric and historic realities, that he has no memory of his own

interpolation. Nor can don Quijote at the height of his most passionate chivalric moments recall his historic background. So intense is the poetic experience for both alter-egos, that they are reduced to literary caricature at times, as is Bartolo.

The nobleman of the seventeenth century depended on his priest and his barber as purveyors of specific professional service, and as confidants integral to the spiritual and physical well-being of the gentleman. The success or failure of his personal, societal role depended in part on the preparation he received from these two advisors, and ultimately his friends. Whether in a pastoral dream-world, or the confrontational chivalric, Alonso Quijano is supported, maintained and enabled by two such friends and confidants, revealed as Pero Pérez and Maese Nicolás, the Cura and Barbero of Quijano's village. Formerly the shepherds Tirsi and Damón from La Galatea, they function most closely with Elicio in that work; their participation prefigures the roles I believe that they assume and perform in the Quijotes. As established previously, although Tirsi and Damón are reputed to love Fili and Amarili to whom they sing repeatedly, they never actually share their histories, so they are permitted to transfer to Quijote I directly able to participate in the knight's chivalric reality almost as easily as he. Too, as originally the priest and the barber, central figures in any male society, their roles as advisors is explained. Characters who serve male clientele professionally, their roles are regarded as periferal, beyond family or love. They exist to serve the male population primarily, and to connect emotionally with male friends. Thus, Tirsi and Damón recite poetry

to their hypothetical loves, which are merely fantasies, not real women. They debate love, council Galatea and Elicio as an aspect of each professional persona even in the pastoral. The Cura and Barbero are respected members of Castillian society, who advise the Sobrina and Ama of the Quijano household as well. Thus, the pair adapts to various realities easily, and upon demand. If they do indeed have personal histories, they never share their stories; thus the Cura and Barbero exist as adjuncts which further facilitates their adaptability.

Theolinda introduces the pair in La Galatea as inseparable friends, as noted, “También vestidos, aunque pastorilmente, que más parecían en su talle y apostura vizarros cortesanos.”¹⁶⁹ Their establishment as actors playing parts here, anticipates their subsequent propensity for costume and role-playing in Quijote I. From an historic perspective, the Cura and Barbero are avid readers of the chivalric, which allows them certain insight as they scrutinize the Quijano library. Interestingly, they are described in the scene of don Quijote’s first return home as “...grandes amigos de *don Quijote* (my emphasis),”¹⁷⁰ that is already they seem to be “aficionados” of Alonso Quijano’s latest literary persona. They may be as familiar with his poetic “others” as they are with his “hidalgo” self, an important observation in the linking of the first two novels. Also, they recognize La Galatea immediately as an important novel of the Quijano library; the publication of the novel and its inclusion in that library during a review of the deleterious effects of its contents on the hyper-sensitive Quijano,

¹⁶⁹Cervantes 143.

¹⁷⁰Cervantes, Quijote I 126.

seems to confirm his pastoral identity as it emphasizes his dedication to the new chivalric persona. As foreshadowing of Ginés de Pasamonte's assertion that a novel is completed at the death of the protagonist, the discovery and acknowledgment of Cervantes' published pastoral novel suggests the literary death of Elicio, as it implies his extended existence. The implicit comparison is sufficient in Cervantes' view. Tirsi introduces Damón as Elicio's special friend, and indeed Alonso Quijano does seem closer to the Barbero than the Cura, but their participation in La Galatea anticipates their roles in Quijote I in other ways. At Meliso's tomb in *book VI* of the pastoral novel, Tirsi, Damón, Elicio and Lauso compose an elegy which is followed immediately by the enchanted "Canto de Calíope" in praise of Cervantes' literary contemporaries. It seems significant that, in like fashion and in *chapter VI* of Don Quijote I, the Cura and Barbero, scrutinize Alonso Quijano's library. The once evocative flames of the "Canto de Calíope" from La Galatea symbolize love's passion in the final scene of the Entremés, as they become a destructive force in the corral of the Quijano home. Thus, Damón's and Tirsi's introduction of the "scrutiny" of contemporary authors yields to the Barbero's and Cura's criticism of some of those authors' works. Naturally from historic reality, the second experience is less flattering and somewhat caustic. It is Elicio's friend Damón, now revealed in my view as Quijano's friend the Barbero, who, again in *chapter VI* proposes the continuation of La Galatea; "...es menester esperar la segunda parte

que promete...”¹⁷¹ It seems equally important that one of the characters of the original work, incarnated in the continuation, who can and does function in both poetic and historic realities, be the one who proposes the actual sequel which is about to begin on the following page!

As advisors to Elicio from Book II through the final pages of the La Galatea work, the two foster the earlier fiction, as they will later in the Quijotes as well. These ever-present shadows witness when necessary, and participate in either poetic world when the opportunity arises. Perhaps the more educated of the two, Tirsi counters Lenio in the “Debate on Love”, and suggests that Elicio resort to violence to save Galatea if he (Tirsi) cannot convince Aurelio, Galatea’s father, to cancel the wedding. “...si acaso no movían a Aurelio las razones que Tirsi pensava dezirle.”¹⁷² Too, Tirsi actually suggests a violent recourse to Elicio, thus verbalizing that shepherd’s latent and repressed desire to break from the pastoral mode. “--aora es menester, buen amigo, que te sepas valer de la discreción que tienes, pues en el peligro mayor se muestran los coraçones valerosos;...Disimula y calla, que si la voluntad de Galatea no gusta de corresponder de todo en todo a la de su padre, tú satisfarás la tuya, aprovechándote de las nuestras, y aún de todo el favor que te puedan offrescer quantos pastores ay en las riberas deste río..., el qual favor yo te offrezco, que bien imagino que el desseo que todos han conocido que yo tengo de servirles, les obligara a hazer que no salga

¹⁷¹Cervantes 137.

¹⁷²Cervantes, La Galatea 495.

en vano lo que aquí te prometo.”¹⁷³ Damón, the original and less intellectual (so, connected to the real and mundane) of Elicio’s two friends, helps the shepherd in his futile attempt to defend Rosaura; he counsils Galatea after the news of her impending marriage breaks. On almost all other occasions, he and Tirsi are inseparable.

Pero Tanto and Anton of the Entremés search the mountain for the lost Bartolo. However, the Quijotean episode is expanded, and the Barbero’s and Cura’s propensity for theater turns their search of the Sierra Morena for don Quijote into an hilarious counterpoint to the serious series of revelations concerning Cardenio’s and Dorotea’s tragic circumstances in the parallel pastoral storyline. It is generally the Cura (Tirsi) who plans the escapades, and the Barbero (Damón) who functions as the foil for the comedic moment. The Cura orchestrates the disguises and costumes to fool don Quijote into returning from the Sierra Morena to the inn, and the Barbero almost loses his so as to nearly cost them the game; “Y fue que dijo al Barbero que lo que había pensado era que él se vestiría en hábito de doncella andante, y que él provocase ponerse lo mejor que pudiese como escudero, y que así irían adonde don Quijote estaba, fingiendo ser ella una doncella afligida y menesterosa, y le pediría un don...”¹⁷⁴ When Nicolás loses his beard, the Cura, “...que vio el peligro que corría su invención de ser descubierta...”¹⁷⁵ rushes to the rescue. The Cura (Tirsi), then, is the

¹⁷³Cervantes 491.

¹⁷⁴Cervantes, Quijote I 325.

¹⁷⁵Cervantes 365.

problem-solver in both works. The Cura “enchants” Dorotea as Micomicona in order to seduce don Quijote from the mountain to the inn where the resolution of the pastoral Dorotea, Fernando and Luscinda, Cardenio episode transpires; this conclusion of the Grisaldo, Artandro, Rosaura story satisfies one of the major promises of La Galatea.

The pair of advisors enters the world of don Quijote then, disguised much as they are in La Galatea, dressed for the part they must play in order to resume contact with their maniacal friend. Had they not been disguised originally “pastorilmente”, they would not have been permitted to remain for long in the pastoral locus amoenus of La Galatea. They must be appropriately concealed in order to enter and participate in the poetic reality of the subsequent work as well. The Cura and Barbero prove instrumental to the success of the chivalric parody, and to the successful conclusion of the pastoral episodes. Their continuous meddling, the creation of hypothetical chivalric situations, fosters the forward movement of the poetic reality as a gloss, beside which historic reality plays out in a separate and parallel dimension. As discussed above, this gloss guarantees the one-dimensionality of the chivalric characters; like figures from authentic chivalric works, the six main characters of the chivalric novel merely glide from adventure to adventure in a unique parallel literary reality. Thus the Cura and Barbero function in two realities at once, the poetic and historic, depending on their location, company and the situation. Don Quijote, however, only functions in the poetic until he is partially demythified at home as Alonso Quijano.

On the last page of La Galatea, Cervantes promises the continuation of the Arsindo and Maurisa story, the account of the elderly shepherd, Arsindo's, interest in the young and innocent Maurisa. The pastoral situation reveals itself in the Quijote as inspired by Quijano's living arrangements with his Sobrina, and his unprovoked interest in the young, and socially inferior Aldonza Lorenzo; "...había una moza labradora de muy buen parecer, de quien él un tiempo anduvo enamorado (aunque según se entiende, ella jamás lo supo ni le dio cata dello)."¹⁷⁶ Thus Arsindo's objectionable lust for Maurisa relates to the two most prominent love interests in Alonso Quijano's life, the potentially incestuous availability of his niece, and his infatuation with the too young and too socially inferior daughter of his neighbor. The situation suggests his recognition of the problem and personal concern on his part, as well as an almost frantically private attempt to deal with burying his natural urges. The explanation of the Quijote proposes several possibilities. If as described, "...de quien él un tiempo anduvo enamorado,"¹⁷⁷ he first attempted to possess the girl, Aldonza through vicarious intellectual abstraction in the pastoral, as both Arsindo *and* Elicio, the situation implies a *third* literary alter-ego for the "hidalgo". When he becomes "boxed in" as Elicio, that is when Quijano's dream erects the barrier of marriage to another which his mental condition cannot accept, he must re-group and develop a persona equipped to deal physically with the obstacle of the "foreign" rival (perhaps merely a young laborer to whom Aldonza

¹⁷⁶Cervantes 103.

¹⁷⁷Cervantes.

may have been promised suddenly), a problem which his psyche rejects. This situation suggests another excuse for Elicio's lack of "choleric temper". Since the pastoral world is a dream, the story changes to chivalric due to Alonso Quijano's increased personal anxiety, since I believe his excesses are the source for both works.

The re-positioning of the protagonist within an active literary mode requires the re-invention of the lady as well. Galatea, the mythological ideal of love, becomes Dulcinea del Toboso, the perfect noble lady to whom the perfect knight errant can dedicate himself. Of course, his active life as knight in pursuit of his lady's favor demands his long absences from home, and nullifies possible latent interest in his niece, as it provides an excuse to avoid contact with Aldonza as well. The unsavory Arsindo-Maurisa situation can be seen to be the attempt at a subconscious escape prompted by Alonso Quijano's actual circumstance, and rectified by him through his self-creation as don Quijote. His returns home marred by insanity, don Quijote acts out initially, madly slaying giants in his bed, and finally sleeping so as to reinstate the Quijano persona. However, his resistance to Quijano may stem in part from his secret dread that he may not be able to control his sexual impulses if his real persona re-emerges. Thus, his fictional alter-ego results as much from sleep deprivation as from his desire to be the perfect hidalgo, bereft of carnal instincts. Ruth El Saffar argues, "He

is a man on the run not interested in learning the ways of the world, a creature of fiction devoted to undermining the current fashion for verosimilitud.”¹⁷⁸

As demonstrated, the first six chapters of Quijote I are a transitional prelude to what I have identified as the preliminary and tentative movement toward an extension of the stories of La Galatea; these six demythify character and situation of the original work, organize the premise of the continuation and alert the reader to its immanence. In chapter II, this study shows that Cervantes worked out the details of this transition in the Entremés. The re-introduction of the principle secondary character as the “other” of the primary chivalric figure is an important problem for Cervantes, especially when the shepherd pair, Elicio and Erastro, completely sever their interdependence as a prerequisite for their subsequent independent acts of the final pages of the text. While Elicio is experiencing his de-evolution from passive shepherd to knight errant (“Despidióla Elicio con nuevas promessas y confianças, y con alegre semblante y estraño alborozo estava esperando al siguiente día”¹⁷⁹), Erastro opts for secondary status as he joins the crowd of male shepherds determined to force Aurelio to change his mind: “Lauso, Arsindo y Erastro, con los quatro amigos, Orompo, Marsilo, Crisio y Orfinio, prometieron de buscar y juntar para el día siguiente sus amigos,

¹⁷⁸Ruth El Saffar, “Sex and the Single Hidalgo: Reflections on Eros in Don Quijote.” In Diakonia: Studies in Honour of Robert T. Meyer, eds. T Halton and J.P. Willeman (Washington, D.C.: Catholic University of America Press, 1986) 29.

¹⁷⁹Cervantes, La Galatea 495.

y poner en obra con ellos qualquiera cosa que por Elicio les fuesse mandada.”¹⁸⁰ With Tirsi and Damón this is the basic cast of chivalric characters of both “sequels”. Their interdependence severed in book VI of La Galatea, as the incarnation of Elicio, don Quijote embarks on his first adventure alone. Obviously Cervantes has to establish the need for Elicio’s “other” in order to re-introduce the figure of the escudero, Sancho, to me the incarnation of Erastro.

Cervantes expands Bartolo’s single foray to the unknown into don Quijote’s double departure. Alonso Quijano’s first attempt at knight errantry fails miserably. His alter-ego is certainly zealous, and indeed endowed with all of the necessary moral and ethical qualities of a knight; he even has armor, a horse and a lady. In his haste for adventure, however, he has neglected two important elements, to be knighted, and to designate a squire. His misadventures can be presumed to stem from the neglect of these two imperatives. He finds himself unceremoniously knighted in chapter III, but his ignominious return home with the aid of his “labrador” neighbor, Pedro Alonso, makes him painfully aware of the need for an official “escudero”, one who will anticipate and enable him as Pedro had not. “--Mire vuestra merced, señor, pecador de mí, que yo no soy don Rodrigo de Narváez, ni el marqués de Mantua, sino Pedro Alonso, su vecino; ni vuestra merced es Valdovinos, ni Abindarráez, sino el honrado hidalgo del señor Quijana.”¹⁸¹ The lessons of the first “salida” not lost, the

¹⁸⁰Cervantes.

¹⁸¹Cervantes, Quijote I 126.

wiser Alonso Quijano avails the new don Quijote with money, clean shirts and, above all, a squire. Thus Erastro is re-introduced, not automatically, but as the result of a demonstrated, and dramatic need.

Key to Erastro's status as inferior shepherd is not that Galatea seems to prefer Elicio, but that his ordinary dedication to his dogs (whom he had named) and to unpoetic needs such as food and sleep separate him from the poetic elite; he is simply too ordinary to be ideal. As Sancho, he is the incarnation of the real figure partially trapped within poetic reality. A family man, Sancho is the very antithesis of the knight, as Erastro is of the shepherd. His every thought is mundane, and his desires translate not to fame and fortune, but to food, drink, and the return of his ass. Sancho remains as mesmerized by don Quijote and the poetic as is Erastro of Elicio and the pastoral circumstance; he appears always on the periphery, as an observer, for he can never quite release his hold on objective reality enough to abandon himself to his imagination. Even during his governorship in Quijote II, he participates from within an illusion specifically prepared for him by others. Thus Sancho, the laborer never really achieves the *intellectual* status of squire, which is evident when he repeatedly refuses to perform acts routine among famous literary squires of old; to him life on the road is merely a part in a play for which he will be paid with food, drink and a return home to his family. Once decided, however, as their mutual roles resume in the continuation of the Quijote, and they embark on their first adventure together: "todo lo cual hecho y cumplido,

sin despedirse Panza de sus hijos y mujer, ni don Quijote de su ama y sobrina, una noche salieron del lugar sin que persona los viese; en la cual caminaron tanto, que al amanecer se tuvieron por seguros de que no los hallarían aunque los buscasen.”¹⁸² Thus, the two are as complicit as before, which shows that the rupture which had occurred on page 497 of La Galatea is repaired on page 142 of its extension. The relationship is re-established almost intact; Elicio-don Quijote remains the poetic extreme, Erastro-Sancho, escudero, his historic opposite, still alter-egos of Alonso Quijano, hidalgo and Sancho, labrador, neighbors and friends.

The incarnation of the ideal of love, Galatea begins to transform at the end of the first novel as do Elicio and Erastro (“Y aquel mismo día tornó a venir Maurisa a dezir a Elicio como Galatea estava determinada de seguir en todo su parecer”¹⁸³). Therefore her revelation as the “moza labradora...Llamábase Aldonza Lorenzo”¹⁸⁴, “la hija de Lorenzo Corchuelo”¹⁸⁵ should not be surprising. Her chivalric re-invention as Dulcinea mirrors her former pastoral identity as Galatea, both perfect examples of the female ideal. However, as Galatea, Aldonza had evolved enough to have had a hand in her own re-creation as Dulcinea, that is she supports Elicio in his commitment to a violent resolution of her plight, thus assuring her continuation as a chivalric figure in the sequel. Some of Aldonza’s personality is revealed

¹⁸²Cervantes 142.

¹⁸³Cervantes, La Galatea 495.

¹⁸⁴Cervantes, Quijote I 103.

¹⁸⁵Cervantes 322.

in Galatea and may be seen in Teresa of the Entremés as well; the woman who will hop on the back of a mount and gallop away in fear, will support violence to avert what she perceives as a greater evil, as she will search the wilds for her mad husband. Dulcinea, however, is a caricature of the knight's lady. In Quijote I, she is known to the public by reputation only, the verbal portrait don Quijote paints of her, which at once both limits and expands her influence even further. Experienced through her reputation alone, she can be as mysterious and alluring to historic reality as she is perceived in the poetic. Potentially she ceases to be the perfect female to Elicio's male, and is universalized through her fame as the "sin par Dulcinea del Toboso"; now she can be admired, if not loved, by all. "The chivalric approach to the female is to put the woman out of sight and to engage in her name in a fascinating game of warfare with men."¹⁸⁶ However, "In the pastoral, the feminine is overvalued at the expense of the masculine."¹⁸⁷ In spite of Aldonza's double-edged appearances as both chivalric and pastoral poetic female, she is so demythified in the Quijote that she must be "enchanted" in Quijote II in order to regain and maintain her tenuous poetic integrity.

J.T. Medina's article, "El Lauso de Galatea de Cervantes es Ercilla"¹⁸⁸ provides evidence that supports the contention that the adventurous shepherd of La Galatea, Lauso,

¹⁸⁶El Saffar, Beyond Fiction 53.

¹⁸⁷El Saffar.

¹⁸⁸José Toribio Medina, "El Lauso de Galatea de Cervantes es Ercilla." In Estudios Cervantinos, ed. J.T. Medina (Santiago de Chile: Editorial Nascimento, 1958).

may be actually the “Cautivo” of Quijote I. It is the Cautivo whose interpolation provides the final major chivalric episode of the continuation. As in La Galatea, the Cautivo’s appearance occurs near the end of the work and, in the latter case, provides closure for Lauso’s tale, reinstates the chivalric mode of the Quijote, and provides a clearly chivalric tone for its further sequel, Quijote II. Although its enclosure within the extension seems almost an afterthought, the Lauso-Cautivo connection completes the parallel structure of the Quijote, as it finally concludes the remaining open question of the first work beyond that of the two remaining central love triangles. Thus, the Lauso-Cautivo tale of the “soldado andante” is critical to the establishment in earnest of the chivalric as the primary poetic vehicle of Quijote II, which permits the eventual conclusion of the principle tale of La Galatea.

Lauso is introduced in La Galatea as a good friend of Damón, immediately linking him to ordinary reality, Damón and Tirsi having consciously willed themselves from the real to the pastoral through the pretext of their unrequited love for Fili and Amarili. Like his two friends, Lauso professes love for the mysterious female, Silena. And again like his comrades, he declines to share his interpolation in the pastoral, and participates in the final “military” scene, which makes Lauso a candidate for incarnation into the chivalric storyline. His uniqueness lies in the amount of information, although not a complete interpolation, gleaned from his shepherd companions; this background bridges Lauso from shepherd to Cautivo, from La Galatea to Quijote I: “Havía andado por muchas partes de España, y aún de toda

Asia y Europa”¹⁸⁹, and, “...haver gastado algunos años en cortesanos ejercicios y algunos otros en los trabajosos del duro Marte.”¹⁹⁰ Now presented personally by the Cautivo persona, Lauso reveals the identity and life which had been disguised by the pastoral. He is a quasi-cortesano, both through family wealth (“...alcanzaba mi padre fama de rico”¹⁹¹) and career choice suggested by his father (“Iglesia o mar o casa real.”¹⁹²) Now known as Ruy Pérez, he admits, “...y que el mío era seguir el ejercicio de las armas, sirviendo en él a Dios y a mi rey.”¹⁹³ The Cautivo’s subsequent travels take him through Spain, Europe, Italy and Asia, where he is captured by the enemy and his authentic and exemplary military (not chivalric) adventures begin. His experiences are those which, as the original “soldado andante”, Bartolo’s insanity opposes.

The Cautivo’s interpolation serves several real functions. First, he stands as an historic contrast to don Quijote’s knight. As in Bartolo’s case, he has no decorative title; presumably he serves his country as an ordinary soldier, and suffers much of his captivity as such. The woman he loves, and who loves him is truly “sin par”, wealthy beyond belief, and endowed with a faith stronger than that of her contemporary Christians. In short, he lives the life don Quijote only dreams. Silena’s poetic token of love, peevishly offered “Cómo

¹⁸⁹Cervantes, *La Galatea* 283.

¹⁹⁰Cervantes 287.

¹⁹¹Cervantes, *Quijote I* 465.

¹⁹²Cervantes.

¹⁹³Cervantes.

hallándose un día celoso y desfavorecido, había llegado a terminos de desesperarse...pero que se remedio con haberla hablado y haberle ella asegurado ser falsa la sospecha que tenía: confirmado todo esto con darle un anillo de su mano...¹⁹⁴, becomes the substantial and very real gift of escudos packaged in faith from Zoraida: "...y un papel escrito en arábigo, y al cabo de lo escrito hecha una grande cruz. Besé la cruz, tomé los escudos."¹⁹⁵ The poetic artifice of Arcadia eliminated, the actual demands of reality have replaced it, and the Cautivo behaves out of desperation. Unlike her shallow, pastoral counterpart, or the figure from Bartolo's romance, this historic "mora" risks all she has, including her cultural identity, for her adopted religion and her hero. Ruy Pérez and his life are precisely what Alonso Quijano, through don Quijote, aspires toward. The very real message for Quijano here is to put aside the seduction of the poetic as a lifestyle, but to use it instead to embrace the real potential of his historic self. The culmination of Lauso's tale in the first Quijote, allows the knight to present to the guests of the inn his thoughts concerning the "armas y letras" theme, which supports and continues his earlier reflections on the Age of Gold. The Cautivo becomes the personification of the philosophy of "armas", as had Marcela and Grisóstomo that of "letras" of the previous age.

The innocent words of the Sobrina, "...no sería mucho que, habiendo sanado mi señor tío de la enfermedad caballeresca, leyendo éstos (pastoral novels) se le antojase de hacerse

¹⁹⁴Cervantes, La Galatea 482.

¹⁹⁵Cervantes, Quijote I 478.

pastor y andarse por los bosques y prados cantando y tañendo, y, lo que sería peor, hacerse poeta, que, según dicen, *es enfermedad incurable y pegadiza* (my emphasis)¹⁹⁶ become prophetic considering the standpoint of the Galatea-Quijote “trilogy” which I see. The statement not only establishes Quijano’s seduction by the poetic world in general, but emphasizes the important link between the chivalric and pastoral in his mind. Thus, this subtle message provides critical insight for me. The modern interpretation of the pastoral of the Quijote as a mistake on Cervantes’ part limits analysis, since the bucolic mode provides as much input and informs Quijano’s lunacy as much as the chivalric. Don Quijote acknowledges the coexistence of the two in his Age of Gold speech, and never distinguishes between them throughout the work; they are for him contiguous literary attitudes. Too, the Sobrina’s observation that the pastoral “...es enfermedad incurable y pegadiza” stresses the contention that the pastoral is the subtext underlying the possible “trilogy”.

In his article, “Shepherds at Play,” D. Finello explains, “We find the pastoral tradition looming as an alternative to chivalry. It was partly for this reason that people disguised themselves as shepherds...The pastoral became another mask.”¹⁹⁷ So, beyond the Elicio, Erastro, Galatea, Florisa story continued through the chivalric Quijote, and immediately following Quijote’s Age of Gold speech where he discusses the evolution of the chivalric,

¹⁹⁶Cervantes 135.

¹⁹⁷Dominick Finello, “Shepherds at Play: Literary Conventions and Disguises in the Pastoral Narratives of the Quijote.” In Cervantes and the Pastoral, eds. José J. Labrador Herraiz and Juan Fernández Jiménez (Cleveland: Cleveland State University, 1986) 117.

the pastoral Quijote begins in earnest with Marcela, Grisóstomo and Ambrosio, as the demythified Gelasia, Galercio and Lenio. The similarities between episodes of La Galatea and the Quijote surpass J. B. Avalle-Arce's assertions that it is merely the *theme* which continues from work to work. Notably, attributes, personalities and decisions bear more than a passing resemblance. At times even specific scenes are virtually the same. Galercio, Gelasia, Grisóstomo and Marcela must be the same people pursuing the same storyline, but from distinct perspectives, the poetic for the first two characters, and the real in the latter case. Clearly Cervantes anticipates the path this conclusion will take in the *Entremés*. Although the contention between Simocho and Marica suggests Cardenio's appearance on the Sierra Morena as well, the basic disagreement is Gelasia's and Galercio's. Simocho's initial comment, "Oh, más falsa pastorcilla/Que las trampas de los lobos,/Más dura que la tortuga/(La concha, que no el meollo)"¹⁹⁸ continues Galercio's speech from the first work. ("--¡Oh ingrata y desconocida Gelasia,...¡o, sin razón enemiga mía, dura qual levantado risco, airada qual offendida sierpe, sorda qual muda selva, esquiva como rústica, rústica como fiera, fiera como tigre, tigre que en mis entrañas se ceba!"¹⁹⁹) The point finally concludes in the "Canción de Grisóstomo", read posthumously by Ambrosio (Lenio):

El [rugir] del león, del lobo fiero
el temeroso aullido, el silbo horrendo
de escamosa sierpiente, el espantable

¹⁹⁸Castro 155.

¹⁹⁹Cervantes, La Galatea 325.

baladro de algún monstruo, el agorero
 graznar de la corneja, y el estruendo
 del viento contrastado en mar inestable;
 del ya vencido toro el implacable
 bramido, y de la viuda tortolilla
 el sentido arrullar; el triste canto
 del enviado búho, con el llanto
 de toda la infernal negra cuadrilla,
 salgan con la doliente ánima fuera,
 mezclados en un son, de tal manera,
 que se confundan los sentidos todos,
 pues la pena crüel que en mi se halla
 para contarla pide nuevos modos.²⁰⁰

The scenes which the critic deems coincidental occur after Galercio's attempted, and Grisóstomo's successful suicide, and involve Gelasia and Marcela: "...alçaron los pastores los ojos, y vieron encima de una pendiente roca que sobre el río caía una gallarda y dispuesta pastora, sentada sobre la misma peña, mirando con risueño semblante todo lo que los pastores hazían, la cual fue luego de todos conocida por la cruel Gelasia."²⁰¹ In his introduction to La Galatea, Avalle-Arce's observation that "Marcela en el Quijote (I, cap. xiv) aparece en la escena de la misma forma que Gelasia: 'por cima de la peña donde se cavaba la sepultura, pareció la pastora Marcela, tan hermosa que pasaba a su fama su hermosura.' Recuérdese que Marcela es una Gelasia con conciencia de ser."²⁰² evaporates into nothing when he neglects to make the basic connection beyond the women, and between

²⁰⁰Cervantes, Quijote I 192.

²⁰¹Cervantes, La Galatea 483.

²⁰²Avallé-Arce 37.

the two works; Marcela is not merely “*una* Gelasia con conciencia de ser”, but Gelasia is actually Marcela’s poetic self, her essence. The reintroduction of Marcela from her historic persona must mask her to such an extent that the intrinsic connection between the two episodes is routinely missed.

Then Galercio is really Grisóstomo, a university student who’s conscious decision to reinvent himself as a literary shepherd supports Finello’s general assertion that, “In the Quijote, the protagonists are at once fictional lovers and real ones.”²⁰³ Their pastoral abstraction in La Galatea precludes a conclusion to their story, for in order to resolve, the storyline must return to the real. Therefore, Galercio’s failed suicide attempt, and Gelasia’s escape to the mountain pursued by Lenio, remain open precisely due to the characters’ inability to force a conclusion in their fictional dimension of La Galatea. The only authentic and reliable answer must lie in their return to their real personas. Although all three continue as poetic shepherds *in the real*, they acknowledge their activities as role-playing; all but don Quijote recognize the game. Thus, Grisóstomo’s death, however foolish, and Marcela’s defiant flight to the mountain conclude their story, since these acts are the direct result of their deliberate, continuing personal fictions, played out in the unrelenting finality of historic reality.

²⁰³Finello 119.

The modern controversy over Grisóstomo's suicide, results from Cervantes' ambiguous treatment of the subject of suicide in general. His cautious wording, and the dramatic arrangement of the aftermath of the shepherd's death, surely protected both Cervantes and his work from the wrath of his contemporary detractors. For present-day theorists, however, clarification of the question comes directly from La Galatea, for if Galercio's suicide is thwarted in that theatrically-charged poetic world by his sister and others, reality contains no convenient safeguards, as Grisóstomo's friends tragically discover. A Valle-Arce reasons, "A todas luces Grisóstomo se quita la vida,...a impulsos del desdén y el desengaño, Grisóstomo, actor trágico, pone fin a su propio drama con un acto voluntario."²⁰⁴ Thus, if considering all angles, that is the poetic, theatric and real simultaneously, one views the phased perspectives, from the realistically-staged failed suicide of the poetic, to the poetically-staged tragedy of the real one. In response, and finally free of unsolicited male attention, Marcela escapes to the mountain exactly as had her poetic self in the pastoral other-world of La Galatea, and where the interim Marica argues her point in the Entremés:

Marica.
Esas maldiciones y otras
Caigan sobre ti, Simocho,
Y cual asno, pues lo eres,
Cuervos te saquen los ojos.

²⁰⁴J.B. Valle-Arce, "La Canción Desesperada de Grisóstomo," Nueva Revista de Filología Hispánica 15 (1957) 196.

Suéltame.

Simocho.
Aguarda, Marica.

Marica.
Suéltame.

Simocho.
Olvida el enojo.

Marica.
Daré voces.

Simocho.
Aunque grites
Hasta que te oigan los sordos.²⁰⁵

In the real, however, Marcela's decision is final and her escape is authentic. Cervantes' adaptations of the models of the pastoral sequel created by his contemporaries defy Avallé-Arce's claim that, "El suicidio como todo acto de sangre, no tiene cabida en el orbe de lo pastoril, que es donde se han refugiado Grisóstomo y Marcela."²⁰⁶ As I have shown, the Cervantine pastoral pattern and its sequel model do indeed include physical, and sometimes violent, death, and the repercussions of death, within its poetic world (Avallé-Arce contradicts himself when he states, "Pero la Muerte sólo tiene hegemonía donde hay Vida, y su presencia en la Arcadia cervantina debe iluminar con luz meridiana el hecho de que

²⁰⁵Castro.

²⁰⁶Avallé-Arce 194.

Cervantes ha querido crear pastores vivos, de carne y hueso”²⁰⁷. It is as if Cervantes takes the pastoral implication and actualizes it in the continuation; he opens the closed world of the pastoral to admit and permit whatever suggestion or deviation in order to enhance the pattern and vary possibility. Therefore, innuendo and euphemism become viable alternatives to reality, encompassed in the Cervantine literary universe.

Lenio maintains his position as orator as he metamorphoses from central figure in La Galatea, to the ordinary shepherd Ambrosio. He reappears in the extension as one of the group of “...seis pastores,...dos gentiles hombres de a caballo,...con otros tres mozos de a pie que los acompañaban. En llegándose a juntar se saludaron cortésmente, y, preguntándose los unos a los otros dónde iban, supieron que todos se encaminaban al lugar del entierro...”²⁰⁸ Casually, but carefully Cervantes has arranged a hand-picked audience to interpret the event, from role-playing university students and aristocrats, to friends, goatherds, and the mad knight himself. As it unfolds, a variety of perspectives automatically interpret the scene. The original story is rapidly updated and brought into historic focus: “...así del muerto pastor como de la pastora homicida”²⁰⁹; yet the words echo as a reminder of the reaction to Galercio’s attempted suicide in the previous text. At Grisóstomo’s death, Ambrosio becomes his dead friend’s spokesperson. Thus, speaking for both Galercio and Grisóstomo, the echo

²⁰⁷Avallé-Arce, Introducción: La Galatea 18.

²⁰⁸Cervantes, Quijote I 181.

²⁰⁹Cervantes 161.

of Lenio's voice can be heard countering Marcela's eloquent self-defense. Ambrosio's own eloquence continues that of his poetic alter-ego, the "desamorado" orator. The keeper of his friend's most intimate secrets, as well as his papers, Ambrosio allows his comrade to explain himself from the grave through the dead shepherd's last written words, the "Cancion de Grisóstomo"²¹⁰ which he presents to the amazed and grieving crowd. At the conclusion, Marcela appears in the famous scene cited above. Ambrosio provides Grisóstomo his epitaph, but unlike his poetic self, the historic Ambrosio has no reason to follow Marcela to the mountain, leaving that to the only remaining authentically poetic figure, the mad knight.

Finello misses the point when he states, "It (this tale) is not as finished or polished as we might have expected, as it ends abruptly to return no more." He concludes, "The abrupt ending prohibits Grisóstomo and Marcela from being rounded characters."²¹¹ If Finello had considered the tale from the earlier point of La Galatea, he would see that the characters are completely "rounded", concluded both as poetic *and* real figures, whose conscious personal decisions demand conclusions which prevent their continuation in the work. In his article, "Marcela and Grisóstomo and the Consummation of La Galatea," Alban Forcione sees that *episode* as the conclusion of La Galatea, the *work*. His statement, "...this miniature pastoral is a **real ending** of the Galatea,"²¹² supports Avalle-Arce's general misinterpretation of the

²¹⁰Cervantes 192.

²¹¹Finello 123.

²¹²Alban K. Forcione, "Marcela and Grisóstomo and the Consummation of La Galatea." In On Cervantes: Essays for L.A. Murillo, ed. James A. Parr (Newark, DEL: Juan de la Cuesta

significance of the episode which is obvious in his statement, “Con la muerte de Grisóstomo y la desaparición de Marcela, Cervantes ha terminado literalmente su nueva Galatea y, con ella, cualquier posibilidad de una pastoral amorosa, revelando claramente la naturaleza ficticia del amor y del objeto amoroso que la animan, y lo vacío de la tradición poética a la que rinde homenaje.”²¹³ Although the idea of this episode concluding the work is briefly intriguing, the scope is too limiting, and abandons unexplained most of the machinery of La Galatea. Who are Elicio, Erastro and Galatea, herself in the Marcela and Grisóstomo sequel, and how is *their* story resolved? What happens to the other characters and storylines proposed by Cervantes at the conclusion of the novel? Perhaps worst of all, and opposing each other, Forcione ignores the Galercio-Gelasia relationship, highlighted by Avalle-Arce in his appraisal of the episodes, and which is most obvious to even the casual reader. It seems that in the zeal to prove their theories, Forcione rebuffs peripheral issues such as those mentioned above, and Avalle-Arce insists on a strictly Renaissance interpretation of the episode, which in turn systematically succeed in tainting their conclusions. From my perspective, the opposite of both their theories is true.

In keeping with my hypothesis, Cervantes begins the continuation in chapter 7 in the chivalric mode, exactly as he ends La Galatea. Elicio is the proto-knight who is left hanging,

Hispanic Monographs, 1991) 54.

²¹³J.B. Avalle-Arce, “Cervantes en Busca de una Pastoral Auténtica,” Nueva Revista de Filología Hispánica 36 (1988) 1035.

just as Quijano is discovered in the process of self-creation as the sequel opens. By presenting the Age of Gold speech when and where it appears, he posits the alternating of pastoral and chivalric, weaving the concluding pastoral tales into the new chivalric format. The speech and the pastoral Marcela and Grisóstomo episode interrupt the chivalric flow; when don Quijote decides to retire to the Sierra Morena in an effort to hide from the Spanish authorities after a chivalric adventure, the pastoral is slowly re-introduced through the discovery of Cardenio, of Dorotea, and with the blending of their tales. In the Entremés, Bartolo leaves for the coast, but appears on the desolate mountain concealed from the military authorities, as well as from his family. Here the mountain episode blends Bartolo's chivalric attitude with the pastoral or historic of other characters as does the Sierra Morena don Quijote's. As noted, in all of the conclusions of the open tales from La Galatea, the stories are first presented in the actual setting (pastoral or chivalric), as they were left open in the original work. The difference in the locus of the conclusion depends on the volition of the protagonists of the specific tale. For example, Marcela and Grisóstomo have made conscious, real decisions to become shepherds. Thus their story ends in the traditional bucolic locus.

This first historic conclusion sets the tone for the introduction of the second major pastoral tale to resolve itself in the first Quijote, the convoluted story of the sibling doubles juxtaposed with that of Rosaura, Grisaldo and Artandro. The transition of these tales from

the first work to the sequel is not an easy, nor an obvious one. The “similar” sisters, Theolinda and Leonarda, are in love with twin brothers, Artidoro and Galercio. The pairs are arranged, of course, as positive and negative alter-egos, which, according to Ruth El Saffar signifies “two unassimilated aspects of a single being.”²¹⁴ So the internal resolution of their conflicts allow the absorption of the one into the other, and the inclusion of the whole entity into the subsequent work. There their tale combines coincidentally with Rosaura’s and finally ends. Thus, as the negative and manipulative “other”, Leonarda, dupes the ambitious Artidoro into believing that she is her sister Theolinda (“...sin duda alguna que Galatea y Florisa no supieran diferenciallas, y entonces vieron con cuánta razón Artidoro se había engañado en pensar que Leonarda Theolinda fuese”²¹⁵). Galercio, the stronger of the male twins, abandons the female siblings and falls in love with the disdainful Gelasia and concludes as suicide victim, Grisóstomo. El Saffar believes that the better, stronger of these double egos prevails, absorbing the evil, or less decisive persona. The absorption of the less significant, negative “other” into the “self” spells its complete eradication from the work. Thus, Artidoro’s negative essence ceases to exist independently, and exists through that of Galercio instead, which finally enables Grisóstomo’s later suicide. So the duplicitous Leonarda ostensibly disappears from consideration as well, and it is Theolinda who continues as the figure, Dorotea from the Quijote.

²¹⁴El Saffar, Beyond Fiction 32.

²¹⁵Cervantes, La Galatea 274.

Theolinda literally abandons her home, and so her foundation in the real, in search of her love Artidoro, so intending to rectify both physically and psychologically her injustice at his hands. A stranger herself in the pastoral, she confides details of her pilgrimage to the other shepherdesses, “En fin, yo quedé tal, que sin acordarme de lo que a mi honra devía, propuse de desamparar la cara patria, amados padres y queridos hermanos...me partí de aquel lugar con intención de venir a estas riberas, donde sé que Artidoro tiene y haze su habitación...”²¹⁶. Her return to reality and reappearance as Dorotea, echoes her Theolinda persona. Thus, Dorotea’s discovery in the poetic locus of the Sierra Morena as, “...un mozo vestido como labrador”²¹⁷ is misinterpreted as a shepherd’s disguise, so that her interruption of Cardenio’s tragic pastoral tale in which she inadvertently figures is dimensionalized: “El mozo quitó la montera y, sacudiendo la cabeza a una y a otra parte...conociendo que el que parecía labrador era mujer.”²¹⁸ Her initial apparition as the labrador-pastor anticipates the presentation of her counter-tale to Cardenio’s. So, as Dorotea (Theolinda) begins her story, Cardenio (Grisaldo) is amazed to discover that her love, Fernando (Artandro), is the very one responsible for *his* misfortune, a restatement of the case from their poetic realities. Now the reader is privy to insightful details of the same story, from both male and female perspectives at once.

²¹⁶Cervantes 140.

²¹⁷Cervantes, Quijote I 344.

²¹⁸Cervantes 344.

The opposing sites for the locus amoenus in the Quijote, the mountain and the inn, serve quite different purposes in the work. As Javier Herrero realizes, the “Sierra Morena is Cervantes’ labyrinth”²¹⁹, ...the “Sierra Morena, then, is the emblem of Hell.”²²⁰ On the Sierra Morena, Cervantes gathers and concentrates most of the poetic forces remaining from La Galatea, Elicio-don Quijote, Theolinda-Dorotea and Grisaldo-Cardenio. These are the wounded, most isolated and fragile of the victims of love from Arcadia. It might be accurate to view the entire first novel as the original poetic labyrinth, reduced in the Quijote to a specific locus as one unique aspect of the concluding tales; thus it is merely a stage in the process of the internalization of the poetic essence, and final resolution. According to Herrero, “Lust is the minotaur which transforms life into a labyrinth,”²²¹ precisely the basis for most of the conflict and crisis of La Galatea. Cardenio, Dorotea and don Quijote find themselves abandoned, alone and in a savage state there in the poetic mountain locus.

Theolinda introduces her own tale in La Galatea, and, so the predominant female, pastoral attitude sets the tone for the entire episode. In addition, the only immediate connection between her story from La Galatea and that of Rosaura exists through the association of her sister Leonarda with Rosaura. However, the disappearance of her sibling alter-ego, and of her love, Artidoro, leaves Theolinda quite isolated at the conclusion of the

²¹⁹Javier Herrero, “Sierra Morena as labyrinth: From Wilderness to Christian Knighthood.” Forum for Modern Language Studies 17 (1981) 56.

²²⁰Herrero 58.

²²¹Herrero 56.

novel. Too, the disappearance of all of the protagonists of Rosaura's tale seems to underscore Theolinda's aloneness even further. Cervantes' intentional melding of the two tales in the Quijote begins with the isolation of the Cardenio (Grisaldo) character as well. Although not as obviously alone as Theolinda, Grisaldo cannot prevent his love's kidnaping, so her withdrawal from the work is as absolute and profound to him as Artidoro's is to Theolinda. Later, Grisaldo-Cardenio is discovered on the Sierra Morena disguised as "El Roto de la Mala Figura", who becomes "El Caballero del Bosque" as he searches desperately to resume a poetic identity. He reveals himself soon in the same circumstance as the abandoned Grisaldo, and begins the male version of the original Rosaura interpolation.

Since Cardenio, Dorotea, and even don Quijote find themselves abandoned, alone and vulnerable on the mountain, Dorotea adds much-needed realistic perspective to the tale by providing the background which prompted Rosaura's brutal kidnaping. The brutality and finality of the act in the pastoral is discovered as really a passionate, psychological response to Fernando's (Artandro) traitorous behavior in "stealing" Luscinda (Rosaura) from her beloved Cardenio (Grisaldo); sent on an errand by Fernando, Cardenio returns to discover his love at the altar, deceitfully betrothed to his former friend. "... (Fernando) determinó de enviarme a su hermano mayor con ocasión de pedirle unos dineros."²²² "...me respondió don Fernando que él se encargaba de hablar a mi padre y hacer con el que hablase al de

²²²Cervantes 333.

Luscinda.”²²³ Finally, “Ella me dijo tan segura como yo de la traición...que procurase volver presto.”²²⁴ Fernando reinforces the negative psychological aspect of his act by physically kidnaping the woman. Herrero observes, “...Fernando and three companions who have kidnaped Luscinda from the nunnery where she had taken refuge.”²²⁵ So, the poetic circumstance of Rosaura’s kidnaping from the pastoral in La Galatea is revisited when the effects of the real event are witnessed in Quijote I. Cardenio’s and Dorotea’s male-female dialogue weaves the two stories, assuring their phasing into one.

Cervantes solidifies this tale through experimentation in the Entremés, finally using the Sierra Morena to introduce the conclusion, and the Inn to actually resolve the episode. At Juan Palomeque’s inn, the objectified tale proceeds leisurely and finally concludes. While the Sierra Morena is labyrinth, the inn is the site of the urban pastoral locus amoenus; recognized as fiction, and as a psychological state, the characters analyze their pastoral personas, that is their vulnerable, emotional selves there at the inn. Their aloneness is “cured” in that a certain re-socialization takes place. Each has the opportunity to explain himself, his motivations and actions. Here Fernando finally “...determines to become a ‘Christian Knight’”²²⁶, as opposed to pagan shepherd. However, the episode from La Galatea seems to conclude in Quijote I with the realization that “...the new bourgeois lover is not a knight, but

²²³Cervantes 332.

²²⁴Cervantes 333.

²²⁵Herrero 62.

²²⁶Herrero 59.

a Christian gentleman.”²²⁷ I believe that Herrero’s position is supported and enhanced through the application of the “trilogy” theory to his proposals. By including the characters and episodes from La Galatea as the foundation for the societal transformation explained above, Herrero’s theory dimensionalizes, and provides the scope of Cervantes’ personal vision.

Rosaura’s attempt to stab herself suggests her Luscinda persona’s intended suicide moments before her arranged marriage to Fernando. Compare Rosaura’s thwarted suicide: “y diciendo esto, sacó del seno una desnuda daga, y con gran celeridad se iba a pasar el corazón con ella, si con mayor presteza Grisaldo (Cardenio) no le tuviera el brazo y la reboçada pastora su compañera no agujara a abraçarse con ella”²²⁸, with Luscinda’s plan: “No te turbes, amigo, sino procura hallarte presente a este sacrificio, el cual si no pudiere ser estorbado de mis razones, una daga llevo escondida que podrá estorbar más determinadas fuerzas, dando fin a mi vida.”²²⁹ In a sense Fernando is as much a “forastero” as Rosaura’s kidnapper, Artandro. The male “kidnaps” in both realities, and in a similar fashion. The hyperbolic act of actual kidnap is revealed as both the physical and psychological effect of a traitorously arranged marriage, and by obsession. Thus, the “forastero” from another land is really that of the looming threat of a stranger, socially and morally estranged from the

²²⁷Herrero 65.

²²⁸Cervantes, La Galatea 272.

²²⁹Cervantes, Quijote I 336.

woman. Neither act, then is more reprehensible than the other; its intensity depends on the poetic moment. The two dagger scenes are related far beyond coincidence in that they establish the basic conflict, and reaffirm the focus of the impending conclusion. The desperately poetic figure of Rosaura pleads, “Y porque claro conozcas y veas que la que perdió por ti su honestidad, y puso en detrimento su honra, tendrá en poco perder la vida, este agudo puñal que aquí traigo pondrá en efecto un desesperado y honroso intento, y será testigo de la crueldad en que esse tu fementido pecho encierras. ...y diziendo esto, sacó del seno una desnuda daga...”²³⁰ Metamorphosed then into Luscinda, she states in similar fashion, “...una daga llevo escondida para poder estorbar más determinadas fuerzas, dando fin a mi vida y principio a que conozcas la voluntad que te he tenido y tengo.”²³¹ Although the scene here is equally dramatic, Rosaura actually attempts to stab herself (a desperate act in keeping with the heightened emotion of the pastoral mode), while Luscinda faints and is discovered with a note tucked in her clothing professing undying love for her Cardenio (a more reasonable scenario based in the real). “...Llegó el desposado a abrazar a la esposa, y ella, poniéndose la mano sobre el corazón, cayó desmayada en los brazos de su madre.”²³² Obviously, the sharing of episodes between the two novels is much more profound than merely thematic repetition. The insistent hyperbole of La Galatea supports the dream-like,

²³⁰Cervantes, La Galatea 272.

²³¹Cervantes, Quijote I 336.

²³²Cervantes 338.

wishful thinking of poetic, pastoral reality, while the slight change in “facts”, attitudes, and even acts in the Quijote, result from the same episode viewed now through the lens of the real. The few discrepancies are natural to the surreal façade of the pastoral dream.

The third pastoral continuation which occurs in Quijote I is the “Curioso impertinente”. Perhaps the most unusual aspect of its inclusion within the concluding tale of Dorotea, Fernando, Luscinda and Cardenio is that it follows the storyline of the “dos amigos” from La Galatea. However, the tale of Timbrio, Silerio, Nísida and Blanca does conclude in the original work, so its reappearance in the Quijote seems in complete conflict with the idea of the work as an extension of the first. How can the theory support such an obvious error on the part of the author? Bruce Wardropper’s comment that , “‘El Curioso impertinente’ bears the brunt of this type of criticism. Why? Obviously because, as Cervantes admits, it is attached to the plot somewhat more loosely than other tales...I suspect this ambiguity is deliberate, a part of the process of confusing the reader.”²³³ Cervantes’ personal observations are suspect. The dryness and limitations of having to write about only don Quijote and Sancho does not seem to bother him on other occasions, so why should he problematize this literary decision above others he has made. According to Wardropper, “Cervantes aggravates for his readers this natural tendency to confuse fiction and reality...”²³⁴

²³³Bruce Wardropper, “The Pertinence of ‘El Curioso impertinente’,” Publications of the Modern Language Association 72 (1957) 589.

²³⁴Wardropper 593.

Since the story concludes in the first text as an “historic” interpolation included in the poetic (fictional) reality there, its continuation can only be as hearsay, gossip, fiction, in the actual reality of the second. Juergen Hahn identifies, “...the deliberate pattern of fictionality of the ‘Curioso’”²³⁵, so the poetic elements of the tale are “fictionalized” and repeated from the lips of the members of the original audience themselves. Thus, it is the fictionalized version of a “true” account which is, of course, initially an historicized version concluded in the poetic context. Thus Cervantes insulates both the historic and poetic from reality through a thoroughly confusing maze of juxtaposed realities.

Theolinda-Dorotea is centrally important to both works due in part to her perseverance as the “good twin” which initially enabled her continuation in the sequel. Her concluding story is the longest and most socially profound. Of the two authentic pastoral continuations of the Quijote, Dorotea serves as the transitional figure between the pastoral and the chivalric modes of the novel. Her conversation with Cardenio establishes their episodes from La Galatea in the second work, and uncovers them as one tale interpreted from two distinct viewpoints. Bartolo’s wife, Teresa’s, search of the mountain anticipates Dorotea’s attempt to cajole Quijote from the Sierra Morena. As Micomicona, Dorotea links both poetic female worlds of pastoral and chivalric, as does Alonso Quijano the male world, although hers is a conscious participation in the poetic while Quijano’s is largely

²³⁵Juergen Hann, “El Capitán Cautivo: The Soldier’s Truth and Literary Precept in Don Quijote, Part I,” Journal of Hispanic Philology 3 (1979) 271.

subconscious. In this way, Dorotea becomes the character most responsible for displaying and interpreting the potential inherent in personal perspective. Her strength and daring in leaving home on her private quest, in re-establishing her own honor, her flexibility in adapting to any and all realities, certifies Dorotea as one of the strongest characters of either work, and of any of the multiple realities developed there. Therefore, as the episodes of La Galatea conclude, and the chivalric becomes the predominant literary mode of the last chapters of the text, Dorotea's portrayal of Micomicona supports don Quijote's speech on "armas y letras", and helps affirm the Lauso-Cautivo chivalric reality. As the shepherd "boy", Dorotea had introduced the pastoral atmosphere to the Sierra Morena so as to begin the conclusion of her own extended pastoral tale; then she helps re-introduce the chivalric focus as the Princess Micomicona.

As at the end of the "Entremés", don Quijote returns home ranting madly, and is sent to bed to recover his sanity:

"El Entremés":

Quijote I:

Pues metámosle á acostar:
loco durmiendo amansa.²³⁶

...en tanto que el ama y sobrina de don Quijote Que el le recibieron, y le desnudaron, y le tendieron en su antiguo lecho. Mirábalas él con ojos atravesados, y no acababa de entender en qué parte estaba.²³⁷

²³⁶Castro 171.

²³⁷Cervantes 591.

Finally, all of the open, subordinate episodes from La Galatea conclude in Quijote I, except for Elicio's and Galatea's, and for a reorientation of the pastoral wedding. According to the "author", subsequent escapades of don Quijote cannot be found, and so the work is forced to end. From Cervantes' vantage point, an immediate continuation of the second work must have seemed unnecessary, since the only those loose ends remain alluded to above. His delay in continuing the tale seems prudent in hindsight, for in the interim the importance and popularity of Quijote I would assert itself in order for demand for its sequel to gain prominence. Insulated as he is by the thick layers of his alter egos and of literature itself, Alonso Quijano may well have remained anonymous, and Elicio's tale unconcluded were it not for public demand. Next, chapter 4 explores Quijote II as a pastoral novel, and suggests the purpose of the work as the conclusion of Elicio's tale from La Galatea.

CHAPTER 4
Quijote II, Further Pastoral Adaptations

Imágenes, símbolos, mitos...corresponden
a una necesidad y cumplen una función:
la de revelar las más secretas modalidades del ser.
Agustín Redondo

Why does La Segunda Parte del Ingenioso Caballero Don Quijote de la Mancha seem out of synch with the first Quijote? The disparities between Part I and Part II prompt a confusion of theories which attempt to establish a continuity in areas where none exists. The differences which disrupt the flow of the first into the second include the pessimism of the second novel in contrast with the optimism of the first, the mean-spiritedness of the secondary characters in their treatment of don Quijote, and the obscure symbolism of significant episodes such as the “Cortes de la Muerte” and the “Cueva de Montesinos”. Peter Dunn argues, “La Segunda Parte continúa y refuerza la estructura épica establecida en la Primera”²³⁸, but fails to identify a reason beyond insanity or entertainment, for that epic. Gregorio Palacín suggests, “...una interpretación histórica del Quijote”²³⁹. The 1615 work,

²³⁸Peter Dunn, “La Cueva de Montesinos por fuera y por dentro: estructura épica, fisonomía”, Modern Language Notes 88 (1973) 192.

²³⁹Gregorio B. Palacín, “Sobre el fin inmediato para el que Cervantes escribió el Quijote”, Cervantes: Su Obra y su Mundo, ed. Manuel Criado de Val (Madrid: Editorial 6, 1985) 531.

he continues, “Tratará de corregir vicios y defectos para hacer un tipo de plenitud humana, hacia los más altos valores de bondad, justicia y caridad”²⁴⁰; Palacín also neglects to propose a solid reason. Finally, Henry Sullivan believes that Part II represents “...a theological epic grounded in the quest for transformation and purification in this life.”²⁴¹ While these observations are plausible, they seem forced. In contrast, my hypothesis may allow the consideration of Cervantes’ voice in his continuing Quijote project, as it centers the widely differing theories. It is my belief that these and other critics do not recognize that, in the second Quijote, Cervantes’ motivation is changed. As I have suggested before, here he merely concludes the Elicio and Galatea tale, the final open storyline of La Galatea. The key to the second novel seems to be the series of cathartic symbols of the “Cortes de la Muerte” introduced early in the work, and reinforced in episode after episode until the final release in what is commonly considered the “desengaño” of Alonso Quijano, el Bueno. Once this symbolic code is broken, disparate theories seem to dovetail in *support* of each other. Therefore, it is critical to approach Quijote II in the broadest possible sense so that the symbols recognized simply as *episodically* significant, may reveal themselves as relative to the process of the continuing development of Alonso Quijano’s psychological Bildungsroman identified first in La Galatea.

²⁴⁰Palacín 524.

²⁴¹Sullivan 2.

Historically, the concern over the differences between the two Quijotes results partly from critics' insistence on critiquing the Cervantine pastoral from the viewpoint of the Renaissance standard as well as from their inability to make sense of Cervantes' use of symbols. As Casaldueiro established, Quijote I is not Quijote II, and each must be considered from a distinct focus. Anticipating the second work as a caricature of the first, is less likely when we recall that the only remaining open storyline from La Galatea is that of Elicio and Galatea, no longer literary shepherds, but the well-established chivalric figures don Quijote and Dulcinea del Toboso. Since I believe that Quijano's pastoral persona, Elicio, has devolved into the now mature Quijote alter-ego, the pastoral focus can be less intense, more integrated and speculative than in the first Quijote. Thus, the conclusion of the Elicio/Quijote/Quijano love tale may reduce eventually to Quijano's own pastoral history, and so, the conclusion (but not necessarily the rejection) of Alonso Quijano's infatuation with the poetic. The further extension implies a poetic approach which blends rather than distinguishes between pastoral and chivalric as a natural next level of literary sophistication.

The Entremés seems to be the actual prelude to the final Quijote, and I believe that it contains the code for the meaning of the obscure symbolism of the work. The mention of the "verde gabán" and "Montesinos" suggest the connection, but a close comparison reveals tentatively an actual outline of Quijote II. As noted, the specific mention of Elicio in Bartolo's created romance signals that impromptu work as the pattern for the continuation

of his story, just as the *action* of the play repeats in Quijote I. As in chapter 2, I reproduce the text of the romance here, but include additional lines of the original romances so that Cervantes' plan which I see comes into sharper focus. The scene occurs between Bartolo and Pero Tanto immediately after the family finds "the knight" on the mountain:

Tanto.

"Romances"

¡Otro nuevo disparate!
¡Otro modo de dulzaina!

Y oiga el són de la trompeta
Como el són de la dulzaina.

Bartolo.

Por una nueva ocasion
Mira Tarfe á Daraja

Mira, Tarfe, que á Daraja
No me la mires, ni hables.

Rendido está Reduan;

Rendido está Reduán
Por amores de Jarifa.

De las montañas de Jaca,
Elicio, un pobre pastor

Elicio un pobre pastor,
Ausente de Galatea.

En una pobre cabaña,
Con semblante desdeñoso,

Con semblante desdeñoso
Se muestra el rostro de Zaida.

De pechos sobre una vara;
Bravonel de Zaragoza,

Bravonel de Zaragoza
Y este moro de Villalba.

Discurriendo en la batalla;

Discurriendo en la batalla
Don Sebastián el bravo,
Bañado en sangre enemiga

	Toda la espada y el brazo.
Por muchas partes herido,	Por muchas partes herido
	Sale el viejo Carlo Magno.
Rotas las sangrientas armas.	Rotas las sangrientas armas,
	El cuerpo ya desangrado.
Sale la estrella de Venus	Sale la estrella de Venus
	A tiempo que el sol se pone.
Rompiendo la mar de España,	Rompiendo la mar de España
	En una fusta turquesca,
Despues que con alboroto	
Entró la mal maridada	En un caballo ruano
En un caballo ruano.....	De huello y pisar airoso.
Afuera, afuera, aparta, aparta.	Afuera, afuera, aparta, aparta,
	Que entra el valeroso Muza
	Cuadrillero de una cañas.

 Todos dicen que soy muerto;
 Dígasme tú, la Serrana,....²⁴²

To me, the text proposes don Quijote's departure, the blend of chivalric and pastoral, Dulcinea's enchantment and don Quijote's despair, the continuation of the Elicio and Galatea tale, Sansón's initial defeat, Basilio's success, the Maese Pedro episode, the dark episodes of the palace, the journey to Zaragoza which was replaced by the trip to Barcelona, the possibility of marriage to Galatea which is considered through the episode of the "Caballero

²⁴²Castro 155.

del verde gabán”, Quijote’s defeat by the Caballero de la Blanca Luna and, finally, it prefigures Quijano’s death. Cervantes expands the theatrical orientation from the play, and bases the novel on a series of 3-act “comedias”, thus organizing the episodes of Quijote II around the plot of the new romance created in “El Entremés de los Romances”.

After mere months, Quijote’s tale continues in the second work; however, the knight and squire appear suddenly introspective and dimensionalized, psychologically fleshed-out. Too, the almost good-natured violence and cruelty toward don Quijote of the first novel, increase with the commensurate character development and become almost sadistic in the second. In fact Henry Sullivan describes Quijote II as a “Theater of Sadism”²⁴³. Finally, the tone of the last novel displays a theatrical intensity which surpasses the several distinctly theatrical moments of both La Galatea and Quijote I. As noted, in La Galatea, the dramatic moment appears as an adjunct to the subtext of the Bildungsroman, informing Elicio’s de-evolution, and enabling vicarious contact with the violence he craves. In the first Quijote, dramatic elements such as role-playing and disguises encourage and support don Quijote’s fantasy, as well as entertain both his literary companions and the reading public. Thus, the dependence on various theatrical applications throughout the “trilogy” is well-established. The dependence of Quijote II on the comedia evolves from “El Entremés de los Romances”, and I see the play as its primary source, and recognize it as the basic structural element. Thus

²⁴³Sullivan XI.

to me, it serves as the link to the continuing sophistication of the adapted Cervantine novelistic structure. In this way, La Galatea inspires the theme (the ongoing Bildungsroman of Elicio/ don Quijote/ Alonso Quijano); the Entremés suggests the structure and episodes (the comedia, and the “Verde Gabán”, “Montesinos”, etc.), and Quijote I provides the characters and the excuse for the extension of the story beyond its covers. In Quijote II, the comedia continues the modifications of the pastoral begun with La Galatea and further adapted in its possible continuation, Quijote I, by encompassing the pastoral and chivalric as complementary dramatic elements; this is the final sophisticated adaptation of Cervantine pastoral.

The clash of literary modes ceases to be at issue in the final work, rather the novel separates into the poetic as a generic literary medium in conjunction with, and supportive of, the real. Here the pastoral and chivalric evolve fully into a fictional unit. Fiction portrays itself now as theater which phases the previously distinct novelistic genres into a relentless series of mini 3-act plays, emphasizing the importance of “El Entremés de los Romances” to the three novels; it is the transitional model which spans the temporal chasm between the abstract, poetic inspiration of La Galatea and the fundamental historicism of Quijote II. The obsessive repetition of “life-as-theater” of the playlet brings into focus the routine fictionalization of every-day life. That lives are potentially literary works in progress, is more real to the knight and squire than the discovery that don Quijote and Sancho are the actual

heroes of an authentic chivalric novel. Similar to the actions of the Cura and Barbero of the first Quijote, the “duque” and “duquesa” in particular support the Baroque “life as fiction” philosophy for they enable the chivalric pair’s reality drift, as well as consider the insertion of their own story as potential material for a further novel based on the continuing adventures of don Quijote. Of course initially Quijote aspires toward this goal as well; Quijano’s need to know if the author of Part I has promised a sequel is instrumental in his decision to resume the Quijote persona. If Alonso Quijano insists on living life physically as a knight errant through this alter-ego, as he may have experienced life vicariously as the poet-shepherd, Elicio, then he intends his life to be a chivalric novel in progress, as it was probably, secretly a pastoral novel. Through Quijano’s subconscious manipulation of his own historic reality, coupled with intensely personal desire, he succeeds in creating self-serving poetic realities far more real to him than actual seventeenth century reality can ever be at this point. However, through the use of symbol, these poetic realities contain an historic core which informs Quijano; Franco Moretti argues “Not only are there no ‘meaningless’ events; there cannot be meaning only *through* events.”²⁴⁴ As don Quijote participates in each adventure, this center of reality ultimately yields the completion of his Bildungsroman and the restoration of his original persona at the end of the work, his search for literary asylum finally ended.

²⁴⁴Franco Moretti, The Way of the World: the Bildungsroman in European Culture (Norfolk: Thetford Press, 1987), 6.

So, Quijote II explores fiction and expands its boundaries to include life itself. The various secondary characters do not share their tales as interpolations, vicarious experiences created specifically for Elicio or don Quijote as the audience, but rather live the events with Quijote *as an active participant*, now a member of the theatrical troop. This is a major philosophical shift from both prior novels where either alter-ego listened passively, or was “switched off” during the recounting of tales; it further defines the first Quijote to me as essentially a pastoral novel disguised as a chivalric work. Indeed don Quijote’s actual participation in Part II is critical to the resumption of Quijano’s literary existence as the knight. Continuous participation at various levels in the persistent chain of comedias, constantly challenges Quijote’s frame of reference, and modifies his perspective through sheer repetition. For Quijano, his personal quest to reconcile public and private personas remains accountable to his unique perception of reality. Thus, integral to the continuation of the Bildungsroman begun in La Galatea through the poetic abstraction of that first novel, Quijote II resumes the main character’s temporarily interrupted apprenticeship of life, which finally results in his acceptance of historic reality in the last. Elicio’s de-evolution from pastoral to chivalric from within the confines of literature include a comparable development in Alonso Quijano, for he has evolved from passive dreamer to active participant in his own fictions at least, even though participation persists through a further alter-ego. When Quijano nears psychological maturity, the Bildungsroman continues in the real, eventually leading to

what is commonly considered Quijano's ultimate literary disenchantment, or *desengaño*, and the subsequent re-absorption of his separate poetic persona. Through carefully structured, repetitive episodes which begin in the poetic and conclude in the historic, the sequence continues throughout the second Quijote, insistently alternating the two realities in a blended, or phased, continuum. It is through explorations of, and by, his poetic self that Quijano can finally resolve the conflict between the two, and is able to confess: "...fui don Quijote de la Mancha, y soy agora, como he dicho, Alonso Quijano el Bueno"²⁴⁵, the reintegration of *hidalgo* and *caballero andante*, the real and the imaginary.

As with Elicio poised to defend Galatea from her unanticipated marriage to a stranger, don Quijote is so preoccupied with Dulcinea's enchanted state, that he continues to repress his real self. The rediscovery of that self is the point of the repetitive progression of poetic through to the real. Although 50-something, Quijano is privately and personally insecure, as well as sexually immature, which are in my opinion the chief reasons for his repeated attempted escapes from the historic into the literary. The cohesive theatrical structure of the last work facilitates the interplay of the poetic and historic, which can accommodate both realities within its composition. This, then, is the further Cervantine sophistication of his own sequel model developed for Quijote I. Through role-playing and disguises, as well as the final stripping away of literary façade, the theatrical structure forces

²⁴⁵Cervantes, Quijote II 576.

Quijano, through don Quijote, to realize and accept the truth of his delusions. As tangible evidence of the broadly shared theme of “life-as-fiction” of the three novels, it supports Quijano’s quest of self-discovery, and appears arranged specifically for the exemplary impact that particular theatrical episodes will have on the protagonist, who is *actively engaged* now in the resolution of each literary complication. Reminiscent of situations from La Galatea staged precisely for the exemplary effect they are to have for Elicio, Quijano’s Bildungsroman continues through the use of powerfully intimate three-act playlets, arranged as a series of episodes which transcend chapter divisions. The second Quijote is developed, then, as an anthology of comedias, and, both individually and as a unit, the resulting microcosms are significant to don Alonso, who is the focus of this fictional intensity. All of the playlets are initialized routinely behind the dark curtain of night so as to disguise or hide reality, and provide a private theatrical setting for the exploration of desire, for the realization of potential and of expectation. This nocturnal inception implies the darkened stage onto which Quijano may step, as the unique authors of the specific episodes decide their focus and direction.

Each first act of the episodes seems almost accidental, inspired by a conversation, a chance meeting, but always intended to be eventually exemplary for its center of attention, don Quijote. Signaled by an intensely pastoral or fictional description, the second act develops the innocent inspiration of the first. As noted, the presentation is at once pastoral

and chivalric; as the episode unfolds, the backdrop is painted in the most lavishly passive, bucolic description, before which the action transpires. The insistence on an introductory pastoral, or fictional scene as an obligatory facet of each comedia, establishes the poetic aspect of the specific act. The third act demythifies the illusion and explains the fiction in real terms. The lessons of these comedias are not lost to Alonso Quijano, although he does not *consciously* figure in the theater at this time. The precedent firmly established in La Galatea through Elicio's second-hand contact with violence, Quijano continues to absorb the lessons vicariously through Quijote; it is through the orchestration of this life-theater that his original persona is eventually recovered. The action of the second act of the playlet pivots on a symbol first introduced as a mask in the primary significant episode of the work, "las Cortes de la Muerte", and around which the action centers; the third act concludes the episode in historic reality with the complete, or partial unmasking of the fictional illusion of the first two acts. The theatrical structure is designed to "flesh out" don Quijote's lunacy by forcing him to participate physically in what have been until now merely personal fantasies; the enchantment of the theater is ironically disenchanting for the knight since reality is repeatedly revealed, and even modeled for him in episode after episode in which he is *compelled to participate*. It is no longer one perception of reality pitted against another, but rather a continuous wave-like flow of contiguous realities which insistently move from levels of the poetic through the real, and which theorists have identified generally as movement

from engaño toward desengaño. All of the figures involved in each comedia participate in the development of aspects of its fiction (for example, Sancho, Sansón Carrasco, Maese Pedro and the Duke and Duchess), and in its revelation; both parts of the process are necessary to maintain its authenticity. Although the protagonist's short-term goal in the work is to "disenchant" Dulcinea, his dedication repeatedly forces don Quijote to face Alonso Quijano's demons, both the hidalgo's insecure public and private self, and his sexual immaturity which, as noted, prompted his original withdrawal from the historic into the poetic.

The most significant of the three-act comedias is the first, referred to generally as "las Cortes de la Muerte" which, in conjunction with Dulcinea's enchantment, establishes the structure and the focus of the novel. This initial comedia spans chapters VIII through XV and is the foundational episode, for it functions as does Chapter 6 of Quijote I in that the secrets of the rest of the novel are contained in, and partially revealed to the reader here. The "Cortes" proposes chivalric trials to don Quijote in the guise of the symbolism of the characters, and the symbols included are obstacles contained within the progression of the Bildungsroman which don Quijote must overcome so as to reveal and reestablish his repressed Quijano persona, Alonso Quijano el Bueno. Thus, each is an illustrative and exemplary adventure, and they demythify Quijote II only by acknowledging their importance as a unit. The crisis of Galatea's impending marriage had forced the shepherd Elicio's final

move to the chivalric, which I believe Quijano dealt with by re-inventing himself in the further poetic alter-ego. However, this new crisis of Galatea/Dulcinea's apparent deepening transformation by don Quijote's enemies into "...una figura tan baja y tan fea como la de aquella aldeana"²⁴⁶ is the early first shock to Alonso Quijano's poetic perceptions, for finally a situation has occurred which he recognizes as completely out of his creative control. Of course what he is unprepared to accept at this early moment is the premature glimpse of the resolution of his own tale. He cannot realize that his obsessive quest for the secret of Dulcinea's "enchantment" is ironically the laying bare of the reality of his whole poetic existence. Thus, his constant reassessment of his personal perspective is the literary theme of the work, which eventually yields Quijano's assertion of the last chapter of Quijote II noted above.

The first act of the "Cortes de la Muerte" begins as don Quijote and Sancho prepare to enter El Toboso by night, setting an intimate mood designed to contrast with the shocking discovery Quijote is soon to make. Sancho's decision to facilitate don Quijote's inability to see Aldonza/Dulcinea as the peerless lady he loves, instead of the field hand she is ("Yo no veo, Sancho --dijo don Quijote --, sino a tres labradoras sobre tres borricos"²⁴⁷) provides the initial crisis of the novel. Since the issue of Galatea's marriage to the "forastero" is problematic in a continuation, Cervantes' decision to substitute an authentic, reality-based,

²⁴⁶Cervantes 99.

²⁴⁷Cervantes 96.

crisis for the hypothetical pastoral one, focuses Quijano's attention in the direction of the real. In this regard, the strong link which I see between the Galatea/Dulcinea crisis of the first and third works is an important consideration, for it excludes Quijote I entirely; this exclusion is logical since, as demonstrated in chapter 3, the specific function of that work is to resolve the open-ended *subplots* of La Galatea. Thus Quijote II seems an obvious continuation of Galatea's and Elicio's relationship, and coincidentally of the search for the resolution to Quijano's psychological problems. I sense the real lack of cohesiveness between the two Quijotes, then, results from Cervantes' literary agenda to tie up loose ends of La Galatea. Quijote I and II cannot flow one into the other because of the incompatibility of the intent of each work; although I consider both partial continuations of La Galatea, their objectives do not coincide at all. Cervantes seems merely to manipulate the *reputation* of the knight from first novel as the connection between La Galatea and Quijote II, which eliminates the first Quijote almost entirely from the concluding Galatea, Elicio tale. In that work, don Quijote's linear existence neither develops, nor detracts from his love tale. Thus, it almost eliminates itself from a thematic connection with the final work, for La Galatea ends with the potentially devastating crisis of Galatea's impending marriage, just as Quijote II begins with a similarity life-altering crisis involving Dulcinea. Since the goal of the last Quijote is the resolution of Quijano's quest for his historic essence, it is partially through the conclusion of his pastoral love tale, that his poetic self, don Quijote, is immediately forced

to face the reality which his Elicio persona had succeeded in avoiding. Now as Quijote, he confronts not only the end of his tale, but its origin as well in the “enchantment” of his love, ironically just as he rediscovers her objectionable, common inspiration. For the first time during the course of the three novels, and as the knight, don Quijote is face to face with his own historic reality; at this moment his poetic persona demands that he continue to reject it. Cervantes dedicates the subsequent comedias to providing persistent alternate glimpses into that reality from myriad viewpoints. Although the poetic figure don Quijote sees the field hand as the “enchanted” form of his love, Alonso Quijano first rejects the objectivity of the premise as fraudulent historic reality; at the outset of the adventure, Cervantes exposes and reinforces the conclusion of La Galatea to both the reader and don Quijote by evoking the Galatea persona, that is the peerless ideal of love who is lost to don Quijote through Dulcinea’s “enchantment”; Galatea and Dulcinea are fundamentally the common peasant girl, Aldonza.

The poetic response comes in the second act with the specific episode of the “Cortes de la Muerte” which continues, and seemingly supports, Quijote’s interpretation of Dulcinea’s enchantment through the metaphor of the comedia. Cervantes establishes the symbolic concepts which, through the artifice of adventure, serve to haunt don Quijote’s every thought, word and deed. The author charts the course of the novel and anticipates its conclusion as the knight and squire come upon the “carro de las Cortes de la Muerte”: “La

primera figura que se ofreció a los ojos de don Quijote fue la de la misma Muerte, con rostro humano; junto a ella venía un ángel con unas grandes y pintadas alas; al un lado, estaba un emperador con una corona, al parecer de oro, en la cabeza; a los pies de la Muerte estaba el dios que llaman Cupido, sin venda en los ojos, pero con su arco, carcaj y saetas. Venía también un caballero armado de punta en blanco, excepto que no traía morrión, ni celada, sino un sombrero lleno de plumas de diversas colores.”²⁴⁸ This masque anticipates further episodes and scenes in which the symbolic characters seem to reappear in various forms. A comparison of this initial presentation and the re-introduction of the symbol in subsequent episodes is pertinent. The first figure, la Muerte, described as a mask with a human countenance, I believe continues through Durandarte. Not a marble stature, nor a skeleton, “sino de pura carne y de puros huesos. Tenía la mano derecha (que a mi parecer, es algo peludo y nervosa...)”²⁴⁹; the emperador with golden headpiece, seems to anticipate the puppet Charlemagne with the painted papier mache crown; an insightful Cupido without a blindfold implies the revelation of Basilio’s trick to win Quiteria; finally, the unadorned caballero armado, representative of the passage of time, recalls Montesinos and foreshadows the rediscovery of Alonso Quijano, el Bueno at the end of the work. Don Quijote’s and Sancho’s reactions to the sight, “Todo lo cual visto de improviso, en alguna manera alborotó a don

²⁴⁸Cervantes 104.

²⁴⁹Cervantes 199.

Quijote y puso miedo en el corazón de Sancho”²⁵⁰, suggest the line from Bartolo’s “romance”, “Después que con alboroto...”²⁵¹, and prefaces reaction to events as they unfold in the work.

The carretero’s explanation, “Aquel mancebo va de Muerte, el otro, de Ángel; aquella mujer, que es la del autor, va de Reina, el otro de Soldado, aquel de Emperador, y yo, de Demonio...que como soy demonio, todo se me alcanza”²⁵², serves two functions; first it scrambles the symbols implying a certain chivalric task involved in the unraveling of the order of their significance, and it describes in limited detail the origin and profound function of the duquesa/Reina. The symbolism includes both Sancho and don Quijote as well through the Soldado and the Moharracho. Leonard Mades’ exploration of the symbolism of the masks in his article, “El auto de ‘las Cortes de la Muerte’ mencionado en el Quijote”²⁵³ suggests that “envidia” dresses traditionally as a “villano rústico”, as does the Soldado, the dress, the job and the character of Sancho. The “locura” character assures don Quijote’s part in the comedias as well : “...quiso la suerte que llegase uno de la compañía, que venía vestido de bojiganga, con muchos cascabeles. Y en la punta de un palo traía tres vejigas de vaca hinchadas; el cual moharracho, llegándose a don Quijote, comenzó a esgrimir el palo y a

²⁵⁰Cervantes 104.

²⁵¹Castro 169.

²⁵²Cervantes 105.

²⁵³Leonard Mades, “El Auto de las Cortes de la Muerte,” Revista Hispánica Moderna 34 (1968) 341.

sacudir el suelo con las vejigas...”²⁵⁴. A terrified Rocinante bolts and throws don Quijote to the ground. The significance of this scene cannot be over-estimated, for the mock duel, the threatening and taunting of the knight with the pole which doubles as a sword and an enchanter’s staff, upon which he has fixed the *three* bladders, followed by, “...la caída de su amo”²⁵⁵, clearly prefigure the resolution of the entire novel. The dusting of the ground with the three bladders represent to don Quijote’s subconscious the *three* peasant women whom he has identified recently as a bewitched Dulcinea and her court; the futility of the duel without a drawn, or a proper weapon, and don Quijote’s unceremonious fall anticipate actual events of Quijote’s capitulation in the similar scene at the hands of the Caballero de la Blanca Luna, Sansón Carrasco: “y sin tocar trompeta ni otro instrumento bélico que les diese señal de arremeter (remember the cascabeles of the moharracho)...y como era más ligero el de la Blanca Luna, llegó a don Quijote a dos tercios andados de la carrera, y allí le encontró con tan poderosa fuerza sin tocarle con la lanza -- que la levantó al parecer, de propósito--, que dió con Rocinante y con don Quijote por el suelo una peligrosa caída.”²⁵⁶ The situations are mirror images; the prediction of the outset, comes to pass at the end.

The recurring symbolism of the actors’ masks, repeatedly forces the knight to confront Quijano’s own reality, and Quijote’s place within poetic tradition through various

²⁵⁴Cervantes 105.

²⁵⁵Cervantes.

²⁵⁶Cervantes 518.

assessments of reality by others. Thus, subsequent playlets revisit roles of “las Cortes de la Muerte” through the participation of its symbolic figures in their action: Cupido presides over the second act of the peasant wedding; la Muerte and el caballero armado are the predominant symbols of the Cueva de Montesinos; el Emperador Charlemagne figures in the fiction of the puppet show; the symbol of “pecado”, the Reina is the Duchess, Clavileño, the Ángel, and the Diablo appears with Merlín to present don Quijote and Sancho with the plan to disenchant Dulcinea. All are spirits of the positive and negative forces critical to don Quijote’s continuing fantasy, and, through the medium of the knight, it is up to Quijano to align them in symbolic order and to utilize of the message of each; their sign, then, is the encoded story of Quijano’s delusion. His understanding of the importance of these figures is the key to his desengaño, his rejection of illusion, and to his evolving psychological maturity. Once he faces down all of these spectors, he no longer requires escape to his hypothetical haven, as he finally masters his alter-ego.

The conclusion of the first playlet begins in chapter XII with Quijote’s prophetic observation, “...que los atavíos de la comedia fueran finos, sino fingidos y aparentes, como lo es la misma comedia...porque todos son instrumentos de hacer un gran bien a la república, poniéndonos un espejo a cada paso delante, donde se veen al vivo las acciones de la vida humana.”²⁵⁷ As with the introductory chapters of Quijote I, and through the abstract curtain

²⁵⁷Cervantes 109.

of the poetic, Cervantes states his objective clearly before moving forward. Now, and again for the first time, don Quijote acknowledges Dulcinea's transformation in a public forum before the Caballero de los Espejos. When he defeats that knight, uncovers his true identity and forces him to confess Dulcinea's peerless status, his first chivalric success is an empty glory; Dulcinea is no longer physically "sin par"; the knight is only Sansón Carrasco, a neighbor, and *his* lady, a fiction herself. Reality seems empty to him. At this point, it is only the disconcerting mirror image of reality which Quijote perceives, that is authentic reality, but still comprehended through gossamer fictional distortion. In effect, this first comedia represents a presentation in miniature of the remainder of the novel. The initial three-part drama disguised as chivalric adventure begins with Dulcinea's enchantment, continues through a controlled state of contrived illusion with the "Cortes de la Muerte", and ends in disenchantment as Sansón Carrasco is discovered to have created the chivalric episode for the benefit of don Quijote. The theme of the comedia is illusion, or enchantment and is modellic for the hero in the sense that it forces the knight to consider, and even accept, the possibility of the poetic as false reality.

I refer to the episodes, or comedias based primarily on the main theme identified, or symbol included: (1) "las Cortes de la Muerte" (chapters VIII - XV) introduces all eight symbols, and explores the theme of illusion as it relates to Quijano's specific circumstance; (2) "las bodas de Camacho" (chapters XVI - XXI) -- *Cupido* contrasts the practicality of love

and marriage with the traditional pastoral approach of love as an ideal abstraction; (3) “la Cueva de Montesinos” (chapters XXII - XXIV) -- *Caballero, Muerte* propose the empty endlessness of poetic life/death, and posit the impossibility of Dulcinea’s resurrection; (4) “Maese Pedro” (chapters XXV - XXVIII) -- *Emperador* confronts Quijano with specific alternate poetic and historic realities to his own; (5) “los duques” (chapters XXIX - LVII) -- *Reina, Diablo, Ángel* explore the folly of life from within a novel where the protagonists are totally at the mercy of the authors’ whims. Again, the first act of each of the comedias in the series begins at night, so as to enhance the mood of expectation of the main character as he steps onto the empty stage of adventure, synonymous here with life in the poetic. The knight and squire wait until nightfall to enter el Toboso in the extended episode of the “Cortes de la Muerte”: “En fin, otro día, al anochecer descubrieron la gran ciudad del Toboso...Finalmente ordenó don Quijote entrar en la ciudad entrada la noche”²⁵⁸; don Quijote anticipates the wedding preparations of the “bodas de Camacho” by night: “Era anochecido, pero antes que llegasen les pareció a todos que estaba delante del pueblo un cielo lleno de innumerables y resplandecientes estrellas”²⁵⁹; “...y la noche se albergaron en una pequeña aldea”²⁶⁰ introduces don Quijote’s descent into the abyss of “la Cueva de Montesinos”. The foreboding mood of the night augments the actual discovery of the cave later as, “...por cuyo

²⁵⁸Cervantes 87.

²⁵⁹Cervantes 171.

²⁶⁰Cervantes 191.

ruido y estruendo salieron por ella (la cueva) una infinidad (atemporal) de grandísimos cuervos y grajos (night), tan espesos...otras aves nocturnas, como fueron murciélagos...al fondo de la caverna espantosa.”²⁶¹ The first act of the Maese Pedro episode begins at night: “Y en esto, llegaron a la venta, a tiempo que anochecía...”²⁶². The pair is introduced to the Duchess at nightfall (“Sucedió, pues, que otro día, al poner el sol...”²⁶³), as they are to the Diabolo prior to the episode in which they learn the method for disenchanting Dulcinea: “Presto se les pasó el día y se les vino la noche...como comenzó a anohecer...”²⁶⁴. The first act of the Clavileño scene begins at night as well, “Llegó en esto la noche, y con ella el punto determinado en que el famoso caballo Clavileño viniese.”²⁶⁵

The second act of each drama begins with an extended introductory description in the pastoral which serves a dual purpose. First, the bucolic interlude announces the *poetic* development of the play; firmly established in fantasy, it makes the disillusionment of reality of the next act so much more poignant for Quijote. The initial pastoral interlude prior to the “Cortes de la Muerte” begins with the traditional literary formula, “...soltó las reindas a Rocinante, el cual, sintiendo la libertad que se le daba, a cada paso se detenía a pacer la verde yerba de que aquellos campos abundaban.”²⁶⁶ “Apenas la blanca aurora había dado lugar a

²⁶¹Cervantes 194.

²⁶²Cervantes 214.

²⁶³Cervantes 252.

²⁶⁴Cervantes 289.

²⁶⁵Cervantes 327.

²⁶⁶Cervantes 101.

que el luciente Febo con el ardor de sus calientes rayos las líquidas perlas de sus cabellos de oro enjugase...”²⁶⁷ introduces the illusion of the pastoral wedding. Now the chivalric pair actually lives the episode from within a modern Age of Gold (“Finalmente el aparato de la boda era rústica, pero tan abundante que podía sustentar un ejército”²⁶⁸), which contrasts forcefully with the ultimate resolution of the story. As his experience in the “Cueva de Montesinos” begins, don Quijote’s first vision is as follows: “...desperté dél y me hallé en la mitad del más bello, ameno y deleitoso prado que puede criar la naturaleza ni imaginar la más discreta imaginación humana...Ofrecióme luego a la vista un real y suntuoso palacio...cuyos muros y paredes parecían de transparente y claro cristal fabricados.”²⁶⁹ And, although he initially believes his version of the episode, Quijote later questions the accuracy of his interpretation as his grasp of poetic and historic realities begins to shift.

Maese Pedro is don Quijote’s poetic equal for both are living alter-egos whose inevitable unmasking is subconsciously anticipated throughout the two Quijotes. In this episode, the fictional introduction substitutes in lieu of the typical pastoral prelude, since the situation is an acknowledged literary circumstance. With the phrase from the Aeneid, “Callaron todos, tirios y Troyanos,”²⁷⁰ Cervantes continues, “...quiero decir, pendientes

²⁶⁷Cervantes 172.

²⁶⁸Cervantes 174.

²⁶⁹Cervantes 198.

²⁷⁰Cervantes 225.

estaban todos los que el retablo miraban, de la boca del declarador de sus maravillas...²⁷¹, which contrasts sharply Quijote's total destruction of the papier mache puppet world at the height of its fiction. The knight's encounter with the Duke and Duchess begins, "...tendió don Quijote la vista por un verde prado, y en lo último dél vio gente..."²⁷². The greatest illusionist of the entire work, the Duchess is introduced in pastoral terms as, "...una gallarda señora sobre un palafrén o hacanea blanquísima, adornada de guarniciones verdes y con un sillón de plata...vestida de verde, tan bizarra y ricamente, que la misma bazaría venía transformada en ella. En la mano izquierda traía un azor..."²⁷³, rather a Baroque incarnation of the enchantress Felicia. The complication of the Diabolo episode starts with, "...salieron de la tienda al bosque...todo el bosque por todas cuatro partes se ardía, y luego se oyeron...infinitas cornetas..."²⁷⁴ Finally, evocative of the palace of Felicia from Montemayor's La Diana, Cervantes establishes the illusion of Clavileño with, "Pero veis aquí cuando a deshora entraron por el jardín cuatro salvajes, vestidos todos de verde yedra que sobre sus hombros traían un gran caballo de madera."²⁷⁵ Too, the pastoro-literary interlude as reminiscent of La Galatea is clearly important, for it seems a persistent reminder to both don Quijote and the reader of Dulcinea's possible prior poetic persona Galatea, the

²⁷¹Cervantes.

²⁷²Cervantes 252.

²⁷³Cervantes.

²⁷⁴Cervantes 289.

²⁷⁵Cervantes 327.

ideal of love. Through repeated contrast, it strongly challenges the real point of each comedia, as noted, the stripping away of illusion and façade to reveal original inspiration. Act III of each episode provides reality as the much-anticipated contrast to the abstraction and fantasy of Act II.

The first “comedia” unifies pastoral elements at the outset of the novel as I believe that it introduces this Quijote as the second extension of La Galatea similar to the way that the Age of Gold speech of the first Quijote establishes the pastoral in that work. The initial act of the second comedia covers don Quijote’s visit with the Caballero del Verde Gabán, don Diego de Miranda, an Alonso Quijano who could have been. Dominick Finello identifies this pastoral episode as “...un manual del perfecto caballero (here “country gentleman”, not knight) según Cervantes...En don Diego de Miranda se encuentran las cualidades de los tipos pastoriles - razón, soledad, paz, meditación - que atraen a don Quijote.”²⁷⁶ According to Cervantes’ mission statement encoded, I sense, in “las Cortes de la Muerte”, the presentation of this episode is the actual first step toward the real conclusion of Quijano’s story. The concept of the pastoral figure signaled by his “verde gabán” comes from the Entremés as Bartolo re-invents himself as a “soldado andante”, prior to his complete separation from the real as “caballero andante”; that is he is first a country gentleman dressing to serve his nation in war, then fictional figure from the romances. So, in this scene, Bartolo is at once an

²⁷⁶Dominick L. Finello, “Cervantes y lo Pastoral a Nueva Luz,” Anales Cervantinos 15 (1977) 218.

historic, a pastoral and chivalric figure, a country gentleman in flux. Thus, the scene in Quijote II when Quijote and Miranda first face each other is significant: “...y si a mucho miraba don Quijote al de lo verde, pareciéndole hombre de chapa. La edad mostraba ser de cincuenta años, (Frisaba la edad de nuestro hidalgo con los cincuenta años...²⁷⁷), las canas, pocas, y el rostro aguileño, la vista, entre alegre y grave (Era de complexión recia, seco de carnes, enjuto de rostro.²⁷⁸); finalmente, en el traje y apostura daba a entender ser hombre de buenas prendas (...gran madrugador y amigo de la caza.²⁷⁹) Lo que juzgó de don Quijote de la Mancha el de lo verde fue que semejante manera ni parecer de hombre no le había visto jamás...figura y retrato no visto por luengos tiempos atrás en aquella tierra.”²⁸⁰

Don Diego reestablishes the Renaissance model of controlled reason in contrast to don Quijote’s uncontrolled passion. They are in effect mirror twins. The modeling of the historico-pastoral in this preliminary act of the comedia shows Quijano how his life could be. John G. Weiger observes, “Don Diego de Miranda stands apart for his opposition to imaginative literature as a whole”²⁸¹; his refusal to allow chivalric works in his home signifies his existence as a real pastoral figure, neither a poet-shepherd, nor a knight errant. Miranda may be both the mature Elicio and the transitional Bartolo before that persona’s

²⁷⁷Cervantes, Quijote I 98.

²⁷⁸Cervantes.

²⁷⁹Cervantes.

²⁸⁰Cervantes, Quijote II 139.

²⁸¹Weiger 74.

complete seduction by romances. Miranda's challenge to Quijote is obvious as the former passes the latter on the road: "--En verdad -- respondió el de la yegua -- que no me pasara tan de largo si no fuera por temor que con la compañía de mi yegua (feminine and pastoral) no se alborotara ese caballo (masculine and chivalric)."²⁸² He has what we may imagine Elicio anticipated prior to his acceptance of violence, a home, a wife, children, and what Bartolo is poised to command. This is Basilio's lesson for Quijano as well.

Finello states, "En los llamados pastores del Quijote siempre hay características que se comparten con el protagonista. Esta calidad del hombre arcádico puede atraerle tanto que hasta se ve, a veces, que la misma novela [Quijote II] cambia de aspecto con la presencia del dicho personaje."²⁸³ The episode of the Caballero del Verde Gabán marks just such a change as it definitively establishes the point from which this final sequel begins by showing Miranda as the perfect model to which Quijano aspires. The term "model" is the most affective here, since Quijano continues to comprehend life from within the rigid structure of a model. He does not yet understand the concept of adaptation. Husband, father, sportsman, learned individual, don Diego enjoys the same interests and activities, participates in similar functions, but differs from don Alonso on the question of psychological maturity, which may be further reduced to that of excess. His perspective is one of moderation, from which he

²⁸²Cervantes 138.

²⁸³Finello 219.

never deviates. Thus Miranda has no need for literary alter-egos; for him fiction ends with the closing of the book.

The celebration of “las bodas de Camacho” is staged as an actual scene from the mythological Age of Gold, and ends with the revelation of Basilio’s trick to win Quiteria away from Camacho; it continues the second playlet in keeping with the symbols of the “cortes de la Muerte”. The “bodas” episode extends and interprets Quijote’s contact with pastoral reality in Miranda’s home. I sense that the Camacho, Quiteria, Basilio tale may be the missing intercalation of the Daranio, Silveria, Mireno love triangle from La Galatea. The presentation of the “bodas de Camacho”, the most pastoral of the five second acts, is significant at this point, for it is a timely connection, an immediate bridge between La Galatea, and what I see as its conclusion, Quijote II. Further, I insist that by excluding the first Quijote from consideration, the poetic bond between the first and third works becomes much more obvious, and even stronger through the repetition of this episode, and from a real perspective. The lavish “Bodas de Camacho” are anticipated in the Entremés through the wedding celebration of Dorotea and Perico. As noted, Bartolo interrupts the song and dance by reciting a romance which the guests begin to sing in unison.

Bartolo.

Ardiéndose estaba Troya,
Torres, cimientos y almenas.
Que el fuego de amor á veces,
Abra también las piedras.

Todos.

¡Fuego, fuego, fuego, fuego!

Bartolo.

Fuego dan voces, fuego suena;
Y sólo París dice: abrase á Elena.²⁸⁴

The sophisticated adaptation of the scene in Quijote II weaves the “Helen of Troy” theme into the pastoral display: “...y arrojándole al castillo, conel golpe se desencajaron las tablas y se cayeron, dejando a la doncella descubierta y sin defensa alguna. ...mostraron prenderla, rendirla y cautivarla. ...y todas las demostraciones que hacían eran al son de los tamborinos, bailando y danzando concertadamente.”²⁸⁵

Reintroduced here from Mireno’s point of view, Basilio may be Mireno’s real persona. Although the *fictional* story clearly concludes in the original work, the inclusion of the episode in Quijote II demonstrates the restless nature of a fictional resolution. However, since the tale in La Galatea remains a love triangle, that is, no fourth figure appears to release the stress of the triangle, the tension is maintained in the original, which in turn guarantees its poetic nature and prevents its comprehension as an intercalation. In addition, the episode is the theatrical and pastoral response to the chivalric theater previously executed by Carrasco. As noted, introduced from Mireno’s perspective but now by the real shepherd,

²⁸⁴Castro 174.

²⁸⁵Cervantes 179.

Basilio, the play is as modellic for don Quijote as the original wedding had been for Elicio. Here the knight sees what he could not have due to his de-evolution from shepherd to knight, for his life has “fast forwarded” in a sense past those lives of both Miranda and Basilio. As with the Marcela episode of Quijote I, the basic facts of the historic interpolation surface first. By chance the knight and his squire come upon “estudiantes”, “labradores” and “caballeros” on their way to a wedding celebration; the guests entice the pair into accompanying them. However, unlike the poetic Marcela and Grisóstomo episode, Quijote and Sancho participate in the staged fiction, so this is an authentic moment, a brush with reality which the pair actually experiences.

Don Quijote and Sancho discover the wedding at nightfall, and after a lovely, typically pastoral description of the dawn (“Apenas la blanca aurora había dado lugar a que el luciente Febo con el ardor de sus calientes rayos las líquidas perlas de sus cabellos de oro enjugase...”²⁸⁶), the wedding feast begins as a living scene from the Age of Gold; the presentation is pure theater, as is the resolution. Cupid, the first of the symbolic characters of the “Cortes de la Muerte” resurrected here by Cervantes to inform his hero, participates in the extravagant “danza de artificio” in which “...ha encajado en la danza las habilidades de Basilio y las riquezas de Camacho (Daranio).”²⁸⁷ The conflict of Elicio’s final problem (Galatea destined to marry a wealthy stranger) is solved with a play. The theatricality of

²⁸⁶Cervantes 172.

²⁸⁷Cervantes 179.

Basilio's performance, the drama of his feigned suicide, contrasts with the reality of his conscious manipulations, designed to resolve the issue in his favor. He writes and stars in his own drama with the goal of winning his love away from an arranged marriage. When the episode concludes successfully through Basilio's (Mireno) sleight of hand, from the presiding figure of Cupid, the summary, "Milagro, milagro! -- No 'milagro, milagro', sino industria, industria"²⁸⁸, is the message don Quijote takes away with him; poetic love is a fiction, and presumably it is doubly so for Quijano, having experienced such love twice as I suggest, through both of his alter-egos. The three acts of the comedia include the fictional enhancement, the actual sumptuous experiencing of the Age of Gold (Quijote is now living what he had merely postulated in Quijote I) and the subsequent lesson, resolution of the story from La Galatea in the real. The objective aspects of Quijano's exploration of his pastoral double, Diego de Miranda yields the rejection at this time of the historico-pastoral which Miranda represents. Thus, in this comedia, introduced with don Quijote's conversations with the Caballero del Verde Gabán, continued through the facade of the pastoral wedding, and concluding with the unmasking of Cupid through the marriage of Basilio and Quiteria (Silveria), the knight is besieged with alternate realities, other paths his alter ego may have taken, or may yet take.

²⁸⁸Cervantes.

The next theatrical adventure, the “Cueva de Montesinos” involves the looming figure of Death within the double darkness of night and of the cave. Don Quijote descends into and emerges from the depths in a death-like state, and as if in a dream. The fusion of pastoral and chivalric is most apparent in don Quijote’s initial descriptions of the episode: “...me salteó un sueño profundísimo”²⁸⁹; “...desperté dél y me hallé en la mitad del más bello, ameno y deleitoso prado que puede criar la naturaleza en imaginar la más discreta imaginación humana.”²⁹⁰ Agustín Redondo identifies “...el motivo del viaje del héroe al otro mundo es...la búsqueda de la esposa difunta...la liberación de la princesa encantada.”²⁹¹ So the descent may be a means for don Quijote to internalize, and even rationalize the tragic crisis which has befallen him through his obsessive love. Redondo continues, “Es probable que el episodio, que se ha analizado de muy diversas maneras corresponda a un intento fallado de desencantar a Dulcinea.”²⁹² However, had the author considered the episode from within the symbolic corpus of “las Cortes de la Muerte”, he would have surely realized that Quijote’s comprehension of the disenchantment of Dulcinea is unrealistic and much too premature at this point, although it is virtually displayed for him symbolically. As Gemma Roberts observes, “...pero este mundo (the chivalric) estará también simbólicamente

²⁸⁹Cervantes 197.

²⁹⁰Cervantes 198.

²⁹¹Agustín Redondo, “El Proceso iniciático en el episodio de la cueva de Montesinos del Quijote,” Íberoromania 13 (1979) 755.

²⁹²Redondo 757.

encantado, aprisionado junto con el ideal de Dulcinea...Es decir, no sólo Dulcinea está encantada, sino también el ideal de la caballería misma”²⁹³, and so don Quijote. But, as noted, Quijano’s psyche is not mature enough yet to handle the fact that *he* is the figure be disenchanted. Even enchanted, Dulcinea, then remains his safety net, his defense against reality; she protects him from having to face his problematically real circumstance. As always, don Quijote’s grasp of the symbolic partially eludes him. However, frustration at his audience’s reaction, and self-doubt continue to direct him toward Quijano’s final unveiling in the real. The denouement of this play involves Quijote’s recounting of the tale according to his personal perception. The demythification of the experience occurs in frustration and exasperation when he is unable to convince his immediate audience, especially Sancho, of the details of the experience; “...y como no estás experimentado (Sancho) en las cosas del mundo, todas las cosas que tienen algo de dificultad te parecen imposibles.”²⁹⁴ This recalls Bartolo, Simocho and Bandurrio’s clash of interpretations on the mountain as to whether their common experience is chivalric, real or pastoral.

Quijote’s disillusionment is furthered by his encounter with the Emperor, the next symbolic figure to challenge his concept of reality. From the outset, the theme of this comedia is mimetic illusion. Act I begins with the tale of the braying “regidores” (men

²⁹³Gemma Roberts. “Ausencia y Presencia de Dulcinea en el Quijote,” Revista de Archivos, Bibliotecas y Museos 82 (1979) 820.

²⁹⁴Cervantes 207.

imitating animals), followed by the talking monkey (an animal mimicking man). The show which follows continues the progression as art loosely imitates legendary lives on the puppet stage. Within the confines of the symbolism of the surrounding comedia, the central illusion of the play “Melisendra y Gaiferos” unfolds thanks to the efforts of Maese Pedro and his assistant. The puppeteer, Maese Pedro, is indeed don Quijote’s equal, since the Maese Pedro persona, as well as don Quijote himself, are the poetic essences of two very real men, both fleeing from personal demons, Alonso Quijano from psychological and social impotence, and Ginés de Pasamonte from the law. A perceived connection between Pasamonte and Cervantes as frustrated authors has been suggested. However, the analogy seems misdirected as the comparison is recognized between a literary figure and his own creation. Perhaps a more appropriate relationship should be proposed between Pasamonte and Alonso Quijano. For example, Pasamonte’s self-creation as the puppeteer is reminiscent of Quijano’s ritual of personal re-invention from Part I. In a sense, both poetic figures are puppeteers in that each manipulates his personal reality. Similar to Lazarillo de Tormes and the Escudero, Pedro and Quijote are as much kindred spirits, as are Miranda and Quijano reverse mirror images. Here again, the difference is that Pasamonte controls his alter-ego, while Quijano does not.

George Haley argues that Maese Pedro’s rewriting of the original legend is significant, for his version includes as many variations of the basic legend as the new work

can accommodate.²⁹⁵ Again, he follows Bartolo's lead from the "Entremés de los Romances" closely, since Bartolo is judged mad partly based on his composition of a new romance from the first two lines of many of the more popular pastoral and chivalric romances of his day. So Pedro seems most connected to two versions of Quijano's alter-egos, which aligns Pasamonte and Quijano, and *not* Pasamonte and Cervantes. In either case, the resulting work is hardly faithful to the originals; in the situation involving Maese Pedro and don Quijote, the lack of authenticity, coupled with the assistant's personal liberties taken with the interpretation of the piece, disturb the knight's sense of justice. It is significant, then, that, refusing to accept art as art, don Quijote himself destroys the illusion of the puppet show as he actually defeats the "Emperador". This becomes a critical moment for the protagonist, for far from his customary role as the creator of illusion, he is as responsible for destroying the poetic illusion as Pedro is for its creation. Quijote acknowledges normal reality in, "...si me ha salido al revés, no es culpa mía, sino de los malos que me persiguen; y, con todo esto, deste yerro, aunque no ha procedido de malicia."²⁹⁶ In addition, the episode is further reduced to the historically tedious as don Quijote pays for the destruction he has caused. Gethin Hughes observes, "...the acceptance of commercialism symbolizes entry into the world of

²⁹⁵George Haley, "The Cave of Montesinos: Don Quijote's Puppet Show," Modern Language Notes 81 (1966).

²⁹⁶Cervantes 231.

crassness and baseness that had surrounded him (don Quijote) from the beginning.”²⁹⁷ As Dulcinea had requested money from him in the Cueva de Montesinos, so is the current adventure reduced to the monetary. The audience pays for entertainment just as don Quijote pays for continued his lack of self-control. Act III concludes with a possible actual epic encounter in the historic, this time as the conclusion of the tale of the braying townspeople. However the anticipated epic illusion falls flat when, as the opposing “army”, Sancho and don Quijote avoid battle by actually retreating from the confrontation. The double disillusionment here is particularly disheartening, for Quijote has been forced into a middle class concern for money, *and* a realization of its apathetic and frivolous attitude toward epic display and honor.

Through the comedia, Cervantes explores the destruction of illusion in the following episodes through the art, and act, of literary creation. The prelude to the episode of the Duke and Duchess is the metaphoric “barco encantado”, which anticipates the unyielding control of the theatrical troop of the Palacio with this contrasting reaffirmation of the freedom of creation. The scene is heavily pastoral both in that it occurs on the banks, and within the current of the Río Ebro, an obvious reference to poet-shepherds who live on the banks of rivers, and that the situation parallels the chivalric formula of encountering a derelict ship on a deserted shoreline. “El barco, entrado en la mitad del corriente del río, y se iba a

²⁹⁷Gethin Hughes, “The Cave of Montesinos: Don Quijote’s Interpretation and Dulcinea’s Disenchantment,” Bulletin of Hispanic Studies 54 (1977) 111.

embocar por el raudal de las ruedas...”²⁹⁸ The chivalric pair is adrift in the poetic current, and their rescue is at the hands of the ordinariness of the surrounding real world. The experience is Quijano’s final independent act of creation; the implication is made substance in the extended experience at the hands of the manipulative aristocratic pair, for this section includes the three symbols from the “Cortes de la Muerte”, the Reina, the Diabolo and the Ángel, which continue as a model for don Quijote; but here I suspect that the corollary of the conclusion of Erastro’s tale begins in earnest. In this extended comedia, the night symbol continues to mark the beginning of Act I of the exemplary episode, and the pastoral/literary of Act II. At the end of the Diabolo/Merlín encounter of Chapter XXXV, Cervantes includes another pastoral moment, clearly the sign of further poetic intensity: “La tierra alegre, el cielo claro, el aire limpio, la luna serena, cada uno por sí y todos juntos daban manifiestos señales que el día que al aurora venía pisando las faldas había de ser sereno y claro.”²⁹⁹

The episode of the Duke and Duchess in which the Duchess is the predominant enabler of the enchantments remains the primary example of Cervantes’ advancement in the use of phased genre. The heavy symbolic sexuality of the color “verde” suggests the Duchess as a principally *pastoral* figure (“...adornada de guarniciones verdes...vestida de verde...”³⁰⁰), which establishes the palacio as a specific bucolic topos within a pastoral geography. The

²⁹⁸Cervantes 250.

²⁹⁹Cervantes 301.

³⁰⁰Cervantes 252.

Duchess seems the incarnation of Montemayor's enchantress, Felicia, which is the significant element missing from Cervantes' initial adaptation of Montemayor's pastoral pattern in La Galatea. The nobles are provincial nobility, well-educated, and, like Diego de Miranda, the Duke in particular displays the pastoral qualities of "razón, paz, soledad, meditación." The waters of a magic fountain cease to be the magic elixir which facilitates transformation; instead, the personal vice of the protagonists, don Quijote's pride and Sancho's greed are transformational. As pastoral enchanters grounded in the historic, the Duke and Duchess are in a perfect position to give reign to chivalric fantasy. Act I, then, proceeds as the "Reina" episode reestablishes the knight and squire as heroes of an authentic chivalric novel, as well as identifies them as the fictional duo at the mercy of real "authors", who are figures bent on composing a living novel around the adventures of the actual literary protagonists. Now victims of the "burlas" of the Duke and Duchess in a sort of double, ongoing entertainment, the pair must literally live the effects of a contrived chivalric novel. However sadistic or gratuitous the violence, it is characteristic of the life of a novelistic, chivalric hero. A persistent error on the part of critics has been the personalization of, and the subsequent development of sympathy for, don Quijote and Sancho in the company of the Duke and Duchess. They are merely literary puppets of the aristocratic reading public, and are never perceived by anyone at the Palace as the real individuals, Alonso Quijano or Sancho,

labrador. In essence I suspect that they have become exactly what they have aspired toward throughout the course of three novels, and so must accept their fate, however cruel.

Act II includes both the Diablo and the Ángel scenes. As a result of the Diablo encounter, Sancho reluctantly agrees to flog himself to liberate Dulcinea from her enchantment, and so accepts responsibility for the demythification of his own creation. As the Diablo section concludes, another pastoral locus forms, an extension of the earlier one, which suggests further literary abstraction. The Clavileño/Ángel scene continues the theater of the Diablo experience. The magic ride aboard Clavileño affords Quijote the opportunity of questioning Sancho's perceptions of the experience as had Sancho that of Montesinos. The difference between the symbolism of the Palacio of the Duke and Duchess, and that of Cupido, la Muerte and el Emperador is that the Reina, Diablo and Ángel are not spontaneous, but occur within the strictly staged confines of a pseudo-novel in progress. The reader is doubled in that he is reading a novel within which is aggressively composed a second novel; he is privy to both sets of novelistic secrets, and is aware of the aristocrats' master plan. The second act ends with the descent of Clavileño and Quijote's and Sancho's debate as to the authenticity of their unique experiences here and in "Montesinos". The third act slowly demythifies the exemplary adventures of the Palace, providing the historical interpretation as Sancho half-heartedly castigates himself, the Palace staff is discovered to have participated deliberately in deluding don Quijote and Sancho, and the knight participates in a relentless

series of morbid, nightmarishly-contrived novelistic adventures. The end of Act III finds don Quijote defeated by the Caballero de la Blanca Luna and banned from participation in chivalric activities for one year.

A comparison of primary situations of the first and second Quijotes permits observations critical to my hypothesis. Generally the first work supports Quijano's withdrawal into the fictitious, while the second demythifies the mysteries of the literary experience. The Sierra Morena and the Cueva de Montesinos episodes mirror one another due to the unaccustomed independence of the protagonist in both scenarios. The Venta and Palacio reflect each other although the locus amoenus of the Venta is completely casual, and the storylines resolve themselves as spontaneously as possible within the novelistic framework; as noted above, the action of the Palacio, however, is completely staged from its inception, so that every detail is planned far in advance of its presentation in the mode of literary creation. Here the Palace staff (I sense the shepherd chorus Crisio, Orompo, Marsilo and Orfinio from La Galatea) doubles as a theatrical troop, presenting the fictions in the various roles, costumes and voices dictated by their employers. The tales of Micomicona and Altisidora echo each other, since both are created specifically for the enhancement of Quijote's lunacy. Micomicona has the generous end of seducing don Quijote from the wilds of poetic marginization to the more positive, civilizing effects of the Venta. Altisidora, on the other hand, is the nightmarish aftermath of literary excess. The message from the Palacio

is that creatures of literature are subject to, and so must endure, the arbitrariness of the author. These are hard lessons for don Quijote, of course, but necessary for the completion of Alonso Quijano's Bildungsroman.

The final comedia of the second Quijote transcends the exhausted symbols of the "Cortes de la Muerte". The resurrection of Altisidora, is begun in the accustomed theatrical mode; Fred F. Jehle; argues that "In the previous Chapter 68, Don Quijote and Sancho were rounded up at night, in the secret arrest...In Chapter 69 we have the Auto de Fe"³⁰¹ in which the knight and squire are tried for unspecific offenses. Jehle comprehends these offenses to be having outshone their hosts in various capacities dealing with chivalry and government. While Jehle seems surprised by the success of the literary pair in their responses to challenge, unlike Jehle, the characters within the Palace perceive them as solely literary figures, and expect them to behave and succeed according to their published activities in Quijote I; the characters of the Palace and Jehle forget that they are really capable historic beings who function well by adapting within their designated realities. Also, Jehle's too chivalric analysis of Altisidora as "Crowned with the garland and holding the palm of victory, the figure here represents victory over death, and at the same time this beautiful maiden-in-distress in the context of the novel represents chivalry, *la caballería*"³⁰² flies in the face of what I sense is

³⁰¹Fred F. Jehle, "The Resurrection of Altisidora in Don Quijote," Hispanofila 25 (1982)

13.

³⁰²Jehle 15.

Cervantes' use of blended genres. His rather narrow evaluation ignores the palace as *pastoral* haven within which a chivalric episode is contrived; rather the maiden-in-distress represents the poetic in general, to which Alonso Quijano has repeatedly succumbed, and beyond which he is about to proceed. In any case, Jehle explains, "This Chapter 69 (the final comedia of the work) represents the middle ground numerically, spiritually and symbolically between Don Quijote's defeat (Chapter 64) and his final victory (74)..."³⁰³

The symbols of the "cortes de la Muerte" exhausted, Cervantes dedicates the remainder of the novel to Quijote's disillusioned attempt to regain the literary illusion finally destroyed at the Palacio and through his defeat by the Caballero de la Blanca Luna. Relentlessly illustrative for the hero, the final chapters are designed to assault his poetic conception with constant reminders of the historic. In Chapter LXVII, Quijano's fleeting consideration of regaining the pastoral is indicative of how far he has progressed from his determined lifestyle decision which I recognized at the outset of the "trilogy". It is his resistance to the mundane historico-pastoral which is his original rejection; thus, to continue the poetic illusion under some pretext is the reason for his entertaining any thought at all of returning to the pastoral. The name he chooses, "Quijotiz", suggests the artificiality of the plan; for him the authentic pastoral is impossible, for, since Elicio no longer exists, he can only access the bucolic through the chivalric now. The return to the pastoral haven of La

³⁰³Jehle 16.

Galatea, and, as noted, anticipated in Part I by the Sobrina, is completely out of his reach; he no longer exists solely through a poetic entity for, by this time the literary illusion as a *personal* haven is almost completely dissipated. Although Galatea retrieves the terrified hare in flight for its life in the pastoral novel: “Y así vieron que por un verde llano que a su mano derecha estava, atravessan una multitud de perros, los cuales venían siguiendo una temerosa liebre...Los perros, por el olor y rastro, la siguieron hasta entrar adonde estaban las pastoras; mas Galatea, tomando la temerosa liebre en los brazos, estorbó su vengativo intento a los codiciosos perros, por parecerle no ser bien si dexava de defender a quien della havia querido valerse”³⁰⁴, she cannot seem to hand off to her chivalric hero across the poetic distance for, “...cuando se lo estorbó ver que por aquella compañía venía huyendo una liebre, seguida de muchos galgos y cazadores, la cual temerosa, se vino a recoger y a agazapar debajo de los pies del rucio. Cogióla Sancho a mano salva y presentósele a don Quijote, el cual estaba diciendo: --Malum signum! Malum signum! Liebre huye, galgos la siguen: Dulcinea no parece!”³⁰⁵ Sancho’s attempt to comfort him and rectify the deed which had sparked the process at the beginning of Quijote II (“Presupongamos que esta liebre es Dulcinea del Toboso y estos galgos que la persiguen son los malandrines encantadores que la transformaron en labradora; ella huye, yo la cojo y la pongo en poder de vuesa merced, que

³⁰⁴Cervantes, La Galatea 120.

³⁰⁵Cervantes, Quijote II 567.

la tiene en los brazos y la regala”³⁰⁶) are to no avail. The symbolism of the episode is finally demythified as it recurs to don Quijote and Sancho, since the poetic illusion is finally dissolved as this “trilogy” comes full circle. The only remaining issue is the actual reintegration of the poetic alter ego, and the rebirth of the historic persona.

The technique of *in medias res* grounds the “trilogy” in reality. However, by the reintroduction of the three main pastoral characters through their new chivalric alter-egos, it guarantees a linear existence for the three, a continuing literary stasis which has them virtually marking time through the course of the first continuation as noted. In the first Quijote, the chivalric parody is the excuse for the conclusion of the various subplots of La Galatea, so I believe that Quijano’s psychological Bildungsroman is temporarily paused in that work; it resumes at the outset of the second. Howard Mancing correctly establishes the critical importance of the Cura and Barbero to the machinery of both Quijotes, which implies to me their previous intrusive manipulations in La Galatea as well. First, Tirsi and Damón aid Elicio’s apprenticeship of life, and force the crisis which causes his leap from pastoral to chivalric. “...estos amigos, al *sugerirle* la idea de los encantadores...parecen más bien animar que refrenar la locura del hidalgo.”³⁰⁷ Obvious agitators in both of the first two novels, their meddling becomes the unseen hand which profoundly affects the outcome of

³⁰⁶Cervantes 568.

³⁰⁷Howard Mancing, “Alonso Quijano y sus Amigos,” Cervantes: Su Obra y su Mundo, ed. Manuel Criado de Val (Madrid: Editorial 6, 1985) 738.

the third as well. The intrusion of the Cura and Barbero, both at the beginning and at the end of the final novel makes them uniquely responsible for the work itself. Quijano seems cured as the text begins; “pero un buen día sus ‘amigos’ vienen a hablar con él, llamándolo don Quijote (y no don Alonso, o señor Quijano) y haciéndolo hablar de la caballería andante.”³⁰⁸

Thus, Quijano learns of the chivalric novel written about the adventures of his alter-ego, as he is aware of the pastoral novel recounting his Elicio’s experiences; after all, since he includes the work in his library. Informed that the Quijote’s author promised a second part, Quijano has only one option. As don Quijote and Sancho abandon the real, once again escaping into the fictional, the Bildungsroman of each can resume. The enchantment of Dulcinea is the first level in the progression of each internship, as well as an instigation, and commensurate conclusion to the work. Chapter VIII is perhaps the most important of the book, since the resolution of all three novels actually presents itself here. The real work of Quijote II, then, is the recognition of the truth of Chapter VIII, that Galatea/Dulcinea is the vulgar peasant girl, Aldonza, and the resulting inference that both previous novels recount the delusions of a mad country gentleman. The reader, Sancho, Sansón, the Duke and Duchess, virtually everyone who has experienced, or read the first work recognizes that truth. Again, Quijano’s Bildungsroman exposes the alter-ego to historic reality through the series of concepts presented symbolically by the representational masks of the “Cortes de la

³⁰⁸Mancing 740.

Muerte”, and every move confronts Quijano with some element of the truth. A literate man accustomed to decoding the symbolic, the series of comedias illustrates to the hidalgo both the conceptual illusion, and its demythification, insistently and repetitively, forcing Quijano’s psyche to mature sufficiently to accept the reality from which he had tried desperately to escape: “La vida que llevaba le parecía...no solo mundana y aburrida, sino inútil y malgastada.”³⁰⁹

An analogy of the characters among the three novels is easily traced; Galatea is to Elicio as Dulcinea is to don Quijote, as Aldonza is to Quijano. However, this truth does not establish the basic link in the chain of character development necessary to show the metamorphosis of one figure into another. What has been missing, or missed, is a deeper connection among Galatea, Dulcinea and Aldonza, which virtually proves their existence as a single entity, the *same* character. In his work, “Dulcinea, Nombre Pastoril”³¹⁰, Hermann Iventosch shows the reappearance of the name as a variation of “Melibeo”, “Melibea” from “miel”, displaying the intrinsic character trait of the pastoral figure. Analogously, “Dulcineo” emerges from “dulci”, whose connection with “miel” is obvious. Its adaptation, “Dulcinea”, retains the original pastoral significance within the more dramatic novelistic framework of Quijote I. The name acquires chivalric importance with the additional “del Toboso” tag.

³⁰⁹Mancing 737.

³¹⁰Hermann Iventosch, “Dulcinea, Nombre Pastoril,” Nueva Revista de Filología Hispánica 17 (1963-4) 61.

Therefore, “Dulcinea” represents both pastoral and chivalric genres. Perhaps the most important of Iventosch’s observations is, “La falsa etimología que Covarrubias da de *Aldonza* (al+dulce) era común en la época (of Cervantes).”³¹¹ Thus, Iventosch discovers the critical pastoral link which Cervantes sees between Dulcinea and Aldonza; the pastoral nature of both certainly connects with the name, Galatea. The suffix, *-dea* supplies additional substantial evidence. Iventosch explains, “creó además una larga serie de nombres en *-dea*. Todos ellos...con una sugerencia de *diosa*, además *-Dulcinea*...de que lucen el prestigioso sufijo *-ea*.”³¹² So Cervantes assures the metamorphosis of the female protagonist through the three works by adapting the same pastoral name; Galatea is Dulcinea, who are in turn Aldonza. Further, the “character dulce” of whichever form of the pastoral name suggests a passive nature, an important consideration in view of these characters’ static roles throughout the three novels. The suffix continues the assignments of “peerless” and “goddess”, synonymous with the name in either fictional case. This fact-pattern shows, then, the connection of the name with both fictional genres and with the historic, maintaining the character’s intrinsic nature, and permitting her effortless adaptation to whatever impromptu circumstance.

The establishment of the female character as the *same* pastoral figure who reappears in each of the three texts, impacts profoundly the manner in which certain aspects of Quijote

³¹¹Iventosch 64.

³¹²Iventosch 68.

II are interpreted: the enchantment of Dulcinea in chapter VIII, the taunting application of the three vejigas of the Moharracho, the appearance of Dulcinea/Aldonza in the Cueva de Montesinos, the lack of a name change for Dulcinea as don Quijote contemplates a return to the pastoral at the end of the work. MacCurdy and Rodríguez identify the “tres labradoras” of chapter VIII as an archetype, but are at a loss as to the significance of its inclusion in the work; “It is our belief that the triadic feminine construct, as a true archetype...Cervantes, in that magnificent enchantment scene (Ch. VIII), is among the first European writers to employ the triadic feminine archetype *without supportive ties or identifications* (my emphasis).”³¹³ Further, the scene comes into focus precisely with the identification of the triad as Galatea/Dulcinea/Aldonza. The authentication of the pastoral triad supports the critics’ further statement: “In conclusion, Cervantes’ presentation of the three peasant women in his ‘enchantment’ scene (instead of one, which would have sufficed for Dulcinea’s ‘transformation’) *may have been* (my emphasis) neither arbitrary nor pure happenstance, as it has been deemed heretofore.”³¹⁴ Thus, the “tres labradoras” acquire a symbolic importance to Alonso Quijano’s Bildungsroman which will haunt him throughout the final work, for their presentation emphasizes the historic truth of the scene which Quijano (through don Quijote) witnesses: a simple “aldeanas” X 3, he is reminded that Galatea and Dulcinea, as

³¹³Raymond R. McCurdy and Alfred Rodríguez, “An Archetypal Factor in the Enchantment of Dulcinea,” Revista de Estudios Hispánicos 14 (1980) 75.

³¹⁴McCurdy, Rodríguez 77.

alter-egos of Aldonza, spring from the same common rustic source. From the “Cortes de la Muerte”, the “tres vejigas” of the moharracho suggest the tenuousness of the illusion of the love-object. Mistreatment, inattention, lack of constant control, and the dream bursts as a vejiga brushed too roughly against the earth. Dulcinea’s common crassness in the Cueva emphasizes her real existence as a rustic figure in Theocritus’ sense of the term. And finally, don Quijote expresses best the significance and implication of Dulcinea’s name as he contemplates a possible return to the pastoral illusion as Quijote II concludes: “Las pastoras de quien hemos de ser amantes, como entre peras podremos escoger sus nombres; y pues el de mi señora cuadra así *al de pastora como al de princesa* (my emphasis), no hay para qué cansarme en buscar otro que mejor le venga.”³¹⁵

Galatea, Dulcinea, Aldonza. A single figure whose name change merely suggests the frame of reference within which the female is perceived by the male protagonist, remains trapped within a literary stasis, never changing through the span of the novels. As Sancho “enchants” Dulcinea before don Quijote’s eyes, the reader cannot be sure that the group of three real women to whom he refers even includes Aldonza. Don Quijote’s failure to recognize his neighbor’s daughter from among the group, and his naming of the three “aldeanas” implies the further universalization of the triad. This continuous process of repeated literary abstraction leads directly to the mythification of the *concept* of the peerless

³¹⁵Cervantes 533.

female figure through the comprehension of the three as facets of a single entity. Therefore, the central female character can experience no Bildungsroman, since she exists in the poetic as the imaginary projection of another fictional character. Her “enchantment” or “disenchantment”, then, depends on the whims of surrounding environmental elements, and on the literary games of her fellow protagonists. Whether Elicio’s Galatea, don Quijote’s Dulcinea, or Quijano’s Aldonza, Cervantes maintains the figure as the mythical goddess of love, expressed best by Iventosch, “El verso (de Virgilio) fue traducido por varios poetas e imitado por muchísimos. Recordemos la (traducción) de Encina, ‘*Dulce me eres, Galatea/más que de Tomillar* (my emphasis).”³¹⁶

Erastro’s final separation from Elicio in the last episode from La Galatea leaves him open to various possibilities in a conclusion, for, beyond his love for his animals, and a strained romantic interest in Galatea, Erastro has no significant impact on the first novel. However, his contributions to the further works may result directly from his limited function in the first. Mireya Robles argues of Sancho: “Desde el punto de vista literario, Sancho hace posible que el monólogo se convierta en diálogo.”³¹⁷ The observation applies to Erastro as well. Critics recognize the obvious democratic relationship between don Quijote and Sancho as a construct of Cervantes’ world view. The give-and-take between representatives of

³¹⁶Iventosch 79.

³¹⁷Mireya Robles, “Interdependencia Humana y Literaria entre Don Quijote y Sancho,” Boletín del Instituto Caro y Cuervo 33 (1978) 116.

distinct, historically separate, social classes seems a spontaneous innovation in Cervantes' developing corpus. However, the spontaneity and innovation of the don Quijote, Sancho relationship seems to be rooted in the original Elicio, Erastro opposition, in turn founded in the democracy of the pastoral genre. The famous dependence of the main characters from Quijote I on dialogue is a natural development, then, of the stasis, the immobility of the pastoral novel, from which the propensity for the poet-shepherd to converse is a necessary, forced development. Through his reintroduction as Sancho, Labrador, Erastro's presence has advanced considerably. A husband, father and part-time laborer, Sancho's grasp of life is already considerably stronger than Erastro's. What remains for him in the Quijotes is an apprenticeship which will speak to his developing independence and individualism.

Quijote II's parallel storyline develops the secondary characters, Erastro and Florisa, the "negative" half of the original quaternity, who are, I sense, incarnated into Sancho and Teresa Panza. Although a romantic relationship never materializes between the shepherds in the pastoral work, their obvious association through their common "inferior" status, may translate into a solid relationship in the further text. They have resolved their assumed love story in the second novel through marriage and children. While their newly combined tale progresses in the real, their pastoral personas conclude as Cervantes acknowledges their marriage in Quijote I. The almost off-handed treatment of the shepherds Erastro and Florisa in La Galatea prevents their establishment as independent entities there; but as Sancho's

personality actively develops through the first chivalric work (here Teresa's develops through reputation as does Dulcinea's), their subsequent progress is clearly expected in the second. Their fictional selves progress as adjuncts to don Quijote and Dulcinea, and confirm their historic roles which compliment those of Alonso Quijano and Aldonza Lorenzo. Therefore, the basis of the third novel may continue the reduction of the original poetic figure, Elicio, to his historic reality begun in La Galatea, progressed through the first Quijote, and ultimately Quijote's acknowledgment of the fictional aspects of his real persona.

As noted, Sancho's Bildungsroman does not actually begin until Quijote I, for until the last pages of La Galatea, he remains trapped as Elicio's negative other. His chivalric role seems to originate with Sancho's predecessor, Bandurrio, so that the "labrador's" real persona is suggested solely by Erastro and his dogs. As the final work begins, Sancho reprises his role as confidant of both don Quijote and Alonso Quijano, has had the opportunity of travel and adventure through his steady job of escudero, and, most important, of observing the behavior of those around him. In short, he is so much more than the materialistic foil for the antics of his idealistic patron that his caricature implies. As Buenaventura Piñero Díaz suggests, "¿Por qué Sancho no puede evolucionar de la misma manera como cualquier hombre pleno de potencialidades?"³¹⁸ His separation from Elicio initializes his independence, and permits the development of Sancho's novelistic

³¹⁸Buenaventura Piñero Díaz, "Visión del mundo en el Quijote a través de Sancho Panza," Cervantes: Su Obra y su Mundo, ed. Manuel Criado de Val (Madrid: Editorial 6, 1985) 551.

apprenticeship, as much the result of the influence of the Cura and Barbero, as of don Quijote himself (“...los dos deciden burlarse un poco de Sancho...y lo que no hacen es decirle a Sancho la verdad...”³¹⁹). Their deceptions and manipulations are not lost on the squire who begins to develop his unique persona as a direct result of this particular trial by fire through the double mentorship of don Quijote’s advisors, and that of the knight. It is not surprising, then, when Sancho decides to “enchant” Dulcinea as the first adventure of the second Quijote begins; he merely mimics the Cura’s “enchantment” of Dorotea into Micomicona. Unlike the Cura, though, he lives to regret his decision when he cedes creative control to the Duke and Duchess, and becomes an unwitting pawn of their literary escapades. However, as indicative of his increasing independence, Sancho objects to Quijote’s version of the details of the experience in the Cueva de Montesinos, grounding that episode in the real, makes salary demands of don Quijote, neglects to flog himself as ordered by the Diablo, and continues to insist on the possibility of his role as governor. The slow progress of Sancho’s ascending Bildungsroman is as noticeable as don Quijote’s descent. Thus William B. García’s contention that, “Sancho has now become an intelligent and discriminating *follower*”³²⁰ is inaccurate based on the evidence of Quijote II which shows him evolving into a well-informed, aggressive leader, who possesses advanced problem-solving skills.

³¹⁹Mancing 738.

³²⁰William B. García, “La Educación de Sancho Panza,” Revista de Estudios Hispánicos 3 (1969) 261.

At the Palacio of the aristocrats, Sancho realizes his dream of the governorship of the island, Barataria. Similar to Erastro's earlier separation from Elicio, don Quijote and Sancho separate at, "Ese momento en el cual Don Quijote se cree por primera vez caballero y Sancho verdadero gobernador."³²¹ Both experiences occur within the manufactured fantasy of the Palacio, and are the climax of both lives. It is how the two deal with this climax that dictates the direction of the individual's apprenticeship, and the conclusion of the "trilogy" which I see. As observed above, don Quijote's progress has been decidedly negative since his return to fiction, while Sancho's has been positive; don Quijote continues to reject, or at least misinterpret the signs displayed for him, as Sancho learns and grows from his experiences. His Bildungsroman nears completion, that is his independence is guaranteed when he decides to resume his life as a common laborer: "y por último, al darse cuenta de que su gobierno no era más que una pesada burla por parte de los duques aragoneses y su cohorte de adulantes Sancho toma la resolución de renunciar para no seguir siendo objeto de burla..."³²²; it is with this act that he rejects the hypothetical life of literature, and psychologically resumes his progress in historic reality. As evidence of Sancho's maturation from Elicio's negative "other", to don Quijote's traveling companion of Quijote I, and finally to full-blown active participant in the creation and execution of fiction (he is the author of Dulcinea's enchantment, as well as the *successful* governor of the island), and ultimately its rejection,

³²¹Robles 117.

³²²Piñero Díaz 551.

don Quijote declares near the end of the work, “y si como estando yo loco fui parte para darle el gobierno de la ínsula, pudiera agora, estando cuerdo, darle el de un reino, se le diera, porque la sencillez de su condición y fidelidad de su trato lo merece.”³²³ Thus, Sancho benefits most from the experiences and relationship he has had with don Quijote. It is Sancho who grows in a positive sense from his apprenticeship, for he goes on to internalize successfully both poetic and historic realities, developing into a rustic Diego de Miranda, so his pastoral/literary existence has closure in the real. In essence he has become a complete human being.

The parallel development of Florisa/Teresa Panza’s apprenticeship assures the continuation of the family as she slowly, and methodically deals with the absence of her husband and provider, and with the raising of two children as a single parent. Cervantes is unconcerned with Sancho’s wife in Quijote I as the confusion over her name suggests. She emerges as Teresa Panza, wife, mother of two, labradora, Governor’s wife in Quijote II. The resolution of the controversy over this character’s name in Quijote I offers insight into the genesis of the second text as an extension of the previous works. Early in that first text, Cervantes names her “Juana”, and then “Mari”: “...por lo menos, Juana Gutiérrez, mi oíslo...Ninguno asentaría bien sobre la cabeza de Mari Gutiérrez.”³²⁴ Obviously he had intended her to be initially “Mari Juana”. I suggest that Bartolo’s mother-in-law, Mari

³²³Cervantes 575.

³²⁴Cervantes, Quijote I 143.

Crespa, inspires the Ama de Casa and Mari Gutiérrez of the original Quijote, as well as Teresa Panza of the final text. Mari Crespa and Mari Gutiérrez compare favorably as to their static roles in their respective works. Both women become excuses for their husbands' lengthy absences from home. Mari Crespa insists that Pero Tanto (her husband) and Anton (Bartolo's father) search for the "knight" on the mountain. The poverty of the Panza family compels Sancho to leave home to supplement the family's income; one of his tasks is to search for don Quijote on the Sierra Morena. However, what both women *are* is precise. Both are married to common "labradores", are temporarily single parents of two young adults (1 male and 1 female); in both cases the husband searches for the central character who is lost on a mountain; both are named "Mari" briefly; the use of the name emphasizes Cervantes' conscious adherence to the Entremés as the basis for the storyline of Quijote I. When he settles on "Teresa" in the last text, he has made a deliberate decision to resume the quaternity of La Galatea.

Ruth El Saffar identifies the importance of the contrast of the numbers 3 and 4 in Cervantes' work, specifically that the "...number 4 is associated with the natural world...it gives order and meaning.³²⁵ ...the fourth figure is the non-ideal woman."³²⁶ The development of "Teresa" Panza (Florisa) does not break the stress of the love triangle; Erastro achieves that when he removes himself from competition for Galatea's affection. It does, however,

³²⁵Ruth El Saffar, Beyond Fiction 10.

³²⁶El Saffar 14.

allow the finalization of *all* aspects of La Galatea in conjunction with Sancho's progressive Bildungsroman. Although the name "Teresa" is important in the Entremés and carries through to the next novel, a direct connection can be established between "Florisa" and "Teresa". Similar to the development of the Galatea, Dulcinea, Aldonza triad, the Florisa, Teresa, Teresa entity can be traced through her name. Florisa is an obvious agricultural name suggestive of "fertility". The conception and birth of children prior to Quijote I is a natural consequence of the name. An historic version of Florisa, "Teresa" is agricultural as well, but signifies "reaper", or "harvester", which is in keeping with Teresa Panza's active role during Sancho's absence. Since the conclusion of the tale of the original quaternity of La Galatea may not be considered until the final novel, Cervantes seems not to have had his schematic completely worked out at that early moment; her renaming is obviously a conscious decision by Cervantes to incarnate Florisa in the second sequel as a functioning character. This character's double crisis occurs first when her husband leaves and she converts into the "malmaridada" suggested by Montemayor's model, but rejected by Cervantes for the complication of the main plot; thus, Teresa, the "malmarida" of the Entremés and Bartolo's wife, becomes Sancho's, not Quijano's wife in the novels. Next she becomes the Governor's wife, and must operate within the new reality of the realization of her dreams of wealth (limited) and fame (the unaccustomed attention of neighbors and friends). Her decision to

return to her former life as the wife of a simple “labrador” underscores her maturation as well.

The ending of Quijote II, and so this “trilogy”, seems obvious. What could be more profound than the curing of insanity, the acknowledgment by Alonso Quijano of his preceptual errors, which allow his Christian death amid family and friends! Howard Mancing summarizes the general attitude toward the conclusion: “Don Quijote es superior a Alonso Quijano; Alonso Quijano *es*, don Quijote *vale*. Lo único bueno de la vida de Alonso Quijano era ser don Quijote, y su último acto es rechazarlo. Don Quijote es superior a Alonso Quijano, y nada lo revela mejor que la muerte de éste.”³²⁷ An interesting second opinion comes from Jorge Luis Borges in his article, “Análisis del último capítulo del Quijote”³²⁸. Several aspects both support and challenge Mancing’s rather emotional final comment. First, Borges’ attachment to the protagonist is surprisingly emotional, and he seems to confuse the character of don Quijote with Cervantes, thus blurring his analysis. Second, Quijano’s final cure is due in part to the completion of his Bildungsroman, as well as to his extended stay in bed. Third, Quijano is subjected constantly to the meddling of his old advisors, the Cura and Barbero. Finally, the last pages confound the reader in part due to the constant confusion of names which seems a casual oversight by the author, but which is in fact critical to the

³²⁷Mancing 741.

³²⁸Jorge Luis Borges, “Análisis del Último Capítulo del Quijote,” Revista de la Universidad de Buenos Aires 5 (1956).

unraveling of the intent of the final chapter, and of the “trilogy”. Thus, an assumed emotional attachment between Cervantes and his protagonist, or between critic, Cervantes and his literary creation are counterproductive.

Stanislav Zimic’s article, “El ‘engaño a los ojos’ en las bodas de Camacho del Quijote”³²⁹, notes Cervantes’ propensity for literary sleight of hand; he observes, “Por supuesto, Cervantes sabe muy bien que el que más queda burlado y escarnecido es el lector mismo. ¿Quién de todos los lectores, pudo intuir un truco en esta escena (las bodas)?...Cervantes hace que los personajes como también el lector, participen emotiva, seriamente en la acción.” The emotional responses of both Mancing and Borges before the final death scene are proof of the point. However, as Zimic indicates concerning the “bodas de Camacho”, more seems to be going on in this final chapter as well than Cervantes is willing to reveal. For example, if Quijano’s friends are altruistically concerned with his sanity, why do they continue to push the resumption of his literary exploits by insisting on naming him “don Quijote” even when he acknowledges himself as Alonso Quijano? Why does Alonso Quijano *send* for his friends if he truly intends to die a *sane* Christian country gentleman, since he obviously understands their intrusive behavior and the psychological effect their presence will have on him? Why does Cervantes continue to interchange the names of the knight and the hidalgo freely throughout the last chapter? Why are the Sobrina,

³²⁹Stanislav Zimic, “El ‘Engaño a los Ojos’ en las Bodas de Camacho en el Quijote,” Hispania 55 (1972).

the Ama and Sancho celebrating *before* the event of his death? And, whose death is it which is mourned or celebrated?

A comparison of the beginning of the second Quijote with the final pages yields some similarities. The Cura and Barbero behave the same on both occasions. A “cured” Quijano accepts the reality of his life until his advisors arrive to change his mind. They begin by calling him by his alias, by discussing knight errantry at the outset, or by reminding him of the pastoral in the final paragraphs, but to what end? From their viewpoint, it is surely not on Quijano’s behalf. Well-established tricksters, then, their aims are purely selfish, and designed to guarantee their private, vicarious escape from the tedium of their own mundane Manchegan lives. As pillars of the community, and probably advisors to the entire town, they surely cannot withdraw from reality themselves, but rather do so through that of members of their community. It is interesting that in the introduction to Part I, the pair seems already familiar with the Quijote alter-ego, prior to its development within the confines of the novel. What has transpired over the years, then, is a symbiotic relationship between advisors and advisee. Noted as early as Book II of La Galatea, the influence of the pair has been constant and obsessive throughout the novels. Quijano permits their vicarious participation in his literary exploits in return for their encouragement and their facilitation of his insanity. Although he seems oblivious to their control through most of the “trilogy”, his recognition

of their influence becomes obvious in the last chapter. He needs them to enable his ultimate “engaño”, and they respond to him as selfishly as always, and as he knows they will.

The title of the final chapter of Part II is significant, for as always, Cervantes states his objective well in advance of its development: “Capítulo LXXIV - De cómo don Quijote cayó malo, y del testamento que hizo, y su muerte.”³³⁰ Why and how does don Quijote fall ill if he is merely a literary alter-ego? In keeping with Zimic’s theory of “engaño a los ojos”, Cervantes seems to be deliberately vague in both word and explanation at the end. Quijote’s illness is obviously the negative effect of a reciprocal cure experienced by the positive effects of sleep on Alonso Quijano. In an attempt to resuscitate his fictional “other”, he summons his advisors, knowing full well the effect they will have on his psyche: “Llámame, amiga, a míos buenos amigos: al cura, al bachiller Sansón Carrasco y a Maese Nicolás el barbero, que quiero confesarme y hacer mi testamento.”³³¹ His desire to see his friends and advisors one last time seems a natural request, but why Carrasco? Perhaps the bachiller is the most important enabler of the group for Quijano’s purposes, for Carrasco has played the Caballero de los Espejos and that of the Blanca Luna to Quijano’s Quijote; the bachiller’s first alter-ego provides Quijote’s first real chivalric victory, and the second hands him his final defeat - and both on *his* field of battle, within the literary. Carrasco understands Quijano best from a poetic perspective, as Sancho does from the real. The Cura and Barbero insist on a return to

³³⁰Cervantes 572.

³³¹Cervantes.

status quo, that is in maintaining the personality of don Quijote alive and well in its host. However, spontaneous bouts of sleep, fainting spells, the overwhelming need to sleep constantly acost don Quijote as Alonso Quijano demands to emerge. He seems so in control of his hidalgo persona that concern with his former insanity and the urgent need to confess his sins, and for a will, seem logical. However as expected, Sansón intercedes with news of Dulcinea's "disenchantment", "y ahora que estamos tan a pique de ser pastores, para pasar la vida como unos príncipes, ¿quiere vuesa merced hacerse ermitaño?"³³² Carrasco embodies a comrade who has successfully existed in both realities precisely through his overt manipulations; he can assume the role of whomever, and when *he* chooses, for he controls his acts. As the above comment shows, Carrasco has mastered the art of illusion, easily anticipating future roles as an actor preparing for a play. The point is that the advisors' refusal to acknowledge his partial cure leads to the further crisis which Quijano himself initiates, causing the confusion of entities through to the end of the work.

What friends and family alike cannot know is the profound effect that the Bildungsroman has had on Alonso Quijano. "Failure lays bare the internal inadequacy and gives rise to definitive self-knowledge, humility and confession, which issue in what the 17th century Spaniard called *desengaño*"³³³, maintains John J. Allen. Appeals for an escape to the

³³²Cervantes 573.

³³³John J. Allen, "The Governorship of Sancho and Don Quijote's Chivalric Career," "Revista Hispánica Moderna," 38 (1974-5) 151.

pastoral fall on deaf ears for neither the separate pastoral, nor the chivalric is possible for him, since all that is not real is phased into *fiction* now. He has witnessed, as well as experienced, the folly of pride, and of self-delusion. His coming-of-age complete, Quijano's remaining recourse is the total rejection of his literary existence through the dissolution, that is the symbolic death of his existing alter-ego, which will mean his own death as well; the life lesson of his psychological Bildungsroman may be that he, through Elicio and don Quijote at once, is a human being. Quijano's artificially super-imposed fulfillment of desire, experienced through his poetic mirror-life, rather than the exposition of desire through its internalized manifestation grounded in the, has separated him from his historic mirror image, Diego de Miranda. In short, Alonso Quijano simply cannot exist as a partial entity, that is without Elicio and don Quijote. Thus Mancing's restrictive comment ignores Quijano's final act of embracing his literary alter-egos, and of accepting his life as he has lived it; to have continued his existence in the mundane world of the hidalgo would have signed the death warrant for his "others"; to die himself assures life for all. John J. Allen concludes, "One cannot live in the rarified atmosphere of transcendence, for to live is to err, which is why Don Quijote must die at the moment of maximum lucidity."³³⁴

An analysis of the "Cueva de Montesinos" episode seems prudent here, since that adventure prefigures the death scene of the final chapter. The most enigmatic of any

³³⁴Allen.

Cervantine moment, the “Cueva de Montesinos” continues as the barrier blocking all attempts at developing a comprehensive critique of Quijote II. Critics’ frustration with the episode is obvious in Henry Sullivan’s assertion, “...the Cave episode is left unexplained, however, as a deliberate mystification...Cervantes never intended us to know.”³³⁵ However, immediately preceding the above comment, Sullivan writes, “Don Quijote is not a novel of wonders, claims [E.C.] Riley, but it contains mysteries and odd happenings, all of which are rationally explained to the reader sooner or later.”³³⁶ We cannot have it both ways. The problem here issues from the narrow parameters generally applied in an attempt to flush out meaning from the confusing mix of incongruous symbols; the strictly chivalric, or religious interpretation is insufficient, for it limits possibilities rather than proposes them. An important approach, then, is a simple, unprejudiced consideration of the episode from the broadest possible viewpoint, either the real or the literary. Identification of the questions to be answered prior to analysis focuses the interpreter on the task at hand, and eliminates the jump to hasty, unfounded conclusions.

First, what are the clues available to help orient thinking toward a reasonable unraveling of the episode? The most notable characteristics seem contradictory; they are the use of hyperbole, and Sancho’s strange reaction to his patron’s personal account of the experience. Hyperbole sets the heavily symbolic tone, and Sancho’s independence indicates

³³⁵Sullivan 42.

³³⁶Sullivan.

his development as an entity separate from Elicio/don Quijote/Alonso Quijano, and aloof from interpretation. However, privy to the history of the incident, in essence the very instigator of the episode, *Sancho grounds the occurrence in the real*. Therefore, a sensible, although hardly sensational, approach will direct interpretation away from the chivalric and religious, and toward an interpretation founded in the real. In support of this view, the consideration of the adventure from within the context of reality yields comprehensive information, and exposes a logical pattern of symbols. I sense that Cervantes' decision as to the placement of the "Cueva de Montesinos" was not an accidental juxtaposition, but a deliberate stride toward maintaining the continuity of the storyline. The episode follows the "Cortes de la Muerte", "the bodas de Camacho", and precedes "Maese Pedro". The importance of the first to this argument is the enchantment of Dulcinea; here the mystery of Elicio and Galatea, and their conclusion are declared. The second is an actual pastoral event which don Quijote lives as if it were from literature; it is a real episode plucked from the fictional world of La Galatea, the initial literary adventure experienced by Quijano. "Montesinos" fits next as a heavily symbolic dream which don Quijote interprets as real since all of his experiences issue from his chivalric perspective; in short, it is real to him. Considerable debate has exhausted the topic of whether the experience of "Montesinos" is a dream or an actual incident; although the argument seems superfluous, I believe its answer impacts the interpretation of the entire Quijote since this investigation insists that every

episode of the work is designed to inform Quijano's psychological development. Sullivan asserts, "...the difference between a cave and a crypt or vault lies in the distinction between the natural and artificial."³³⁷ In that case, the episode is clearly a dream which supports my theory, and I consider it as such throughout this study. Finally, "Maese Pedro" is an interpretive presentation of fictional "reality" which don Quijote enthusiastically perceives as real. Each of the first four episodes centers on a literary site, and becomes the filter through which all of Quijano's experiences flow. His only means of approaching the real is still through the ideal at this point. The travelling theater of the carro, Arcadia from the Age of Gold, the crystal palacio or alcázar of the "romance" and the puppet stage are the facades which capture don Quijote's attention long enough for a momentary demythification to occur. In each situation, a male figure exemplifies a distinct aspect of Alonso Quijano's essence, the moharracho (insanity), Diego de Miranda (pastoral), Durandarte (chivalric) and Ginés de Pasamonte (alter-ego), each a flesh-and-blood embodiment of a psychological circumstance.

Montesinos, Durandarte, Belerma, Dulcinea and the agile Lady-in-Waiting form the principle cast of the "Montesinos" experience; all of the figures seem to emerge from chivalric literature, leading most critics down the false path of a rigidly chivalric interpretation which has yielded little important information, and, I believe, has actually

³³⁷Sullivan 61.

stalled analysis. However, when approached from the real as Sancho's reactions suggest, the question of who the real people are whom these literary figures represent is answerable. The most consistent people in Alonso Quijano's *real* life are members of his immediate family. If the unmasked figures of the "Cueva de Montesinos" are actually these family members, the episode begins to make sense; then, this comedia fits into the progression of Quijano's developing Bildungsroman. Under this circumstance, one can assume that Durandarte is don Quijote/Alonso Quijano, that Belerma symbolizes the Ama de casa, Dulcinea continues as Aldonza, and the Lady-in-Waiting, the Sobrina. Montesinos seems the only consistent literary figure, however he is much more than merely don Quijote's guide through the underworld as he is generally perceived. His clothing and demeanor show him to be an ancient academic, an enchanter of the intellectual; he is "father time", as well as the embodiment of the "caballero" from the "Cortes de la Muerte". The various colors of his robes label him as such. "No traía arma ninguna, sino un rosario de cuentas en la mano"³³⁸ echoes the description of the Caballero: "...excepto que no traía morrión, ni celada, sino un sombrero lleno de plumas de diversas colores"³³⁹; Montesino's robes suggest his generic role as unspecified academic which encompasses all intellectual endeavors including mathematics, science and literature. Although the rosary implies a religious significance, it is a false lead since Montesinos is a secular figure, so that all that he touches may be assumed

³³⁸Cervantes 198.

³³⁹Cervantes 104.

to carry a secular interpretation as well. The oversized rosary here is simply a scientific tool for marking time. The grossly enormous beads which divide the decades (“...y los dieces asimismo como huevos medianos de avestruz”³⁴⁰) refer to Alonso Quijano’s age: 5 sets of 10 beads = 50 years; the 4 extra-large dividers, with one medal connecting the loop signify the end and the beginning. The continuous circle symbolizes the blending of beings, don Quijote indistinguishable from Alonso Quijano, who is don Quijote. Cervantes refers to the dream-site within the cave specifically as “...un real y suntuoso palacio o alcázar”³⁴¹, encompassing both the palace of the pastoral enchantress and the alcázar of the chivalric. Intensified by the green of Montesinos’ cowl, the scene reminds Quijano of the continuity of his literary personas. The careful construction of this episode phases the literary modes, resulting in the manifestation of the genres of La Galatea and Quijote I, and of the protagonists, Elicio and don Quijote through the detailing of the visual and verbal. Montesinos, then, represents the sense of both Miranda and Pasamonte, academic and enchanter.

Henry Sullivan’s recognition of the episode’s “Key narrative elements...[which] have at their center the body (the heart, the uterus or womb, the legs) or extensions of the body (headgear, underwear)”³⁴² leads our discussion toward the other four principle

³⁴⁰Cervantes 198.

³⁴¹Cervantes.

³⁴²Sullivan 64.

representational figures, Durandarte, Belerma, Dulcinea and the Lady-in-Waiting, each of whom displays an incongruous and mystifying physical characteristic mentioned by Sullivan. Within the obvious framework of the continuation of the legend of Durandarte, that moribund knight symbolizes Quijano's chivalric alter-ego, don Quijote. His two pound heart reflects both don Quijote's valor and his arrogance concerning his self-perception. Too, Durandarte's curious comment, "...digo, paciencia y barajar"³⁴³ suggests its modern equivalent, "shut up and deal (the cards)" which in turn implies the casualness of fate; considering its anticipation of the events of that chapter, here Durandarte seems to be concerned with the rapid progression of events toward the last chapter. In his haste to show the religious significance of the "Montesinos" episode, Henry Sullivan slides over his important secular observation of Belerma, "...the white turbans and long white veils of Belerma and her retinue would suggest virgin purity, while referring ironically to the white habits of orthodox Christian clergy"³⁴⁴. However, the turbans and veils imply Moor or Moslem, which is decidedly *anti-Christian*, marking this an important secular image. Belerma may be Quijano's post-menopausal Ama de casa, both a spinster, and presumably a virgin. Belerma's constant lamentations, ("...lloraban indechas sobre el cuerpo y sobre el lastimado corazón de..."³⁴⁵) remind the reader of the Ama's steadfast loyalty and her concern

³⁴³Cervantes 201.

³⁴⁴Sullivan 35.

³⁴⁵Cervantes 202.

for her employer's physical and psychological well-being. Finally, the famous caricature of her facial features which has been so heavily commented, may simply be an accurate description of the real Ama de Casa.

Dulcinea's ordinary appearance here as one of the trio of "labradoras" recalls her initial enchantment in the first comedia, and Montesinos' observation "...que debían de ser algunas señoras principales encantadas, que pocos días había que en *aquellos prados habían parecidos* (my emphasis)"³⁴⁶, suggests the common literary formula used to acknowledge the appearance of the poet-shepherdesses in Arcadia; here it stresses the pastoral quality of Dulcinea, as it unifies the pastoral and chivalric within the confines of this fiction. Dulcinea's request for a loan from don Quijote based on the collateral of her new underskirt, comes to his attention through the intercession of one of the other "labradoras". The actions of the Lady-in-Waiting presents several possibilities. First, it reinforces Aldonza's actual peasant status. But additionally it refers to what I consider one of the constructs of Quijano's initial escape into the poetic. Since Aldonza and the Sobrina are approximately the same age, and both represent taboo relationships to the aging hidalgo (Aldonza, social and the Sobrina, sexual), Quijano's flight from reality begins as a sublimated reaction to these impossible complications. Thus in this sense, I believe that Aldonza and the Sobrina merge. The addition of the Sobrina to the triad (the fourth figure which transforms the literary to the real)

³⁴⁶Cervantes 204.

is the reason for Quijano's refusal to acknowledge Dulcinea in the final chapter; the conflict has been resolved in favor of the Sobrina. So, Dulcinea's demand for "4 reales" through the intercession of the servant, suggests the Sobrina's inheritance, and has nothing at all to do with Dulcinea. The number "four" establishes contact with historic reality; for this reason Bartolo departs *four days* after his marriage, and Dulcinea requests *four reales*, in turn reminding Bartolo of his marital obligation and Quijano of his financial one. Thus, Quijano is aware of his financial obligations to his family: "--¿Es posible, señor Montesinos, que los encantados principales padecen necesidad?" "--Créame vuestra merced, señor don Quijote de la Mancha, que esta que llaman necesidad adondequiera se usa, y por todo se estiende, ya todos alcanza,..."³⁴⁷ The servant's reaction, "Todo esto, y más, debe vuestra merced a mi señora"³⁴⁸ refers to the Sobrina, then, *not* to Dulcinea. The Sobrina is portrayed as a servant for she has been temporarily supplanted in Quijano's mind by Dulcinea/Aldonza, relegating the niece to the secondary status of servitude. Her athletic leap at the receipt of the money, I suspect, anticipates the family's celebration prior to Quijano's death.

Sancho's overt part in the play ridicules don Quijote's account of the incident, creating a sort of burlesque entertainment for the reader. His actual purpose in the comedia is much more serious, since his unaccustomed refusal to play along, his reluctance to humor his patron, definitely grounds the episode in the real; reality, then, is the path the reader must

³⁴⁷Cervantes 205.

³⁴⁸Cervantes 206.

follow in order to accurately interpret the information presented. Once the importance of Sancho's perspective is recognized as the essential knot, the story unravels itself. As the experiences come into focus, the reader understands all of the elements of the last chapter of Quijote II, the dying knight and author, the overly-emotional housekeeper in mourning, the gleeful niece with her inheritance -- and the absent Dulcinea. As Chapter VIII exposes the conclusion of the Elicio, Galatea tale, so the episode of the "Cueva de Montesinos" prefigures the resolution of the "trilogy". Although both incidents are designed specifically to inform Alonso Quijano's Bildungsroman, don Quijote's blind arrogance prevents Quijano's conscious assimilation of the aspects of reality he needs in order to attain self-awareness. Only the comedia of the Duke and Duchess stands between this dream experience and the final chapter. Readers and critics alike seem as seduced by the illusions of this adventure as is don Quijote, for they consistently observe only the chivalric aspects of the "Cueva de Montesinos"; they choose to ignore the message encoded in its symbolic world. Montesinos' and the Cura's pronouncements follow each other as if referring to the same source: "...y que realmente murió este caballero"³⁴⁹ ..."Verdaderamente se muere..."³⁵⁰.

The most important line of the final chapter, then, must be, "Verdaderamente se muere y verdaderamente está cuerdo Alonso Quijano el Bueno"³⁵¹, which seems to show the

³⁴⁹Cervantes 199.

³⁵⁰Cervantes 574.

³⁵¹Cervantes.

truth of Quijano's death as explained above. The sentence is odd since the subject of "se muere" is assumed to be Quijano; however the analysis of the "Cueva de Montesinos" reveals it to be don Quijote instead. This is obviously one of those instances Zimic identifies as "engaño a los ojos". Other instances follow immediately as the eulogy continues and the naming becomes more confused, further proof of the embrace of literary and historic personalities. According to Zimic, "...el episodio cervantino nunca sale de los límites de la probabilidad y, lo que es aun más importante, adquiere un sentido serio, profundo, elevándose a la preocupante meditación sobre el múltiple aspecto de la realidad."³⁵² The reaction of the family implies a wake prior to the death of the beloved. "Andaba la casa alborotada; pero con todo comía la Sobrina, brindaba el Ama y se regocijaba Sancho Panza; que esto del heredar algo borra o templa en el heredero la memoria de la pena que es razón que deje el muerte."³⁵³ Such a celebration at the anticipation of Alonso Quijano's death would be inexcusable, but clearly welcomed by his loved ones at the demise of his corresponding problematic literary persona. Thus their general lack of understanding remains constant throughout the work. The scene echoes the last scene of the Entremés when the family and friends celebrate as Bartolo languishes in bed. The final paragraph describes the much-anticipated death of don Quijote, as well as of Quijano. The verbal indicators are selected deliberately to confuse the reader and to suggest death on both spiritual and physical

³⁵²Zimic 885.

³⁵³Cervantes 573.

levels: “Hallóse el escribano presente, y dijo que nunca había leído en ningún libro de caballerías que algún caballero andante hubiese muerto en su lecho tan sosegadamente y tan cristiano como don Quijote, el cual, entre compasiones y lágrimas de los que allí se hallaron, dió su espíritu (don Quijote): quiero decir que se murió (Alonso Quijano).”³⁵⁴ Borges’ observation that “el libro entero ha sido escrito para esta escena, para la muerte de don Quijote”³⁵⁵, is accurate, I believe, since Borges anticipates that Quijote (and so Elicio) and Alonso Quijano el Bueno are inseparable. It is the Cura who finally acknowledges the death of the entity, as he recognizes it as such: “...llamado comúnmente don Quijote de la Mancha: el Ingenioso Hidalgo (not “Caballero”) de la Mancha.”³⁵⁶ The personalities finally forge a new entity in the ultimate fusion of poetic and real, literature with life.

³⁵⁴Cervantes 577.

³⁵⁵Borges.

³⁵⁶Cervantes.

CONCLUSION

The Quijotes, The Bildungsroman and the Historicization of the Pastoral

Under the transformation principle...what makes
a story meaningful is its narativity, its
being an open-ended process

Franco Moretti

Several years ago I was asked the following question: It has often been suggested that Cervantes stands, both in his personal history and in his work, between Renaissance humanism (for which the pastoral was an important literary form) and the Baroque (in which the pastoral novel as such disappears), between Spain's period of imperial expansion in the sixteenth century and the beginning of the Decadencia in the seventeenth, between utopian idealism and desengaño. Is this useful for your own view of Cervantes? My response was: Cervantes' optimistic youth opposes a complicated and disillusioned maturity; Cervantes seems a contrast of value systems, authority and aristocracy versus tolerance and democracy. His life seems an allegory of Spain – a youth and old age without the middle (age). I no longer see Cervantes framed in such simplistic terms, which has caused me to question if the middle section of Cervantes (or of Spain, or indeed of Alonso Quijano) is missing because we choose to ignore it in favor of the more romantic notion of youthful exuberance versus the wisdom of experience? Perhaps I am able to answer the question more comprehensibly today through the example of Alonso Quijano's Bildungsroman which

seems to expose both his youth and that elusive middle period. Although I am careful not to confuse the artist with his art, there are certain parallels which can be noticed. I sense that the Bildungsroman here applies to more than the three novels of this study. Cervantes combines the idealist genres with the process of becoming, an arrangement which leads directly to the modern novel. In turn, it traces Quijano's and Sancho's desengaños and the evolution of modern society, as it becomes the creative process Cervantes employs in his first three novels. It is unimportant, then, whether the works under study are pastoral or chivalric novels, for I suggest that what are formal genres to his contemporaries, are merely the tools noted above that Cervantes employs to further adapt Montemayor's tale of Diana and Sireno which had originally captured his attention.

The design produced by the process of the historicization of the pastoral in Cervantes becomes identifiable only in retrospect. The confluence of the Bildungsroman and the pastoral mode become for me the basis for recognizing the connection between La Galatea and the Quijotes. The steps of the process of historicization which we can recognize seem accidental. As La Galatea opens, the reader expects a typical pastoral novel of the Renaissance, that is a format strictly modeled on La Diana, so he dismisses the importance of the intrusions of reality into Arcadia's locus amoenus. By reworking Montemayor's model, Cervantes is giving the reader insight into his approach to the pastoral; to him the pastoral (and indeed the Bildungsroman) may be merely a tool he uses to facilitate his telling,

continuing and concluding an interesting tale. The reader may think that I am arguing that Cervantes displaces the pastoral with the Bildungsroman; **but** I mean something quite different: pastoral and Bildungsroman are the pretext for and enhance Cervantes' repetition of what I have been calling the nuclear tale, his compulsion to tell the story in other ways, enabling Alonso Quijano to discover finally that he will be Alonso Quijano el Bueno for the rest of his life. Moretti argues, "The next step being not to 'solve' the contradiction [of the Bildungsroman], but rather to learn to live with it, and even transform it into a tool for survival."³⁵⁷ In this way, Cervantes' most important contribution in La Galatea is to found the pastoral in the real, which he demonstrates as the novel opens in the immediate contrast between Elicio's love song and Carino's murder; in turn, Cervantes' treatment of the pastoral here anticipates the Baroque. The uniqueness of his approach seems to be the way I sense that he manipulates the pastoral and the Bildungsroman to the new realities of his evolving project in the transitions from La Galatea through Quijote II. In one way I am arguing that Cervantes is in effect inventing this project, what Moretti means by the Bildungsroman: "a tool for survival". However, returning to the theme of the impossible love through the recurring nuclear tale of Elicio and Galatea, even the Bildungsroman becomes the means rather than the end: which Cervantes uses to revisit an endless story until the tension is finally resolved at the end of Quijote II.

³⁵⁷Franco Moretti 10.

The Entremés insinuates Cervantes' interest in continuing the *story* of Elicio and Galatea, but shows his tentative treatment of the pastoral and chivalric as a poetic unit which he personalizes through the perspective of the individual. In this way, the mode itself is reduced to symbol. Although Cervantes reprises the poetic unit sporadically in Quijote I (in the Marcela and Grisóstomo episode, for instance), his integration of the genres within the framework of the *same* novel allows him to continue the story. Now the pastoral is both mode and symbol through which he introduces the incarnations of the characters who were mere essences in La Galatea. By the writing of Quijote II, and with the poetic infrastructure firmly in place, Cervantes manipulates the pastoral and chivalric modes as complementary symbolic aspects of a contiguous literary experience designed to facilitate Quijano's Bildungsroman. Through Cervantes' continuous manipulations, the historicized pastoral mirrors the changing face of Spain during the 16th and 17th centuries.

In the older forms of narrative which reflect the traditional medieval society, the character learned his role as he imitated his father, played the part for which he had trained, and remained in stasis for life, a place-keeper in a fiercely controlled culture. His fate was predestined, cast in the mold of countless predecessors. The hero became only what he was designed to become. However, the destiny of the modern citizen parallels society and responds to social changes which occur spontaneously. In the capitalist culture, the hero grows with the society in which the process of becoming is open-ended. The Bildungsroman

is the modern form of the novel in which roles are not prescribed, but rather developed as the main character cycles between forms, between the stasis of the past and the rapid changes which characterize the modern society in which he exists. In the Quijotes, the personal problems of the main character generate the novel. Quijano is shown as an obsessive aristocrat whose nostalgia for the medieval forces him to defend the status quo of his social class (a vestige of the medieval world order) before the fast-paced demands of modern society. Thus, he withdraws from life into literature where he expects to exist in that aristocratic haven. Ironically, his escape into the stasis of literature exposes the subtle machinery of the Bildungsroman which challenges the condition of literary isolation. The hidalgo, Alonso Quijano, is actually a prisoner of his social class. His attempt to relive the glory days of his class fails since he is too rooted in the real world, a fact which sparks the mechanism of the Bildungsroman. The Bildungsroman provides unity for the 3 novels which displays a sequence of personal development, in turn capturing the inner form of the Bildungsroman.

As a novel of youth, La Galatea fits the pattern of the Bildungsroman. Through Elicio, Quijano seeks a youth befitting an aristocrat, which contrasts with his interest in Aldonza or in his niece. The reality of his own youth may be as Moretti observes: "In 'stable communities'...a 'pre-scribed' youth...knows no 'entelechy'. It has no culture that

distinguishes it and emphasizes its worth. It is ... an 'invisible' and 'insignificant' youth."³⁵⁸

The traditional pastoral experience of La Galatea shatters because of the Bildungsroman ("...the Bildungsroman abstract[s] from 'real' youth a 'symbolic' one, epitomized...in mobility and interiority"³⁵⁹), and he finds himself at the end of the novel on the brink of becoming...another aristocrat from another genre. The Bildungsroman provides the inner form of the natural process of growth and maturation. Since modernity suggests no convenient model, the persona must re-invent himself repeatedly as a coping device, inadvertently setting the Bildungsroman in motion. It seems fitting that the Bildungsroman that i sense begins with what may be the essence of Quijano's youth, his first re-invention as Elicio. This raises the issue of the purpose of the intrusions of reality in La Galatea, which is where and when I identify Quijano's emerging Bildungsroman. Moretti argues, "No socialization of the individual will ever be convincing if it lacks symbolic legitimization, if it cannot justify itself with values held to be fundamental..."³⁶⁰ In this early circumstance, the value seems to be the ideal state of the most perfect lover; later, through don Quijote, the value is extended to include the most honorable knight – both the antiquated formulae of the aristocracy. As a form generally associated with youth, the Bildungsroman seems misplaced as it may relate to don Quijote or to Quijano. However, can it be that Cervantes confuses the

³⁵⁸Moretti 4.

³⁵⁹Moretti 5.

³⁶⁰Moretti 208.

reader into assuming that don Quijote and Alonso Quijano are the same person, of the same age, etc.? If don Quijote is indeed a knight in the style of the novels of chivalry (Amadís de Gaula, for instance), then Quijano must envision his Quijote as a youthful essence in keeping with the established chivalric format. As Elicio is transformed at the end of *La Galatea* into a man-of-action, it is only his role within literature which changes; we may suppose that the metamorphosis does not include aging. If this is the case, then both literary alter-egos are young men, and the age of the dreamer is irrelevant. The process of socialization which should have occurred years earlier during Quijano's biologicval youth seems delayed by the crippling stasis and self-imposed isolation of the aristocracy. Eventually socialization through the Bildungsroman subtly and relentlessly forces Quijano (and presumably the social class which he represents) to face modernity.

Don Quijote, then, may be an extension of the youthful essence Elicio, but experienced physically, and in the real world as Quijano's middle age. Moretti continues, "Achilles, Hector, Ulysses: the hero of the classical epic is a mature man, an adult...the perfect embodiment of the symbolic relevance of the 'middle' stage of life."³⁶¹ The Bildungsroman, then, exposes Quijano's "middle age" specifically through his Quijote persona. Disguised in this way, Quijano permits himself to participate in the taboo of main stream society which his social class rejects. In fact, Quijano breaks down virtually all

³⁶¹Moretti.

barriers through the continuing Bildungsroman of his alter-egos, exhibited through the vicarious experiences of Elicio and through Quijote's insanity. In the latter two works, that the main character can participate physically in activities of the real world shows significant positive movement. Thus his alter-egos are really his life-line; ironically his literary life serves as his connection to the world *as it is*, not as he would like it to be. If Quijano is in love with the "labradora", Aldonza, or attracted to his niece, his alter-egos allow him to develop strategies to deal with life beyond denial or repression. He embraces the concept of adaptation as he consciously rejects the reality of his inner conflict.

Although Quijano craves adventure in keeping with the chivalric descriptors of the aristocracy (we notice the latent chivalric throughout La Galatea), it is through the pastoral (the contemplation of the poetic) that he pursues his Bildungsroman. The pastoral matures and responds with Quijano, allowing him to adapt to his changing world. For this reason he does not progress in Quijote I. It is only when the pastoral and chivalric phase to represent the *poetic* in Quijote II, that he can personally access the pastoral again; he was banned from the pastoral at the end of La Galatea when he chose to take up arms. At the beginning of Quijote II, his Bildungsroman (desengaño) can resume. But it resumes within the parameters of literature, through the comedia. The Cortes de la Muerte proposes the chivalric trials Quijote must overcome in order to achieve the goal of complete socialization. It is unimportant who the Reina may be, or that the Emperador is really a puppet, or that Quijano

meet his hero Durandarte. What is important is that the illusion that the symbols that the Cortes de la Muerte represent be exposed, and that Quijano be the one to expose them. In this way they extend his Bildungsroman. Quijano watches Montesinos define his mortality with the rosary, pays for destroying the Emperador, uncovers the cruelty and deception of the Reina, understands the Diablo as a member of the palace staff, and demythifies Clavileño for Sancho. He rejects the literary pastoral and the role of “Quijotiz” at the end of the final work because the situation is not authentic. It is the life experience outlined above, the additions to his Bildungsroman, that he requires, not more theater. In these works, the Bildungsroman allows the emergence of the form of the modern novel. The real model is the Bildungsroman itself; centered on the main character, Quijano, it is a three-fold sequence of personal development, segregated by the covers of the novels.

Finally, who is the actual hero of the works, Alonso Quijano through don Quijote, or Sancho? If considered merely an epic tale, a chivalric parody, then it is obviously Quijote/Quijano. However, by proposing the Quijotes as the final two works of a possible “trilogy”, the scope of their impact is broadened, which adds insight into the causes established in the first work, the effects of which are evidenced in the last two. The resolution of the question may reside in the parallel development of the two male protagonists and their complementary apprenticeships. “...the fulfillment of the desires of both men is achieved nearly simultaneously at the castle of the Duke and Duchess. They

arrange for don Quijote the first chivalric reception in his career...The governorship of the 'island' is conferred on Sancho later that same day."³⁶² Quijote revels in the illusion, and refuses to accept the constant stream of demythifications which are repeatedly revealed to him. His movement seems not to be an advancement through life, but a descent into disillusionment. On the other hand, Sancho's continuous internalization of unveiled reality informs his condition, and allows him a series of personal and professional successes which are not manufactured by others, but are the result of his own diligence. These successes support his ascending Bildungsroman. His ultimate rejection of the false reality of fiction as he realizes how he has been manipulated by the aristocrats insures his hero status. Thus, contrary to the lessons of his Bildungsroman, Quijano refuses to separate fiction from reality, which forces him into the untenable position of having to maintain insanity in order to give life to his alter-ego, or of having to die physically so that don Quijote can end honorably. On the other hand, with Sancho's rejection of his post of governor, he solidifies his position as novelistic hero. According to Moretti, "...the point is that such features [of the novel such as its contradictory, hybrid and compromising nature] are also intrinsic to that of existence -- everyday, normal, half-unaware and decidedly unheroic..."³⁶³ Poetically, Quijote/Quijano's final trial is on his deathbed. While his ultimate embracing of his alter-egos implies a self-consciousness on his part, his choice prevents his consideration as a typical novelistic hero.

³⁶²Allen 152.

³⁶³Moretti 13.

However, as his life was a revolt against the mundane existence of a 17th century Spanish country gentleman, in death he continues his rebellion, since Alonso Quijano and his alter-egos die as one.



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