

THE CAMBRIDGE COMPANION TO



# CERVANTES

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*Edited by*  
*Anthony J. Cascardi*

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ANTHONY J. CASCARDI



CAMBRIDGE  
UNIVERSITY PRESS

PUBLISHED BY THE PRESS SYNDICATE OF THE UNIVERSITY OF CAMBRIDGE  
The Pitt Building, Trumpington Street, Cambridge, United Kingdom

CAMBRIDGE UNIVERSITY PRESS  
The Edinburgh Building, Cambridge CB2 2RU, UK  
40 West 20th Street, New York, NY 10011-4211, USA  
477 Williamstown Road, Port Melbourne, VIC 3207, Australia  
Ruiz de Alarcón 13, 28014 Madrid, Spain  
Dock House, The Waterfront, Cape Town 8001, South Africa  
<http://www.cambridge.org>

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First published 2002

Printed in the United Kingdom at the University Press, Cambridge

*Typeface* Sabon 10/13 pt      *System* L<sup>A</sup>T<sub>E</sub>X 2<sub>ε</sub> [TB]

*A catalogue record for this book is available from the British Library*

*Library of Congress Cataloguing in Publication data*

The Cambridge companion to Cervantes / edited by Anthony J. Cascardi.  
p. cm. – (Cambridge companions to literature)  
Includes bibliographical references and index.

ISBN 0 521 66321 0 (hardback) – ISBN 0 521 66387 3 (paperback)  
1. Cervantes Saavedra, Miguel de, 1547-1616 – Criticism and interpretation.  
I. Cascardi, Anthony J., 1953-11. Series.

PQ635I. C27 2002  
863'.3-dc21 2002017500

ISBN 0 521 66321 0 hardback  
ISBN 0 521 66387 3 paperback

## CONTRIBUTORS

FREDERICK A. DE ARMAS is Andrew W. Mellon Professor in Humanities at the University of Chicago, where he teaches in the Department of Romance Languages. He has taught at Louisiana State University and Pennsylvania State University where he was Edwin Erle Sparks Professor in Spanish and Comparative Literature. He works mainly on the literature of the Spanish Golden Age. His books and edited collections include *The Invisible Mistress: Aspects of Feminism and Fantasy in the Golden Age*; *The Return of Astraea: An Astral-Imperial Myth in Calderón*; *The Prince in the Tower: Perspectives on La vida es sueño*; *Heavenly Bodies: The Realms of La estrella de Sevilla*; and *A Star-Crossed Golden Age: Myth and the Comedia*. His most recent book is *Cervantes, Raphael and the Classics* (Cambridge University Press, 1998).

ANTHONY J. CASCARDI is Professor of Comparative Literature, Spanish, and Rhetoric at the University of California, Berkeley, where he has also been the Richard and Rhoda Goldman Distinguished Professor in the Humanities. His works on the Spanish Golden Age include *The Limits of Illusion: A Critical Study of Calderón* and *Ideologies of History in the Spanish Golden Age*. In addition, Cascardi has written extensively on literature and philosophy and on aesthetic theory. His most recent book is *Consequences of Enlightenment: Aesthetics as Critique*.

ANNE J. CRUZ, Professor of Spanish at the University of Illinois, Chicago, received her AB, MA, and Ph.D. from Stanford University. She taught at the University of California, Irvine and, as Visiting Professor, at Stanford University. Her publications include: *Imitación y transformación: El petrarquismo en la poesía de Juan Boscán y Garcilaso de la Vega* (Purdue Monographs in the Romance Languages, 1988); *Discourses of Poverty: Social Reform and the Picaresque Novel in Early Modern Spain* (University of Toronto Press, 1999); and four co-edited anthologies, including (with

Carroll B. Johnson) *Cervantes and His Postmodern Constituencies* (University of Minnesota Press, 1999). She is currently finishing a study on female subjectivity in early modern Spain, for which she received a Mellon Postdoctoral Fellowship at the Newberry Library.

MARY MALCOLM GAYLORD is Professor of Romance Languages and Literatures at Harvard University. She is author of *The Historical Prose of Fernando de Herrera* and editor of *Frames for Reading: Cervantes Studies in Honor of Peter N. Dunn*, a special issue of the *Bulletin of the Cervantes Society of America*. She has written widely on medieval and early modern Hispanic literatures and historiography of Spain and America. In addition to essays on *Celestina*, Lope de Vega, Góngora, Ruiz de Alarcón, Calderón and others, she has published many studies of Cervantes' poetry, poetics, drama and prose fiction. Her current work, transatlantic in focus, considers New World shadows on Cervantes' experiments with genre in *Don Quixote* and on Renaissance and Baroque poetry.

B. W. IFE is Cervantes Professor of Spanish and Vice-Principal of King's College London. He works on the cultural history of early modern Spain and Spanish America, and on early modern Spanish music. Publications include *Reading and Fiction* (Cambridge University Press, 1985), *Christopher Columbus, the Journal of the First Voyage* (Aris and Phillips, 1990), *Miguel de Cervantes, Exemplary Novels* (Aris and Phillips, 1992), and *Letters from America, Columbus's First Accounts of the 1492 Voyage* (King's College London School of Humanities, 1992). He has published numerous articles on Cervantes and is working on a comprehensive study of the origins of the novel in Spain.

ADRIENNE L. MARTÍN is Associate Professor of Spanish Literature at the University of California, Davis. She has published numerous essays on all genres of Spanish Golden Age literature, including Cervantes, humor, sexualities, and eroticism. Her *Cervantes and the Burlesque Sonnet* (1991) is the first study to treat his humorous prose historically. She has recently completed a book on sexuality and transgression in early modern Spanish literature.

MELVEENA McKENDRICK is Professor of Spanish Literature, Culture and Society at the University of Cambridge, and author of *A Concise History of Spain, Woman and Society in the Spanish Drama of the Golden Age, Cervantes, Theatre in Spain 1490-1700*, a composite edition of Calderón's *El mágico prodigioso* (with A. A. Parker), and *Playing the King: Lope de*

*Vega and the Limits of Conformity*, as well as many articles on the early modern Spanish theatre with particular emphasis on social, political and ideological issues.

ALEXANDER WELSH is Emily Sanford Professor of English at Yale University and the author of numerous books on English literature, including studies of Charles Dickens, Sir Walter Scott, George Eliot, and Thackeray. His most recent book is *Hamlet in his Modern Guises* (2001). Welsh's study of the "quixotic hero" in literature, *Reflections on the Hero as "Quixote"*, was published by Princeton University Press in 1981.

DIANA DE ARMAS WILSON is Professor Emerita of English and Renaissance Studies at the University of Denver. She has published *Allegories of Love: Cervantes's "Persiles and Sigismunda"* (Princeton University Press, 1991); *Quixotic Desire: Psychoanalytic Perspectives on Cervantes*, co-edited with the late Ruth El Saffar (Cornell University Press, 1993); a Norton Critical Edition of *Don Quijote* (Norton, 1999); and *Cervantes, the Novel, and the New World* (Oxford University Press, 2000).

## CHRONOLOGY

- 1547 Miguel de Cervantes Saavedra born in Alcalá de Henares, son of Rodrigo de Cervantes, a surgeon, and Leonor de Cortinas, his wife. No birth record exists, but it is possible that he was born on the feast of St Michael (San Miguel), September 29. Church records indicate that Cervantes was baptized on October 9. The first Index of Prohibited Books is issued, as are the first Statutes of Purity of Blood.
- 1554 Publication of the *Lazarillo de Tormes* (anon.), the first picaresque novel.
- 1559 Publication of *La Diana*, a pastoral novel, by Jorge de Montemayor.  
Philip II of Spain marries Isabel of Valois.
- 1556 Charles V abdicates the throne.  
Philip II crowned in Valladolid.
- 1561 Madrid becomes the official capital of Spain.  
Publication of the anonymous "Moorish" novella, *Historia del Abencerraje y de la hermosa Jarifa* (*Story of the Abencerraje and the Beautiful Jarifa*).
- 1563 Birth of Lope de Vega. Conclusion of the Council of Trent (1545–63).  
Construction of the grand monastery "El Escorial" begins outside Madrid.
- 1564 During this time, Cervantes is likely enrolled in a Jesuit high school (*colegio*).  
Birth of Shakespeare.
- 1566–67 Cervantes begins writing poetry and publishes his first sonnet (1567) in celebration of the birth of Princess Catalina Michaela, second daughter of Philip II and Isabel of Valois.
- 1568–69 Cervantes studies with the humanist-oriented Juan López de Hoyos, head of the "Estudio de la Villa," who charges him to

## CHRONOLOGY

- write four poems on the occasion of the death of Isabel of Valois.  
Uprising of the Christian subjects of Moorish ethnicity (*moriscos*) in Granada.
- 1569 Cervantes travels to Rome, in the service of Cardinal Giulio Acquaviva.
- 1570 Cervantes embarks on a military career, which takes him to Naples.
- 1571 The Christian fleet defeats the Turks at Lepanto. Cervantes loses the use of his left hand in this battle.
- 1575 Cervantes continues his military service, and spends additional time in Italy. En route to Spain Cervantes and his brother are captured by Muslim pirates, taken to Algiers and held for ransom.
- 1576–79 During this period Cervantes makes four attempts to escape.
- 1580 Cervantes is ransomed by Trinitarian friars and returns to Spain.
- 1581 Cervantes attempts a career as a dramatist in Madrid, without much success. He writes the plays *The Siege of Numancia* and *The Ways of Algiers* during this time.
- 1585 Publication of Cervantes' first book, a pastoral romance entitled *La Galatea*.
- 1587 Cervantes becomes a commissary requisitioning provisions for the "Invincible" Armada and travels to Andalucía.
- 1588 Defeat of the Armada by the English.
- 1590 Cervantes petitions the President of the Council of the Indies for one of several vacant official posts, but is denied. The story of Zoraida and the Captive incorporated in *Don Quixote* (I, 39–41) dates from this time.
- 1593 Some of the stories later published in the *Exemplary Novels* ("Rinconete and Cortadillo," "The Jealous Man from Extremadura") may date from this time.
- 1597 Cervantes is employed as a tax collector in Andalusia and is jailed in Seville for irregularities in his accounts.
- 1598 Death of Philip II. Accession of Philip III, who allows his "favorite," the Duke of Lerma, to govern.
- 1599 Publication of the picaresque novel *Guzmán de Alfarache*, I, by Mateo Alemán.
- 1601 The Royal court moves to Valladolid.
- 1603 Francisco de Quevedo writes *El buscón* (*The Swindler*).
- 1604 Mateo Alemán publishes *Guzmán de Alfarache*, II.



- 1605 Cervantes publishes *Don Quixote*, I, printed by Juan de la Cuesta in Madrid, with immediate success.
- 1609 Cervantes becomes a lay brother in the Congregation of the Slaves of the Most Holy Sacrament. Philip III decrees the expulsion of all *moriscos* from Spain.
- 1613 Cervantes publishes the *Exemplary Novels* (twelve stories), dedicated to the Count of Lemos and printed by Juan de la Cuesta in Madrid.  
Cervantes becomes an acolyte (one of the “minor orders”) in the Franciscan Order of the Roman Catholic priesthood.
- 1614 Cervantes publishes a mock-heroic literary allegory in verse, the *Voyage to Parnassus*. Someone writing under the pseudonym Alonso Fernández de Avellaneda publishes a continuation of *Don Quixote*.
- 1615 Cervantes publishes *Don Quixote*, II, and *Eight Plays and Interludes, New and Never Performed*, the latter dedicated to the Count of Lemos.
- 1616 Cervantes takes permanent vows in the Third Franciscan Order.  
Cervantes dies in Madrid on April 22. Death of Shakespeare approximately one week earlier.
- 1617 Posthumous publication of Cervantes’ last work, *The Trials of Persiles and Sigismunda*, a Byzantine romance inspired by Heliodorus, dedicated to the Count of Lemos.

## EDITIONS AND TRANSLATIONS

As the preceding remarks may well suggest, the body of texts that comprise Cervantes' complete works is of considerable size (a full listing of titles is given below). But unlike his near contemporary Lope de Vega, of whom we have more autograph manuscripts than all of Shakespeare's published plays, Cervantes scholarship is limited by the fact that it must work largely without the benefit of autograph texts. Textual critics take the first published editions as their point of departure. Facsimile versions of the first editions of the complete works were published in Spain by the *Revista de Archivos, Bibliotecas y Museos* between 1917 and 1923, and this edition was subsequently reprinted by the Real Academia Española (*Facsímil de las primeras ediciones*, Madrid, 1976–90). The six volumes of this facsimile edition contain *Don Quixote*, I (1976), *Don Quixote*, II (1976), *Novelas ejemplares* (1981), *Ocho comedias y entremeses* (1984), *La Galatea* (1985) and *Los trabajos de Persiles y Sigismunda* and the *Viaje del Parnaso* (1990). A monumental nineteenth-century critical edition of Cervantes' complete works was prepared by J. E. Hartzenbusch and C. Rosell, published in twelve volumes between 1863 and 1864: *Obras completas de Cervantes* (Madrid: Rivadeneyra, 1863–64). Among important nineteenth-century critical editions of *Don Quixote* is the one in six volumes edited by Diego Clemencín (Madrid: D. E. Aguado, 1833–39). Among twentieth-century editions the most notable are the *Obras completas de Miguel de Cervantes Saavedra*, ed. R. Schevill and A. Bonilla (Madrid, Imprenta de Bernardo Rodríguez, Gráficas Reunidas, 1914–41) in eighteen volumes, and the *Obras completas*, ed. A. Valbuena Prat (Madrid: Aguilar, 1943). The fourth edition of the "Clásicos Castellanos" version of *Don Quixote* prepared by Francisco Rodríguez Marín likewise occupies an important place in the history of critical editions of the work in Spanish (Madrid: Tipografía de la Revista de Archivos, Bibliotecas y Museos, 1947–49). Among more recent editions of *Don Quixote* in Spanish, two are especially useful: *Don Quixote*, 2 vols., ed. John Jay Allen (Madrid: Cátedra, 1976) provides an informative introduction

and helpful notes. The three volume edition prepared by Luis Andrés Murillo (*Don Quixote de la Mancha* [Madrid: Castalia, 1978]), includes a separate, indexed, bibliography and a judicious system of notes. Those wishing to tackle Cervantes in Spanish will find invaluable assistance in the various lexicographies that are listed in volume III of the Murillo edition as well as from the more recent *Don Quixote Dictionary* compiled by Tom Lathrop (Newark, DE: Juan de la Cuesta Hispanic Monographs, 1999). Richard Predmore's *Cervantes* (New York: Dodd, Mead, 1973), provides a traditionally conceived historical introduction along with handsome illustrations.

Not surprisingly, *Don Quixote* has been the most widely translated of Cervantes' works. It was first translated into English by Thomas Shelton (1612, 1620), into French by César Oudin (Part I, 1614) and F. de Rousset (Part II, 1618), and into Italian by Lorenzo Franciosini (1622, 1625). The first German translation, in 1648, appeared under the pseudonym of Pahsh Bastel von der Sohle (possibly Sahle). The first Russian translation, by Nicolai Osipov, did not appear until 1769. There are numerous modern English translations of *Don Quixote*; among them are those by J. M. Cohen (Harmondsworth: Penguin, 1950), Walter Starkie (London: Macmillan, 1964), Burton Raffel (New York: Norton, 1999), and John Rutherford (Harmondsworth: Penguin, 2001). The farces are available in an English translation by Edwin Honig: *Interludes* (New York: Signet, 1964). But there is no currently available English translation of all of Cervantes' works. The project for a twelve-volume English translation of the complete works, begun in 1901–02 under the editorship of James Fitzmaurice-Kelly, was suspended at seven volumes, which contain *Galatea*, *Don Quixote* and the *Exemplary Novels*.

## CERVANTES' WORKS

An indispensable point of departure for any further engagement with Cervantes is a list of his works:

### Poetry

*Poesías sueltas* (*Collected Poems*)

*Viaje del Parnaso* (*Voyage to Parnassus*)

### Theatre

*El cerco de Numancia* (*The Siege of Numantia*)

*Los tratos de Argel* (*The Traffic of Algiers*)

*Ocho comedias y ocho entremeses nuevos, nunca representados* (*Eight Plays and Eight Interludes, New and Never Performed*)

Comedies (*Comedias*)

*El gallardo español* (*The Gallant Spaniard*)

*La casa de los celos y selvas de Ardenia* (*The House of Jealousy and Woods of Ardenia*)

*Los baños de Argel* (*The Bagnios of Algiers*)

*El rufián dichoso* (*The Fortunate Ruffian*)

*La gran sultana* (*The Grand Sultana*)

*El laberinto de amor* (*The Labyrinth of Love*)

*La entretenida* (*The Comedy of Entertainment*)

*Pedro de Urdemalas* (*Peter Mischief-Maker*)

Comic interludes (*Entremeses*)

*El juez de los divorcios* (*The Divorce-Court Judge*)

*El rufián viudo llamado Trampagos* (*Trampagos the Widower Pimp*)

*La elección de los alcaldes de Daganzo* (*Electing the Magistrates in Daganzo*)

*La guarda cuidadosa* (*The Watchful Guard*)

*El vizcaíno fingido* (*The Sham Biscayan*)  
*El retablo de las maravillas* (*The Miracle Show*)  
*La cueva de Salamanca* (*The Cave of Salamanca*)  
*El viejo celoso* (*The Jealous Old Man*)

### Novels

*Primera Parte de "La Galatea," dividida en seis libros* (*First Part of "Galatea," Divided in Six Books*)

*El Ingenioso Hidalgo don Quixote de la Mancha* (*The Ingenious Gentleman Don Quixote of La Mancha*)

*Segunda parte del ingenioso caballero don Quixote de la Mancha* (*Second Part of the Ingenious Knight Don Quixote of La Mancha*)

*Exemplary Novels* (*Novelas ejemplares*):<sup>1</sup>

"La gitanilla" ("The Little Gypsy Girl")

"El amante liberal" ("The Generous Lover")

"Rinconete y Cortadillo" ("Rinconete and Cortadillo")

"La española inglesa" ("The English Spanish Lady")

"El licenciado Vidriera" ("The Glass Graduate")

"La fuerza de la sangre" ("The Force of Blood")

"El celoso extremeño" ("The Jealous Man from Extremadura")

"La ilustre fregona" ("The Illustrious Kitchenmaid")

"Las dos doncellas" ("The Two Damsels")

"La señora Cornelia" ("Lady Cornelia")

"El casamiento engañoso" ("The Deceitful Marriage")

"El coloquio de los perros" ("The Colloquy of the Dogs")

*Los trabajos de Persiles y Sigismunda: Historia septentrional* (*The Trials of Persiles and Sigismunda: A Northern Story*)

<sup>1</sup> There is speculation that a thirteenth novel, "La Tía fingida" ("The False Aunt") may also belong to Cervantes. The piece remained in obscurity until 1814, when it was published by Agustín García Arrieta in a volume entitled *El Espíritu de Miguel de Cervantes Saavedra*.

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# I

ANTHONY J. CASCARDI

## Introduction

A colleague once remarked, half in jest, that prevailing impressions of Spanish culture in the English-speaking world are dominated by two images: Don Quixote and the Spanish Inquisition. The image of the Inquisition has been reinforced from many angles, not least among which is a Monty Python comedy routine wherein absurdly garbed Inquisitorial figures issue strings of mock-harsh injunctions but manage only to stumble over their own commands.<sup>1</sup> The matter of *Don Quixote* is, to say the least, more challenging. It is the case of a wonderfully complex and beguiling text that has become reduced in the popular mind to the pencil-thin profile of its principal character, an errant knight of La Mancha seen tilting at windmills or towering precariously over his paunchy squire. As for Cervantes, we are faced with an author whose identity has become similarly reduced, either to this single text or, less frequently, to a sole physical mark – the hand that was maimed by gunfire in the battle of Lepanto. Miguel de Cervantes Saavedra, “The Man Maimed at Lepanto” (“El Manco de Lepanto”), author of *Don Quixote*. Whether in spite of or because of these reductive encapsulations, images of Don Quixote the character, Cervantes the author, and *Don Quixote* the text have spawned a range of successors that are nearly impossible to characterize, from Flaubert’s “female Quixote,” Madame Bovary, to the pop idealism of the 1965 Broadway musical, *Man of La Mancha*, and from the richly orchestrated tone-poem by Richard Strauss, *Don Quixote*, to the infinitely subtle variations of Borges’ most famous text, now also massively consumed, “Pierre Menard, Author of the ‘Quixote.’” *Don Quixote* is itself a text that has reached mass audiences, but it is unjustly treated when reduced to a few scenes from Part I – the tilting at windmills, the mistaking of an inn for a castle. Although Cervantes was, by his own description, the “stepfather” of *Don Quixote* (he attributes fatherhood to a fictional Arabic historian), he was substantially more than this. His great ambition in the early stages of his career was to be a successful poet and dramatist, and his considered view at the end of his life was that the long and intricate Byzantine