The Cambridge Companion to Cervantes

*Don Quixote de la Mancha* (1605) is one of the classic texts of Western literature and the foundation of European fiction. Yet Cervantes himself remains an enigmatic figure. The Cambridge Companion to Cervantes offers a comprehensive treatment of Cervantes’ life and work, including his lesser known writing. The essays, by some the most outstanding scholars in the field, cover the historical and political context of Cervantes’ writing, his place in Renaissance culture, and the role of his masterpiece, *Don Quixote*, in the formation of the modern novel. They draw on contemporary critical perspectives to shed new light on Cervantes’ work, including the Exemplary Novels, the plays and dramatic interludes, and the long romances, *Galatea* and *Persiles*. The volume provides useful supporting material for students: suggestions for further reading, a detailed chronology, a complete list of his published writings, an overview of translations and editions, and a guide to electronic resources.
THE CAMBRIDGE COMPANION TO CERVANTES

EDITED BY

ANTHONY J. CASCARDI
CONTENTS

List of illustrations  page vii
Notes on contributors  viii
Chronology  xi
Editions and translations  xiv
List of Cervantes’ works  xvi

1 Introduction
  ANTHONY J. CASCARDI  1

2 The historical and social context
  B. W. IFE  11

3 Cervantes and the Italian Renaissance
  FREDERICK A. DE ARMAS  32

4 Don Quixote and the invention of the novel
  ANTHONY J. CASCARDI  58

5 The influence of Cervantes
  ALEXANDER WELSH  80

6 Cervantes’ other fiction
  MARY MALCOLM GAYLORD  100

7 Writings for the stage
  MELVEENA MCKENDRICK  131

8 Humor and violence in Cervantes
  ADRIENNE L. MARTÍN  160

9 Psyche and gender in Cervantes
  ANNE J. CRUZ  186
CONTENTS

10 Cervantes and the New World 206
DIANA DE ARMAS WILSON

Appendix: list of electronic resources and scholarly editions 226
ANTHONY J. CASCARDI

Index 228
ILLUSTRATIONS

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. Iff** 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 M. 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.

1556  Philip II of Spain marries Isabel of Valois.

1559  Charles V abdicates the throne.

1561  Philip II crowned in Valladolid.

1561  Madrid becomes the official capital of Spain.

1563  Birth of Lope de Vega. Conclusion of the Council of Trent (1545–63).

1564  Construction of the grand monastery “El Escorial” begins outside Madrid.

1564  During this time, Cervantes is likely enrolled in a Jesuit high school (*colegio*).

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
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.
CHRONOLOGY

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.
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: Catedra, 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.
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)
*Comedias* (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* (Election the Magistrates in Daganzo)
*La guarda cuidadosa* (The Watchful Guard)
LIST OF CERVANTES’ WORKS

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):

“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 illustre 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)

1 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.