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ABSTRACT

AMADÍS DE GAULA in DON QUIJOTE.

by

JOHN RICHARD HOBSTER.

This study sets out to examine the rôle and importance of Amadís de Gaula in Cervantes' Don Quijote. Its aim is to show that the Quijote is peppered with elements from the Amadís and to assess the overall effect of these mentions. Each specific mention of characters, events, and places taken from the Amadís is extracted and discussed. Many of these mentions would in all probability be missed by the modern reader, especially outside Spain, without the help of authorial footnotes or of this sort of study. The Penance of Don Quijote is discussed in detail to show how his single most important imitation of his hero is bungled, and to advance the contention that the use of Amadís in Don Quijote is overwhelmingly, but not invariably, comic. A discussion of the distribution of these concrete mentions is included, to see how they fit in with the structure of Don Quijote, and the development of the protagonist. The character of Sancho Panza is scrutinized, in order to see whether, just as Don Quijote models himself on Amadís, Sancho is modelled to any great degree on Gandalín, Amadís' squire, or whether he owes his fame in any way to the Amadís. Finally there is a section on stylistic similarities between the two works, with particular reference to the use and retention of archaism by the authors. This concludes that Amadís escapes lightly from Cervantes' parody by comparison with the later romances of chivalry.

This thesis breaks little new ground, but by gathering together for the first time the elements in the Quijote which are drawn from the Amadís, it shows that the Amadís is at the core of much of the comedy of the Quijote, and that it contributes greatly to the humour to be found in Don Quijote.

AMADÍS DE GAULA in DON QUIJOTE

Thesis submitted for the qualification of

MASTER OF ARTS

by

JOHN RICHARD HOBSTER

of HATFIELD COLLEGE.

UNIVERSITY OF DURHAM

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1988

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DECLARATION

No material contained in this thesis has previously been submitted for a degree in the University of Durham or in any other university.

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NOTE

Throughout this thesis page references taken from Amadís de Gaula are from the edition by E.B.Place: Amadís de Gaula, Madrid (1959), 4 Volumes, and cite the volume; the chapter; and the page. References to Don Quijote cite the Part; the chapter; and the page, as in the edition by M. de Riquer: Juventud, Barcelona (1972).

INTRODUCTION

Amadís de Gaula was a monumentally popular work of literature in Spain in the sixteenth century. Scholars who have looked at the question of the work's origins have concluded that the work has been known for at least six hundred years, references to it dating from as early as the mid-1300s. (1) The earliest extant publication of the work dates back to 1508, and is the edition reworked by Garci Rodríguez de Montalvo, an alderman of Medina del Campo, which was printed in Zaragoza by the German, George Coci. It is clear that the work was well known before 1508, and there is no doubt that the deeds of Amadís and his kith and kin would have been repeated orally by aficionados of the story both before and after Montalvo's edition.

What is absolutely certain is that the appearance of the 1508 edition sparked off great interest in the book to a degree that modern readers might find difficult to appreciate. For the remainder of the sixteenth century the literary vogue of the books of chivalry was at its height. As Mottola says, (2) at the height of this vogue two or more books of chivalry were being published each year, and from 1508 to 1583 more than one hundred imitations and continuations of the Amadís appeared in Spain. It is true that the earliest known edition of Tirant lo Blanch, by Joanot Martorell and Martí Joan de Galba, appeared in 1490, but Amadís appears to have achieved more universal acclaim and praise, particularly if subsequent adaptations, translations, variations, and sequels are any measure, even though it appeared in print some eighteen years later. By 1546 the Spanish Amadís had been extended by various sequels to twelve books. From



its very appearance the whole genre escalated dramatically in popularity and ten of the twelve books were translated quickly for overseas consumption. So here is a work of enormous popularity and influence, and a work which arguably gave rise to the rapid and extensive spreading of popularity of the whole genre of the *libros de caballerías*. O'Connor⁽³⁾ claims that the Amadís was one of the most widely read secular books of the entire sixteenth century in the major countries of Europe. The popularity of the work and its numerous offshoots clearly lasted for the remainder of the century, up to the time that Cervantes was composing his masterpiece Don Quijote de la Mancha. It is important to realise what else happened within the *libros de caballerías* genre between 1508 and 1605, in the broadest terms, in order to appreciate the status of Amadís de Gaula by the later date. There was a sudden profusion of books of chivalry, both sequels of the Amadís - the "Amadís cycle" - and other cycles such as the Palmerín series beginning with Palmerín de Oliva in 1511, and the Espejo de príncipes y cavalleros, the first part of which was printed in 1562. Obviously within such a profusion there were works of varying quality, length, and importance, but it is beyond dispute that the Amadís of 1508 stands out as the best and most important of them all. Despite the inferiority of most of the later works, they too enjoyed great popularity.

Critical sentiment about the genre ran high but it stands out clearly that the Amadís came to be regarded as the best of the books of chivalry. Martín de Riquer has logically organised a summary of criticism levelled by the sixteenth century moralists against the books of chivalry.⁽⁴⁾ This may be paraphrased along

the following lines: according to the moralists the writers of the romances were lazy, unoccupied men who wasted their time on the writing of absurdities. They even did so badly, partly because they were liars and enemies of truth and history, and partly because they were illiterates. As for the readers, they are described as being inclined to sensuality and vice. The consensus of moralist opinion is that they are lazy time-wasters. The moralists would therefore recommend that the books should be revised, prohibited, or burned, and it is shocking to think that such books could ever have reached print. Yet they did, and continued to do so despite the objections of the moralists.

It is obvious from critical appraisal ever since the publication of the 1508 version of the Amadís that despite the criticism of the whole genre, this book has been regarded as the best of a bad lot. Its superiority in comparison with most of the other Spanish books of chivalry is largely accepted. The generic criticism levelled at the books of chivalry concentrated on two areas: the obvious lack of truth in them, and their generally tortuous style. Amadís is not faultless on either charge. It has its fair share of impossible happenings and gross exaggeration, appealing no doubt to readers (or listeners) able to enjoy an escape into the world of enchantments, magic, heroic knightly deeds and damsels-in-distress. It also contains many deliberate stylistic ploys (such as the retention and deliberate use of archaism) ⁽⁵⁾ which set precedents for other authors to copy, though in general its style has been praised. The crux of the matter is this: the Amadís was never bettered in the time between 1508 and 1605. Its successors and offshoots overdid both things, losing much of their verisimilitude by wild exaggeration and using increasingly tortuous and convoluted style.

In short they took the Amadís as their model and applied a process of multiplication, to the point of making the style incomprehensible and the content incredible, at least in comparison with Amadís de Gaula.

At the end of the sixteenth century Cervantes was developing his thoughts about the Quijote. He had grown up during the heyday of the popularity of the books of chivalry and was well aware of most of them. We cannot know whether he had the actual books at his fingertips but this matters little - in view of the popularity these books enjoyed it is hard to imagine that he had not read most of them as well as perhaps hearing some of them talked about, repeated orally, or conceivably even read aloud. We know of course that he was a keen reader - he tells us so in the Quijote itself:

"Estando yo un día en el Alcaná de Toledo,
llegó un muchacho a vender unos cartapacios
y papeles viejos a un sedero; y como yo soy
aficionado a leer, aunque sean los papeles
rotos de las calles, llevado desta mi natural
inclinación, tomé un cartapacio..." (I,9,93)

Cervantes had a clear working knowledge of these books, as is demonstrated by Don Quijote's knowledge of them. And it is likely that he knew the Amadís as well as any other book - its huge popularity would ensure that.

The Prologue of Part One of Don Quijote must be read with the development of the books of chivalry very much in mind. Professor Pierce says that it was precisely the appeal of the Amadís which led in a roundabout way to its own demise: its popularity sparked off the genre, and hence appeared the whole list of inferior successors. The later books, coupled with a genuine falling-off in taste for the genre:

"...were to give Cervantes the initial idea for *Don Quixote*, although he made an honorable exception of what he called the first and best of the novels of chivalry, namely the Amadís." (6)

This initial idea is visible in the discussion between Cervantes and his 'friend' in the Prologue where we learn that the friend understands the Quijote to have a specific purpose:

"Cuanto más que, si bien caigo en la cuenta, este vuestro libro no tiene necesidad de ninguna otra cosa de aquellas que vos decís que le falta, porque todo él es una invectiva contra los libros de caballerías." (I,Pról.,24)

The friend goes on to advise Cervantes how he should best achieve his aim:

"Sólo tiene que aprovecharse de la imitación en lo que fuere escribiendo, que cuanto ella fuere más perfecta, tanto mejor será lo que se escribiere. Y, pues, esta vuestra escritura no mira a más que a deshacer la autoridad y cabida que en el mundo y en el vulgo tienen los libros de caballerías...procurar que a la llana, con palabras insignificantes, honestas y bien colocadas, salga vuestra oración y período sonoro y festivo, pintando, en todo lo que alcanzárades y fuere posible, vuestra intención; dando a entender vuestros conceptos sin intricarlos y escurecerlos. Procurad también que, leyendo vuestra historia, el melancólico se mueva a risa, el risuño la acreciente, el simple no se enfade, el discreto se admire de la invención, el grave no la desprecie, ni el prudente deje de alabarla. En efecto, llevad la mira puesta a derribar la máquina mal fundada destos caballerescos libros, aborrecidos de tantos y alabados de muchos más; que si esto alcanzásedes, no habríasdes alcanzado poco." (I,Pról.,24)

So the purpose of Part One of the Quijote is ostensibly to debunk the books of chivalry. The friend's advice about the best way to do this, which Cervantes goes on to tell us he accepts, is to keep the style simple, and not to lose sight of the goal. One of the most important factors in achieving the aim is the use of laughter:

by moving the reader to laugh at an imitation of the books of chivalry the hold of those books will be broken.

Two key concepts are found here: imitation and laughter. One of the proclaimed aims of the Quijote becomes the imitation of models, and this imitation must provoke laughter. Now, with the Amadís at the forefront of all the books of chivalry it is hardly surprising that one of the Quijote's major models for imitation will be the Amadís. It is because of this, and more importantly because of Don Quijote's admiration and imitation of Amadís de Gaula as a hero that the relationship of the two works is being examined here. This will be done in the following way: First, all the specific mentions of the Amadís, and its characters and events will be extracted from the Quijote and examined individually. Particular emphasis will be placed on the conscious imitation of Amadís by Don Quijote, most especially in the penance-scene. We will also see how at the end Amadís is renounced. Second, there will be an examination of the frequency of the mentions extracted, to see whether there is any pattern, and how the use of the Amadís corresponds with the development of Don Quijote. Third, in view of the closeness of Don Quijote to Amadís there will be an evaluation of the relationship of Sancho Panza to Gandalín, squire of Amadís. Fourth there will be a discussion of the style of Don Quijote as it relates to deliberate stylistic ploys used by Montalvo in the Amadís and then overused by many other authors of the romances.

The aim of all this is to see whether Cervantes applies his friend's advice in the Prologue, by imitating Amadís de Gaula, and if so whether in doing so he occasions laughter as the friend advised, and finally to assess the extent to which the aim of debunking the novels of chivalry is met.

INTRODUCTION: NOTES

1. The "Amadis question" has most recently been summarized by Professor Pierce in his Amadis de Gaula, pp25-37.
2. The Amadis de Gaula in Spain and France.
3. Amadis de Gaule and its influence on Elizabethan literature, p5.
4. Cervantes y el Quijote, pp58-59.
5. This point is expanded in a later chapter.
6. op.cit., p9.

CHAPTER ONE.

SPECIFIC MENTIONS IN DON QUIJOTE OF AMADÍS DE GAULA, ITS CHARACTERS
AND EVENTS.

From the very early pages of Don Quijote onwards there is a constant infiltration into the Book of elements taken directly or indirectly from Amadís de Gaula. The elements which have been taken directly are most easily seen: the names of the characters in the poems which form part of the preamble to Part One, for example. On the other hand there are the other elements: the use of chivalric "set-pieces" like the lions episode in Part Two, (chapter 17) which are more difficult to see without a thorough knowledge of the Amadís and its successors. This is because the Quijote contains many situations which could be taken from any one of a number of books of chivalry, but many of these set-pieces started with the Amadís and were copied by the authors of subsequent romances. In other words there is a kind of dual system in operation: firstly the things in Don Quijote which can be linked immediately to the Amadís; and secondly the things which may be traced through some intermediate stage (or stages) back to the Amadís. The matter is further complicated by the fact that many things can be traced back to a literary past even more distant than the Amadís. An obvious example would be the Maritornes incident in Don Quijote (I,43,445-450) where poor Don Quijote is left hanging by the wrist, tied to a railing. This happens as the result of a situation which parodies the secret meetings of Amadís and Oriana and goes back to the touching of hands through the grating of Lancelot and Guinevere. In fact the Amadís itself imitates some Arthurian elements: even the central plot, Bohigas Balaguer tells us⁽²⁾ coincides with that of the Lancelot, so there is little wonder that we can trace situations back so far. Obviously these Arthurian chivalric origins interest us less than the more visible links between the two works, or than the situations which can be clearly

traced back from the Quijote to the Amadís, so little will be made of them.

This thesis deals with the more obvious links between Don Quijote and Amadís de Gaula: the mentions of the Amadís, its characters, and situations, in Cervantes' work. These are evidently the things which the serious modern reader sees quite easily, especially with the help of footnotes provided by various eminent commentators over the years. Cervantes' contemporaries would have been fully conversant with these elements without needing the help of footnotes or other explanations. This chapter draws out each mention, with the idea of discussing each one, yet at the same time assessing the overall result of such inclusions.

Even before the narrative of Part One of the Quijote starts, there is a series of poems supposedly written by various characters taken from the world of the books of chivalry (and a couple of the sonnets are 'written' by characters invented by Cervantes: (3) Del Donoso and Solisdán), including some of the characters of Amadís de Gaula. The poems 'written' by Urganda la Desconocida, Amadís himself, Oriana, and Gandalin, link the Quijote to the Amadís even before the story begins, and the 'contributions' of Don Belianís de Grecia, Orlando Furioso, El Caballero del Febo, and even of Solisdán link Don Quijote to the world of chivalry in general. Babiaca's poem to Rocinante is a link with the epic world of the Cid, but matters little to us here.

Urganda La Desconocida's poem stands out from the others 'written' by characters from the Amadís in a number of different ways: the poems of Amadís, and we should not wonder that he writes poems:

we are told in Amadís de Gaula that he began to compose poetry on the Peña Pobre; Oriana, and Gandalín are all sonnets whereas this poem is seventy lines long; seven d́cimas. Urganda's poem is written in 'versos de cabo roto', also; and it is the only one of the Amadís set which is not addressed to the direct literary counterpart of the 'author'. That is to say that Urganda's poem is dedicated: "AL LIBRO DE DON QUIJOTE DE LA MANCHA": to the book. The other three characters' poems are dedicated to their respective counterparts: Amadís is linked with Don Quijote, Oriana with Dulcinea; and Gandalín with Sancho.

These poems are interesting in themselves because by their presence in Don Quijote they mix up the same scale involved in the Amadís-Don Quijote relationship. Here we have characters from the past criticizing and making comments about the Quijote which they have somehow or other read:

"Each makes a comment about the work; the tables are turned. In addition, the device of perspectivism leads to other possibilities. Here it involves the anachronism of the past judging the present, a theme insinuated throughout the novel, since Don Quijote, representing obsolete values, passes judgement on the world around him." (4)

The net result is little more than the mixing-up of two time scales: that of Amadís and that of the Quijote, and yet here Cervantes is doing something comparable to what his protagonist wants to do - he is resurrecting the knights of chivalry in a similar way to what Don Quijote tries to do in his chivalric mission. The effect of these poems is puzzling: Ullman states that:

"The burlesque poems...prepare the reader for the constant interplay of fiction and reality, past and present, seriousness and

irony, truth and falsehood, which we will find throughout the pages of the book. Besides caricaturing the encomiastic verse that stands before the works of Lope and other contemporaries, the burlesque dedications initiate us into Cervantes' perspectivist technique." (5)

These poems are strategically placed: they prepare the first time reader of the Quijote for the kind of comparisons and relations that will exist between the world of the Quijote and the world of the earlier books of chivalry, and in doing so reiterate the Prologue's claim that the whole book "es una invectiva contra los libros de caballerías." The fact that four of the ten poems are the 'work' of characters from Amadís de Gaula, and that of the six remaining no two authors belong to the same book of chivalry (all are individuals and cannot be grouped), shows how important the Amadís is: even at this stage it is at the forefront of all the books of chivalry which take their place in Don Quijote. Let us look briefly at the four poems which link the Quijote to the Amadís.

Urganda la Desconocida was an enchantress and important character in the Amadís, where she was a friend and protectress of the protagonist from the beginning of the work. She is "the most fantastic personage of the Amadís, an almost omniscient and omnipresent sorceress."⁽⁶⁾ The future tense used at the start of the first *décima* is to show that she is predicting what will happen:

"De un noble hidalgo manche-
Contarás las aventu-", (I, Poems, 28)

This is in keeping with her role in the Amadís: she appears and makes predictions about the future of the characters in the book.

Her prophecies here of course come true, for Cervantes wrote them after he knew what would happen in the Quijote, so we have a parody of the prophecies of this enchantress in the Amadís. Ullman points out the burlesque elements of the poem, especially the way it echoes the Prologue's attack on Latin quotations in the fifth *décima* by way of a careful pun involving the use of an ambiguously open-ended word (le - could be letra or leva and as such gives the whole concept a possible double meaning). In short Cervantes uses the 'versos de cabo roto' to mix the world of Latin quotations with that of card-sharpping and produces low burlesque, but not at the expense of Urganda or Amadís. (7)

Amadís' poem is a sonnet addressed to Don Quijote: protagonist to protagonist. It is somewhat more straight forward than Urganda's *décimas*, but no less important. Here we have a supposedly serious hero (Amadís) praising a burlesque one (Don Quijote: we already know he is mad from Urganda's poem: "a quien ociosas letu - / trastornaron la cabe-:) and the result is obviously comic. The comic effect is heightened by the self-indulgent egotism of Cervantes, through Amadís, in the last line:

"tu sabio autor, al mundo único y solo." (I,Poems,30)

It is important though, that here for the first time in the book there is a concrete reference to Don Quijote's imitation of a specific model - Amadís' penance on the Peña Pobre:

"Tú, que imitaste la llorosa vida

que tuve ausente y desdenado sobre
el gran ribazo de la Peña Pobre,
de alegre a penitencia reducido,..." (I,Poems,29)

The reader is prepared by this for the later chapter (I,25) when Don Quijote takes himself off on a penance in the Sierra Morena as a deliberate imitation of Amadís de Gaula. In this way a very important link between the two protagonists (and the two works) is established even before the narrative begins.

Oriana's sonnet is separated from that of Amadís by Don Belianís' dedication to Don Quijote, but it is yet again addressed to the author's direct counterpart in the Quijote. The comic effect in this case is basically that here is a woman who stands out from the list of chivalric lovers as "Sin Par,"⁽⁸⁾ issuing forth phrases of envy of a figment of someone else's mind. Dulcinea is little more than this: she never appears in the whole book in any form that might make Oriana jealous. Yet Cervantes manages to find something of which Oriana can be envious: the first tercet tells us what:

" O quién tan castamente se escapara
Del señor Amadís, como tu hiciste
Del comedido hidalgo Don Quijote " (I,Poems,31)

Oriana envies the way that Dulcinea can keep the loyalty of her Knight without giving herself to him. But of course this must be so: Don Quijote has painted Dulcinea in his mind and is faithful to his own vision of her: little wonder that she need not give herself.

Gandalín's sonnet, finally, is dedicated to Sancho Panza. The heading of the poem is interesting: Ullman⁽⁹⁾ says that the mention of a profession to compensate for the lack of a title

shows Gandalín's insecurity: " Gandalín, Escudero de Amadís de Gaula, a Sancho Panza, Escudero de Don Quijote ". I am inclined to think that this addition of a profession is simply to jog the reader's mind of who exactly Gandalín is, since he cannot be considered a major chivalric figure in the mould of Amadís or Belianís. The comic elements of this poem are several: Gandalín says that Sancho was so well suited to the job of squire that "Lo pasaste sin desgracia alguna". Yet one thinks of the blanketing, the tumbles, and the other misfortunes that Sancho was so quick to complain about. Gandalín realises that the author puts Sancho in a ridiculous light: "...con buzcrona te hace reverencia. ". Nevertheless one detects a difference of tone about this sonnet. Amadís and Oriana were only too ready to recognize their links with their counterparts - Amadís knows Don Quijote imitated his penance and Oriana would gladly change places with Dulcinea, but there is a certain malice in Gandalín's attitude to Sancho Panza. Gandalín is preoccupied by the peasant background of Sancho: he mentions the rustic tools of Sancho's past, calls him " buen hombre " which is an insult as we know from Don Quijote's reaction to being called it in (I,18) by the 'arriero'; and cruelly mocks poor Sancho. It may be deduced from this that there is less affinity between the squires than between the knights and the ladies of the two works. Certainly there is evidence to show that whereas Don Quijote models himself on Amadís and models Dulcinea on Oriana, Sancho is not a Gandalín figure but a character in his own right: the first squire-errant with a true personality of his own, perhaps, he is undoubtedly unique amongst the squires of the knights of these books, but more will be made of that later.

The use of four characters from Amadís de Gaula as the supposed authors of dedicatory poems before the Quijote establishes the closeness of the two works and the importance of the Amadís for Cervantes and for his character who models himself on a hero of the fictitious past. So the importance of Amadís de Gaula in Don Quijote is noticeable to the reader before he reaches the actual text, and Cervantes drops a number of hints to make him look out for the Amadís' role in the rest of the novel whilst nevertheless observing the fundamental purpose of the poems.

" [Estas poesías,] por lo cautivas y raheces [viles y despreciables] pudieran sugerir, no sin algún fundamento, la sospecha de que Cervantes quiso remedar en ellas al vivo los elogios métricos de los amigos del autor impresos con los libros, ...indicando que generalmente eran exagerados, oscuros y malos." (10)

It must not be forgotten, of course, that Amadís is mentioned twice more in the burlesque poems which come at the end of Part One of the Quijote. Here the context is rather different: these 'Epitafios' and sonnets are more obviously burlesque than the ones already discussed, as they are supposedly the work of 'academics' who are given ridiculous names by Cervantes: "El Monicongo", "El Caprichoso", and even "El Burlador".

The two mentions of Amadís come in the first 'Epitafios' and the third of the poems which is labelled simply "Soneto", although it has a three line "estrambote", making seventeen lines. Both say similar things: the first calls Don Quijote:

"..el que a cola dejó los Amadises,
y en muy poquito a Galaores tuvo,
estribando en su amor y bizzarria."

(I, Poems, 519)

The second instance is this:

"Y si de su Amadís se precia Gaula,
por cuyos bravos descendientes Grecia
triunfó mil veces y su fama ensancha,
Hoy a Quijote le corona el aula
do Belona preside, y dél se precia,
más que Grecia ni Gaula, la alta Mancha." (I, Poems, 521)

The message is that Don Quijote's fame is greater than that of Amadís, and deservedly so. The comparison between Amadís and Don Quijote in both poems is more favourable to the latter than to the former. This ties in with the way in which the poems that precede the narrative praise the mad Manchegan, but there is one fundamental difference: here the comparison is supposedly being made by contemporary Manchegan observers whereas before we had the characters of the books of chivalry themselves praising characters from the Quijote. We remember from Amadís' sonnet that he predicted great things for Don Quijote ("...tendrás claro renombre de valiente;..."); but here in the academics' poems the prediction has already come true, and the scholars are telling us how the hidalgo has outshone the model Knight.

The intended comic effect is quite clear: Don Quijote is being lifted from his all-too-often laughable antics and made more praiseworthy than a fictitious hero who was always intended to be taken seriously. The funny thing is that the old country squire is being praised as if he had done better serious deeds than his model. Yet retrospectively there are important

overtones too: the poems suggest that Don Quijote will become more famous than Amadís, and this is exactly what has happened in the real world, for many people nowadays have heard of Amadís de Gaula only because of its role in Cervantes' novel.

The 'frame' to Part One, then, is a group of poems that contains references to the Amadís and indeed bring^s this work and its characters into the world of the Quijote: now let us turn to the narrative of Parts One and Two to see how important the world of the Amadís is in the enchanted world of the Quijote.

On a close examination of the text of Don Quijote, one is aware of many appearances of elements of Amadís. The most important factor in the linking of the two works is undoubtedly the deliberate way in which Don Quijote imitates Amadís above all Knights of the books he has read. But there are many mentions of less important aspects of the Amadís throughout the Quijote. As has already been pointed out, Part One is framed by burlesque poems which make use of chivalric characters from Amadís de Gaula. Indeed it is in Part One that the references to the characters and places (and events) taken from the Amadís are most frequent: in Part Two the number of mentions decreases as will be shown. The following pages, first, list all the specific references in Don Quijote of what we might call 'Amadís elements'.

Perhaps the best starting place is chapter six of Part One of the Quijote: " Del donoso y grande escrutinio que el cura y el barbero hicieron en la librería de nuestro ingenioso hidalgo",

for this chapter provides some guidelines about the attitude we must take towards Amadís de Gaula as we meet it in the rest of the work.

It can be said from the outset that at this ceremony of the burning of the books of chivalry found in Don Quijote's library, it is not a mere fluke that Amadís de Gaula is the first book that is picked up by the Barber. We must remember that there are: "...más de cien cuerpos de libros grandes, muy encuadernados, y otros pequeños...." in the library. The reason that Amadís is the first off the shelves is that Cervantes wanted it to be: that is to say that it belongs, in the author's mind, at the top of the list of all the books of chivalry. In the same way, it may be noted, Don Quijote himself is often made to put Amadís above all other knights when he lists them - (cf.^{II}_A 1,548). So what happens here is that the author manipulates chance to make Amadís top of the list. This is what the text says:

" Y el primero que maese Nicolás le dió en las manos fue Los Cuatro de Amadís de Gaula, y dijo el cura: - Parece cosa de misterio ésta; porque, según he oído decir, este libro fue el primero de caballerías que se imprimió en España, y todos los demás han tomado principio y origen deste; y así, me parece que, como a dogmatizador de una secta tan mala, le debemos, sin excusa alguna, condenar al fuego.

- No, señor - dijo el barbero - ; que también he oído decir que es el mejor de todos los libros que de este género se han compuesto; y así, como a único en su arte, se debe perdonar.

- Así es verdad - dijo el cura -, por esa razón se le otorga la vida por ahora. Veamos esotro... " (I,6,67)

This piece of the text offers several points to the reader: firstly the Priest and the Barber are putting on trial individual books (whereas the housekeeper and the niece would willingly have had the whole library destroyed), with the Priest as the prosecution, the Barber as the defence, and Amadís de Gaula as the accused. The evidence offered here is very interesting: the case for the prosecution is quite sound: it is based on a premise which has been used by critics ever since the genre of which Amadís is part began to lose its appeal: that the book has much to answer for because it started off a whole series of books which can only be described as bad. But the Priest gets a couple of things wrong: Amadís de Gaula was not the first book of chivalry printed in Spain, as the Catalan version of Tirant lo Blanch was published in Valencia in 1490, eighteen years before the Zaragoza edition of the Amadís.⁽¹¹⁾ His other error is to say that all the other books originated with the Amadís, for there were other 'cycles', the Palmerín one being possibly the most famous. Nevertheless we can forgive him for his mistakes - he at least makes the point that Amadís de Gaula must have a large part of the blame for the 'badness' of the whole genre, but what is most noticeable is that he does not condemn the book for its own faults, simply for the faults of its successors.

The defence's case, voiced by the Barber, counters this argument - he is right to say that the Amadís is " único en su arte ", and by far the best book of chivalry; the subsequent ones were undoubtedly very poor compared with this work.⁽¹²⁾ And the defence succeeds: the book is spared from the bonfire by the Priest. This is no mean achievement by the Barber, since he stands up

for the work against a joint prosecution and judge (the Priest is both), in a situation where the accused is clearly guilty until proven innocent. This means that the sparing of the Amadís is quite surprising, but at least fair, and it prepares the reader for the extensive use of it later on. The matter is slightly more complicated than at first it would appear: the evidence of both counsels is circumstantial - by this I mean both present their evidence as hearsay:

"...según he oído decir, este libro fue el primero..." (Priest)

"...también he oído decir que es el mejor de todos..." (Barber)

The effect of this supposed 'repetition' of hearsay is difficult to see. It may be that the characters are here simply voicing the public opinions of the time: certainly the Amadís was found guilty of many faults by moralists: "...el que más veces es objeto de censura es el Amadís de Gaula..."⁽¹³⁾ and this was often on the grounds that it started the genre - a view compatible with the argument of the Priest, whereas critical appraisal generally shows that it is outstanding when compared with its followers - especially in the realm of style - as the Barber says.

The fact remains that Amadís de Gaula is spared from the bonfire by the Priest (and therefore we may guess that Cervantes would have spared it, too, though possibly with the same reservations

as the character), along with only three other works. The first of these is Belianís de Grecia, which is only spared on the condition that the Barber takes it home and lets nobody read it.

This of course is virtually the same as being burned in the yard or at least the effect is the same: the book is withdrawn to a 'safe place'. The second is Palmerín de Inglaterra which is praised quite lavishly by the Priest who has obviously read it, and his decision is:

"...que éste y Amadís de Gaula queden libres del fuego, y todos los demás, sin hacer más cala y cata, perezcan." (I,6,71)

So Palmerín de Inglaterra is spared along with the Amadís.

Finally, there is Tirante el Blanco which is spared only by chance (as if by some authorial afterthought) when the Barber drops it at his feet as he tries to throw it out of the window. Again the Priest is lavish in its praise. (note 30, p.64)

So these works - don Belianís less than the other three - are spared on account of their merits, whereas many others are sentenced to the fire, or in the case of the Espejo de Caballerías to eternal banishment. It matters little for this thesis whether or not the survivors are worthy of their pardon, except for Amadís de Gaula which is recognized in this scrutiny as a good start to a bad genre, and as such worth sparing. Unamuno's idea that all of chapter six is:

"...crítica literaria que debe importarnos muy poco. Trata de libros y no de vida. Pasémoslo por alto."(14)

strikes me as rather blinkered. Of course it matters that certain books are spared, because a line is drawn between the 'acceptable' books of chivalry and the 'unacceptable' ones by this "donoso y grande escrutinio".

The other time that Amadís de Gaula (as a book) is mentioned in the text of Don Quijote is in a different and somewhat surprising situation. Cardenio is telling his tale, and Don Quijote has promised that he will not be interrupted by any of the listeners. The tale being told is not at all connected to the world of the books of chivalry until the narrative says:

"Acaeciō, pues, que habiéndome pedido
Luscinda un libro de caballerías en que
leer, de quien era ella muy aficionada,
que era el Amadís de Gaula..." (I,24,231)

At the very mention of this book Don Quijote jumps to his feet to shout the praise of Luscinda, whom he has never seen, but he knows she must be beautiful, valorous and discreet since she likes the Amadís! He says that he wishes Cardenio had sent to her, along with Amadís de Gaula, Don Rugel de Grecia. This is the eighth book in the series which begins with the Amadís, and is vastly inferior to its ancestor. But here Don Quijote relegates the good book to the level of the bad one, or at least sets them on an equal footing. He, unlike the Priest and the Barber, cannot distinguish between the 'acceptable' and the 'unacceptable': his madness gets in the way and rubs out the line which the scrutiny drew, in a similar way to how it rubs out the border between fictional heroes (like Amadís) and historical ones. Later, in chapter twenty-seven, the Amadís appears

in a similar situation to the last one, for Cardenio is resuming his tale where he left off, and says that the copy of the Amadís he sent to Luscinda was used to hide a 'billet-doux' which the latter had written to him (I,27,264). There is little to be learned from this mention: all that can be said is that the Amadís crops up in what would seem to be an extremely unlikely place: in the story of someone outside the world of Quixotic illusions. Yet strangely these two mentions frame the most important use of the Amadís in Don Quijote: the deliberate imitation of Beltenebros' penance by Don Quijote, of which more is made later. (15)

As we have seen, the references found in the Quijote to Amadís de Gaula (the book), are made by people other than Don Quijote himself. At the scrutiny only the Priest and the Barber pass comment, and Cardenio is the other person who mentions the work. Of course in this latter case Don Quijote is quick to react and does himself mention the work, but only in passing. It must however be said at the outset that by far the largest section of 'Amadís elements' to be found in Don Quijote are references made by Don Quijote to the hero of the book, Amadís himself. This linking of the two protagonists has been observed in reverse in the burlesque poem "Amadís de Gaula a Don Quijote de la Mancha".

The first incident in the narrative of the Quijote where the mad hidalgo is linked with Amadís (in this case by the narrator) is in the very first chapter at the naming ceremony. Don Quijote is quite an easy name to arrive at for this middle-aged madman who might have been called Quijada (or was it Quesada, or Quejana?) but something is missing:

"Pero, acordándose que el valeroso Amadís no sólo se había contentado con llamarse Amadís a secas, sino que añadió el nombre de su reino y patria, por hacerla famosa, y se llamó Amadís de Gaula, así quiso, como buen caballero, añadir al suyo el nombre de la suya y llamarse don Quijote de la Mancha, con que, a su parecer, declaraba muy al vivo su linaje y patria, y la honraba con tomar el sobrenombre della." (I,1,40)

Amadís serves as his model for the addition of the name of the 'patria'. The name Amadís, though, was not self-inflicted like the name Don Quijote, but was given to the newly-born Amadís by his mother Helisena, who left a note in his clothing saying: "Este es Amadís Sin Tiempo, hijo de rey" (I,1,23). Then when being brought up by Gandales he is known simply as "El Donzel del Mar", but the addition of "de Gaula" to Amadís is not a deliberate thing. The text only tells us: "Y fue llamado Amadís, y en otras muchas partes Amadís de Gaula." (I,10,85) It is almost incidental that Amadís is known as Amadís de Gaula, but Don Quijote insists on making himself Don Quijote de la Mancha. The comic effect is clear: he is taking a slight detail and exaggerating its importance simply because he feels it is correct to add the name of one's country to the name of the knight. Besides, even if we agree that the reason for adding the name of La Mancha is justifiable - to honour because of his fine deeds the place from which the knight comes - the parody is still obvious: La Mancha is an insignificant region of Spain when compared with 'Gaula', a large and famous country. Moreover how could La Mancha possibly be honoured by a lunatic's claim that he originates from there? So what has happened here is that Don Quijote has named himself after the fashion of Amadís de Gaula but in so doing has produced a comic effect for the reader.

The next time that Amadís is mentioned is by Don Quijote, in his

conversation with Vivaldo (I,13,117-118). Here Vivaldo asks him exactly what a knight-errant is, and his reply is stupendous: he lists a number of knights for Vivaldo, to explain what one is, but they are all fictitious knights, and Amadís is top of the list:

"Pues desde entonces, de mano en mano, fue aquella orden de caballería estendiéndose y dilatándose por muchas y diversas partes del mundo, y en ella fueron famosos y conocidos por sus fechos el valiente Amadís de Gaula, con todos sus hijos y nietos, hasta la quinta generación, y el valeroso Felixmarte de Hircania, y el nunca como se debe alabado Tirante el Blanco, y casi que en nuestros días vimos y comunicamos y oímos al invencible y valeroso caballero don Belianís de Grecia. Esto, pues, señores, es ser caballero andante...y lo mesmo que profesaron los caballeros referidos profesó yo." (I,13,118)

In Don Quijote's mind, Amadís and his offspring are as real as historical knights, and he states that he is trying to do exactly what these fictional beings did. This is a statement of his imitation of models, and Amadís is already top of the list here, and obviously much on the mind of Don Quijote, who is soon to reach the finest moment of his imitation of Amadís in the Sierra Morena. The fact that Amadís is put first here (and elsewhere ⁽¹⁶⁾) might help clear up an earlier mention of Amadís: in chapter one we are told:

"[Don Quijote] Tuvo muchas veces competencia con el cura de su lugar...sobre cuál había sido mejor caballero: Palmerín de Inglaterra o Amadís de Gaula; mas maese Nicolás, barbero del mismo pueblo, decía que ninguno llegaba al caballero del Febo, y que si alguno se le podía comparar era don Galaor, hermano de Amadís de Gaula; porque tenía muy acomodada condición para todo; que no era caballero melindroso, ni tan llorón como su hermano, y que en lo de la valentía no le iba en zaga." (I,1,37)

The ambiguity is simply that we do not know which character, Don Quijote or the Priest, prefers which knight, Palmerín or Amadís.

Given the scrutiny, where the Priest praises Palmerín but would reject Amadís, and Don Quijote's predilection for Amadís here, I think that we must say that in these frequent arguments the Priest would have favoured Palmerín and Don Quijote Amadís de Gaula. Once again the two protagonists are drawn together (though we must really search further than this mention to back up such a conclusion).

Don Quijote then, so quick to stand up for Amadís and so ready to praise his actions, uses his hero to prove some of the points he makes about knight-errantry in general. When he is telling Sancho that it is only natural to be beaten (some consolation after the drubbing they both take from the Yangueses!) and that despite the downfalls, knights-errant are always close to being kings or emperors, he uses Amadís as his first example:

"Porque el valeroso Amadís de Gaula se vio en poder de su mortal enemigo Arcalaus, el encantador, de quien se tiene por averiguado que le dio, teniéndole preso, más de doscientos azotes con las riendas de su caballo, atado a una columna de patio." (I,15,139-140)

This is a reference by Don Quijote to a specific incident in the Amadís, and most readers of the Quijote would presumably take for granted that the protagonist, since he uses Amadís as a model, at least knows the material on which he models himself. But here we have a case of mistaken reference, or at least a mixed-up one. Don Quijote is saying that Amadís' mortal enemy Arcaláus the enchanter captured Amadís and gave him two hundred lashes with the reins of his horse, after tying him to a pillar. Let us see what really happened. It is true that Amadís is captured and then imprisoned by Arcaláus, but the ones who really suffer are Gandalín and Ardián, the squires of Amadís, for the former is

tied up and the latter is suspended by his ankles upside-down over a fire which is giving off foul smells!⁽¹⁷⁾ Amadís tries to fight Arcaláus but becomes enchanted - in this case a kind of sudden process of anaesthatization bringing on drowsiness - but eventually frees everyone and rides off in pursuit of his enchanter who is busy spreading false rumours about his captive's death. In short, Don Quijote does not present us with a situation he has read in the Amadís, but one which is half-taken from there, and elaborated, as Clemencín says:

"Lo de los azotes hubo de inventarlo don Quijote arrebatado del estro caballeresco, y sugiriéndose su locura como consuelo en la desgracia que padecía, o acaso confundiendo con lo de Gandalín, o equivocándolo con lo que la misma historia de Amadís cuenta del Rei Arbán de Norgales y Angriote de Estravaus en c.57., los cuales: *'de muchos azotes y otros grandes tormentos cada día eran atormentados.'*" (18)

This is not the only thing Don Quijote gets wrong: even more obscure but equally interesting is the reason he ends up brawling with the other madman Cardenio. The latter is telling his story when suddenly he is overcome by an attack of his madness and states:

"...sería un majadero el que lo contrario entendiese o creyese, sino que aquel bellaconazo del maestro Elisabat estaba amancebado con la reina Madásima." (I, 24, 232)

Don Quijote's reaction to this is to stand in defence of Queen Madásima:

"-Eso no, ¡voto a tal!- respondió con mucha cólera don Quijote, y arrojóle como tenía de costumbre-; y esa es una muy gran malicia, o bellaquería, por mejor decir: la reina Madásima fue muy principal señora, y no se ha de presumir que tan alta princesa se había de amancebar con un sacapotras;..." (I, 24, 232)

Don Quijote's belief in this statement and his readiness to support

it by the use of arms show his absolute conviction that he is right: the narrator says:

"Estraño caso; que así volviō por ella como si verdaderamente fuera su verdadera y natural señora: tal le tenían sus descomulgados libros!" (I,24,232)

It must be said at this point that Don Quijote is right and Cardenio is wrong. In Amadís de Gaula three different Madásimas are mentioned and none of them even comes into contact with the surgeon Elisabat, let alone enters into any sexual liaison with him. So Cardenio's statement is quite false, and Don Quijote's defence, if over-zealous, is founded on the truth. Nevertheless, after the fight the two of them go off separately, and Don Quijote and Sancho are left to discuss the incident: a discussion which may be summarized thus: Sancho asks:

"...¿ qué le iba a vuestra merced en volver tanto por aquella reina Magimasa o como se llama? O ¿qué hacía al caso que aquel abad fuese su amigo o no?" (I,25,234)

This is a splendid comic corruption by the squire of the names he has just heard, but it sparks off this response from his master:

"-A fe, Sancho- respondiō don Quijote-, que si tú supieras, como yo lo sé, cuán honrada y cuán principal señora era la reina Madásima, yo sé que dijeras que tuve mucha paciencia, pues no quebré la boca por donde tales blasfemias salieron. Porque es muy gran blasfemia decir ni pensar que una reina esté amancebada con un cirujano. La verdad del cuento es que aquel maestro Elisabat, que el loco dijo, fue un hombre muy prudente y de muy sanos consejos, y sirvió de ayo y de médico a la reina; pero pensar que ella era su amiga es disparate digno de muy gran castigo. Y porque veas que Cardenio no supo lo que dijo, has de advertir que cuando lo dijo ya estaba sin juicio." (I,25,235)

This is equally funny. For a start Don Quijote is claiming knowledge of some kind of special information (fabricated mainly in his own mad imagination) about Madásima. He then

goes on to explain " the truth of the matter ", which is, he says, that Elisabat was a very prudent man who gave sound advice and was Madásima's tutor and physician, but was never her lover. Now he may be considered correct in his account of Elisabat's characteristics: certainly it was he who more than once saved Amadís from death, by his medical care and his advice. But Elisabat was not Madásima's tutor or physician in the Amadís. So Don Quijote has admitted - wrongly and unnecessarily - some kind of connection between two unconnected characters. His explanation of Cardenio's statement (that he was mad at the time he said it) is true; it seems that it was completely ' out-of-the-blue ', but he nevertheless makes up details partially to concede that the statement was a misunderstanding, not a complete fabrication.

He goes on , though, to concede even more:

"-Contra cuerdos y contra locos, está obligado cualquier caballero andante a volver por la honra de las mujeres, cualesquiera que sean, cuanto más por las reinas de tan alta guisa y pro como fue la reina Madásima, a quien yo tengo particular afición, por sus buenas partes; porque, fuera de haber sido hermosa, además fue muy prudente y muy sufrida en sus calamidades, que las tuvo muchas; y los consejos y compañía del maestro Elisabat le fue y fueron de mucho provecho y alivio para poder llevar sus trabajos con prudencia y paciencia. Y de aquí tomó ocasión el vulgo ignorante y mal intencionado de decir y pensar que ella era su manceba; y mienten, digo, otra vez, y mentirán otras doscientas, todos los que tal pensaren y dijeren." (I,25,235)

Don Quijote is now presenting what Cardenio said as a piece of common gossip, not just a single statement by a wild lunatic.

But the superb comic effect is that he is just as mistaken as was Cardenio, but more entertaining because he elaborates the situation and finishes with a lot of detail which is quite simply false. His claim that Cardenio was "sin juicio" when he made this blasphemous speech, coupled with his long defence (based on a false premise) serves to show how "sin juicio" Don Quijote is himself in matters pertaining to the books of chivalry.

To put this whole affair in perspective it must be said that the whole case is simply one of mistaken identity: if Cardenio had said that Elisabat was involved with Grasinda (another character from the Amadís) and Don Quijote had stood up in defence of her the whole situation would be very different. Elisabat was, in Amadís de Gaula, Grasinda's doctor, and certainly was everything to her that Don Quijote says he was to Madásima. Likewise it is conceivable that the Amadís story, which quite obviously had a great popularity in the oral tradition,⁽¹⁹⁾ was perverted by word of mouth as it passed around the villages of Spain, and made Grasinda into the surgeon's mistress. But there is no evidence in the Montalvo text that the two were sexually linked, so Don Quijote would have been correct had he been defending the right person.

The result of this is plain to see. Cervantes, by making Cardenio 'get it wrong' and utter the name of the wrong Amadís character, as a madman might do, gave Don Quijote a chance to show his own madness by also 'getting it wrong'. Although his defence of Queen Madásima is eloquent it is misplaced and therefore irrelevant: he might quite simply have pointed out Cardenio's mistake, but instead he raved on and on about a non-event. Like the episode of the

whipping (see p.33) Don Quijote has mixed up elements from the Amadís, and the effect is funny, but only to the reader who realizes this, and to recognize it involves a need for a thorough knowledge of the Amadís.

Whilst dealing with the things that Don Quijote gets wrong about Amadís de Gaula, it must be remembered that he is still able to use examples from the books of chivalry to baffle his illiterate squire. One such occasion which is linked with the Amadís is when Don Quijote is telling Sancho that he talks too much:

"...que en cuantos libros de caballerías he leído, que son infinitos, jamás he hallado que ningún escudero hablase tanto con su señor como tú con el tuyo. Y en verdad que lo tengo a gran falta, tuya y mía, tuya, en que me estimas en poco; mía, en que no me dejas estimar en más. Sí, que Gandalín, escudero de Amadís de Gaula, conde fue de la Ínsula Firme; y se lee dél que siempre hablaba a su señor con la gorra en la mano, inclinada la cabeza y doblado el cuerpo, *more turquesco*. Pues ¿qué diremos de Gasabal, escudero de don Galaor, que fue tan callado que, para declararnos la excelencia de su maravilloso silencio, sola una vez se nombra su nombre en toda aquella tan grande como verdadera historia?" (I,20,189-190)

Here it may be true that no squire from the books of chivalry talks as much as does Sancho Panza, and it is undeniably true that Gasabal, don Galaor's squire, is only mentioned once in the whole of the Amadís, (II,59,503) but it is the statement about Gandalín which is most interesting. We have already seen in the opening poems that Gandalín addresses Sancho, but that there seems to be less affinity between them than, say, between Don Quijote and Amadís. Here Don Quijote draws a picture of Gandalín which he would have Sancho copy. But it is not based on facts (nor even on fiction) for as Riquers says: "Nótese que estas afirmaciones

sobre el mutismo de los escuderos distan mucho de ser ciertas."(20)

Gandalín was certainly much closer to Amadís than Don Quijote's ideas here would suggest. In the text of the Amadís we find:

"Este [Gandalín] era el que muchas vezes le quitó [a Amadís] de la muerte, según las angustias y mortales desseos que por su señora Oriana passaua, y contino atormentauan y aflegían su corazón, si en este Gandalín no fallara el consuelo que siempre falló, mill vezes fuera muerto...con otro ninguno pudiesse hablar..." (IV,109,1085)

So clearly Don Quijote is misleading Sancho when he paints this imagined picture of Gandalín. This would seem to be rather less a bad mistake than a serious critical misunderstanding on the part of Don Quijote. What he does not realise is that the reason he has not found a squire in the infinite books he has read as loquacious as Sancho is mainly because the books of chivalry had to be fast moving action-packed narrative, rather than dialogue, to keep the interest of the reader. In other words the knight-squire dialogues were secondary to the action but that does not mean squires did not chatter to their masters. The choice of Gandalín to illustrate a squire's supposed subordination is in any case a bad one: he and Amadís were brought up by the same father, Gandales, and remained spiritual brothers throughout the adventures of Amadís de Gaula. Amadís, says the text, would have knighted him long before he did, except that this would have represented the loss of his go-between with Oriana. And Gandalín talks to Amadís more than any other character in the book, often on an equal footing. This mention, then, is an instance of Don Quijote making up details to suit his own arguments.

A comparable situation, where Don Quijote twists the evidence

to suit his ends, is once again in the conversation he has with Vivaldo, when Vivaldo tells him:

"-Con todo eso- dijo el caminante-, me parece, si mal no me acuerdo, haber leído que don Galaor, hermano del valeroso Amadís de Gaula, nunca tuvo dama señalada a quien pudiese encomendarse; y con todo esto, no fue tenido en menos, y fue un muy valiente y famoso caballero.

A lo cual respondió nuestro don Quijote: -Señor, una golondrina no hace verano. Cuanto más, que yo sé que de secreto estaba ese caballero muy bien enamorado, fuera que aquello de querer a todas bien cuantas bien le parecían, era condición natural, a quien no podía ir a la mano. Pero, en resolución, averiguado está muy bien que él tenía una sola a quien él había hecho señora de su voluntad, a la cual se encomendaba muy a menudo y muy secretamente, porque se preciō de secreto caballero." (I,13,121)

The facts here bear out the statement of Vivaldo. Galaor, as he is portrayed in the Amadís, is undoubtedly the wild, carefree, sexually liberated member of the family. Frank Pierce points out quite rightly that the love-affairs of don Galaor:

"...deserve some special mention, if only because they stand in such contrast to the distinctly monogamic dedication of our hero and thus in their way add to the latter's uniqueness as a lover." (21)

Galaor's casual flings are too numerous to describe in detail, but suffice it to say that it is not until chapter 121 of the Amadís, almost 90% of the way through, that Galaor falls properly in love:

" Briolanja ...estaua en su perfición de edad y hermosura, y pagōse tanto della y tan bien le pareció que ahunque muchas mugeres auía visto y tratado, como esta hystoria donde dēl habla lo cuenta, nunca su coraçōn fue otorgado en amor verdadero de ninguna, sino desta muy hermosa reina." (IV,121,1200)

Presumably if Don Quijote's argument is based on what happens in the Amadís, as it should be, this must be the one special love of Galaor's life to whom he is referring; but how can this be so when Don Quijote explains himself in the following terms? He says that this special love was 'secret' but certainly Galaor and Briolanja's love was public enough. Moreover there is a vagueness about what he says: Briolanja is not named as this one secret love, and the idea that such a lady existed for Galaor is either only personal for Don Quijote: ("yo sé"), or even worse " averiguado está muy bien ", but by whom?

It would seem once again that Don Quijote is fabricating: he does not use the only specific reference from the Amadís provided by the text but resorts to a generality and to another non-event. Once again he claims privileged information about something from the Amadís but we cannot take him seriously, and again we must laugh at him. His fabrications may fool Sancho Panza but they do not fool the reader who is acquainted with the Amadís, for he makes a fool of himself by either lying (as in the description of Gandalín) or by idiotic false statements which are not based on evidence even if, as in the case of Galaor's lovers, there is some which he could use.

These examples of Don Quijote making mistakes, or fabricating material which is simply not based on the Amadís are fascinating because the old Knight is obviously intent on modelling himself on his hero Amadís and yet gets even the most fundamental things wrong. It is amusing to see how Don Quijote describes Amadís de Gaula in II,1,549:

"...estoy por decir que con mis propios ojos vi a Amadís de Gaula, que era un hombre alto de cuerpo, blanco de rostro, bien puesto de barba, aunque negra, de vista entre blanda y rigurosa, corto de razones, tardo en airarse y presto a deponer la ira; y del modo que he delineado a Amadís pudiera, a mi parecer, pintar y describir todos cuantos caballeros andantes andan en las historias en el orbe, que por la aprehensión que tengo de que fueron como sus historias cuentan, y por las hazañas que hicieron y condiciones que tuvieron, se pueden sacar por buena filosofía sus faciones, sus colores y estaturas." (II,1,549-550)

Firstly let us see how Amadís is described in the four books which deal with him. There is very little description of him, and what little there is is mostly in terms of comparison between him and his brother don Galaor.⁽²²⁾ In fact the total description of Amadís is as follows:

1. " [Amadís y Galaor] semejáuense tanto que a duro se podían conocer, sino que don Galaor era algo más blanco, é Amadís hauía los cabellos crespos y ruuios, e el rostro algo más encendido, y era más membrudo algún tanto." (I, 30, 248)

2. " [Amadís] tenía en el rostro vn golpe que Arcaíaus el encantador le fizo con la cuchilla de la lança, quando le fué por él quitada Oriana." (II, 52, 424)

3. "Amadís y don Galaor se parecían mucho, tanto que en muchas partes tenían al uno por el otro, saluo que don Galaor era algo más alto de cuerpo y Amadís más espesso." (IV, 130, 1311)

The discrepancy between what Don Quijote says he knows Amadís was like, and what Amadís de Gaula says about him is enormous, at least in the matter of his physical appearance. Don Quijote's description of Amadís as being: tall; white-faced; with a thick black beard, will be readily disregarded by the reader who has any knowledge of the Amadís. What Don Quijote says about the temperament of his hero, though, is debatable: for example, to say that

Amadís was slow to anger and quick to calm down, or even that he was short of speech is to interpret certain episodes in the Amadís as representative of his whole character, in that he must certainly be seen as a man of actions not words, although he speaks more than any other character in the Amadís, and yet his deeds often come about after considerable provocation, and are soon forgotten.⁽²³⁾ In one case Amadís is challenged by a knight who says his lady is more beautiful than Oriana. Amadís has to fight him, but does so unwillingly (but with full commitment) and when victorious he spares the other knight, Angriote de Estravaus, who becomes one of his great friends.

Nevertheless, even if we may concede that Don Quijote has a point here, it is by no means an undeniable truth. There are other occasions where a headstrong Amadís needs hardly any provocation and is not quick to forgive. In chapter five he defends a maiden, wins the battle, and then cruelly beheads his foe, saying:

"que yo no me combato contigo por cortesía
mas por dar enmienda a aquella donzella
que deshonrraste." (I,VI,224)

So there is evidence against Don Quijote's summary of Amadís' temperament, to go with that which undoubtedly destroys his description of Amadís' physical appearance. In other words his 'buena filosofía' fails miserably and he mistakes badly the basics on which his Amadís-imitation should be founded. This is self-evidently comic: it is a mad man's complete reversal of many of the attributes we find accorded to Amadís by his creator! Incidentally, Amadís is not the only case of mistaken description - in the same chapter Don Quijote, in the delightful description of the Giants who existed, says that Goliath (who

must have existed because the Holy Scriptures say so) was " siete codos y medio de altura ", but the fact is that in Samuel 1,17 the description we find is this:

"And there went out a champion out of the camp of the Philistines, named Goliath of Geth, whose height was six cubits and a span."

There are many instances of Don Quijote making these small and sometimes hardly significant mistakes. They may in some instances stem from the author and not the character, but in either event the result is intrinsically comical. The lapses of memory, or sometimes sanity, suffered by Don Quijote lead to slight slips which result in funny statements. It is precisely because of his absolute certainty that he is correct in his assertions - especially about Amadís - that these are funny. The early seventeenth-century reader would certainly have known his Amadís better than his twentieth-century counterpart, and can be presumed therefore to have spotted Don Quijote's errors more readily.

A final example here of such mistakes about the Amadís is in the meeting with the Canon of Toledo towards the end of Part One when Sancho Panza mentions his desire to have a " condado " as a reward for his services, and Don Quijote states:

"- Yo no sé que haya más que decir: sólo me guió por el exemplo que me da el grande Amadís de Gaula, que hizo a su escudero conde de la Ínsula Firme; y así puedo yo sin escrúpulo de conciencia hacer conde a Sancho Panza, que es uno de los mejores escuderos que caballero andante ha tenido." (I,50,503)

Here there is a very slight mistake: we are never told that Amadís makes Gandalín " conde de la Ínsula Firme ", but in

chapter 45 of the Amadís the squire is made "señor" of the island. And later in the Sergas de Esplandián he is made count of the lands which Amadís captures from Arcaláus the Enchanter. Of course this 'mistake' makes little or no contribution to the comic effect of the text, and would go unnoticed by most readers, but the fact remains that it is technically a mistake, I suspect by Cervantes, but Don Quijote, as befits a madman, is the only one who seemingly makes it. And though this is a negligible error, it is conceivable that some of the others were made by the author whilst the character takes the blame, so well-designed is the madness of the latter.

It is when we find a set of instances where Amadís is mentioned by Don Quijote as if he really existed - along with the other fictitious heroes of the novels of chivalry - that we can say for sure that it is the deranged Don who is making the mistakes. One example of this is when the Canon of Toledo questions the existence of Amadís (and others) thus:

"...Y ¿ cómo es posible que haya entendimiento humano que se dé a entender que ha habido en el mundo aquella infinidad de Amadises...?" (I,49,493)

Don Quijote cannot tolerate such an unenlightened question, and half repeats it as if in a total state of disbelief:

"Paréceme, señor hidalgo, que la plática de vuestra merced se ha encaminado a querer darme a entender que no ha habido caballeros andantes en el mundo...negándome que no ha habido en el mundo Amadises, ni de Gaula ni de Grecia, ni todos los otros caballeros de que las escrituras están llenas." (I,49,495)

When the Canon tells him that this is exactly what he meant to say, Don Quijote's response is delightfully insane:

"-Pues yo- replicó don Quijote-, hallo por mi cuenta que el sin juicio y el encantado es vuestra merced, pues se ha puesto a decir tantas blasfemias contra una cosa tan recibida en el mundo, y tenuta por tan verdadera, que el que la negase, como vuestra merced la niega, merecía la mesma pena que vuestra merced dice que da a los libros cuando los lee y le enfadan. Porque querer dar a entender a nadie que Amadís no fue en el mundo, ni todos los caballeros aventureros de que están colmadas las historias, será querer persuadir que el sol no alumbra, ni el yelo enfría, ni la tierra sustenta;..." (I,49,495-496)

He then goes on to mix fictional and historical beings in his discourse about all his heroes from the past. It is interesting to note how both the Canon and he put Amadís at the top of their lists in all these three quotations. For the Canon the books of chivalry, including the Amadís, are full of lies, for Don Quijote they are all true, and Amadís is a hero amongst heroes. For him the books of chivalry are everything he says: without a belief in their heroes his sun would shine no longer, nor the earth sustain him, as the ending of Part Two shows. Moreover he calls the books " las escrituras " at one point (as above) and this word has the double sense of 'books' and 'Holy Scriptures'. Indeed it must not be forgotten that Don Quijote himself (I,30,301) calls the order of chivalry " mi religión ", and treats it as such for the vast majority of the book.

It is Don Quijote's faith in Amadís, and in the existence of Amadís (and other fictional knights) which emerges perhaps most strikingly from the set of specific mentions of the Amadís de Gaula found in the Quijote. It is also this same faith that has Don Quijote deliberately imitate his hero in the penance scene. In much the same way as he mixes up historical and fictional

beings in his speeches to the Canon of Toledo, he confuses fiction with history during the period he spends in bed before sallying forth a third time and affirms his faith in the existence of the fictional knights:

" ¡Había, en hora mala para mí, que no quiero decir para otro, de vivir hoy el famoso don Belianís, o alguno de los del innumerable linaje de Amadís de Gaula: que si alguno d'éstos hoy viviera y con el Turco se afrontara, a fee que no le arrendara la ganancia!" (II,1,544)

Here Amadís and his offspring are placed second in the list to don Belianís, but nevertheless the fact that he refers specifically to protagonists of the Amadís cycle reinforces for the reader his absolute conviction that they existed. It is not normal that Don Quijote should place another knight above Amadís in his listing of the heroes of the past, but only pages later we find that the latter has been promoted once again to the top of the list, and this second list may serve to explain don Belianís' sudden rise to the top, for here he is praised for his strength in battle (and his ability to shrug off fatal wounds),⁽²⁴⁾ and this is surely what would have been needed to fight the Turk whom the Barber has mentioned in this episode:

" Mas agora ya triunfa la pereza de la diligencia, la ociosidad del trabajo, el vicio de la virtud, la arrogancia de la valentía, y la teórica de la práctica de las armas, que sólo vivieron y resplandecieron en las edades del oro y en los andantes caballeros. Si no, díganme: ¿quién más honesto y valiente que el famoso Amadís de Gaula? ... ¿Quién más acuchillado ni acuchillador que don Belianís?...estos caballeros; y otros muchos que pudiera decir, señor cura, fueron caballeros andantes, luz y gloria de la caballería." (II,1,548-549)

Here, although Don Quijote is talking as if these characters existed in a historical sense instead of a fictional one, he

does at least attribute to Amadís de Gaula the two things which stand out about him in the literary work from which he comes: he was 'honesto' and 'valiente' above all else and certainly in that order. But Clemencín points out about this list⁽²⁵⁾

"De las cualidades que aquí atribuye don Quijote a los demás caballeros que nombra, unas son conformes a lo que de ellos cuentan sus crónicas, como la honestidad y valentía de Amadís, la bravura da Rodamonte, la prudencia del rey Sobrino: otras se las atribuyó caprichosamente nuestro hidalgo, como lo discreto de Palmerín, lo galán de Lisuarte, lo sincero de Esplandián: porque no se cuenta que sobresaliese cada uno en la prenda que se indica, como pudiera ocurrir, sino que todos los caballeros andantes sin excepción eran, según sus historias, galanes, discretos, sinceros y valientes. Lo acomodado y manual de Tirante no lo entiendo, ni sé lo que significa. Don Quijote hablaba de estas materias sin concierto, acertando unas veces, errando otras, y delirando siempre: hablaba en fin como loco." (26)

And it is Don Quijote's manifestation of his belief in the existence of these fictitious knights-errant that leads to his argument with the Priest about their existence where the old hidalgo goes on to describe several of the knights-errant (wrongly). Not long after these mentions in the text there is another incident of Don Quijote's confusing fictional and historical characters: when Sancho Panza is telling his master about the book which has already been written about them and what people are saying about him. His response is splendid:

"-Mira, Sancho- dijo don Quijote-: donde quiera que está la virtud en eminente grado, es perseguida. Pocos o ninguno de los famosos varones que pasaron dejó de ser calumniado de la malicia. Julio César, animosísimo, prudentísimo y valentísimo capitán, fue notado de ambicioso y algún tanto no limpio, ni en sus vestidos ni en sus costumbres. Alejandro, a quien sus hazañas le alcanzaron el renombre de Magno, dicen dél que tuvo sus ciertos

puntos de borracho. De Hércules, el de los muchos trabajos, se cuenta que fue lascivo y muelle. De don Galaor, hermano de Amadís de Gaula, se murmura que fue más que demasiadamente rijoso; y de su hermano, que fue llorón. Así que, ¡oh Sancho!, entre las tantas calumnias de buenos bien pueden pasar las mías, como no sean más de las que has dicho." (II,2,556)

He fully expects to be the subject of adverse criticism in much the same way as this handful of beings from the past, and once again Amadís de Gaula provides two characters in the list, Amadís himself and his brother don Galaor who, although they come at the end of the list here, are the only two representatives of the novels of chivalry in this particular piece. What he says about them is interesting: don Galaor is described as 'rijoso' which has a double meaning: the Real Academia dictionary (19th edition) gives it as the following:

rijoso, -sa: (Del lat. rixōsus.) adj.
Pronto dispuesto para reñir o contender.
2. Inquieto y alborotado a vista de la hembra. Caballo rijoso. 3. Lujurioso, sensual.

Certainly if the Don means 'rijoso' to have the third meaning he is right about Galaor: the text of the Amadís tells us in several different places that he has casual amorous encounters with women. This is how he is portrayed in the Amadís, despite Don Quijote's attempts to defend him in the conversation with Vivaldo (I,13,121), and Amadís is undeniably 'llorón'. There is his penance, spent weeping in the wilderness, for a start, and on several other occasions in the text he weeps openly. The adjective 'llorón' to describe Amadís would seem to be one which sticks in the mind of Cervantes. He reports in (I,1) that the Barber says don Galaor is not so tearful as his brother. But the most important thing which comes out of this quotation and mention of Amadís is the

way Don Quijote puts Amadís and Galaor on the same level as Julius Caesar, Alexander the Great, and Hercules in a sort of progression from historical through mythological, to fictional characters.

Don Quijote's faith that the fictitious knights actually existed, - with Amadís outstanding amongst them - set against the disbelief of others, ⁽²⁷⁾ leads to another idiosyncrasy of his: namely to claim some kind of 'inside information' about Amadís. We have already seen how he claimed to know how 'de secreto' don Galaor had one exclusive lady to whom he would commend himself before battles, and how he knew, despite the opinions of the 'vulgo ignorante' that Madásima and Elisabat were not involved in amorous encounters with each other! Besides these two cases there are others, particularly where Don Quijote speculates about how Amadís would have reacted to a certain situation presented in the Quijote.

The first of these is early in Part Two. Don Quijote's niece has implored him to admit that the books of chivalry are full of lies and pervert good customs, and he tells her:

"- Por el Dios que me sustenta - dijo Don Quijote -, que si no fueras mi sobrina derechamente, como hija de mi misma hermana, que había de hacer un tal castigo en tí, por la blasfemia que has dicho, que sonara por todo el mundo. ¿Cómo que es posible que una rapaza que apenas sabe menear doce palillos de randas se atreva a poner lengua y a censurar las historias de los caballeros andantes? ¿Qué dijera el señor Amadís si lo tal oyera? Pero a buen seguro que él te perdonara, porque fue el más humilde y cortés caballero de su tiempo, y demás, grande amparador de las doncellas; mas tal te pudiera haber oído, que no te fuera bien dello; que no todos

son corteses ni bien mirados: algunos
hay follones y descomedidos." (II,6,579)

Here Don Quijote speculates about what Amadís would have done in his place and comes to the conclusion that he would forgive the girl where another knight might not have done so. This is a situation where Don Quijote is not exactly modelling himself on Amadís' actions, nor even on his own guess as to what those actions might have been in the same circumstances. What he does here is make a decision - not to punish the girl - and then state that Amadís would have done the same. He knows, of course, that the reasons would have been different; he forgives because he is related to the girl whereas Amadís would have forgiven her because of his natural courtesy and humility coupled to his chivalric mission to succour damsels. Despite this disparity in motives it is fair to say that this is a sort of claim by Don Quijote to know how his hero would have reacted. It is a claim to privileged information about Amadís' personality which occurs later in Part Two. In this case Don Quijote's interlocutor is the Duke, and again the context is similar: the 'Eclesiástico' in the Duke's palace has offered the normal argument about the knights of chivalry: that those from the books Don Quijote had read simply did not exist; and moreover this nasty ecclesiastic has told the mad Manchegan to go home to his family and lands and stop being a source of laughter for everyone who comes into contact with him. At the table Don Quijote remarks to the Duke that he only wishes the ecclesiastic:

"...esperara algún poco, para darle a entender en el error en que está en pensar y decir que no ha habido, ni los hay, caballeros andantes en el mundo; que si lo tal oyera Amadís, o uno de los infinitos de su linaje, yo sé que no le fuera bien a su merced."(II,32,773)

Here Amadís is grouped with his innumerable descendants but the idea is very similar to the last quotation. The difference is that in this case the decision which Amadís would have taken, says Don Quijote, would have been very unfavourable for the ecclesiastic. Again the old man is speculating. The outcome in this case would have been different, presumably because the object of his wrath is neither a girl nor a relative, and has upset him more (by a considerably more venomous attack than that of the niece). Sancho too jumps in here and agrees in no uncertain terms with his master, saying that Reinaldos de Montalbán would not have tolerated the 'hombrecito' at all. Presumably the 'hombrecito' also upset Sancho when he called him, along with Don Quijote, a 'pecador' and a madman.

So once again Don Quijote states that he knows what Amadís' reaction would have been: it is another assertion of his closeness to his spiritual predecessor. It may be that Don Quijote thinks that his extensive reading of the books of chivalry gives him this special knowledge and insight into their characters, but the fact remains that it is mere speculation on his part, not an act of imitation like most of what he does.

The comic effect of these two instances is plain to see. In both cases there is an objection by a character to the lies and fabrications of the books of chivalry, and in both cases Don Quijote's response is to resort to a character drawn from these very lies and fabrications who would, he claims, respond to the situation in a certain way. In other words he uses a fictional entity to justify his decision (in the case of his niece)

or to almost threaten his adversary (the cleric) who both know that the fictional entity never existed!

There are instances, too, where Don Quijote goes one step further than in these last two cases: it is fair to say that he positively usurps the rôle of Amadís on occasions. Whereas he simply speculated about his hero in the pieces just discussed, in the following ones it would seem that he attempts to step into the armour of Amadís. When the battered Don comes home to his village after his first sally his first words to the waiting crowds are:

"- Ténganse todos, que vengo malferido por la culpa de mi caballo. Llévenme a mi lecho y llámese, si fuera posible, a la sabia Urganda, que cure y cate de mis heridas." (I,5,65)

Urganda la Desconocida was the great protectress of Amadís de Gaula, and had magical powers, but never used them to cure wounds: it seems that Don Quijote invokes the help of the wrong person - Elisabad would have been a much better choice. What is important here is that Urganda was a character who specifically helped Amadís, his son Esplandián, and their offspring, but Don Quijote, by wishing for her help, is putting himself somewhere amongst the 'infinite' members of the Amadís lineage. Naturally, for the reader the event is funny since Urganda is the wrong person for him to want to cure his wounds, and it turns out that he has none anyway: "...catándole las heridas, no le hallaron ninguna." But for Don Quijote it is a serious attempt to step into the world of his favourite knight Amadís de Gaula. Riquer says of this chapter (I,5) that it is a manifestation of a different (and new) facet of Don Quijote's madness, for in

this episode he takes on the role of characters from the stories of Valdovinos and the Marqués de Mantua, and Rodrigo de Narváez and the Moor Abindarráez:

"....la locura de don Quijote adquiere una característica nueva: el protagonista de la novela se imagina ser otra persona... Este es un aspecto esporádico de la locura de don Quijote. Cervantes, a partir del capítulo citado (V), enmendará esta nueva técnica y, a lo largo de toda la novela, don Quijote será siempre don Quijote." (28)

This may be true in so far as chapter five is the best example of Don Quijote imagining he is someone else (even thinking he is Amadís when he calls for Urganda), but I suggest that the desire to be someone else lives on. It is coupled with his fundamental desire to get back to the glorious age of the fictitious knights of chivalry. Thus he copies, as precisely as his mad mind lets him, the penance of Amadís, and also when he finds himself suspended from the window by his wrist as the result of a trick by Maritornes, we are told:

"Allí fue el desear de la espada de Amadís, contra quien no tenía fuerza encantamiento alguno; allí fue el maldecir de su fortuna; allí fue el exagerar la falta que haría en el mundo su presencia el tiempo que allí estuviese encantado, que sin duda alguna se había creído que lo estaba; allí el acordarse de nuevo de su querida Dulcinea del Toboso; allí fue el llamar a su buen escudero Sancho Panza, que, sepultado en sueño, y tendido sobre el albarda de su jumento, no se acordaba en aquel instante de la madre que lo había parido; allí llamó a los sabios Lirgandeo y Alquife, que le ayudasen; allí invocó a su buena amiga Urganda, que le socorriese, y, finalmente, allí le tomó la mañana, tan desesperado y confuso, que bramaba como un toro..." (I,43,447-448)

The Amadís referred to here in the invoking of the sword is most likely to be Amadís de Grecia, not Gaula, for it was the former

who was known as 'El Caballero de la Ardiente Espada'. Besides there is another instance previous to this one where Don Quijote mentions this sword, just before the adventure of the sheep (I,18), and there too the name Amadís is unqualified when Don Quijote talks of the sword possessed by:

Amadís, cuando se llamaba *el caballero de la Ardiente Espada*, que fue una de las mejores espadas que tuvo caballero en el mundo, porque, fuera que tenía la virtud dicha, cortaba como una navaja, y no había armadura, por fuerte y encantada que fuese, que se le parase delante." (I,18,161)

It seems, then, given this evidence, that the sword desired by Don Quijote as he is suspended by his wrist is that of Amadís de Grecia. Indeed, the idea of the enchanted sword is part of the whole Amadís cycle: in Amadís de Gaula the hero acquires the pseudonym of 'El Caballero de la Verde Espada' after a sword he is given by Urganda la Desconocida. There is a sword which is a test for true love, which Amadís wins (chapter 56), and in the Sergas de Esplandián Amadís' son is blessed with a sword 'hecha por tal arte, que ningún encantamento ni cosa empozoñada tenía fuerza de empecer a ninguno que cabe ella estuviese.' (chapter 89).

To return to the quotation the second point is that once again Don Quijote invokes Urganda, his 'buena amiga'. This is another case of his usurping the place of Amadís, for Urganda was a particular helper and friend of his, not Don Quijote's. To complicate matters slightly, he also calls out for Lirgandeo and Alquife, both 'sabios'. Lirgandeo was the supposed (pretended) 'author' of El Caballero del Febo, and Alquife the 'author' of Amadís de Grecia. Curiously, though, Alquife was

the husband of Urganda, and we must remember that Don Quijote's niece reported earlier that her uncle, after his hallucinations in his library:

"...bebiase luego un gran jarro de agua fría y quedaba sano y sosegado, diciendo que aquella agua era una preciosísima bebida que le había traído el sabio Esquife, un grande encantador y amigo suyo." (I,5,65)

Despite the girl's mistake with the name, it is clear that her uncle would call for this fictional author and sage in times of great adversity, and his calls for Urganda come in similar situations.

Whilst the idea of his requesting the aid of a figure from another world is typical of his mixing up the worlds of the Amadís and the Quijote, it is noticeable that on this occasion Urganda is as much use to him as Sancho Panza - none at all! Urganda's deafness to his calls, Lirgandeo and Alquife's lack of help for him, and especially Sancho's blissful snoring ignorance of his master's plight all contribute to the comic effect of this piece. In his attempts to be Amadís, Don Quijote is a dismal failure.

In Part Two of Don Quijote, the character who fails in his efforts to be Amadís, though not through the lack of trying, is helped in his hallucination by other characters. That is to say that in the Ducal palace, part of the show put on for Don Quijote has elements of the Amadís. It must be stated at this point that in this whole episode (II, chapters 30-57) the people putting on the show have read Part One and consequently know of the way Don Quijote wishes to be Amadís in that half of the novel.

So it is easy for them to put up a pretence which involves Amadís in some way, and to hope that Don Quijote will rise to the occasion.

Therefore, to set the trap, the Duke has an elaborate procession acted out, and the carts of the procession which announces the arrival of Merlin carry three characters who introduce themselves thus:

"-Yo soy el sabio Lirgandeo..."

"-Yo soy el sabio Alquife: el grande amigo de Urganda la Desconocida..."

"-Yo soy Arcalaus, el encantador, enemigo mortal de Amadís de Gaula y de toda su parentela."

(II,34,795-796)

It is somewhat puzzling why these three should be used: perhaps in Don Quijote's mind Lirgandeo and Alquife somehow went together, since he puts them together, we are told, when he invokes their aid (I,43,448) as mentioned previously. But it seems that the inclusion of Arcalaus the Enchanter in this small group is at odds with the selection of the others, for whilst Don Quijote can call for the help of the other two, Arcalaus, as he states here, was the absolute enemy of Amadís and his family. Of course the arrival of Merlin, who belongs to a completely different age, complicates the selection even more. Now, if the idea behind this show is to immerse Don Quijote in the world of the books of chivalry so that he believes Merlin's statements, then it works. But it is strange that Don Quijote does not react in any way whatsoever to the appearance of the 'sabios' whom he has previously invoked nor indeed to the worst enemy of his great hero. The trick may be considered irrelevant or a failure. Perhaps the reason Don Quijote does not react is that he is avidly awaiting the announcement by Merlin of the way Dulcinea can be disenchanting, and this eager anticipation blots

out his normal zealous approach to things connected with the Amadís.

Once more in the household of the Duke we find another character mentioning Amadís, but in a different sort of way: in the "Historia de la Dolorida" we find the Countess Trifaldi mockingly saying to Don Quijote:

"...estos pies quiero besar, de cuyos pasos
pende y cuelga todo el remedio de mi desgracia,
¡ oh valeroso andante, cuyas verdaderas fazañas
dejan atrás y escurecen las fabulosas de los
Amadises, Esplandianes y Belianises!" (II,38,815)

Here we have an ironic, mock-eulogistic comparison of Don Quijote and the heroes of the books of chivalry, favourable to the former in a similar tone to the burlesque poems before Part One. Perhaps the most important single fact about the Amadís which emerges from the whole Ducal palace sequence is that characters other than Don Quijote actually mention Amadís, and even go to the extreme of dressing up as characters from the Amadís. Even the Duke himself points out to Don Quijote that Dulcinea del Toboso: "...en lo de la alteza del linaje no corre parejas con las Orianas, con las Alastrajareas, con las Madásimas..."(II,32,777).

This is the kind of thing which the Don Quijote of the early chapters of Part One would have punished, and even in Part Two he goes to battle with the Knight of the Wood because the latter suggests that his lady (Casildea de Vandalia) is more beautiful than Dulcinea. And yet here his response to the Duke, although delightfully irrelevant, is remarkably subdued: "...Dulcinea es hija de sus obras..." In the Ducal palace the others by far outdo Don Quijote in their involvement with the Amadís. His only mention of his hero is the one, already discussed, when he tells the Duke that if Amadís had heard the comments of the cleric

he would have been angered. It seems that Don Quijote's dying interest in the Amadís is undergoing an attempted revival by a third party.

Don Quijote himself is more preoccupied, after all, with the disenchantment of Dulcinea - and love is ever on his mind. The narrative tells us that just after Sancho has left for his 'island' Don Quijote:

"...se retiró en su aposento solo, sin consentir que nadie entrase con él a servirle: tanto se temía de encontrar ocasiones que le moviesen o forzasen a perder el honesto decoro que a su señora Dulcinea guardaba, siempre puesta en la imaginacion la bondad de Amadís, flor y espejo de los andantes caballeros." (II,44,852)

This shows two things: firstly that in Don Quijote's mind Amadís stands out for his fidelity as a lover to Oriana, and secondly that, as will be shown in the discussion of his 'penitencia', whenever Don Quijote has love on his mind his model is Amadís de Gaula.

There are three more mentions of elements from the Amadís in the Quijote which should be grouped together. The first one is early in Part One when Don Quijote is about to begin battle with the Vizcaíno and we are told:

"- Ahora lo veredes-dijo Agrajes- respondió don Quijote." (I,8;88)

Riquer tells us that this is a: "Frase proverbial basada en cierto personaje del Amadís de Gaula que, cuando se disponía a luchar con alguien, le amenazaba con esas palabras."⁽²⁹⁾ Despite its proverbial value, I suggest that this phrase, uttered by Don Quijote in a most chivalric situation - he is about to enter into battle - shows his preoccupation with things from

the books of chivalry and specifically from the Amadís. He is doing, or rather quoting directly, what a character from the Amadís does before most of his battles. Thus he puts himself once again in the world of his favourite book, but not in the role of its protagonist.

That Don Quijote's mind is besotted with elements of the Amadís is undeniable: on occasions he mentions things which may come from there although it would seem that he does so subconsciously:

"- Ya te he dicho, Sancho, que no te dé eso cuidado alguno; que cuando faltare ínsula, ahí está el reino de Dinamarca o el de Soliadisa, que te vendrán como anillo al dedo, y más que, por ser en tierra firme, te debes más alegrar." (I,10,101)

There has been some speculation over the years whether Cervantes wrote *Soliadisa* or *Sobradisa*, and indeed the latter replaced the former after the first edition of the Quijote. Slip of memory, of pen, or error of the printing process - any of these could explain the discrepancy, but in all probability Cervantes meant Sobradisa, the kingdom of which don Galaor becomes king on his marriage to Briolanja. This, as well as the kingdom of Denmark crops up time and time again in the Amadís, as readers in seventeenth-century Spain would have been aware. Here is a further example of Don Quijote's total immersion, both conscious and subconscious, in the world of the Amadís.

Poor Don Quijote, we are told, gets yet another thing wrong about the Amadís. It is Sancho who tells us (and Maese Pedro), when he is talking about his wife Teresa:

"- Eso creo yo muy bien - respondió Sancho -; porque es ella una bienaventurada, y a no ser celosa, no la trocara yo por la gigante Andandona, que, según mi señor, fue una mujer muy cabal y muy de pro; y es mi Teresa de aque-

llas que no se dejan mal pasar, aunque sea a costa de sus herederos." (II,65,725)

The mistake is that this "mujer muy cabal y muy de pro" is described in the Amadís as follows:

"...se llamaba Andandona, la más braua y esquiuá que en el mundo auía. Esta nació quinze años ante que Madarque, su hermano, y ella le ayudó a criar. Tenía todos los cabellos blancos y tan crespos que los no podía peynar; era muy fea de rostro que no semejava sino diablo. Su grandeza era demasiada y su ligereza. No auía cauallo, por brauo que fuese, ni otra bestia qualquiera en que no caualgasse, y las amansaua. Tiraua con arco y con dardos tan rezio y cierto que mataua muchos ossos y leones y puercos, y de las pieles dellos andaua vestida. Todo lo más del tiempo aluergaua en aquellas montañas por caçar las bestias fieras. Era muy enemiga de los christianos y hazíaales mucho mal..."
(I,65,683)

So clearly what Don Quijote has told his squire, if the latter has interpreted correctly what he has been told, is completely wrong. It would seem to be another of those cases of the Don mixing up his facts (or his fiction). The result of course is excellently comical. Teresa is compared by her unsuspecting bumpkin husband to a fearful and cruel giantess, to the delight of the reader. Once again, though, we gain the feeling that Don Quijote thinks and talks about Amadís elements more than we are told by the narrative, for here Sancho is reporting what his master has told him (unless he is making it up, which is doubtful, and even if he is, he is clever enough to blame Don Quijote, whose madness would cover him).

CHAPTER ONE: NOTES

1. The point is made in R.S. Looms' Arthurian Literature in the Middle Ages, p.415.

"[The *Amadis*] offers a synthesis of the distinctive features of a typical Arthurian romance, and channels chivalric literature in this direction down to Cervantes' parody: presumably the leave-taking of the knight and the Infanta, much like the cruel practical joke of Maritornes..., can be traced, through the first meeting of Amadis and Oriana, to the scene in which Lancelot touches Guinevere's hands through the grating."

2. "La novela caballeresca, sentimental y de aventuras" in volume II of Historia general de literaturas hispánicas, p.222

Also Looms, op.cit.

"One still more important imitation has been observed by Bohigas Balaguer: the central plot of *Amadis* coincides with that of *Lancelot*. In both an unknown youth of royal descent is accepted at the court of a king, whom he serves loyally, except that he falls in love with the sovereign's wife or daughter. There are two main vicissitudes in the course of this love-affair: first, the knight rescues his lady from an abductor, thus earning her love or promise of love; second, the lady, jealous on account of a false report, rejects the knight, who loses (or comes close to losing) his mind and lives in solitude. The chief accomplishment of both heroes in the conquest of a marvellous abode - the Joyeuse Garde or the *Insula Firme* - to which they take their ladies in moments of peril. In both romances an important rôle is played by a group of noblemen, kinsfolk of the protagonist or of the king. Some magicians protect the monarchs and their knights, others are hostile to them; at the end, the Romans appear as vanquished enemies. No less significant is the same exaltation of adventure, honour, and love, the same indifference to other ways of living, in sharp contrast to fourteenth- and fifteenth-century romances native to the Peninsula. One cannot overstress the importance of the *Amadis* imitation."

3. It has been claimed that Solisdán is an anagram of Lassindo, mentioned in Amadís, but I agree with Riquer (I,33,note 30) that this is either a character invented by Cervantes or a printing error for Solimán, emperor of Trapisonda, mentioned in the Prologue in the context of dedicatory verses.
4. Ullman, "The burlesque poems which frame the Quijote." p.214.
5. ibid. p.214.
6. ibid. p.215.
7. ibid. p.216.
8. The use of this epithet in relation to the knight's lady is picked up as a 'motif' or 'catchphrase' by Don Quijote.
9. op.cit. p.219.
10. Clemencín, Don Quijote, volume I, note 54.
11. Riquer, Don Quijote, (I,6,67-note 9) says that Cervantes makes this mistake because he did not know of the Catalán version of the Tirant (Valencia,1490.) but would have known of its Castilian translation printed in Valladolid in 1511, 3 years after Montalvo's Amadís.
12. The Amadís has normally been found to be the best of the books of chivalry stylistically. On this see the chapter on style.
13. "Cervantes y la caballeresca" in Suma Cervantina. p.281.
14. Vida de Don Quijote y Sancho, 9th edition. p.42.
15. Cardenio's influence on the Don's imitation of Amadís is discussed later in the chapter.
16. e.g. (II,1,548)
17. Incidentally, this punishment for Ardián is comparable to Sancho's blanketing and is mentioned in more detail in the chapter on Sancho Panza.
18. op.cit., volume II, p.15.
19. This point is made by Harvey in "Oral composition and the performance of novels of chivalry in Spain."
20. Don Quijote, (I,20,190, note 23)
21. op.cit., p.101.
22. The Barber makes such a comparison at (I,1,37)
23. e.g. The Angriote de Estravaus episode of the Amadís (I,17-18,159-163) which is typical of the games of honour played by the characters of the books of chivalry.

24. We must remember that Don Quijote was not happy about the amount of wounds suffered by don Belianís (I,1,37).

25. The list of qualities attributed by Don Quijote to the knights is:

Amadís de Gaula	: honesto, valiente.
Palmerín de Inglaterra	: discreto.
Tirante el Blanco	: acomodado, manual.
Lisuarte de Grecia	: galán.
Belianís de Grecia	: acuchillado, acuchillador.
Periön de Gaula	: intrépido.
Felixmarte de Hircania	: acometador de peligros.
Esplandián	: sincero.
Cirongilio de Tracia	: arrojado.
Rodamonte	: bravo.
Sobrino	: prudente.
Reinaldos	: atrevido.
Roldán	: invencible.
Rugero	: gallardº, cortés.

26. op.cit, volume IV, p.18.

27. He argues with several characters about whether the knights he has read of really existed, including: Vivaldo (I,13); Canon of Toledo (I,50); Priest (II,1); don Diego de Miranda (II,16); and the Duke's 'capellán' (II,31/32).

28. Aproximación al Quijote; p.91.

29. Don Quijote (I,8,88, note 17).

30. The judgement on Tirante el Blanco is of course ambiguous, both in its comments on the book and in its statement about the author. As far as the book is concerned it is described as the best in the world "por su estilo". This can be read as praise of the book's style or as meaning that the book is the best of its type. I refer again to this ambiguity in footnote 1 on page 143. As to the author, there is the difficult passage: "Con todo eso, os digo que merecía el que le compuso, pues no hizo tantas necedades de industria, que le echaran a galeras por todos los días de su vida". Riquer (p.72) amongst others has pointed out that this could mean either that the author should spend the rest of his days as a galley-slave, or alternatively that the "galeras" are those in the sense of galley-proofs, meaning that the book should have been printed again and again. It only matters here that the Tirante is spared along with a small minority of those subjected to the scrutiny, including the Amadís.

CHAPTER TWO.

THE PENANCE OF THE HERO.

One of the themes common to many books of chivalry is that of the protagonist, overcome by adversity (normally of an amorous type) retiring alone to a solitary place to perform some kind of penance.

As Martín de Riquer tells us:

"La penitencia del caballero es uno las tópicos de los libros de caballerías, como la de Tristán de Leonís, la de Lancelot, la de Amadís (Beltenebros) y la de Orlando."(1)

As early as chapter fifteen of Part One, Don Quijote is aware of this theme: in a conversation with Sancho Panza the squire tells his master that he is aware that knights-errant should spend most of the year out in the open air and sleep outdoors or in the country. Don Quijote, who has already expressed a desire to leave the open countryside, retorts:

"- Eso es...cuando no pueden más o cuando están enamorados: y es tan verdad esto, que ha habido caballero que se ha estado sobre una peña, al sol, y a la sombra, y a las inclemencias del cielo, dos años, sin que lo supiese su señora. Y uno dēstos fue Amadís, cuando, llamándose Beltenebros, se alojó en la Peña Pobre, no sé si ocho años o ocho meses, que no estoy muy bien en la cuenta: basta que él estuvo allí haciendo penitencia, por no sé qué sinsabor que le hizo la señora Oriana..." (I,15,141-142)

At this stage Don Quijote is rather vague: he knows that the idea of a penance is a common one and (in the first sentence of the above quotation) portrays a set-piece which might describe the normal activities of an afflicted knight, but it is noticeable that the specific example he picks is that of Amadís de Gaula. The vagueness persists even when this choice is made - the Don is not sure whether Amadís spent eight years or eight months on his penance or exactly what Oriana did to him that caused him to do it anyway. He can be forgiven on the first count: (2) we are not told in the Amadís how long the hero's spell on the Peña Pobre lasts, but being

such an avid reader, he really ought to know why the penance happens! It may be, of course, that at this stage he does not have any definite plan of imitation in mind, and this is simply a passing reference, which Don Quijote later extends into a concrete action.

Nevertheless Don Quijote clearly knows the basics of the penance-theme, and recalls above all others the model of Amadís de Gaula, and this mention of Amadís' penance anticipates later events. These events start to happen when the Amadís is greatly on his mind, and when he has found a set of 'props' suitable for an imitation. We remember that towards the end of chapter twenty-four Cardenio, himself doing a penance, has upset Don Quijote by his mad error about the relationship of Elisabat and Madásima, and the mad knight has taken a considerable time to acquit one of his favourite chivalresque ladies. This episode brings Amadís to his mind, and he is in a wild, desolate place (Sierra Morena) which is perfect for a penance. So chapter twenty-five is headed:

"Que trata de las estrañas cosas que en
Sierra Morena sucedieron al valiente
caballero de la Mancha, y de la imitación
que hizo a la penitencia de Beltenebros."(3)

This chapter heading over-simplifies what actually happens on the Sierra Morena. As will be seen, it is only after a great deal of consideration that Don Quijote picks Amadís in preference to Orlando as his model. However, it is curious that we are prepared like this for the eventual outcome of his dilemma, and from the beginning of the chapter we will know who will be the main model for this Quixotic penance.

Before examining the penance of Don Quijote, as we have been told that it is an imitation of the Beltenebros episode in the Amadís,

we must look at this model. It is near to the beginning of Book Two that Amadís takes himself off with the hermit Andalod to the Peña Pobre to do his penance. The reason for it is straightforward - at the end of Book One Amadís avenges the death of the father of a queen called Briolanja who subsequently falls in love with him and has him spend some time in her palace. The text tells us that there is some doubt about what really happens during this time, but Amadís' loyal dwarf, Ardián, misunderstands the situation and reports to Oriana that her knight has found another lady when in fact unfaithfulness is never in his mind. The result of this is that Oriana pens a letter to Amadís which disowns him for ever, and his reaction is to withdraw to the wilderness.

The cause for this retreat, then, is an unjustly recriminatory letter written on the spur of the moment by Oriana on falsely reported grounds. Amadís' initial reaction is to go off completely alone, and after a speech to Gandalín, who responds in terms of total loyalty, he takes off all his armour and embarks, letting his horse lead the way. After a brief tear-induced⁽⁴⁾ sleep he wakes in a paranoiac state because of Oriana: he even blames the whole world: "...agora veo yo bien, ...que todo el mundo es contra mí y todos son tractadores en la mi muerte."(II,46,381)

Meanwhile Gandalín and Durín have broken their word and followed Amadís and after they join him they become engaged in a fight with another knight who has fallen in love with Oriana. Amadís wins easily but is still not cheered up by his victory. Once again he sets off for a solitary spot but decides this time to take along Gandalín, and they manage to avoid the search-parties who are looking

for them. Gandalín is trying all the time to console Amadís, on one occasion saying that the whole business is nothing more than a test of his loyalty to Oriana. What is most striking about Amadís' withdrawal at this point is that despite the injustice of it all, his dedication to Oriana is constant - he tells his squire:

"...Oriana, mi señora, nunca erró en cosa ninguna: y si yo muero es con razón, no porque lo yo merezca, mas porque con ello cumplo su voluntad y mando; y si yo no entendiesse que por me conortar me lo has dicho, yo te tajaría la cabeça,..." (II,48,392)

Despite Amadís' plan to go off alone, he meets an old hermit called Andalod who comes from a wild place called the Peña Pobre, to which Amadís decides he will go. The hermit gives him the pseudonym of Beltenebrós⁽⁵⁾ so that his identity may be kept secret. The hermit also manages to make the miserable knight eat something for the first time in four days, and they leave for the Peña Pobre:

"...un lugar muy esquiwo y trabajoso de beuir, que es vna hermita metida en la mar bien siete leguas, en vna peña muy alta, y es tan estrecha la peña que ningún nauío a ella se puede llegar si no es en el tiempo de verano..." (II,48,394)

This time Gandalín is left behind as his master sneaks off, incognito, to do his penance. The squire vows once again to find his master and sets off immediately to do so, whilst Durín goes to see Oriana and tell her of Amadís' condition. Meanwhile Amadís spends his time on the Peña Pobre waiting to die, and finds enough time to write some songs about his sad fate. These anonymous songs find their way, via a courier who arrives at the Peña Pobre purely by chance, back to the court of Lisuarte, and to Oriana, who suffers a 'crise de conscience' even though she cannot be sure that Beltenebrós is Amadís. She nevertheless dispatches her lady-in-waiting with a letter for Amadís - should the penitent be he -

- full of remorse and self-reproach.

It is again by chance⁽⁶⁾ that this lady-in waiting, the donzella de Dinamarca arrives at the Peña Pobre to deliver her mistress' letter, which reaches Beltenebrós just in time to stop him dying: he has already become so ill that the hermit is convinced he is close to death. After the initial shock of the letter, Beltenebrós takes his leave of the old man and sets off for Miraflores, where Oriana is. He keeps the name of Beltenebrós through several adventures and fights, until he chooses to reveal his true identity in the middle of a battle when he has just saved King Lisuarte's life.

Clearly there are several points of similarity between this episode and the penance of Don Quijote - there have to be because the mad knight is deliberately copying Amadís (Beltenebrós). Let us see how Don Quijote's penance compares with that of his predecessor and hero Amadís de Gaula. As has been said already, Cardenio would seem to be instrumental in the decision by Don Quijote to do a penance, and the latter is enthusiastic to get on with it: he tells Sancho:

"...tengo de hacer...una hazaña, con que he de ganar perpetuo nombre y fama en todo lo descubierto de la tierra; y será tal, que he de echar con ella el sello a todo aquello que puede hacer perfecto y famoso a un andante caballero." (I,25,236)

This desire fits in with the concept of chivalresque 'fama': each knight wished to outdo the deeds of all the others, or as Gregorio Martín puts it, to perform:

"...una hazaña superior a todas las realizadas hasta entonces, que, a su vez, había de ser superada por el próximo caballero, si

quería que su nombre pasase a la historia de la caballería andante."(7)

On examination the reason that Don Quijote picks this kind of deed to copy is quite clear: the concept of 'penitencia' as it is found in the books of chivalry is inextricably connected with love, and not at all with battles and arms. Up to this point in the novel Don Quijote, despite his attempts to make excuses, has not been as successful in battle as he would have wished. He and Sancho have taken several beatings, the last one being the stoning by the 'galeotes', and little by little Don Quijote's confidence in his combative skills has faded, or as Martín puts it:

"Después de esas aventuras, el balance de Don Quijote es negativo. Como caballero de lanza en ristre ha fracasado... Es imposible ejecutar así la gran hazaña que lo haga inmortal... Don Quijote reconoce que su gran hazaña aún no ha sido realizada y le es muy difícil hacerla con armas."(8)

When he is asked by his squire if the deed he is to perform is dangerous Don Quijote says it is not: it is based on love rather than arms. And importantly all the props are perfect: that is to say the place in the Sierra Morena which is wild and bleak like the Peña Pobre. Professor Riley remarks that "the setting is right and the chance must not be missed",⁽⁹⁾ and of course Don Quijote points this out himself:

"Y pues estos lugares son tan acomodados para semejantes efectos, no hay para qué se deje pasar la ocasión, que ahora con tanta comodidad me ofrece sus guedejas." (I,25,237)

As well as the place, the time is right in so far as he has love (and penance) greatly on his mind because of Cardenio, who is clearly a stimulus for Don Quijote, as he is alone in the wilderness because of an amorous upset. These factors, coupled with the desire in the mad knight to gain 'perpetuo nombre y fama' and the fact that

Amadís de Gaula has just been mentioned by someone else create a situation ideal for the imitation of the Peña Pobre episode.

Don Quijote reveals to Sancho in a very logical manner that he is going to imitate this episode, in what Martín calls: "un ingenioso y artístico razonamiento de dos premisas con su conclusión."⁽¹⁰⁾ This argument is as follows:

"Y porque no es bien que te tenga más suspenso, esperando en lo que han de parar mis razones, quiero, Sancho, que sepas que el famoso Amadís de Gaula fue uno de los más perfectos caballeros andantes. No he dicho bien *fue uno*; fue el solo, el primero, el único, el señor de todos cuantos hubo en su tiempo en el mundo. Mal año y mal mes para don Belianís y para todos aquellos que dijeren que se le igualó en algo, porque se engañan, juro cierto. Digo asimismo que, cuando algún pintor quiere salir famoso en su arte, procura imitar los originales de los más únicos pintores que sabe; y esta mesma regla corre por todos los más oficios o ejercicios de cuenta que sirven para adorno de las repúblicas, y así lo ha de hacer y hace el que quiere alcanzar nombre de prudente y sufrido, imitando a Ulises, en cuya persona y trabajos nos pinta Homero un retrato vivo de prudencia y de sufrimiento, como también nos mostró Virgilio, en persona de Eneas, el valor de un hijo piadoso y la sagacidad de un valiente y entendido capitán, no pintándolo ni describiéndolo como ellos fueron, sino como habían de ser, para quedar ejemplo a los venideros hombres de sus virtudes. Desta mesma suerte, Amadís fue el norte, el lucero, el sol de los valientes y enamorados caballeros, a quien debemos de imitar todos aquellos que debajo de la bandera de amor y de la caballería militamos. Siendo, pues, esto así, como lo es, hallo yo, Sancho amigo, que el caballero andante que más le imitare estará más cerca de alcanzar la perfección de la caballería. Y una de las cosas en que más este caballero mostró su prudencia, valor, valentía, sufrimiento, firmeza y amor fue cuando se retiró, desdenado de la señora Oriana, a hacer penitencia en la Peña Pobre, mudado su nombre en el de Beltenebros, nombre, por cierto, significativo y propio para la vida que él de su voluntad había escogido. Así, que me es a mí más fácil imitarle en esto que no en hender gigantes, descabezar serpientes, matar endriagos, desbaratar ejércitos, fracasar armadas y deshacer encantamentos. Y pues estos lugares son tan acomodados para semejantes efectos, no hay para qué se deje pasar la ocasión que ahora con tanta comodidad me ofrece sus guedejas." (I, 25, 236-7)

The two premises Martín has in mind are that Don Quijote places Amadís de Gaula categorically above all the other knights of chivalry, and that he says that if an artist wishes to become famous he copies the work of the best painters he knows. The conclusion is therefore that since Amadís is the greatest, anyone who would be a great knight-errant must copy his deeds. Typically he enforces his argument by adding examples of characters worth copying, but they are both literary figures (Ulysses and Aeneas) rather than historical ones.

Moreover, Don Quijote says that the authors of the past described heroes not as they actually were but as they should have been in order to serve as examples to future generations.⁽¹¹⁾ He then goes on to extend this claim of exemplarity to the Amadís as well as the two Classics in the sentence that begins: "Destá mesma suerte...", and he is once again lavish in his praise of his hero Amadís.

Clearly this is the most direct association so far in the Quijote of the two knights, and it is a deliberate declaration by old Don Quijote of his desire to emulate the behaviour of Amadís. If up to this point in the novel we may just have suspected that Amadís is Don Quijote's model we can no longer be in any doubt, for Don Quijote himself tells us so here, and for the rest of the 'penitencia' episode the importance of the Beltenebrós scene is, for the Don, paramount. It is also very important to recognize the way that this is to be a high quality imitation. This point is made by Martín who says that what started as the imitation of an ideal is reduced to an imitation of a specific deed by a specific hero:

"...conforme se dé cuenta de la imposibilidad de llevar a cabo una gran hazaña con las armas, Amadís se convertirá en el modelo indiscutible para nuestro caballero." (12)

For a start we have seen how Don Quijote has picked a high-quality model which is, in his opinion, better than all others. He even goes so far as to say that don Belianís and many others are really only second division knights compared with the champion of the first division - Amadís. He goes on after the bit about painters and Classics to pick out one episode from the 'life' of Amadís which exemplifies his excellence as a knight-errant and the episode he zooms in on is that of Amadís' penance. By now a deliberate plan of imitation has occurred to Don Quijote and he knows more about the incident than he did in chapter fifteen because here he specifies that Amadís was "desdeñado de la señora Oriana". Moreover he expands his ideas about the name Beltenebrós, saying here that it was an extremely suitable and well-chosen name for Amadís to take for this episode.

What follows this picking out of Amadís' penance by Don Quijote as one of the things by which his hero showed his: "...prudencia, valor, valentía, sufrimiento, firmeza y amor..."⁽¹³⁾ is a surprising frank and honest statement by Don Quijote: he admits that for him it is much easier to copy this love-penance than set about all the violent deeds Amadís did. Clemencín⁽¹⁴⁾ is quick to point out that Amadís did not do all these things that Don Quijote accredits to him here. It may be that Don Quijote is once again fabricating material (as befits a madman) but the main point is that he recognizes that his own talents are limited, and that he should confine himself to non-violent deeds if he is to have any success, and gain fame.⁽¹⁵⁾ Of course he is right to think this: it has already been shown how he is less confident at this point in the story than he has been before about his combative skills, and besides in order to copy the 'penitencia' he needs no opponents nor special

physical conditions, and as already said, everything is favourable to success in that the surroundings are perfect.

It is at this point that a new element enters. Don Quijote tells his loyal and bewildered squire that not only does he intend to copy Amadís but also the 'furious' deeds of Roldán (Orlando). His reason for this is much the same as his motivation for the whole concept of chivalric imitation: that the actions of Orlando (and therefore his own if he imitates them) are: "dignas de eterno nombre y escritura". But he says that his intention is to imitate only a few of the more essential actions of Orlando. There is a delightful inconsistency, typical of his mad ramblings, in this piece. Not a paragraph after he has stated his intention to imitate Orlando he is saying:

"Y podrá ser que viniese a contentarme con sola la imitación de Amadís, que sin hacer locuras de daño, sino de lloros y sentimientos alcanzó tanta fama como el que más." (I,25,238)

In fact he does not make the final decision about which knight to copy until early in the next chapter, and making the choice is difficult even then. Certainly at this point he has no idea which will be the major element of his penance, the imitation of Orlando or that of Amadís, but Don Quijote reiterates an idea we have seen before, that the purpose of the deed is to simply become famous. It matters little whom he imitates for the deeds of Orlando are, he has said, worthy of eternal renown, and here he tells us that:

"Amadís,...sin hacer locuras de daño, sino de lloros y sentimientos, alcanzó tanta fama como el que más."

Don Quijote's deliberations over which model to choose are interrupted

by Sancho Panza who points out to him that he has no reason to do a penance in the first place: he has neither been disdained (like Amadís) nor found his lady being unfaithful to him (like Orlando).

His reply is splendidly lunatic, as the extract below shows:

"Paréceme a mí - dijo Sancho - que los caballeros que lo tal hicieron fueron provocados y tuvieron causa para hacer esas necedades y penitencias; pero vuestra merced, ¿qué causa tiene para volverse loco? ¿Qué dama le ha desdenado o qué señales ha hallado que le den a entender que la señora Dulcinea del Toboso ha hecho alguna niñería con moro o cristiano?

-Ahí está el punto - respondió don Quijote-, y ésa es la fineza de mi negocio; que volverse loco un caballero andante con causa, ni grado ni gracias: el toque está desatinar sin ocasión y dar a entender a mi dama que, si en seco hago esto, ¿qué hiciera en mojado? Cuanto más, que harta ocasión tengo en la larga ausencia que he hecho de la siempre señora mía Dulcinea del Toboso; que, como ya oíste decir a aquel pastor de marras, Ambrosio, quien está ausente, todos los males tiene y teme. Así que, Sancho amigo, no gastes tiempo en aconsejarme que deje tan rara, tan felice, y tan no vista imitación." (I,25,238)

Don Quijote has converted in his mad mind what amounts to a last resort (he turns to this course of action having already failed in so many attempts to gain fame through arms) into a glorious deed most praiseworthy precisely because he is doing it for no reason. His second reason is the long absence from Dulcinea he has gone through. Professor Riley sees Don Quijote's reply to this question by Sancho as:

"...two distinct answers. The first is immediate, spontaneous, unpremeditated - a stroke of crazy genius...The second has every appearance of being an afterthought. That he should later seek to rationalize his behaviour by means of this afterthought is only natural in a madman whose madness is tempered by such notable sanity." (16)

Don Quijote feels there is a need to justify to his humble squire the

reasons for his penance and later he even has Sancho witness one of his mad deeds so that he might report it. But before this there is more preamble: Don Quijote states his intention to send a letter to Dulcinea in the hands of his squire and until he receives a reply he says he will simulate madness. Comically, he then suddenly changes the subject and annoys Sancho by insisting that the barber's basin is really Mambrino's helmet. This change of subject may be due to the fact that Don Quijote is not satisfied with his reply to Sancho and does not wish to be questioned again about his motives or placed in an awkward situation as he was by his squire's last question. His return to the penance theme comes about as another sudden reversal of subject - he tells Sancho to take care of Mambrino's helmet:

"Guárdale, amigo, que por ahora no le he menester; que antes me tengo que quitar todas estas armas, y quedar desnudo como cuando nací, sí es que me da en voluntad de seguir en mi penitencia más a Roldán que a Amadís."

(I, 25, 239)

The knight of the Sad Countenance is still undecided about his model and here says that he may adhere more closely to the example of Orlando than Amadís. (17)

The penance - proper begins at this point. Remarkably, a man who is going to carry out (in his own words) "... tan rara, tan felice y tan no vista imitación " has not taken the final decision yet about his model. He puts off the decision once more as they arrive at the solitary place suitable for the penance. The place itself is undeniably solitary, (18) but it is interesting that out of all the rough surroundings Don Quijote should choose a place described in the following terms:

"Llegaron, en estas pláticas, al pie de una alta montaña, que, casi como un peñón tajado, estaba sola entre otras muchas que la rodeaban. Corría por su falda un manso arroyuelo, y hacía por toda su redondez un prado tan verde y vicioso, que daba contento a los ojos que le miraban. Había por allí muchos árboles silvestres y algunas plantas y flores, que hacían el lugar apacible. Este sitio escogió el Caballero de la Triste Figura para hacer su penitencia."

(I,25,240)

Don Quijote seems to have chosen a little haven in the middle of what is otherwise rough and unwelcoming terrain, and has been described previously as "aquellas asperezas" (p.214) and "aquel lugar, pocas o ningunas veces pisado sino por pies de cabras o de lobos y otras fieras que por allí andaban". This contravenes the normal goings-on in scenes of penance: we remember that Cardenio asked the goatherd where the most treacherous part of the Sierra Morena was in order to carry out his penance there, and in the Amadís the Peña Pobre is described as "vn lugar muy esquiuo y trabajoso de beuir..."(II,48,394), and Murillo⁽¹⁹⁾ calls it "a sea-girt crag, isolated,unaccessible, except in summer"⁽²⁰⁾. The feeling emerges from the choice of a peaceful, pleasant little spot in the Sierra Morena that the harshness of the Peña Pobre is being parodied. Don Quijote makes a speech at the beginning of his penance in which he refers to the place as "este inhabitable lugar", when in fact he has chosen a pleasant site.

In the same speech (which Cervantes tells us is made "...como si [Don Quijote] estuviera sin juicio.") the knight expands his interpretation of the reasons for the penance, and this time Dulcinea has become the whole cause of it - he calls her "la causa total de todo ello!". Riley, in his article⁽²¹⁾ about the imitation of models, points out that Dulcinea is not the real cause - ".it is the desire to perform a noteworthy and practicable deed: namely this imitation

of Amadís." This desire, coupled with the secondary (subconscious) cause already mentioned (Cardenio) must be seen as the primary drive behind his penance. Riley also points out that:

"There is also a logical reason why Dulcinea cannot be the prime mover of his penance. As it happens, Quixote acknowledges the incorporeity of Dulcinea in this very chapter." (22)

Dulcinea is an all-purpose lover in that she can be the cause of any action he feels he should take, but the most important single driving-force behind Don Quijote's penance is the need to reproduce a famous deed in the most detailed manner in order to gain perpetual fame. This explains his impatience to get on with the details of the penance, once he has established to Sancho that all the finesse of his penance will be suffering without motives or with these imaginary motives: "una lengua ausencia y unos imaginados celos".

Still the imitation is of a concept rather than a specific model. Don Quijote has not yet decided who will be his point of reference, Amadís de Gaula or Orlando. He is copying an artistic genre rather than a particular work of art at this point. The elements he copies before he makes the final decision on Amadís are these: firstly he unsaddles Rocinante and slaps him on the rump - a gesture of liberation which is not mentioned in either the Amadís or the Orlando Furioso in the scenes of the hero's penance, but in fairness to Don Quijote there are examples of such gestures scattered within the artistic genre he is copying - in the Orlando itself, when Ruggiero is retiring in a deep depression into a thick wood we find the following extract:(23)

'Ma Frontin prima al tutto sciolto messe
Da se lontano, e libertà gli diede.
O mio Frontin (gli disse) se a me stesse
Di dare a'merti tuoi degna mercede,
Avesti a quel destrier da invidiar poco
Che volò al cielo, e fra le stelle ha loco.

Cillaro, so, non fu, non fu Arione
Di te miglior n'è meritò plù lode,
N'è alcun altro destrier, di cui menzione
Falta da Greci o da'Latini s'ode."

(CANTO 45:92/93)

"But first of all, unharnessing his good
Frontino, whom he loves, he sets him free,
Saying 'O my Frontino, if I could
Reward you as rewarded you should be,
You would not envy Pegasus his glory,
Set among stars, immortalized in story.

'Neither Cillarus nor yet Arion
Surpassed you or deserved more lasting praise
Nor any other destrier made known
By Romans or Greeks in ancient days;'"

Naturally Don Quijote's eloquent speech of liberation becomes totally irrelevant when Sancho points out that he really ought to take Rocinante on his mission to el Toboso. The fact remains that Don Quijote is copying something he has remembered happening in the books of chivalry but has made a simple mistake - he has included in his imitation (which he says is of Amadís and/or Orlando) an element taken from elsewhere. It has been said, by Maxime Chevalier, that:

"...il n'existe à ses yeux [de Don Quichotte] aucune différence fondamentale entre Sobrin et Amadís, entre Félixmarie et Rodomont. Tous ces personnages, quelles que soient leurs qualités diverses, appartiennent à un même univers chevaleresque. Quand il s'agit de son rêve, don Quichotte ne s'embarrasse pas des subtiles distinctions dont il est coutumier par ailleurs: l'Amadís, le Félixmarie et le Roland Furieux définissent aussi bien l'un que l'autre le monde dans lequel il voudrait pénétrer."(24)

but here Don Quijote is in a situation where he has chosen specific models to imitate and then erred in his imitation in so far as he is neither drawing on Amadís' actions nor imitating Orlando. To reiterate, he is still copying a concept or set-piece rather than an actual model, perhaps confused because he has not yet been able to decide on a single model but still has at least two in mind.

When the master lists for the squire the things he will have to observe so that he might report them to the lady Dulcinea, he at least refers to a couple of actions which have precedents within his chosen field of models. He says he must tear off all his clothes, scatter his arms, and bang his head off rocks! We have already seen how Amadís took off all his armour, but more pertinently Orlando, on learning of Angelica's misdemeanours with Medoro⁽²⁵⁾ rips off his armour and mail and scatters his arms, then tears off his clothing and sets off on a trail of destruction which involves bodily smashing up rocks.

Sancho is genuinely worried that Don Quijote is in danger:

"-Por amor de Dios- dijo Sancho -,que mire vuestra merced cómo se da esas calabazadas; que a tal peña podrá llegar, y en tal punto que con la primera se acabase la máquina desta penitencia; y sería yode parecer que, ya que a vuestra merced le parece que son aquí necesarias calabazadas y que no se puede hacer esta obra sin ellas, se contentase, pues todo esto es fingido y cosa contrahecha y de burla, se contentase, digo, con dárselas en el agua, o en alguna cosa blanda, como algodón; y déjeme a mí el cargo, que yo diré a mi señora que vuestra merced se las daba en una punta de peña, más dura que la de un diamante." (I,25,241-242)

The squire has made one very basic error in his speech - he has failed to take his master's intentions seriously and says that the whole concept is a "cosa contrahecha y de burla". Don Quijote acknowledges his squire's goodwill but objects to any idea that he is not serious:

"-Yo agradezco tu buena intención, amigo Sancho- respondió don Quijote-; mas quiérote hacer sabidor de que todas estas cosas que hago no son de burlas, sino muy de veras; porque de otra manera, sería contravenir a las órdenes de caballería, que nos mandan que no digamos mentira alguna, pena de relasos, y el hacer una cosa por otra lo mesmo es que mentir. Así, que mis

calabazadas han de ser verdaderas, firmes
y valederas, sin que lleven nada del
sofístico ni del fantástico. Y será
necesario que me dejes algunas hilas para
curarme, pues que la ventura quiso que nos
faltase el bálsamo que perdimos." (I, 25, 242)

Riley best sums up this objection by saying that whereas the whole penance is a pretence, in so far as it is without a particular (or real) cause, "the actions of the penance will be real enough - they must be to make the world of art genuine."⁽²⁶⁾ Thus Don Quijote rejects Sancho's suggestion and states that he is totally serious in his intentions, and that the very idea of a half-hearted enactment of his proposed head-banging would contravene the order of chivalry. Certainly his seriousness is admirable, despite the fact that we laugh at the idea of "a madman about to put on a deliberate show of madness"⁽²⁷⁾, and he will not release Sancho, who is itching to leave, until he has proved his point.

The urgency of Sancho forces his master to get down to the actual details of the penance and the first of these is the writing of the letter. This deed becomes more difficult than anticipated when the pair realize that they have no parchment. The problem is solved when Don Quijote remembers that they still have Cardenio's note-book, and he says that Sancho should have it copied onto parchment in the first village he comes to. Sancho brings up yet another difficulty: what about the signature?

"Pues ¿quē se ha de hacer de la firma? -
dijo Sancho.- Nunca las cartas de Amadís
se firman-respondió don Quijote." (I, 25, 243)

Don Quijote's categoric retort shows that he has Amadís de Gaula on his mind in connection with the letter he is about to write. He is correct to say that Amadís never signed his letters - only one

letter by him^{is} to be found in the Amadís de Gaula - a letter of introduction for Maestro Elisabad to the Emperor of Constantinople which goes unsigned, as do four more of his letters found in the Sergas de Esplandián.⁽²⁸⁾ But despite his snappy reply (after Sancho has reminded him for the second time about the bill of exchange for the asses which must be signed) he goes against the traditions he is copying by telling Sancho that he shall put as a signature: "Vuestro hasta la muerte, el Caballero de la Triste Figura." Strangely this innovation by Don Quijote is later to be the only part of the letter Sancho can remember with any degree of certainty as he recounts it to the Priest and Barber.

After the splendidly comic piece of dialogue in which the master and squire discuss Dulcinea, and her true identity is revealed, Don Quijote is urged by Sancho to get on with the letter and does so, producing the following:

"CARTA DE DON QUIJOTE A DULCINEA DEL TOBOSO
 Soberana y alta señora:
 El ferido de punta de ausencia y el llagado de las telas del corazón, duicísima Dulcinea del Toboso, te envía la salud que él no tiene. Si tu fermosura me desprecia, si tu valor no es en mi pro, si tus desdenes son en mi afincamiento, maguer que yo sea asaz de sufrido, mal podré sostenerme en esta cuíta, que, además de ser fuerte, es muy duradera. Mi buen escudero Sancho te dará entera relación, oh bella ingrata, amada enemiga mía!, del modo que por tu causa quedo: si gustares de acorrerme, tuyo soy; y si no, haz lo que te viniere en gusto; que con acabar mi vida habré satisfecho a tu crueldad y a mi deseo.
 Tuyo hasta la muerte,

EL CABALLERO DE LA TRISTE FIGURA" (I, 25, 247)

Pedro Salinas has called this "La mejor carta de amores de la literatura española",⁽²⁹⁾ and says it finds it charm as a directly

mocking counterpart of the letters in the books of chivalry. On one level there is comedy from the very idea of a madman composing a letter without cause (after some difficulty about what to write it on) to an elevated peasant-girl who certainly only exists as a beautiful lady in his imagination. Thus the elevated style, full of archaisms⁽³⁰⁾ is even more ironic than it would be as a straightforward send-up of the style of the chivalresque novels, and the "Soberana y alta señora" contrasts strikingly with what Sancho has just told us about Aldonza Lorenzo.⁽³¹⁾ But perhaps more relevant for the purpose of this thesis is the first phrase of the letter itself: "El ferido de punta de ausencia..." This recalls the letter sent by Oriana to Amadís de Gaula:

"Acabada la carta, cerróla con sello de Amadís muy conoçido, puso en el sobrescripto: 'Yo soy la donzella herida de punta de espada por el coraçón, y vos soys el que me feristes.'"

(II,44,371)

As we already know, Don Quijote had Amadís on his mind in connection with the letter, (especially the signature) and there can be little doubt that he is copying Oriana's phraseology here. Seventeenth-century readers would have presumably seen this connection more easily than do modern ones, but nevertheless even we can see the reference as part of Don Quijote's imitation of models and, more especially, of Amadís de Gaula.

Sancho is quite astonished by his master's letter which he calls the "más alta cosa que jamás he oído", but for the third time he reminds Don Quijote about the bill of exchange he must write. This he does, and the squire is satisfied and once again becomes impatient to leave without even watching his master perform any deeds of penance. Don Quijote objects, saying that he should at least do a couple of dozen things undressed so that Sancho may report

them . The horrified squire would rather his master remain dressed, but the event he subsequently witnesses is described thus:

"Y desnudándose con toda la priesa los calzones, quedó en carnes y en pañales, y luego, sin más ni más, dio dos zapatetas en el aire y dos tumbas la cabeza abajo y los pies en alto, descubriendo cosas que, por no verlas otra vez, volvió Sancho la rienda a Rocinante, y se dio por contento y satisfecho de que podía jurar que su amo quedaba loco. Y así, le dejaremos ir su camino, hasta la vuelta, que fue breve." (I,25,250)

Sancho, though, only sees this act of 'madness' because he returns to his master after only going one hundred yards; possibly because at the moment of truth his enthusiasm about leaving vanishes and he begins putting off his departure. In Amadís de Gaula Gandalín is reluctant to leave his master too, but for a different reason - he only wishes to stay with Amadís to serve him whereas Sancho is frightened to leave Don Quijote in case he cannot get back. One of the methods he uses to put off his leaving is to ask what Don Quijote will do in order to eat. The knight tells him:

"- No te dé pena ese cuidado- respondió don Quijote -, porque, aunque tuviera, no comiera otra cosa que las yerbas y frutos que este prado y estos árboles me dieran; que la finza de mi negocio está en no comer y en hacer otras asperezas equivalentes." (I,25,249)

Don Quijote intends to go without food other than the vegetarian delights around him. Amadís de Gaula went to more of an extreme by starving himself and was only obliged to eat because Andalod the hermit ordered him to do so. Orlando, as he goes on his trail of destruction, eats anything and everything he finds that is edible, so Don Quijote's intention here is not a direct imitation of either of his chosen models, but a sort of compromise between the two.

When chapter twenty-six begins, Don Quijote's mind is once again on

the problem of which specific model to choose, Amadís or Orlando. In other words, although he has been playing a set of actions which he considers relevant to the concept he is imitating, and although he has Amadís de Gaula and Orlando on his mind, neither his actions nor his intentions can be said to be specific imitations of either of these two heroes of the past. Rather, both his actions and his intentions are copied from the whole concept of 'Penitencia' in the books of chivalry. Even the most concrete action he performs (the composition of the letter) is only connected to the two composed precedents by one phrase in the letter which echoes Oriana's epistle, and the somersaulting is nothing more than a ridiculous imitation of a sentiment (the fury of Orlando) rather than an action.

However, Don Quijote now (at the beginning of chapter twenty-six) sits down to make the choice of model:

"- Si Roldán fue tan buen caballero y tan valiente como todos dicen, ¿ qué maravilla, pues, al fin era encantado, y no le podía matar nadie si no era metiéndole un alfiler de a blanca por la punta del pie, y él traía siempre los zapatos con siete suelas de hierro? Aunque no le valieron tretas contra Bernardo del Carpio, que se las entendió, y le ahogó entre los brazos, en Roncesvalles. Pero, dejando en él lo de la valentía a una parte, vengamos a lo de perder el juicio, que es cierto que le perdió, por las señales que halló en la Fortuna y por las nuevas que le dio el pastor de que Angélica había dormido más de dos siestas con Medoro, un morillo de cabellos enrizados y paje de Agramante; y si él entendió que esto era verdad y que su dama le había cometido desaguizado, no hizo mucho en volverse loco; pero yo, ¿ cómo puedo imitalle en las locuras, si no le imito en la ocasión dellas? Porque mi Dulcinea del Toboso, osaré yo jurar que no ha visto en todos los días de su vida moro alguno, así como él es, en su mismo traje, y que se está hoy como la madre que la parió; y haríale agravio manifiesto

si, imaginando otra cosa della, me volviese loco de aquel género de locura de Roldán el furioso. Por otra parte, veo que Amadís de Gaula, sin perder el juicio y sin hacer locuras, alcanzó tanta fama de enamorado como el que más; porque lo que hizo, según su historia, no fue más de que, por verse desdenado de su señora Oriana, que le había mandado que no pareciese ante su presencia hasta que fuese su voluntad, de que se retiró a la Peña Pobre en compañía de un ermitaño, y allí se hartó de llorar y de encomendarse a Dios, hasta que el cielo le acorrió, en medio de su mayor cuita y necesidad. Y si eso es verdad, como lo es, ¿para qué quiero yo tomar trabajo agora de desnudarme del todo, ni dar pesadumbre a estos árboles, que no me han hecho mal alguno? Ni tengo para qué enturbiar el agua clara de estos arroyos, los cuales me han de dar de beber cuando tenga gana. Viva la memoria de Amadís, y sea imitado de don Quijote de la Mancha en todo lo que pudiere; del cual se dirá lo que del otro se dijo: que si no acabó grandes cosas, murió por acometellas; y si yo no soy desechado ni desdenado de Dulcinea del Toboso, bástame, como ya he dicho, estar ausente della. Ea, pues, manos a la obra: venid a mi memoria cosas de Amadís, y enseñadme por dónde tengo de comenzar a imitaros. Mas ya sé que lo que más que él hizo fue rezar y encomendarse a Dios; pero, ¿qué haré de rosario, que no le tengo?" (I, 26, 251-252)

This passage is where Don Quijote makes up his mind to imitate Amadís rather than Orlando, but it is peppered with mistakes. To start with Orlando did not wear shoes with seven iron soles but another character from the same work did protect himself with seven thicknesses of metal - Ferragús the Giant. Don Quijote also calls Medoro the page of Agramante when in fact he was the page of Dardinel de Almonte. Likewise in his description of Amadís he says Oriana banished him from her sight "hasta que fuese su voluntad" but her letter contains no time-limit; it is intended to be banishment for ever. Diego Clemencín, who points out these mistakes, says:

"Don Quijote, cuando citaba ó aludía á sus libros é historías, lo hacía casi siempre con equivocación..." (32)

The mistakes are typical of a madman, especially as they are mixed in with correct elements such as the description of Medoro's hair which is almost a direct translation of the Italian. Also typical of his madness is the way Don Quijote now asks himself: "¿cómo puedo imitalle en las locuras, si no le imito en la ocasión dellas?" since we remember that in the preceding chapter Sancho had used the same argument (I,25,238) and Don Quijote had paid it very little attention.

His argument is quite simple: whereas he admires Orlando he has no reason for copying him and in any case he would be doing the lady Dulcinea a great injustice by imitating Orlando since she has not done anything like Angélica. So he turns his attentions to Amadís de Gaula, and the first thing he states is that this knight managed to gain as much fame as any other without needing to go to all the effort of turning mad and doing mad deeds. He summarizes Amadís' deeds on the Peña Pobre and then decides he should copy this rather than any other penance. His reason seems quite clear: he wishes to take the easy option. Why should he even bother to undress if he can become famous without doing so?

So Don Quijote makes his pledge of allegiance to the great Amadís de Gaula, and vows to imitate him to the best of his ability. He even says he will be remembered in the same way as Amadís: "...que si no acabó grandes cosas, murió por acometellas." Whether this was said of Amadís is unclear,⁽³³⁾ or it may be that Don Quijote is not correct to say here that it was said of him, and is once again fabricating things about his hero. His absence from Dulcinea, he says, is reason enough to carry out an imitation of Amadís' actions

and he sets forth with passion to imitate his model by invoking to his memory 'cosas de Amadís'. The first action which comes to his mind is Amadís' prayer, but he has no rosary, so he rips off his shirt tails and ties knots in them, and uses them to say "un millón de avemarías". Curiously, many critics have complained that the Quijote does not parody the Amadís closely enough because it leaves out the religious element of Andalod the hermit; but given that this shirt-tail incident was cut out of the Quijote after the first edition as being irreverent it is hardly surprising that Cervantes was careful about what to parody. Don Quijote himself misses the hermit, as he would have liked to confess, but he consoles himself thus:

"Y lo que le fatigabamuchó era no hallar por allí otro ermitaño que le confesase y con quien consolarse. Y así, se entretenía paseándose por el pradecillo, escribiendo y grabando por las cortezas de los árboles y por la menuda arena muchos versos, todos acomodados a su tristeza, y algunos en alabanza de Dulcinea." (I,26,252)

So from the moment of decision on Amadís rather than Orlando the things Don Quijote does are pray, feel sorry for himself, and write songs. Certainly the latter belongs to the world of Amadís: we remember the song that Amadís composed whilst on the Peña Pobre:

" Pues se me niega vitoria
do justo m'era deuida,
allí do muere la gloria
es gloria morir la vida.
Y con esta muerte mía
morirán todos mis daños,
mi esperança, mi porfía,
el amor y sus engaños;
mas quedará en mi memoria
lástima nunca perdida,
que por me matar la gloria
me mataron gloria y vida." (II,51,414)

Compared with this, Don Quijote's verses are hilariously comical and we are told that the people who found them (the Priest, the

Barber and Dorotea) were moved to laughter by them, specifically because of the addition at the end of each stanza of "del Toboso". (34) To suggest, as some critics have, that these "Coplas" are precisely: "A imitación de las que había hecho Amadís..." (35) is rather too sweeping a statement. It is true that by now Don Quijote has made up his mind to imitate Amadís de Gaula, but the songs are dissimilar and Amadís in any case only composes the songs whilst on the Peña Pobre whereas his imitator, we are told, wrote many songs on the tree bark and in the sand but this one was the only one remaining legible. Amadís' song, moreover, was not written on either a tree or a patch of sand, but on a parchment which was taken back to London by visitors to the Peña Pobre. In other words Don Quijote works on the basis: "Amadís wrote a song during his penance. I am imitating him. I shall write a song too", but in point of fact he does not observe the finer points of the model he is imitating. Perhaps because he is over-zealous he writes too many songs in the wrong place and instead of being melancholy songs they are ridiculous!

"En esto, y en suspirar, y en llamar a los faunos y silvanos de aquellos bosques, a las ninfas de los ríos, a la dolorosa y húmida Eco, que le respondiese, consolasen y escuchasen, se entretenía, y en buscar algunas yerbas con que sustentarse en tanto que Sancho volvía; que, si como tardó tres días, tardara tres semanas, el Caballero de la Triste Figura quedara tan desfigurado, que no le conociera la madre que lo parió." (I,26,253)

To all intents and purposes this is the end of Don Quijote's penance. Like so many of his other actions the build-up is more time-consuming than the actual event, and the latter rarely lives up to the expectations of Don Quijote himself. In any case the deeds of the penance never match his intentions, and after only three days (fortunately for his physical state) he is 'rescued' by Dorotea

masquerading as the princess Micomicona, which recalls the way the hero of Amadís de Gaula was rescued from death on the Peña Pobre by the Donzella de Denamarca. Nevertheless this is no real princess who has come to save Don Quijote from his penance, but someone dressed up to fool him, as part of a deliberate plan to take him home.

So, strangely enough, the 'penitencia' of Don Quijote, which was to be as Riley says:

"...something special, a work of art complete in itself, to which he will address himself with particular care and attention to detail..."(36)

is not as close to its supposed model - the 'penitencia' of Amadís de Gaula - as is suggested by many commentators on his passage from the Quijote. Certainly as Edwin Place states: "we find Don Quijote striving to behave like Amadís", (37) but his attempts often fail, and in any case the actions he carries out, unlike his intentions, rarely live up to the model he purports to be copying. Too many critics would seem to have fallen into the trap of simply labelling Don Quijote's penance as a 'parody' or a 'burlesque imitation' of that of Amadís de Gaula. It is far more than this: it is brilliantly written, a piece of parodic writing which by far transcends any of the 'penitencias' done by knights in the older Spanish books of chivalry because it is different from, and more memorable than, any other comparable literary effort, including that found in Amadís de Gaula. It makes fun not just of its closest source (Amadís) but of the whole series of literary models from which it is drawn.

Amadís is undeniably the most important single model for Don Quijote - after all, his actions on the Sierra Morena are more directly based

on those of Amadís than on anything done by either Orlando on his trail of destruction or any other character to be found in the Spanish Libros de Caballerías. The points of similarity between Amadís de Gaula and Don Quijote (in so far as the penance episodes are concerned) have been listed by various critics, amongst them Diego Clemencín who gives us the basics:

"...en la [penitencia] de Sierramorena hubo desdenes, si no reales, imaginados de Dulcinea, hubo penitencia, hubo canciones compuestas por el penitente; intervino en sacar de allí á Don Quijote, según ya observó Pellicer, la discreta Dorotea, así como en la de Amadís la Doncella de Denamarca." (38)

Professor Riley points out a less obvious similarity: both 'penitencias' veer in the direction of the pastoral at some point. (39) But what so few have pointed out is that the vast majority of the comedy (which is of course an integral part of the parody) stems from the fact that the poor old Don cannot quite manage the actions of a 'penitente' in the same way as Amadís. Amadís' penance is a far more serious affair than that of his spiritual descendant, despite Don Quijote's claims to Sancho that he is absolutely serious. This is because lurking behind the romantic sentiment of Amadís' penance is the desire to die - the ultimate amorous sacrifice, whereas Don Quijote's is a purely temporary penance whose outcome can be no worse than madness, although Cervantes comically suggests that his hero might have been close to death had his penance lasted three weeks rather than three days. Even given this discrepancy it would be possible for Don Quijote successfully to carry out actions similar to those of Amadís, but he is so inept that he cannot perform even the most simple deeds correctly. Sancho is appalled at his master's heel-kicking somersaults, the songs Don Quijote composes are ridiculously funny, and in the one thing he does well (compose

a letter worthy of Amadís de Gaula) he flunks one of the finer points by signing it when he has just stated that Amadís never did. In any case it never matters that the letter is any good because it is only ever heard in its original form by Sancho, who destroys all the good things about it when he recites to the Priest and Barber his slightly (but splendidly) amended version later on.

Despite the fact that Cervantes provides his protagonist with a set of perfect props and if not a real reason at least some motivation to do a penance, he does not allow him to do it correctly. Don Quijote is made to bungle his attempts to emulate his favourite knight. But if the object of the exercise for Cervantes was supposed to be to destroy the prestige of the novels of chivalry, he does not do so, I think, in this episode, or at least not by parodic attack. We do not laugh at Amadís but rather at Don Quijote's absurd attempts to copy his deeds. Paradoxically there can be no doubt that both Don Quijote and Cervantes achieved their aims: the former because even though he is laughable in his imitation he nevertheless gains what he set out to gain: "perpetuo nombre y fama" and "tanta fama de enamorado como el que más", and the latter because he undoubtedly wrote the most brilliant penance-scene in Spanish literature, thus helping to condemn to oblivion most of those found in the books of chivalry.

- 16.op.cit., p.12.
- 17.In fact both Roldán and Amadís stripped. Amadís sheds all his knightly accoutrements before going off to do his penance.
- 18.The goatherd (I,23,222) was most surprised that our knight and his squire had managed to get so far into the Sierra Morena.
- 19.op. cit., p.151.
- 20.Don Quijote actually imagines himself to be in the Peña Pobre, as the Priest tells the crowd in the inn (I,37).
- 21.op. cit., p.14.
- 22.ibid.
- 23.This extract is taken from late in the Orlando (translated for Penguin by B. Reynolds, (Aylesbury, 1975)) and shows that Don Quijote's action is not pure madness. Whilst neither Amadís nor Orlando do anything like this at the time of their penances it was a custom which Don Quijote obviously knew. The comparison of his horse with great mounts is the imitation of a 'set-piece', and is similar to Ruggiero's speech.
- 24.L'Arioste en Espagne, p.450.
- 25.Orlando Furioso, Canto 23, 132-136.
- 26.op. cit., p.14.
- 27.ibid.
- 28.Therefore, as Clemencín points out (op.cit.) there was no need for the 1738 (London) amendment to "nunca las cartas de amantes se firman."
- 29.Asomante, vol II, p.7.
- 30.The chapter on style deals with this matter in some detail.
- 31.Salinas (op.cit., p.9) best sums this up:
"Cómico y serio, a la vez, ese lenguaje. Cómico para el que se crea, al pie de la letra, que es para Aldonza Lorenzo; pero serio y apropiado para el que, como el que la escribe, don Quijote, vea a la corresponsal so especie de extraordinaria criatura:"
- 32.op. cit., vol II, p.332, note 2.
- 33.Pellicer (Don Quijote, (ed.), Madrid, 1798) thinks this is an allusion to Ovid's Metamorphoses (Book II) where Phaethon's epitaph is:
"Hic situs est Phaeton, currus auriga paterni,
Quem si non tenuit, magnis tamen excidit ausis."

34. For ease of reference, Don Quijote's "coplas" are:

"Árboles, yerbas y plantas
que en aqueste sitio estáis,
tan altos, verdes y tantas,
si de mi mal no os holgáis,
escuchad mis quejas santas.

 Mi dolor no os alborote,
aunque más terrible sea;
pues, por pagaros escote,
aquí lloró don Quijote
ausencias de Dulcinea
del Toboso.

 Es aquí el lugar adonde
el amador más leal
de su señora se esconde,
y ha venido a tanto mal
sin saber cómo o por dónde.

 Tráele amor al estricote
que es de muy mala ralea;
y así, hasta henchir un pipote,
aquí lloró don Quijote
ausencias de Dulcinea
del Toboso.

 Buscando las aventuras
por entre las duras peñas,
maldiciendo entrañas duras,
que entre riscos y entre breñas
halla el triste desventuras,

 hirióle amor con su azote,
no con su blanda correa;
y en tocándole el cogote,
aquí lloró don Quijote
ausencias de Dulcinea

del Toboso."

(I, 26, 252-253)

35. Clemencín, op. cit., vol II, p.336, note 3.

36. op. cit., p.5.

37. "Cervantes and the Amadís", p.137.

38. op. cit., vol II, p.275, note 1.

39. "A premonition of Pastoral in Amadís de Gaula" p.229.

CHAPTER THREE.

THE RENUNCIATION OF THE MODEL.

For the greater part of the Quijote there is some parallel between Don Quijote's actions and those of his hero, Amadís de Gaula. The mad knight thinks of Amadís on numerous occasions, argues about him with several characters, and is sometimes misled by other characters who are trying to make him connect his world with that of the Amadís. Cervantes too draws a parallel between the two knights and their worlds in the burlesque poems he uses to frame Part One. The penance episode in the Quijote is the point where Don Quijote comes closest to his hero, for it is a deliberate imitation intended to give him the same reputation as Amadís, or a better one.

In the final chapter of Part Two of the Quijote, though, we find an absolutely radical change in Don Quijote. He is on his death bed when he suddenly has a complete change of mind about his hero, and renounces him, saying that he realises the harm that the books of chivalry have done to him. It is quite in keeping with Don Quijote's fascination with Amadís that he singles this knight out for particular mention but this is the first and only negative thing he has said about Amadís. In other words Amadís de Gaula stands out above all the other books of chivalry for Don Quijote even when he is declaring his hatred for them:

"- Dadme albricias, buenos señores, de que ya yo no soy don Quijote de la Mancha, sino Alonso Quijano, a quien mis costumbres me dieron renombre de *Bueno*. Ya soy enemigo de Amadís de Gaula y de toda la infinita caterva de su linaje; ya me son odiosas todas las historias profanas del andante caballería; ya conozco mi necedad y el peligro en que me pusieron haberlas leído; ya; por misericordia de Dios, escarmentando en cabeza propia, las abomino." (II, 74, 1063-1064)

A more categorical renunciation than Don Quijote's is difficult to imagine. As Manuel Azaña says:

"...el personaje heroico se desvanece en el caletre de Quijano y asciende a los senos de la fantasía, para siempre. Quien renuncia y se muere es Alonso Quijano. Recobra la razón, deja de ser Don Quijote (asunción del héroe) y objura la caballería. Se muere de cordura. Cervantes se enternece por Alonso Quijano cuando lo ve morir, pesaroso de su quimera. Nadie aborrece a don Quijote como lo aborrece Quijano en su lecho de muerte. Despierta del quijotismo como de una pesadilla, se arrepiente como de una aberración; estaba poseído de un demonio malo." (1)

Azaña goes on to say that Alonso Quijano and Don Quijote de la Mancha must be seen as two separate people: "Cervantes los disocia, y perece Alonso Quijano, aposento ruin del quijotismo."⁽²⁾ It is precisely at the point where Don Quijote de la Mancha becomes Alonso Quijano el Bueno that his total renunciation of the chivalric genre, especially Amadís de Gaula, is stated most strongly. Don Quijote dies at the moment he loses all chivalric interest, and Alonso Quijano lives only a short while longer. Of course both of them really had to die: the survival of either or both of them would have made way for another Avellaneda, but their death buried the knight and the hidalgo once and for all, for thus Alonso Quijano cannot have his interest in things chivalresque revived and Don Quijote cannot resume his mission, guided by either Cervantes or anyone else. He will never again imitate Amadís de Gaula, nor any other knight from the books of chivalry, but even at the moment he states his hatred for them Amadís de Gaula stands out from all the rest, as is the case throughout Don Quijote, from start to finish.

CHAPTER THREE: NOTES

1. "Cervantes y la invención del Quijote" in Invención del Quijote y otros ensayos, pp.59-60.
2. ibid.

CHAPTER FOUR.

THE DISTRIBUTION OF CONCRETE MENTIONS OF ELEMENTS FROM THE

AMADÍS in DON QUIJOTE.



As the last chapter has shown the whole Quijote is littered with mentions of the Amadís. This section, albeit rather unconventional in terms of literary criticism, attempts to examine how these elements are distributed. After several attempts to gather and present what amounts to a considerable set of data, the conclusion was reached that a pair of graphs was the best method of producing a concise presentation of the material. Using these as a starting point, several observations can be made about the importance of the Amadís in Don Quijote.

The graphs, to be found on pages 107 and 108, simply monitor the number of times characters, places and other names from the Amadís are mentioned in Part One and Two of Don Quijote, and by whom. Each Part is split into chapters (along the horizontal axis) with the number of mentions in each chapter split between Cervantes (the narrator), Don Quijote himself, and other characters. I found eventually that the most reliable method of 'scoring' was to count each proper noun referring to the Amadís as one mention, so that the sentence:

"- Con todo eso - dijo el caminante -, me parece, si mal no me acuerdo, haber leído que don Galaor, hermano del valeroso Amadís de Gaula, nunca tuvo dama señalada a quien pudiese encomendarse..."

(I,1,120)

would count as two mentions (underlined) in this case to 'other characters'. This method seems to reflect with reasonable accuracy the amount that Amadís elements⁽¹⁾ are mentioned in the narrative and in speeches by Don Quijote himself and other characters in the book.

The first and most noticeable fact to arise from the data in the two

graphs is that Part One of the Quijote is much better populated with Amadís elements than Part Two. In fact the former contains more than four times as many than the latter, the totals being 82 and 20 respectively. Thus 80.34% of all the mentions of the Amadís in Don Quijote are in Part One, and 19.66% in Part Two. This suggests that Part One is where Amadís de Gaula is most on the mind of the protagonist, his friends and acquaintances, and of course ultimately on that of the author. It is true that this not only applies to Amadís de Gaula but to the books of chivalry in general - their importance in the 1615 half of the Quijote is much less than in the 1605 half - but these figures are perhaps a little surprising in that there is such a great number of Amadís elements in Part One and so few in Part Two. In Part Two it cannot be said that Amadís is the 'norte' of his latter-day counterpart, as he was in Part One.

Moreover if the total mentions are split up into three groups as represented on the graphs we find the following figures:

PART ONE	MENTION BY	PART TWO	TOTAL
27	CERVANTES (NARRATIVE).	01	28
42	DON QUIJOTE.	09	51
13	OTHER CHARACTERS.	10	23
82	TOTALS.	20	102

From this table it can be observed that in the book as a whole it is Don Quijote who mentions Amadís elements more than either the narrative or the other characters. Cervantes chooses, in order to highlight the mad yearning of his protagonist, to make Don Quijote the character who gets most involved with the world of the Amadís. But when the book is split up into its two parts the fact emerges that in Part One this

tendency is quite obvious from the figures, whereas in Part Two we find that other characters mention Amadís elements more than Don Quijote does. These facts merely echo the tone of the work as a whole, for in Part One it is Don Quijote who takes the leading role as far as his chivalric mission is concerned, and who also uses Amadís de Gaula as his model. In Part Two he is provoked by other characters into discussions about Amadís far less successfully than in Part One: characters in the Ducal palace even dress up as enchanters from the Amadís in order to taunt Don Quijote into some ridiculous response which he fails to make. Not so in Part One where the mere mention of a minor character from the Amadís by Vivaldo or by Cardenio results in Don Quijote's claim of special information in the first case and a brawl in the second, whereas in Part Two he is frankly not interested in the Amadís, after an initial show of enthusiasm in the first two chapters.

The other characters are the most consistent of the three groups on the graphs in so far as they mention Amadís elements thirteen times in Part One and ten in Part Two. Nevertheless there is a difference between their mentions in each part which the graphs cannot reflect - as has already been said in connection with Don Quijote, the role of the other characters in Part Two is more actively mischievous - they sit about provoking mad outbursts from the Don - and one of their methods of provocation is mentioning characters and events from the Amadís. Those characters from Part Two who have read Part One are aware that the elderly and insane knight-errant is likely to react comically (as they would see it) if taunted in this way. Yet curiously he does not, because at this stage in his chivalric career is not as besotted with Amadís nor

with the imitations of Amadís, as he was in Part One. It is as if once Don Quijote loses the initiative in his imitation he can no longer raise the enthusiasm or energy to respond to the petty provocations.

If other characters in the Quijote attempt to manipulate the protagonist's actions by use of Amadís elements they cannot be as successful as that arch-manipulator Cervantes himself. But even Cervantes (as narrator) is involved less in Part Two than in Part One. Whereas in the first part Amadís elements are numerous and spread from start to finish there is but one mention in the second part which itself is little more than the repetition of a 'catch-phrase' found more often in Part One:

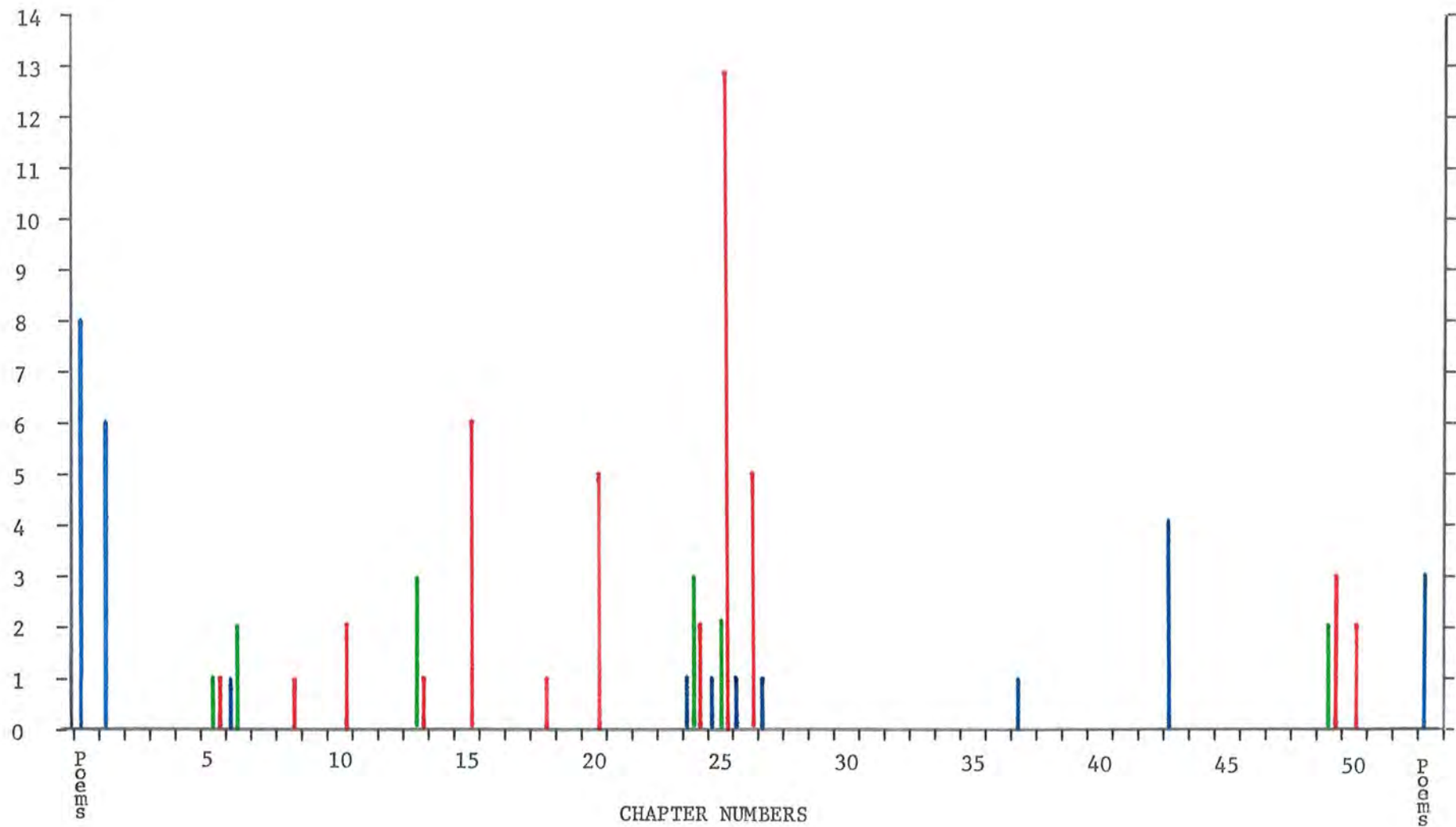
"...Amadís, flor y espejo de los andantes
caballeros." (II, 44, 852)

Cervantes' pursuit of shows of madness in the protagonist has worn off by now. Amadís de Gaula is far less important in his own mind than it was ten years earlier in the preparation of Part One - yet not so unimportant as to merit total exclusion.

Thus Don Quijote, the other characters he meets, and Cervantes the narrator all use fewer mentions of the Amadís and its characters in Part Two than Part One. The lessening use applies more to the narrator and the protagonist than to the other characters who are relentlessly searching in Part Two for provoked outbursts from the Don, and this supports the theory that Don Quijote is a book of two distinct halves. Whereas in the first part Amadís is Don Quijote's 'norte', and the latter uses every opportunity to imitate his model, by the second part he is more passive and other often malevolent forces are in play in the shape of the other characters he meets.

The Don Quijote of Part One is ever-conscious of the need to imitate Amadís, is spontaneously mad when an occasion presents itself (eg. the penance scene), and even over-reacts in defence of characters from the Amadís (eg. Madāsima). His imitation at that stage is active and important to him. Later he becomes more passive in many ways - other characters take the lead - and it is a sadder and victimised Don Quijote who reaches Barcelona and comes home to renounce Amadís and die. To the extent that the frequency of Amadís elements is indicative of the importance of the model in Don Quijote's mind, the lessening of them as the novel progresses is entirely consistent with his development as a character through the novel. It is also in keeping with Cervantes' use of the Amadís that the frequency of mentions becomes less as other influences creep in. There is more preoccupation in the author's mind in Part Two with things like Avellaneda's spurious continuation than there was in Part One, so his emphasis moves somewhat away from Amadís de Gaula, without his ever losing sight of it.

PLEASE UNFOLD



THE NUMBER OF MENTIONS OF ELEMENTS FROM THE AMADÍS IN PART ONE OF DON QUIJOTE,
by CERVANTES, by DON QUIJOTE, and by OTHER CHARACTERS.

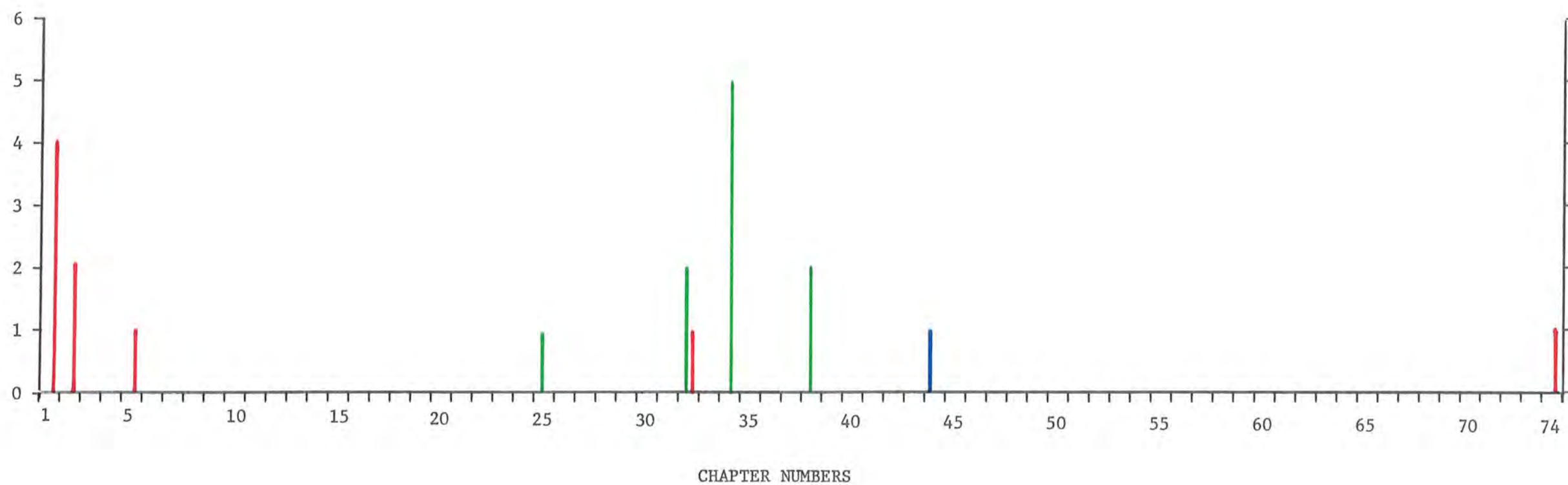
Key: Mentions by:

Cervantes —

Don Quijote —

Other characters —

PLEASE UNFOLD



THE NUMBER OF MENTIONS OF ELEMENTS FROM THE AMADÍS IN PART TWO OF DON QUIJOTE,
by CERVANTES, by DON QUIJOTE, and by OTHER CHARACTERS.

Key: Mentions by:

Cervantes —————

Don Quijote —————

Other characters —————

CHAPTER FOUR: NOTES

1. The term 'Amadis element' refers to any proper noun in the text of the Quijote which is the name of a character or place from the Amadis, or indeed any mention of the book itself.

CHAPTER FIVE:

SANCHO PANZA, SQUIRE-ERRANT WITHOUT EQUAL.

The number of times that Amadís de Gaula (character and book) and people, places and incidents from it are mentioned in the body of the Quijote is a clear indication of the importance of the earlier work in the latter. Don Quijote himself imitates Amadís so as to gain eternal fame and recognition. The finest hours in his summer of imitation are his penance in Sierra Morena, where he makes a conscious and deliberate attempt to imitate what he sees as one of Amadís' most outstanding actions (and one of the easiest to copy). It would be very easy to fall into the trap of attempting to compare the chivalric careers of Don Quijote and Amadís, in order to seek out similarities from which the conclusion might be drawn that individual happenings within the Quijote can be traced back specifically to origins in Amadís de Gaula. This is, for most of the book at least, not the case. The penance scene is the imitation of an incident drawn from the Amadís, as Don Quijote well knows, but even the penance is a chivalric set-piece in many of the books of chivalry which followed the Amadís. Likewise many of the actions of Don Quijote are based on a generic knowledge and imitation of the books of chivalry and the things he does are set-pieces, some but not all of which, can be found in Amadís de Gaula.

With this in mind I have not attempted to show that Don Quijote's actions echo those of Amadís (except where a conscious effort is made) and neither shall I try to show that Sancho Panza's role is based purely and simply on Gandalfín, the squire of Amadís. This section shows that Sancho Panza is far more a character in his own right than any of his squirely predecessors, even Gandalfín who is the nearest to him. Indeed the pair are mischievously linked even before the narrative begins by the burlesque poems between the Prologue and

chapter one, despite the fact that Cervantes boasts in the Prologue that in the figure of Sancho Panza:

"...te doy cifradas todas las gracias
escuderiles que en la caterva de los
libros vanos de caballerías están
esparcidas." (I,Pról.,25)

which suggests that Sancho is precisely a composite figure, not based on any individual squirely precedent. Yet the poem clearly links the two, and although I have discussed this sonnet earlier it may be worth remembering here that a certain malice and lack of affinity can be detected within the poem between the two characters: they are not as closely linked as they appear to be. Whereas the sonnets of Amadís (to Don Quijote) and Oriana(to Dulcinea) show great affinity, this one does not, for Sancho is a completely different character to Amadís' loyal Gandalín.

Indeed the backgrounds of these two squires, up to the point that each of them leaves with his master, are worlds apart: on the one hand there is Gandalín whose background is this: he appears for the first time in the Amadís early in Book One, when both Amadís and he are small children. Amadís is rescued from the sea where he has been sent afloat by his mother Helisena in a rush basket so that his illegitimacy will not be discovered by her family. His rescuer is the Scottish knight Gandales, who rears him with his own son, the young Gandalín, almost as a brother to the latter. Amadís' natural flair, talent and knightly ambition lead him to an early knighthood and Gandalín readily assumes his role as Amadís' squire. They set off together in search of adventure, and Gandalín's part in the adventures they find, as well as in Amadís' amorous exploits, is of great importance. On the other hand there is Sancho Panza, the most unlikely squire-errant imaginable who is perfect because he is just as out of place

as a squire as Don Quijote is as a knight. We first meet Sancho Panza in chapter seven of the Quijote, where we are told what he is like, but it must be remembered that prior to his introduction Don Quijote has already completed his first sally, so often called a 'false-start', without a squire. As Gregorio Martín reminds us,⁽¹⁾ this first sally is attempted by a 'knight-errant' who has forgotten two things: to be knighted and to recruit a squire. He manages to clear up one of the two omissions on the first sally when, to his own mind at least, he is knighted by the innkeeper, but his return home permits the recruitment of Sancho Panza:

"En este tiempo solicitó don Quijote a un labrador vecino suyo, hombre debien - si es que este título se puede dar al que es pobre -, pero de muy poca sal en la mollera. En resolución, tanto le dijo, tanto le persuadió y prometió, que el pobre villano se determinó de salirse con él y servirle de escudero."
(I,7,79)

So the recruitment differs from that of Gandalín in three fundamental areas: firstly that in the case of Sancho he is bribed into going along by promises of islands and other things, secondly that he is, after all, an afterthought on the part of his master, and thirdly he is a peasant who is not at all versed in matters of chivalry, and will need to be taught by his mad master. He is so unsuitable for the post of squire-errant, in fact, that even Don Quijote has misgivings about his newly-found sidekick. The first of these is brought about by Sancho's desire to take his ass on the chivalric wanderings - a wish which causes his master some consternation because he cannot remember a precedent for this in any of the books of chivalry he has read, but he resolves to set the situation to rights by taking possession of a horse for his squire at the first opportunity. The most interesting thing here is that the precise cause of Don Quijote's worry is that he cannot find a literary model for his squire. His

need to imitate the books of chivalry stretches to this extent, and one would therefore expect that in the squirely education he provides for Sancho he will attempt to bring him in line with literary predecessors. We shall see whether this is the case in due course, but first we should look in more detail at Gandalín.

The most recent, and also the most detailed, study on Gandalín and Sancho Panza is that of Eduardo Urbina,⁽²⁾ who is right to say that "aunque Sancho...ha recibido considerable atención crítica, su papel como escudero en la historia ha sido en gran medida descuidado."⁽³⁾ This is mostly because Sancho's role in the Quijote is much more than that of a squire, but he does carry out many squirely functions that are worthy of attention. Urbina says that a search through the books of chivalry for models for Sancho shows that he is closer to Gandalín than anyone else, but he does not base this observation on specific similarities of action, rather on an analysis of the evolution of the role of the squire, especially Gandalín.

Gandalín, as a squire-errant, is of course linked inextricably to his master. The actions of the former are dictated largely by those of the latter, as is natural in a master-squire relationship. But there is a great difference between Gandalín and his literary predecessors in so far as he is not the servile squire of Arthurian sources. Gandalín is the first squire, according to Urbina, to have literary importance and, to a certain extent, force of character, or at least a visible personality within the work. Urbina points out the number of occasions within the Amadís where these traits are clearly visible:

"El escudero, [Gandalín] compañero y amigo,

descendiente e inversión de la figura del ayo guardián, apoya inicialmente a Amadís en el ejercicio de su deber y profesión, frente a la influencia debilitadora de su señora. Más tarde, actúa como mensajero y medianero, facilitando encuentros y manteniendo el secreto. Finalmente pasa a acentuar el sentido social de la aventura, sirviendo al tiempo de sustituto de la dama ausente; diluyendo así el conflicto inicial y anticipando su final resolución con la domesticación de Amadís." (4)

By this comment Urbina shows up one crucial point in the role of Gandalín the squire: he serves his master Amadís on two counts - in the profession of arms and as a go-between for his amorous liaison with Oriana. But the main concern of Gandalín is that his master should become the greatest knight ever to carry arms, and he uses his own imagination and takes the initiative in order to achieve this, always sure that he has Amadís, rather than Oriana, in mind. Urbina's conclusions on Gandalín's role of squire are these:

"Gandalín constituye como escudero un avance significativo con respecto a personajes similares en la tradición caballeresca. El escudero de Amadís ha abandonado el anonimato propio de su oficio y figura junto al héroe desde sus comienzos, unido a él por fraternal lazo." (5)

and by summarizing the career of Gandalín he sees that:

1. It is mainly in the context of Amadís' amorous interests that Gandalín plays a prominent role.
2. This amorous interest is in direct conflict with the 'espíritu esforçado' which his master needs to become the greatest knight.
3. Gandalín attempts to resolve the above conflict in favour of the second option, and by so doing he sets himself against the wishes of Amadís, and is therefore abandoned by his master. He then seeks knighthood and sets off as a 'novel caballero'.

It is precisely Gandalín's independence and his ability to make up his own mind that Urbina sees as being in the same spirit as Sancho Panza, saying:

"Que Cervantes no tuviera presente a Gandalín en la génesis sería difícil de imaginar."(6)

That Sancho Panza is an infinitely more developed character than either Gandalín or any other literary squire is beyond dispute. He starts his career as an ignorant country bumpkin who knows nothing of what a squire should do. Don Quijote has to teach him how to imitate the deeds of the squires of old, and the form of his education is very interesting. As early as chapter eight Don Quijote is telling Sancho that as a squire he is not allowed to engage in battle with any knight:

"Mas advierte que, aunque me veas en los mayores peligros del mundo, no has de poner mano a tu espada para defenderme, si ya no vieres que los que me ofenden es canalla y gente baja, que en tal caso bien puedes ayudarme; pero si fueren caballeros, en ninguna manera te es lícito ni concedido por las leyes de caballería que me ayudes, hasta que seas armado caballero." (I,8,85)

Nothing is further from Sancho's mind than fighting with anyone!

Later, the distinction between knight and squire is drawn again by Don Quijote when he tells Sancho:

"...éstos no son caballeros, sino gente soez y de baja ralea. Dígolo, porque bien me puedes ayudar a tomar la debida venganza del agravio que delante de nuestros ojos se le ha hecho a Rocinante." (I,10,136)

These comments are helping to teach Sancho his role, and the rules of the game, as it were. It is curious to note that Don Quijote implies in the first of these two quotations that Sancho will one day be knighted, which is what usually happens in the books of chivalry.

But in the main Sancho is not a good squire because he does not know how to go about being one. Despite the fact that he recognizes Don Quijote's superiority he does not undertake squirely functions

willingly, only when they are forced upon him. In fact one might go as far as to say that Sancho Panza actively resists the role of squire into which his master would willingly place him. His resistance and unwillingness to be a perfect squire-errant may be caused by a couple of almost self-evident reasons: firstly a lack of confidence in himself as a squire, and secondly the nature of his motivation. Unlike his literary predecessors he is not versed in the way of knighthood or squirehood, and he is in any case a victim of the 'carrot and stick' temptation presented by his master's promise of an island which must be earned. Moreover he is unlikely to learn the rules his master voices when the latter is inconsistent - how can Sancho discern the difference between 'caballeros' on the other hand and 'gente soez y de baja ralea' on the other, and even if he could, should he listen to his master's definition of the rules of the game when the latter makes such fundamental mistakes as attacking the 'gallegos'? After earning them both a drubbing Don Quijote is forced to admit:

"Mas yo me tengo la culpa de todo; que no habia de poner mano a la espada contra hombres que no fuesen armados caballeros como yo; y así creo que, en pena de haber pasado las leyes de la caballería, ha permitido el dios de las batallas que se me diese este castigo."

(I,15,137)

Despite Don Quijote's self-confessed error in this particular case he has a set of conceptions about knight-errantry (and squire-errantry) which he must act out, and in order to do so he must educate his squire; a difficult thing to do in the case of Sancho Panza. Indeed in this way Sancho Panza and Gandalf are different because the latter is involved in the world of chivalry from childhood and does not need to be taught the ways of a squire. Naturally it is Cervantes'

exploitation of the comical possibilities of an ignorant squire which makes Sancho Panza completely outstanding compared with his models. The comic effect is achieved with great ingenuity - if a mad hidalgo is an unlikely knight-errant, no less unlikely is a rustic bumpkin as his squire, and the autonomy of Sancho and his creativity in relation to his master's wishes cannot but result in some laughter⁽⁷⁾ though it does go further than that. It is, in fact, this very autonomy which makes Sancho Panza so special. It must not be forgotten that Gandalín has himself showed some creativity and force of personality in the Amadís: if the role of a squire can be divided into two categories which often come into conflict (Urbina divides it into the categories of 'amoroso' and 'guerrero'⁽⁸⁾) it is because of their involvement in the love category that Gandalín and Sancho Panza are outstanding, and because of his unique involvement in his master's amorous affairs that Sancho is more outstanding. Gandalín, as has been said, finds difficulty in accepting the subjugation of aggression to love but he eventually becomes a trusted personal go-between for Amadís and Oriana. His one concern is to make sure that his master manages to become "...el mejor cauallero que nunca armas traxo" and in order to achieve this aim he is prepared to take matters into his own hands - in Book Two⁽⁹⁾ Gandalín delays Durín's delivery of Oriana's letter to Amadís until the latter completes the test of loyal lovers favourably, thus protecting Amadís from mental anguish until he has proven himself a loyal lover.

Now, Gandalín's actions may be innovative, but they pale at the side of Sancho Panza's actions as go-between for Don Quijote and Dulcinea. The squirely duties assigned to Sancho are handled in such a way as to change the whole course of his master's life. Aptly, it is when

Don Quijote is in the Sierra Morena that Sancho becomes directly involved as a go-between. At the specific point when he is about to undertake his most conscious imitation of Amadís de Gaula he entrusts to Sancho an extremely important task - to deliver a love letter to his lady Dulcinea. From the very start of the task Sancho behaves in a most unsquire-like way. Even though he has expressed a desire to abandon the Sierra he manages to put a price, three donkeys, on his departure. After one false start Sancho goes on his way to el Toboso but he only gets as far as the inn (the scene of his former blanketing) where he bumps into the Priest and the Barber. When asked by the Priest for sight of his master's letter Sancho finds he has left the note-book in which it is written with Don Quijote. His panic-stricken reaction, though, is based rather on the fact that he has also left behind the deed in which Don Quijote has signed over the three donkeys to him. He returns to the Sierra with the Priest and the Barber, in search of Don Quijote, and they persuade him to lie to his master, saying that he has delivered the letter to Dulcinea, and that she has requested that Don Quijote visit her. Of course, this lie is the first step in a complex set of actions involving Sancho, Don Quijote, and Dulcinea, revolving around the 'interés amoroso' of the knight-errant, where the squire becomes much more than a go-between. As Urbina says:

"Si bien Gandalín constituye...un avance en el desarrollo y función del escudero como personaje secundario, Sancho, en su inconsciente persecución de aquél, termina por apartarse de su modelo en la resolución de conflicto de intereses del caballero. Tras haber sido objeto de palos y fatigas a causa del interés guerrero de don Quijote, Sancho se ve convertido, por razón del interés amoroso de su amo, en el centro de atención de la historia." (10)

It is in this particular way that Sancho is original and outstanding

amongst squires-errant. He takes the initiative beyond the point of no return, for once the lie is told he is unable to reverse it: even though he attempts to admit his lie to Don Quijote the latter will not believe him and Sancho finds himself having to play an active part in his master's amorous yearnings. Perhaps it is fair to say that whereas Gandalfín represents one corner of a triangle, the other two corners being Amadís and Oriana, the relationship in the Quijote is more linear, Sancho Panza being somewhere on the line at whose ends lie Don Quijote and Dulcinea. In both cases, though, the squire is much nearer to his master than to the object of his master's desires. Gandalfín occasions his master's wrath by saying that Oriana's actions are wrong but his motives are noble and, as he sees it, in Amadís' best interests. Despite his good intentions he is relegated to a messenger between knight and lady and eventually rewarded by being given a knighthood and an island. Sancho Panza develops differently from his predecessor in two main ways. First he is forced, after the initial lie, to carry on the playacting about Dulcinea and in this sense he becomes an action-maker. Second, and more surprising, he takes a more active part in the action in a true squirely sense, and his education by his master makes him an ever-keener squire as the book progresses. It is Sancho who, towards the end of Part One, suggests another sally for his master and he is the driving force in much of Part Two. His increasing interest in and knowledge of chivalric events lead him to play a more active role, to the point of inventing visions whilst flying on Clavileño and in his admirable performance as governor of Barataria. Although to a certain extent this increase in Sancho's role is due to his 'quixotization' sight must not be lost of the fact that to the very end he is Don Quijote's squire. Even after giving up the reward

which he has spent most of his squirely career striving for (the governorship) he continues as Don Quijote's squire and is loyal beyond the call of duty: with his master on his death-bed he attempts to give the latter hope by offering to join him on another adventure, pastoral this time. It cannot be said of Sancho Panza that he lacks fidelity, nor force of character.

There is one further aspect of Sancho's character to be mentioned in the light of the Amadís, connected to his comic function. There is little, if anything, comic about Gandalín, but there is another possible predecessor to Sancho within the Amadís: Ardián el enano. Ardián is a curious figure whose main claim to fame is that Amadís himself comes to be known as the Caballero del Enano because of his diminutive companion. What is interesting in terms of Sancho Panza is that there is something of the comic in the character of Ardián who himself fulfils a squirely function for Amadís. Indeed Ardián is one of the very few humorous aspects in the Amadís, yet his possible link with Sancho Panza has been touched on by only a small number of critics. Urbina notes that "El humor que representa Ardián pertenece a la categoría de la risa que causa lo ridículo, lo deforme" and also that:

"Esta proximidad entre Gandalín y el enano... así como su equivalencia con respecto a Amadís en cuanto al ejercicio de funciones, hace posible en Sancho la fusión del leal Gandalín y del cómico enano Ardián." (11)

It is worth looking more closely at the role of Ardián the dwarf. He first appears in chapter seventeen and is taken under the wing of Amadís after his previous master has been killed by Arcaláus el Encantador. He becomes a second squire alongside Gandalín and is immediately involved in the action when he is captured and tortured

by Arcaláus by being "...colgado por la pierna de vna viga, y de yuso dēl vn fuego con cosas de malos olores..." (I,17,168) Now, although this is a serious plight there is something of the comic about it in much the same way as there is about Sancho's blanketing. Moreover the comparison goes beyond the immediate context of the plight itself - like Sancho Ardián bitterly refers back to this painful experience on a number of occasions, for example:

"Señor...vayamos de aquí antes que el diablo acá lo torne, que no me puedo sufrir sobre esta pierna de que stuu colgado, y las narizes llenas de la piedraçufre que debaxo puso, que nunca he hecho sino esternudar y ahun otra cosa peor." (I,19,177)

The narrator leaves us in no doubt that this episode is laughable. We are told that Amadís and his companions are moved to laughter by the dwarf's words. Ardián rapidly becomes a trusted messenger and servant, and a protegē of Amadís. But Ardián is the eventual cause of much pain for his master, for it is he who misunderstands Amadís' relationship with queen Briolanja and unwittingly tells Oriana that his master loves Briolanja. This news brings about the much-discussed letter written by Oriana, and the long separation of the lovers. In this sense also there is some similarity between Ardián and Sancho: both of them bungle duties attached to the amorous interests of their masters.

Like Sancho, Ardián is a loyal servant, and his fidelity is manifested when he is upset that Amadís has gone off to seek solitude:

"...Galaor tomō entre sus braços al enano, que fazía gran duelo y daua con la cabeça en vna pared, y dixo:
-Ardián, vete conmigo como lo mandō tu señor, que lo que de mí fuere será de tí
El enano le dixo:
-Señor, yo vos aguardaré, mas no por señor, fasta que sepa nuevas ciertas de Amadís." (II,48,390)

Once again there is a comic element to his actions here. The head-banging belongs to a comic, not a serious world, although the sentiments

behind it are serious.⁽¹²⁾ Like Sancho too, Ardián does not forget his sufferings easily. In Book III he is present when Amadís encounters Arcaláus (Ardián's torturer back in Book I) once again. This time Amadís gets the better of his adversary and sets fire to his dwellings, to the intense pleasure of the dwarf:

"El enano dezía a grandes bozes:
-Señor Arcaláus, recibid en paciencia esse fumo
como lo yo fazía quando me colgastes por la pierna,
al tiempo que fezistes la gran trayción a Amadís
Mucho se pagó el rey de cómo el enano deshonor-
raua a Arcaláus, y mucho reyan todos en ver que
aquél era el cabo de su esfuerço." (III,69,742)

Here again the figure of the dwarf is a winner of laughs, both from the other characters present and from the reader (or listener).

In the end, the sufferings prove to be worthwhile and Ardián is rewarded by Amadís by being made 'maestresala' of the celebrations held on the *Insula Firme*:

"Allí por le fazer mayor fiesta comieron con ella
(Grasinda) todos los más de aquellos caualleros,
que don Gandales lo fiziera tener muy bien apare-
jado, siendo maestresala Ardián el enano, que de
plazer no cabía consigo, diziendo muchas cosas
con que les fazía reyr." (III,80,907)

Even in his moment of triumph Ardián makes the others laugh. Frank Pierce says of this incident that Ardián "delighted, is made 'maestresala' or chief servant and taster at the feast on the *Insula Firme*, and....acts as a comic entertainer."⁽¹³⁾ I am not sure that Ardián's repertoire is a deliberate comic show. I rather think that the laughter is caused unwittingly by the dwarf in view of the fact that throughout the Amadís he is presented as a figure who provokes laughter in others, as is Sancho Panza in the Quijote. Of course Sancho Panza is much more complex than either Gandalín or Ardián. He fulfils functions similar to those assigned to both these characters in the Amadís, but because of his comic function he is

perhaps nearer to Ardián than to Gandalín, no doubt to the annoyance of his master who would have him behave like the latter. On two occasions Don Quijote draws a comparison between Sancho and Gandalín - first in chapter 20 of Part One (already discussed) where he tells his squire that Gandalín: "...siempre hablaba a su señor con la gorra en la mano, inclinada la cabeza y doblado el cuerpo, *more turquesco*." (I,20,189). This is simply not true, but it is nevertheless a statement made with the intention of moulding Sancho Panza into his master's idea of a perfect squire-errant. Effectively it is part of Don Quijote's reaction to Sancho's hilarity at the 'batanes' incident, and is a reaction caused by irritation that Sancho, by laughing at the Don, is not serious enough but ".algo risueño en demasía". It is also a signal that Don Quijote would have his squire behave in a certain way which, for all it is based on a fabrication, is not the farcical way of Ardián. Despite his master's attempts, Sancho remains more of an Ardián figure than a Gandalín, though he has something of both about him. J.-M. Cacho Blecua has pointed out that Ardián is:

"...presagiando y anunciando actitudes de Sancho Panza por varios motivos cómicos: (a) comicidad lograda por la cobardía; (b) comicidad lograda por el castigo físico; (c) comicidad relacionada con algo escatológico...relacionado con un tipo de necesidades involuntarias, producidas por el miedo, e incontroladas." (14)

The first two of these elements, particularly, bring the actions of Sancho Panza to mind. This is not to say that Sancho is modelled specifically on Gandalín, on Ardián, or on any character from the Amadís. He has certain similarities to other characters but he is a character in his own right. The amount of dialogue between him and Don Quijote is testimony to his importance, and in this respect the Quijote is so different: Sancho's active part in the action and the conversations allow him to transcend the importance of any of his predecessors.

Whereas in the books of chivalry the comic function (if any) was concentrated largely on the figure of the dwarf, the squire being by contrast a serious figure, in the Quijote the two rôles are fused together, and then developed by Cervantes. Eduardo Urbina says: "...la evolución sufrida por la materia caballeresca en prosa...desemboca de forma cômica en el Quijote..."(15)

Cervantes' boast that Sancho Panza is a composite figure seems justified, but he is the end-product of an evolutionary process stemming from the books of chivalry. Like Don Quijote amongst knights-errant, Sancho is without doubt the most memorable squire-errant ever to be created. Although his literary background can be loosely traced back to Ardián and Gandalín his role is not specifically a parody of theirs, or of any other squire's role. As Urbina comments:

"La naturaleza de la parodia que tiene lugar en Sancho, dados los diferentes papeles que se le imponen, es de carácter distinto y de complejidad mucho mayor a la que tiene lugar en Don Quijote con respecto a Amadís, por ejemplo. En Sancho la parodia ocurre, por así decirlo, casi sin objeto." (16)

CHAPTER FIVE: NOTES.

1. "Don Quijote, imitador de Amadís", pp. 139-147.
2. Sancho Panza, escudero sin par and "Sancho Panza y Gandalín, escuderos", see bibliography.
3. Sancho Panza, escudero sin par, p 1.
4. "Sancho Panza y Gandalín, escuderos", p 115.
5. ibid., p 116.
6. Sancho Panza, escudero sin par, p 56.
7. Of course, sight must not be lost of the comic effect caused by the physical aspect of Sancho at the side of his master. The juxtaposition of the tall thin man and the short fat partner remains a well-used comic device. Moreover there is an element of the theatrical use of the 'bobo' in Sancho, though Don Quijote makes a curious 'galán'!
8. "Sancho Panza y Gandalín, escuderos", pp 115-117.
9. (II, 45, 372-373).
10. Sancho Panza, escudero sin par, p 6.
11. ibid., pp 79-80.
12. This head-banging seems to be a favourite mode of expression for Ardián. He does it again in chapter 73 when he is afraid for the life of his master who is engaged in battle with the Endriago:
"Mas las cosas de llantos y amarguras que Ardián
...fazía, esto no se podría dezir, qu'él messaua
sus cauellos y fería con sus palmas en el rostro,
y daua con la cabeça a las paredes, llamándose
cautivo porque su fuerte ventura lo traxera a
seruir a tal hombre..." (III, 73, 799)
Sancho's actions, when he finds he has forgotten the notebook, are very reminiscent of Ardián's here.
13. Amadís de Gaula, p 85.
14. Amadís: Heroísmo Mítico Cortesano, p 129.
15. Sancho Panza, escudero sin par, p 4.
16. ibid., p 3.

CHAPTER SIX.

STYLISTIC SIMILARITIES BETWEEN *AMADÍS DE GAULA* AND *DON QUIJOTE*:
THE USE OF ARCHAISM AND ITS PURPOSE AND RESULTS.

It would be rash indeed to claim that it is possible to trace individual stylistic traits of Montalvo in Don Quijote. No such claim will be made here, but through a brief discussion of the discoveries of recent critical surveys of Montalvo's style and technique, along with certain observations about the Quijote I hope to show certain similarities and identify a certain purpose behind some ploys used by Cervantes which is generally in keeping with how I perceive he uses the Amadís generally in his work.

Turning first to the Amadís we remember that critical appraisal has generally set it apart from the other books of chivalry, and this is perhaps true mainly in the area of style. The main body of the genre is criticized extensively for its style by the moralists, by scholars since the early part of the sixteenth-century, and of course by Cervantes himself: if we look at the text of Don Quijote itself we find numerous examples of books of chivalry being criticized for their style. In the "escrutinio de los libros" (Part I, ch.6) Florismarte de Hircania is condemned to the bonfire "... que no da lugar a otra cosa la dureza y sequedad de su estilo." (I,6,69), whereas Tirante el Blanco is one of the minority spared, and by reason of "su estilo" (I,6,72).⁽¹⁾ Neither must we lose sight of the fact that the Don's madness is brought about by his reading of the books of chivalry and, quite apart from the fact that he believes what he reads, the narrator attributes his actually going mad to Feliciano de Silva's intricacies, a couple of which are quoted in the text ⁽²⁾ we learn that:

"Con estas razones perdía el pobre caballero el juicio, y desvelábase por entenderlas y desentrañarlas el sentido, que no se lo sacara ni las entendiera el mesmo Aristóteles, si resucitara para solo ello." (I,1,37)

The incomprehensible and twisted style of authors like Feliciano de Silva is quite specifically named as the culprit for addling the brain of Don Quijote. Yet from among this pile of romances almost universally belittled for their style Amadís de Gaula has stood out as a rare example of a book of chivalry with notable style, and when compared with the rest of the genre, nothing less than outstanding. Juan de Valdés says: (3)

"Entre los que an escrito cosas de sus cabeças comunmente se tiene por mejor estilo el dél que escriviõ los quatro libros de Amadís de Gaula, y pienso que tienen razón, bien que en muchas partes va demasiadamente afetado y en otras muy descuidado; unas veces alça el estilo al cielo y otras lo abaxa al suelo."

Valdés' stance is not far from what has become accepted since his observations, and later critics have echoed his sentiments. A critical gulf has opened between the unanimous condemnation of the style of the romances of chivalry and the quite generous praise of the style of the Amadís. (4) Right up to the latest trustworthy works (5) this gulf has been re-emphasized and the style of the Amadís picked out as exceptional.

In point of fact it is only since 1954 that any serious examination has been made of the style of Amadís de Gaula, and then by a series of scholarly studies which have best been summarized by Mancing. (6) By drawing these studies together Mancing has been able to conclude that the most important stylistic feature of the Amadís is the deliberate use of archaism:

"The 1508 edition of the linguistically archaic Amadís de Gaula by Montalvo was obviously edited and to some extent (although inconsistently) modernized by him. When he composed the fourth book of the novel he continued to employ, as a conscious aesthetic technique, linguistic archaisms, although to a lesser extent than he permitted them to remain in the first three books... These archaisms which characterize the style of the Amadís may properly be considered 'style

markers' which constitute a stylistic set." (7)

This use of archaism in the Amadís (mainly retention) is a conscious stylistic ploy. Mancing identifies the most obvious and common forms of the technique, which are briefly as follow:

1. Words beginning with f- and h-.

In old Spanish certain words which began with a written and pronounced f- came to lose the initial f- in favour of an aspirated h-. By the fifteenth century the written f- was archaic, and the h- which replaced it lost its aspiration during the sixteenth century.

Fjelstad says that: "...the initial f- is perhaps the most obvious medievalism that an archaizer could employ." (8)

2. Indirect object pronouns, vos and os.

The form os replaced the earlier vos more and more throughout the fifteenth century, though the earlier form survived into the earlier part of the sixteenth. By leaving the vos form in place in the books he 'modernized', and by putting it in to the one he wrote (Book IV) Montalvo used this as a deliberate archaizing technique.

3. Second person plural verb endings: (-ades; -edes; -ides).

These were regular until the fourteenth century when the -d- began to disappear and increasingly between 1475 and 1525 the forms -áis, -éis, and -ís become the norm. (9) Thus again Montalvo could deliberately archaize, or choose not to modernize, the Amadís by using the old forms.

4. Possessive adjective used with demonstrative adjective, definite and indefinite articles. The use of this stylistic mechanism, especially

the definite article preceding the possessive adjective was out-of-date by the early sixteenth century. The preservation of the obsolescent forms in Book I to III and the use of them in Book IV show a deliberate attempt to archaize.

5. Archaic vocabulary.

Fjelstad particularly identified many archaisms left in or put into the Amadís by Montalvo, by using authoritative works of the epoch and respected dictionaries.⁽¹⁰⁾ She concludes that the number of archaic words reduces as the work progresses (ie. it becomes more modern) but that nevertheless the number of archaisms in the final book represents a conscious aesthetic aim of the author.

Using these methods of deliberate archaizing as a starting point Montalvo's aims appear to have been both to give the 'corrected' work a flavour of the past - a past when the age of chivalry was thriving - and by a more active inclusion of archaism in the parts he himself wrote, to give his work a similar style to the rest, thereby giving the impression of an intrinsically unified whole.

Lapp has shown that this practice of deliberate archaism is in keeping with the usual practice of the writers of chivalric romances:

"The use of archaisms was an accepted part of the literary technique of the authors of the novels of chivalry...in [using them], they assumed some familiarity with this old material on the part of their readers, if they were able to enjoy the works. By sprinkling their prose with antiquated elements, the authors helped the stories to accomplish one of their aims. It was one way to evoke the past, when chivalry flourished."⁽¹¹⁾

Crucially, Lapp goes on to point out that like so much else within the chivalric genre, this device became excessive. Rather than a 'sprinkling' of the prose with deliberate archaisms, some works (eg. Oliveros de Castilla⁽¹²⁾) contained an absolute deluge of the archaic forms. So although in the Amadís there are many instances of this technique they have not precluded the almost universal praise of the style of the work, suggesting that within limits the technique is an acceptable one. But as Lapp has shown the technique came to be overused to the point

of excess.

Turning now to Don Quijote there are numerous instances of the deliberate use of archaism in the book. Mancing has extracted every one of these and discussed each of them. His study of the frequency and distribution of the speeches of the protagonist containing archaism leads him to the conclusion that Don Quijote's decreasing use of archaism as the book progresses is indicative of him becoming disheartened at a much earlier stage than is normally accepted - early in the second sally. In my view this fails to take two views into account. The first is that the gradual decrease in the hero's use of chivalric archaic language must be attributed at least in part to another factor - namely the author's decreasing need to 'set the scene'. Cervantes uses an abundance of deliberate archaism early in the work to establish the character of the mad hero and to make the necessary impact on the reader. The second point is that Cervantes was well aware of the dangers of overusing the ploy and so the gradual reduction of it in the Quijote may represent in part a manifestation of Cervantes' concern that his work should make the necessary point but at all times remain readable - we remember the friend's advice in the Prologue. Contrary to Mancing's conclusion I choose to think that the early abundance of archaism is to show the reader the skilful parodic ploy in its full splendour, and the decrease partly to avoid saturation. A rather different emphasis is examined here - the comic and humorous effect of this device of deliberate archaizing.

Quite obviously the best potential source of comedy in the deliberate use of archaism is to put it in the mouth of the mad hero, and Cervantes does so on many occasions. Don Quijote makes sixty-six archaic speeches (13) during the course of the Quijote, the majority of which have a

comic effect, such as the following:

"- Muchas y muy grandes son las mercedes, señor alcaide, que en este vuestro castillo he recibido, y quedo obligadísimo a agradeceroslas todos los días de mi vida. Si os las puedo pagar en haceros vengado de algún soberbio que os haya fecho algún agravio, sabed que mi oficio no es otro sino valer a los que poco pueden y vengar a los que reciben tuertos, y castigar alevosías. Recorred vuestra memoria, y si halláis alguna cosa deste jaez que encomendarme, no hay sino decilla; que yo os prometo, por la orden de caballero que recibí de faceros satisfecho y pagado a toda vuestra voluntad."

(I,17,156) (14)

The delightful comic effect of this speech is its lofty style and archaic language. Don Quijote imagines that he is in a castle, not an inn, and addresses Juan Palomeque accordingly. The speech is inappropriate and outdated, at least for all the other characters in the book. Palomeque insists that he is the proprietor of an inn, not a castle, and Don Quijote rides away without paying, costing Sancho a blanketing.

The above quotation is chosen as merely one example of the most important point: that the archaic speeches of Don Quijote are an integral part of a clash between reality and his own perceptions. He often uses archaic speech at times where he perceives situations to have 'chivalric potential'. This can be illustrated by his request to the innkeeper to knight him:

"- No me levantaré jamás de donde estoy, valeroso caballero, fasta que la vuestra cortesía me otorgue un don que pedirlo quiero, el cual redundará en alabanza vuestra y en pro del género humano." (I,3,48)

He has perceived a situation with obvious chivalric potential - a 'set-piece' - and therefore uses the language of his beloved books which he (but no-one else) sees as appropriate to the situation. Also, earlier, on his arrival at the inn, he has seen chivalric potential. He thinks it is a castle:

"...con sus cuatro torres y chapiteles de luciente plata, sin faltarle su puente levadiza y honda cava, con todos aquellos adherentes que semejantes castillos se pintan..."

and we find him:

"...esperando que algún enano se pusiese entre las almenas a dar señal con alguna trompeta de que llegaba caballero al castillo." (I,2,44)

With this perception of the situation his opening speech is in a style befitting such an occasion:

"-No fuyan las vuestras mercedes ni teman desaguisado alguno; ca a la orden de caballería que profesó non toca ni atañe facérle a ninguno, cuanto más a tan altas doncellas como vuestras presencias demuestran." (I,2,44)

Of course the prostitutes to whom he is speaking simply do not understand what this madman is saying to them, for two reasons. Firstly reality is not in accordance with his vision and he has detected chivalric potential in a situation which has none. Secondly, they cannot understand his archaic language.

Although there are numerous other examples of this sort in the Quijote which will not be discussed here, one can conclude that Don Quijote's use of archaism is used most often in situations which he perceives to have chivalric potential (though not in every such situation). It is generally used therefore when he meets something that may be termed a chivalric 'set-piece'. A further but somewhat different illustration of Don Quijote's identification of the 'set-piece' and use of archaism is to be found in chapter 21 of Part One where he describes to Sancho Panza the life of a knight-errant. Here the Don simply switches on his chivalric sensitivity, drifts back into the world he is striving to re-establish, and re-affirms his absolute belief in the books of chivalry and their pattern of events. He takes a make-believe literary idea and presents it as a potential part of his own future.

As Edwin Williamson says:

"Don Quijote describes for Sancho the typical pattern of a chivalric romance, presenting it as a certain vision of their future if the prescribed chivalric steps are followed and the code of chivalry successfully put into operation."(15)

This is a remarkable speech by Don Quijote. It has more archaisms than any other of his speeches,⁽¹⁶⁾ because it contains a whole list of 'set-pieces'. It is Don Quijote's self-indulgent chivalric involvement and his belief that he himself will be part of such a chivalric plot that lead him to use so much archaism. It is almost a sub-conscious use of the very style used by those who normally wrote about such events, and it stems from his total immersion into this (literary) world of the past. His ease in the use of archaisms in the context of these 'set pieces' arises from his thorough knowledge of the world portrayed by the romances. In fact he does it so well that he might well have been able to do what he had often considered - to take up his pen and 'finish-off' one of the romances:

"...y muchas veces le vino el deseo de tomar la pluma y dalle fin al pie de la letra; y sin duda alguna lo hiciera, y aun saliera con ello, si otros mayores y continuos pensamientos no se lo estorbaran." (I,1,37)

Here, Don Quijote extracts the 'essentials' of the typical books of chivalry, both in content and in style, and does so well. Though perhaps not as comic the speech is just as inappropriate as most of his other archaic speeches because he is here presenting a vision of his own future which cannot and will not ever happen in the way he would wish. This speech demonstrates Don Quijote's instinctive feel for the chivalric genre he admires so much. His deliberate (or even sub-conscious) use of archaism is an important part of his imitation of models, but it is a generic imitation of the whole. Riley has said that:

"Don Quixote strives towards the realization (of his romantic notions)

in ordered, artistic form,..."⁽¹⁷⁾ and part of his striving is the conscious use of obvious archaism (when he detects chivalric potential in a situation) and the apparently subconscious use of the same device (when he makes a chivalric speech about the world of the past).

Unlike Don Quijote's imitation by deeds, where he singles out Amadís as his 'norte', his imitation by speech cannot be traced specifically to the Amadís, precisely because it is generic. The one instance where a direct link can possibly be seen is in his letter to Dulcinea del Toboso, which has been called the most polished example of mock-chivalric style in the novel. It must be remembered that Don Quijote composes this letter at a time when Amadís is much on his mind - just before he sets about the most conscious imitation of his hero in the penance. The whole letter, with archaisms underlined, is reproduced here:

"CARTA DE DON QUIJOTE A DULCINEA DEL TOBOSO
Soberana y alta señora:
El ferido de punta de ausencia y el llagado de las telas del corazón, dulcísima Dulcinea del Toboso, te envía la salud que él no tiene. Si tu fermosura me desprecia, si tu valor no es en mi pro, si tus desdenes son en mi afincamiento, maguer que yo sea asaz de sufrido, mal podré sostenerme en esta cuita que, además de ser fuerte, es muy duradera. Mi buen escudero Sancho te dará entera relación, ¡oh bella ingrata, amada enemiga mía!, del modo que por tu causa quedo: si gustares de acorrerme, tuyo soy; y si no, haz lo que te viniere en gusto; que con acabar mi vida habré satisfecho a tu crueldad y a mi deseo. Tuyo hasta la muerte,
EL CABALLERO DE LA TRISTE FIGURA." (I, 25, 247)

It cannot be said that this letter is a specific parody of any letter written by Amadís. It does have the opening phrase 'ferido de punta' which echoes the postscript of Oriana's letter to Amadís: 'Yo soy la donzella herida de punta de espada por el corazón, y vos soys el que me feristes,' (II, 44, 391) which also has the archaic f- in the last

word, but despite this similarity the imitation appears to be of a concept, not a specific letter. Once again, though, the mad Manchegan has seen a situation with potential and has exploited it by using several archaisms and an elevated style. Again, it is inappropriate, coming as it does immediately after the Don has revealed to his squire that Dulcinea is a peasant girl whom he has seen not four times in twelve years and who in any event cannot read the letter he writes! The immediate juxtaposition of reality (Aldonza Lorenzo) and Don Quijote's perception (Soberana y alta señora), especially with Sancho's revelations about the former, give undeniable comic effect to the inappropriateness of the archaic and elevated style.

Some of the parodic and comic effect of the use of archaism arises from its use by other characters and the narrator. Doña Rodríguez, the Duke's maid, approaches Don Quijote in a genuine way. Hers is a cry for help made in chivalric language and in good faith - she actually believes in the mad knight. Her speech (II,52,916) is saturated with archaisms as she implores Don Quijote to help her, which he agrees to do. Yet in his response he uses no archaism and shows little enthusiasm for his new mission. His seriousness and restraint in reply make Doña Rodríguez's excesses seem funny.

Sancho Panza uses archaisms too, in several ways: most commonly either to report his master's speech or to mock him. In most cases the result is comic. When Sancho is with the Priest, the Barber, Cardenio and Dorotea in the Sierra Morena he reports to them that Don Quijote is determined not to leave the mountains for el Toboso in the following terms: " [Don Quijote] había respondido que estaba determinado de no parecer ante su fermosura fasta que hobiese fecho

fazañas que le ficiesen digno de su gracia." (I,29,291) Here he is reporting his master's speech, but he goes too far with the archaic words. The episode of the fulling-mills best illustrates Sancho's use of archaism: firstly when Don Quijote has made his speech (I,20,179) of willingness to take on the adventure, and decided to go alone, Sancho's panic at the thought of being left by himself in the dark leads to the imploration:

"Por un solo Dios, señor mío, que non se me faga tal desaguisado; y ya que del todo no quiera vuestra merced desistir de acometer este fecho, dilátelo, a lo menos, hasta la mañana." (I,20,180)

This cry of desperation is made from the heart, but it is made in language that Sancho thinks his master will listen to. Ironically it has no effect on Don Quijote whose mind is already made up to leave for adventure immediately, and Sancho has to resort to another method and tie Rocinante's legs together to stop his master setting off. The worthlessness of outmoded archaism is illustrated well - it has no effect even on its main exponent, but more basic methods do. After the comic dénouement Sancho, unable to contain himself, mocks Don Quijote's earlier speech by an almost exact reproduction of its first paragraph:

"-Has de saber, ¡ oh Sancho amigo! , que yo nací, por querer del cielo, en esta nuestra edad de hierro, para resucitar en ella la dorada, o de oro. Yo soy aquel para quien están guardados los peligros, las hazañas grandes, los valerosos fechos..." (I,20,188)

The only differences between Sancho's effort and that of Don Quijote are a number of words inverted and the use of the archaic 'fechos'. Sancho mockingly injects archaism into a speech which originally had none.

This playful (if a little cruel) use of archaism by Sancho suggests that he is aware that it is inappropriate. He knows that because it is

out of place it is comical, as is demonstrated by his musing that he is travelling " de parte del famoso caballero don Quijote de la Mancha que desface los tuertos, y da de comer al que ha sed, y de beber al que ha hambre." (II,10,603) This is the only instance in the work of a character using the device for self-amusement, and adds to the humour in Don Quijote. There are admittedly instances of other characters using archaism in situations which are not so funny: the Priest, the Barber, and Sansón Carrasco use archaic speech (as they use mentions of Amadís) as one of the many ways of trying to drag Don Quijote home, and the Duke attempts by using it to make him slip into the chivalric world which the Ducal household finds so amusing. Despite these instances, which merely show that the device is recognized by other characters as a method of triggering certain behavioural responses in the madman, the overwhelming effect of this deliberate use of archaism in the Quijote is comic.

A final pointer to this conclusion is the way it is used in the narrative. It is generally accepted that the "...proximity of a chivalric speech by Don Quijote contaminates the narration, producing archaism there."⁽¹³⁾ There are also numerous examples of Don Quijote's thoughts and actions being reported by the narrator. One of these is just before Don Quijote finds himself suspended by the wrist from a high window:

"...don Quijote se había puesto de pies sobre la silla de Rocinante por alcanzar la ventana enrejada donde se imaginaba estar la ferida doncella;..." (I,43,446)

Here the context has clear chivalric potential, and we are told by the narrator that Don Quijote imagines a 'ferida doncella' to be involved - a form of reported archaism. The irony is clear: the narrator shows us the difference between what is and what Don Quijote thinks is

the case. Moreover the comic use of archaism helps prepare the reader for a comic dénouement. More comic still are the examples of the narrator's deliberately comic use of archaism, as a form of mockery. We are told for example that Cervantes was looking for the manuscript of Don Quijote because he was:

"...deseoso de saber real y verdaderamente toda la vida y milagros de nuestro famoso español don Quijote de la Mancha, luz y espejo de la caballería manchega, y el primero que en nuestra edad y en estos tan calamitosos tiempos se puso al trabajo y ejercicio de las andantes armas, y al desfacer agravios..." (I,9,92)

and Rocinante's desire to join some mares is reported as this:

"Sucedió, pues, que a Rocinante le vino el deseo de refocilarse con las señoras facas..."(I,15,136)

The first example may be described as mocking, the second as mischievous, but they are both comic devices. Cervantes cannot resist poking a little fun at Don Quijote, nor at the old nag which serves as his steed, and his jibes are indicative of the way archaism is used for comic effect substantially whenever it appears in the Quijote.

The object of all this humour falls well within the friend's advice to Cervantes in the Prologue to Part One - he must make the reader laugh. He does so most of all by making the use of archaism by his hero relate largely to chivalric 'set-pieces' which Don Quijote perceives to have chivalric potential. Because of the clash between reality and Don Quijote's vision he often sees chivalric potential where there really is none and thus his speech becomes comically inappropriate. He is after all living a romance within a world which will only perceive his efforts as out-of-place and which will laugh at him. Cervantes has created a clever mechanism - by showing that the inappropriate use of archaism is funny he has demonstrated to the reader that it is a contrived and pointless exercise if taken seriously,

and of course the books of chivalry took it very seriously indeed. Moreover, the more overdone the use of archaism is, the more out-of-place it is, and the funnier it becomes. There is no real possibility of tracing back the use of archaism to specific romances other than to say that Cervantes uses all of the deliberate archaizing tricks, and much of the vocabulary, identified by scholars as being used deliberately by Montalvo and overused by many of its successors. The object^{of} _^ censure is not only Amadís de Gaula but the whole "...caterva de los libros vanos de caballerías..." (I, Prōl, 25), most especially those whose excesses of plot and style made them patently incredible. In so much as Cervantes' success is to be measured by the success of this stylistic device Mancing is right to say:

" [Cervantes] ...seems to know, instinctively, which archaisms to use and how to use them. He is inconsistent, as were the authors he imitates, in the frequency of appearance of the various archaic forms. But there is no doubt that he far surpasses his predecessors in the artistic use of archaic language and style."(19)

By brilliant artistic use of the archaisms found in the romances Cervantes managed to do what he set out to do: he took a trend which Montalvo had started in the Amadís, which others had copied to excess in later romances, and which was well-known to the reading public at the time the Quijote was to appear. He then took the trend one step further by showing up the artificiality, the inappropriateness, and the resulting comic effect of overuse or misuse of deliberate archaism. Although the romances went on being published (and read) after the Quijote, they could not be seen in the same light, at least by serious readers, because as Mancing says:

"By placing the archaic language in the mouth of his mad hero there was a sort of criticism by association, which is indeed the very heart of the nature of parody: it is hard to laugh at Don Quijote without also laughing, at least a little, at Amadís..."(20)

Although the thrust of Cervantes' attack is against the genre as a whole Amadís de Gaula, guilty of starting the trend, does not get off without blame. But we remember the 'escrutinio': the Priest had said: "...me parece que, como a dogmatizador de una secta tan mala, le debemos, sin excusa alguna, condenar al fuego." The Barber's retort is equally valid in its application to style and to plot "... es el mejor de todos...de este género...y así, como a único en su arte, se debe perdonar." (Both I,6,67). In both style and plot Amadís is less at fault than its successors.

CHAPTER SIX: NOTES.

1. The ambiguity of this phrase has been discussed in an earlier note (p.64, note 30.). The full context is: "Dígoos verdad, señor compadre, que, por su estilo, es este el mejor libro del mundo..." which I take to mean that the Tirante's style is outstanding rather than that the book is the best of its type, though not all translators into English have agreed with me. Its real saving graces are that it is "...un tesoro de contento y una mina de pasatiempos". (I,6,72)
2. Feliciano de Silva, (1492?-1558?) author of several of the "sequels" in the Amadís cycle, including Amadís de Grecia, (1530?). However, the famous "razón de la sinrazón" passage comes from the Segunda Celestina, not from any of the books in the Amadís cycle.
3. Diálogo de la lengua, Clásicos Castellanos, ed. Montesinos, (Madrid,1953) p. 173. Valdés is credited by the Oxford Companion to Spanish Literature with 'impeccable taste'. Quoted by Mancing.
4. Compare for example:
 - On the books of chivalry, style has been described as: "Pomposo y formulario" by Jean Cassou, (Cervantes, trans. F.Pina, (Mexico City,1939) p. 36); and "ampuloso y artificial" by Palacín Iglesias, (El Quijote y la lengua española, Le lingue del Mondo (XVI) 1951, p. 271.)
 - On the Amadís, descriptions are typically: "El estilo es excelente, el lenguaje correcto..." by Palacín Iglesias, (Historia de la literatura española, (Mexico City,1949) p. 93.); "El estilo es rodado y suave, naturalmente elegante, y muy castizo en el lenguaje" by Julio Cejador, (Historia de la lengua y literatura castellana, (Madrid,1935) Vol. I, p. 202.) All quoted by Fjelstad and/or Mancing.

The best summary of attitudes is provided by Romera Navarro: "...la excelencia de su estilo y lenguaje ha sido elogiada unánimamente en todo tiempo." (Historia de la literatura española, (New York, 1928) p. 100.)

5. I have in mind Professor Pierce's monograph, op. cit.:

"The claims that have been made in this monograph for the excellences of the Amadís clearly depend on the riches of its vocabulary and general style ...The novel's sustained stylistic flow, both for narration and description, most certainly constitutes one of its delights for the reader and also stands out as a distinct virtue in a very long text." (p.157)
6. Mancing's Ph.D. thesis Chivalric language and style in Don Quijote, (University of Florida,1970) has since been revamped and has appeared as a book: The Chivalric World of Don Quijote; style, structure, and narrative technique, (University of Missouri Press, (Columbia,1982)). I have worked largely with the thesis. The four studies of the Amadís' style summarized and criticized by Mancing are:
 - (i) Barton Sholod, A study of the language of Amadís de Gaula (M.A.(Columbia,1954)).

- (ii) Rafael Lapesa, El lenguaje del Amadís manuscrito,
BRAE XXXVI (1956, p.224 et seq.)
- (iii) Samuel Gili y Gaya, (ed.), Amadís de Gaula,
(Barcelona, 1956).
- (iv) R.N. Fjelstad, Archaisms in Amadís de Gaula,
(Ph.D., State of Iowa, 1963).

I have relied on Mancing's findings, because my main concern is the Quijote.

7. Ph.D. thesis, p.44.
8. op. cit., p.33. Although Fjelstad examined only the first 26 folios of each book of the Amadís she nevertheless traced certain trends in the modernization of the work by Montalvo. What matters here is simply the identification of the main archaizing tricks employed.
9. Not so, of course, in the case of proparoxytones (esdrújulas) where the -d- forms existed well into the seventeenth century. c.f. R.J. Cuervo, Las segundas personas de plural en la conjugación castellana, Románia, XXII (1893) pp.71-75. Summarized by Mancing.
10. eg. Valdés, op. cit., and Corominas, Diccionario crítico etimológico de la lengua castellana, (1954-1957). The point of listing here all the words Fjelstad identifies as archaic would be none. It is enough to recognize this as one of the deliberate archaizing tricks of Montalvo, his successors, and also by Cervantes.
11. Archaisms in Four Novels of Chivalry, unpublished Ph.D. thesis, (State University of Iowa, 1964), p.185.
12. According to Alberto Blecuá, who has edited this work for Juventud (Barcelona, 1969), the earliest Spanish text dates from 1499.
13. All sixty-six are extracted by Mancing, Ph.D. thesis.
14. The underlining highlights the archaisms identified by Mancing.
15. From Romance to the Modern Novel: A study of Don Quijote and its Arthurian Romance Background, pp.178-179. Dr. Williamson goes on to show how in this passage the changes in tense and mood of the verbs give a 'force of prediction'.
16. fenestras/fermosas/fablar/furto/tablas/fermosa/pro/talante/fice/fablado. Ten archaisms in all.
17. "Three versions of Don Quixote", p.816.
18. Mancing, Ph.D. thesis, p. 107. An example is when Dorotea is first about to address Don Quijote:
"...se fue a hincar de rodillas ante las de don Quijote; y aunque él pugnaba por levantarla, ella, sin levantarse, le fabló en esta guisa..." (I,29,294)
It is followed by a speech containing several obvious archaisms by Dorotea/Micomicona. Don Quijote's response is also archaic:
19. ibid., p.87.
20. ibid., p.88.

CONCLUSION.

This study set out to examine the importance of Amadís de Gaula in the Quijote, to assess the way the former is imitated in the latter, and to see what the end result of the correlation of the two works is. It has been demonstrated by examining each individual specific mention of the Amadís and its characters and events in the Quijote that these play a major rôle in Cervantes' work. The very amount of mentions is worthy of comment, especially when one considers that the reading public of the early seventeenth century was so much more knowledgeable about the Amadís than the modern reader. It is difficult to miss the specific mentions detailed earlier, though not so difficult to fail to recognize their full significance nor to fail to appreciate the cumulative effect of so many of them.

Cervantes' contemporaries would also have seen many similarities between episodes in his work and episodes in the Amadís beyond those where the mad Manchegan consciously imitates his famous predecessor. No apology is made for not attempting to extract each such episode from the Quijote for two reasons; firstly this has already been done by commentators such as Diego Clemencín,⁽¹⁾ and secondly these episodes in the Quijote have their roots in the chivalric 'set-piece' and as such are generic rather than specific imitations. Clemencín, with his massive knowledge of the Romances, often traces individual phrases and actions, let alone whole episodes, back to similar ones back in the chivalric Romances.⁽²⁾ These 'huellas' have therefore not been discussed.

As has been demonstrated in the examination of specific mentions, the overwhelming use of the device is comic. In a number of ways laughter is provoked where these mentions occur. From the burlesque poems which

precede Part One through to late in Part Two the Quijote is peppered with these mentions, most of all by Don Quijote himself who consciously imitates Amadís. Don Quijote gets various things wrong about the Amadís: the description of Amadís himself, and of his temperament; the 'facts' about Madásima and Elisabad; don Galaor's secret true-love; and the silence of Gandalín, for example. His errors would have been noticed by readers in the early 1600's but may be missed (in the absence of editorial footnotes) nowadays by all but the very serious student of Don Quijote. An important part of the humour in the work is in danger of being overlooked unless these examples are fully appreciated, so their examination is justified.

In his imitation of Amadís the Don is laughable, despite his very serious intentions. His naming ceremony is funny because it is overdone, the song he composes in the Sierra Morena causes more than a little laughter for those who find it, and many elements of the most important imitation-scene in the book - the penance - are also funny because his attempts to follow Amadís' example closely fail, and his actions are totally inappropriate. Despite all this he remains absolutely convinced that Amadís and his many kinsmen existed in a real sense, thus perpetuating the comedy of his actions right up to his death-bed, where at least he renounces the books of chivalry, especially Amadís de Gaula. There is no comedy in his last mention of Amadís but throughout his chivalric career he has amused other characters in the Quijote, and of course the reader, by his all-too-often mistaken and inappropriate descriptions and actions.

There is also some comedy in the mentions of elements from the Amadís when these are by other characters. This is especially true of Sancho Panza, whose delightful mixing-up of the names of Madásima and Elisabad

(Magimasa/aquél abad) cannot go unnoticed. Mentions of characters and events from the Amadís by others (the Canon of Toledo, Vivaldo) serve as reasons for Don Quijote to defend his absolute (but ridiculous) belief in the existence of these literary beings, to claim some sort of (fabricated) inside information about them, or even to fight in their defence. But for other characters, especially those at the Ducal palace, there is a different motive: a cruel and unfair attempt to spur Don Quijote to act in a certain way by provocation. These characters obviously consider the Amadís and Don Quijote's imitation of it to have been a primary cause of some of his mad actions in Part One, which they have read. They attempt, unsuccessfully, to provoke Don Quijote back into the same sort of mad antics they have read about. Their intentions are not at all funny.

So although the overwhelming effect of these specific mentions of the Amadís is to provoke laughter, they do have their serious side, too. Even Cervantes himself uses things from the Amadís in a humorous way, especially in the poems which frame Part One, supposedly penned by characters from the Amadís, or by famous academics, in praise of characters from the Quijote. Neither can he resist a comically ironic passage whilst Don Quijote hangs by his wrist from the window of the inn. It must be said that much of the comedy derived from these mentions comes early in the Quijote. Both the frequency and the comic effect decrease as the book progresses. In this way the use of 'Amadís-elements' is in keeping with the structure of the Quijote as a whole. Whereas the mentions are both common and invariably funny in Part One - especially in the early chapters - they are less common and less funny in Part Two. The emphasis in Don Quijote's mind moves away from the conscious imitation of chivalric models to a preoccupation with

Dulcinea, and attempts by other characters to move it back meet with only limited success. Authorial emphasis shifts somewhat also. The 'attack' on the novels of chivalry is diluted by considerations of how to attack the imminent threat, Avellaneda. There is also the question of impact. The early chapters of Part One make the point that Don Quijote is imitating the deeds found in novels of chivalry and that his actions are inappropriate, out-of-date, and founded on an unrealistic belief in these books as historical documents. Once that point is made the danger of saturation becomes apparent, so gradually other factors are brought in.

The chapter on style - specifically the use and retention of archaism, demonstrates a further link between the Amadís and the Quijote. Cervantes parodies Montalvo's deliberate use of archaism but is criticizing mainly the later works in the Romance genre which over-used the device so that their style became tortuous and incomprehensible. This is in keeping with the use of the Amadís as a whole. The humour found in the use of specific mentions of the Amadís is certainly the result of parodic intent, but that is not to say that Cervantes' attitude to the Amadís was entirely negative. He appears to me to be directing his censure not only at the work itself, but also at those who would believe it is a historical document. In short he is criticizing excess - that is excess on the part of authors like Feliciano de Silva who went to ridiculous extremes to make their Romances look older than they were (by the use of archaisms), and excess on the part of the readers who believed in the Romances. Don Quijote represents the most extreme form of this excess because he sets out to recreate the world of chivalry found in the books he has read, and is prepared to demonstrate his absolute belief in their historical truth by violent actions if need

be. There is of course a sort of criticism by association, in that if Don Quijote's actions are funny, those of Amadís must also, to some extent, be funny. The barrier Cervantes constantly puts in his hero's way is the clash between the latter's idealized view of the world and reality. In the novels of chivalry no such barrier exists - the chivalric world itself is portrayed as real. Cervantes is showing beyond doubt that the chivalric world as portrayed by the books is a 'máquina mal fundada' (I, Pról, 25), and that it should not be believed. This is part of his scrupulous distaste for the disguising of fact.

The Quijote therefore owes a lot to the Amadís. It was precisely the popularity of the latter that meant that references to it would be readily picked up by the readers of the Quijote. Cervantes was able to make Don Quijote commit slight errors to create comic effect. In a sense, Amadís was the easiest work to use in this way because of its immense popularity and the knowledge his contemporaries had of it. But his criticism of the Amadís is not intrinsically hostile. It is, for a start, part of the generic criticism stressed in the Prologue to Part One. It is also playful on occasions, as is his use of archaic style, suggesting that his feelings towards the Romances comprised neither hatred nor total admiration, but lay somewhere between the two.

Riquer has outlined an old debate about Cervantes' purpose:

"Se ha llegado a decir que el Quijote era un gran libro de caballerías o la sublimación o idealización de este género, sin advertir que es precisamente todo lo contrario, o sea su parodia." (3)

The argument about whether the book represents the last and greatest

work of chivalric romance or a parody of the genre, especially in the nineteenth century, could see no middle ground. Those supporting the former view contended that Cervantes admired the romances, and supporters of the latter that his attitude towards them was intrinsically negative. I suggest that there is some common ground. Riewald⁽⁴⁾ has pointed out that in order to write good parody the parodist must have a large degree of sympathy (or at least empathy) with the work of the parodee. Cervantes appears to me to have succeeded partly for this very reason:

"Most good parodies happen to be written out of admiration rather than distaste or contempt." (5)

He is able to see that the genre of chivalric romance was not all bad. It was a huge genre and had some good points. Some books were better than others, and there can be little doubt that the Amadís was the best of all. The Barber makes this point during the 'escrutinio'. Whereas many of the other books are condemned to the fire, Amadís de Gaula is spared, though not without the passing comment that some blame must attach to it because it started the genre. Although it was the best book to choose as the object of parody, as the best-known, it escapes with a gentle criticism which is primarily comic and humorous.

So we turn back to the Prologue of Part One, and the questions posed at the end of the Introduction to this thesis. Does Cervantes follow the advice of the 'friend' ? In so far as the Amadís is concerned, he does. He copies the deliberate use of archaism initiated by Montalvo, and his hero copies the deeds of Amadís. Further, he takes the precedent of Gandalín, Amadís' squire, and develops it marvellously. By fusing it with the comic figure of Ardiān the dwarf and forming the germ of Sancho Panza he goes on to create the brilliant character he

promises at the end of the Prologue. So there are obvious imitations of the Amadís of several sorts.

The 'friend' advised Cervantes to occasion laughter. His use of Amadís de Gaula in the Quijote certainly does this, as I hope I have shown. But the humour is not without serious intent, to debunk the books of chivalry. History has shown beyond doubt that this is what has happened. No reader of the Quijote could ever read a Romance in the same way after the exploits of Don Quijote as he could before. Although much of the use of Amadís de Gaula is humorous and funny we must remember again that it is clearly identified in the 'escrutinio' as one of few books worth saving and many others are burned. Curiously something similar has happened with the passage of time. Most of the books have been condemned to oblivion, and the Quijote has played no mean part in this. It moved literature in Spain forward towards the modern novel, leaving the chivalric genre in its wake, but it also perpetuated the fame and reputation of the Amadís, because there are many modern students of Spanish literature (especially outside Spain) who know of the Amadís only because of what they find in their copies of the Quijote. Having considered Amadís de Gaula in Don Quijote I am glad that the Amadís' fame has been prolonged in this way. It is a significant part in the Quijote's entertainment. I doubt that Cervantes, if he knew the results of his efforts, would turn in his grave at the thought that he failed fully to bury the Amadís with him - I think he would see it as the most worthy survivor of the genre he set out to debunk.

CONCLUSION : NOTES

1. And many others. Clemencín's edition of Don Quijote is perhaps the best illustration of attempts to trace every episode to some literary or folkoric precedent. The footnotes are virtually as long as the text!
2. eg. When Don Quijote frees the galley slaves and tells them to go to El Toboso and present themselves to Dulcinea and relate his deeds. Clemencín traces four precedents, one of which is Amadís de Gaula.
3. Cervantes y el Quijote, p. 186.
4. Parody as criticism, p. 128.
5. idem, p. 128.

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BH	Bulletin Hispanique
BHS	Bulletin of Hispanic Studies
FMLS	Forum for Modern Language Studies
HR	Hispanic Review
JHP	Journal of Hispanic Philology
KRQ	Kentucky Romance Quarterly
MLN	Modern Language Notes
MLR	Modern Language Review
MPh.	Modern Philology
NRFH	Nueva Revista de Filología Hispánica
PQ	Philological Quarterly
RFE	Revista de Filología Española
RFH	Revista de Filología Hispánica
RH	Revue Hispanique
RHM	Revista Hispánica Moderna

