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The Evolution of the Pastoral Novel in Early Modern Spain. By Dominick Finello. Tempe, AZ: Arizona Center for Medieval and Renaissance Studies, 2008. xi + 212. ISBN: 978-0-86698-401-0.

While the main focus of Dominick Finello's *The Evolution of the Pastoral Novel in Early Modern Spain* is not the pastoral writings of Miguel de Cervantes, the reader will acquire, nevertheless, a true appreciation of Cervantes' many contributions to this genre after reading this engaging and well-researched study. Finello's comparative approach situates Cervantes' *La Galatea* (1585), especially its friendship theme, firmly within the corpus of pastoral novels that Finello considers to be truly representative of the genre, and his interpretations of the constitutive elements that define the pastoral novel present in *La Galatea*, Lope's *La Arcadia*, and several other novels, represent a significant contribution to the extant scholarship on the pastoral novel.

In Chapter 1, titled "Modes and Modalities of the Spanish Pastoral Novel," Finello discusses the most salient features of the pastoral novel. He prefaces the different sections of Chapter 1—Origins; Audience; Theme and Technique; Innovations; Credibility; Feminine Presence and the Justification of Pastoral; Idyll and Image; and Experiments—with a chronological overview of the pastoral novel. Finello contends that the character in shepherd disguise who appears in Jorge de Montemayor's *Los siete libros de La Diana* (1559) engenders the multidimensional possibilities of the plot of the pastoral novel and enables the author to base characters upon real people as an homage to friends and benefactors. He later explains that the popularity of the pastoral novel in early modern Spain can be attributed to the mystery of the characters' identity: "Disguise, in the eclogue especially, is a key to pastoral's effectiveness since the varied forms of the genre have been used for historical, political, and social revision as well as for essential love and friendship thematic" (3). With respect to Cervantes, Finello believes that the flexible nature of the pastoral novel is conducive to Cervantes' "longing to exhibit the skills of a fledging writer" (39). In *La Galatea* Cervantes does not adhere to the restrictive boundaries (i.e. space, character, plot, language) of the pastoral novel, choosing, instead, to create a novel that is heterogeneous in nature, in which he offers a preview of his masterpiece. Finello concludes Chapter 1 with an insight-

ful analysis of Lope's *La Arcadia*, including a discussion of Lope's other pastoral compositions.

Chapter 2, titled "Intimacy and Collective Behavior," is divided into the following sections: Masks, Identity, and the Collective Principle; Camaraderie and Communion; Collective Images; Lope de Vega and Intimacy; and Pastoral Thematic Evolution. Finello addresses Cervantes' *La Galatea*, which is the focal point of this chapter, and Lope's *La Arcadia* to illustrate the different ways in which the friendship theme is a key constitutive element of the pastoral novel. Pastoral novelists modeled their personages after friends, other writers, and patrons, and the extent to which the characters' identity is unknown reflects the degree to which the novelists wished to reveal the inspiration for the characters. The pastoral novel presents the behavior of characters as individuals within groups, providing the novelists with the vehicle by which they are able to imbue the characters with traits modeled after intimate friends, a technique that Finello ascribes to Cervantes, who, according to Finello, must have been familiar with the concept of friendship in classical and early Spanish bucolic literature: "Cervantes gleefully takes advantage of pastoral license and latitude to adopt for his cast a combination of personal friends, poets of renown, and shepherds (disguised by necessity) who may have been mere acquaintances" (60). The friendship theme of *La Galatea* provided Cervantes, Finello suggests, with the opportunity to establish himself as a recognized writer: "However, beyond the wide acceptance of the pastoral, noted in the dedicatory material, acquiring literary friends will be the principal resource in guiding him in the composition of the novel" (68). Finello believes that critics need to delve further into this aspect of *La Galatea*, focusing specifically upon the identity of the characters: "Moreover, since *La Galatea* served as an instrument for communicating with writers who might eventually determine Cervantes's place in the literary world, unraveling the enigmas of identity is essential if we are to understand the novel's purpose" (73). Finello points out that the friendship theme present in *La Galatea* is an example of a literary innovation that Cervantes would later include in *Don Quijote*: "The friendship motifs, along with personal and local (or patriotic) identity, as well as the masks are minutely detailed and then orchestrated for a renewal of the Spanish pastoral novel" (80). With respect to Lope and the friendship theme, Finello centers his discussion upon *La Arcadia*, *Fuenteovejuna*, and *Peribañez y el Comendador de Ocaña*. Finello believes that *Fuenteovejuna* illustrates Lope's significant contributions to the development of the pastoral genre, especially the innovative portrayal of the *villanos*: "He recast social contentions by juxtaposing the pastoral with its immediate realities—the court alongside the political wrangling among the peasants, the nobility, and the crown" (89).

Chapter 3, titled "Places and Environments," focuses upon space in the pastoral novel; Finello divides the chapter into the following subsections: Towns, Cities, Courts, and Rural Locales; Landscapes and Cityscapes; and Literary Academies

and the Pastoral Novel. Finello believes that the intimate knowledge of geography that characters display in the pastoral novels influenced the authors of the modern narrative to experiment with space in their compositions. Space, like the vicarious presence of the author's friends as characters, is inextricably linked to the author's own world. The autobiographical design of the pastoral novel, Finello asserts, is conducive to geographical descriptions based upon the author's personal knowledge of the novel's space. Finello suggests that space, especially in Cervantes' *La Galatea*, can be interpreted as a metaphor for power: "The attention to place and to patrons probably means that *La Galatea*, if not the entire genre, relies on the eventuality that its places will become metaphors of power" (123). Finello's discussion of the role of literary academies in the pastoral novel is especially interesting, as he describes the academy as a spatial metaphor where the theme of friendship can be studied within the context of the literary culture of the day. The literary academy, according to Finello, has a special purpose, for example, in Cervantes' pastoral novel: "*La Galatea* is the work of a young writer who wishes to capture the attention of the literati among the most prestigious of literary circles" (125). Finello concludes the chapter with a lengthy discussion of several pastoral novels from the seventeenth century, including Gaspar Mercader's *El prado de Valencia*, Suárez de Figueroa's *La constant Amarilis*, and Gabriel de Corral's *La Cintia de Aranjuez*.

In Chapter 4, titled "Representations," Finello discusses the roles of eclogues and festivals in the pastoral novel. Pastoral novelists interweave the dramatic nature of the eclogue into the plot of the novel to create spatial illusion, in which characters and spaces appear larger-than-life. Finello believes that the eclogue is of special significance to Cervantes, for whom "mastering the eclogue amounts to proclaiming the triumph of pastoral fiction, because of the attention to the way actors extend the imaginary spaces of the pastoral novel by embracing the *égloga representada* or *recitada*" (166). Festivals are the vehicle by which the pastoral novelist can stress the collective nature of the characters, and, in addition, they contribute to the creation of a space in which the "false" shepherds can exist.

Due to the remarkable breadth of Finello's study, a general conclusion would have been fitting. The absence of a conclusion, however, in no way detracts from this highly praiseworthy endeavor. Throughout the book, Finello seamlessly blends a rich understanding of critical material with his own insightful and knowledgeable interpretations. Specialists of early modern literature and culture, particularly *Cervantistas*, will find a close read of *The Evolution of the Pastoral Novel in Early Modern Spain* to be a fruitful and pleasurable experience.

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