

V. The *Provecho* of *Don Quixote*

El fin mejor que se pretende en los escritos, que es enseñar y deleitar juntamente.

II, 344, 32-345, 2

Libros de cavallerías, los que tratan de hazañas de cavalleros andantes, ficciones gustosas y artificiosas de mucho entretenimiento y poco provecho.

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ERVANTES, OF COURSE, would not have put such sexual allusions in his work if he thought that by so doing he would "induzir a quien l[a] leyere a algún mal deseo o pensamiento" (*Novelas exemplares*, prologue). The result of the inclusion of prostitutes as characters, for example, is that the reader would be less likely to patronize prostitutes, for they are either revolting and *presumidas*,¹ or dishonest; *alcahuetes* are "gente idiota y de poco entendimiento" (I, 304, 16).²

It is beyond any doubt that Cervantes believed firmly that literature should be didactic, that it should not just entertain and produce esthetic pleasure, but educate as well; the receiving of *provecho* is what the *deleite* was intended to facilitate. This view is expressed in the literary discussions in *Don Quixote*; Márquez Torres, Valdivielso, and Cetina all mention it in their *aprobaciones*; it is seen exemplified in Cervantes' other works³ and it is stated in his prologues.

¹ This is the case with Maritornes (I, 209, 14; I, 212, 1-21). The prostitutes that Don Quixote encounters on his *primera salida* seem *hermosas* and *graciosas* only to him (I, 61, 3-6).

² See also "El licenciado Vidriera," II, 89, 6-10; II, 90, 15-18; and II, 96, 8-12; remembering that from what he said, "ninguno pudiera creer sino que era uno de los más cuerdos del mundo" (II, 111, 13-22).

³ For the *Persiles*, see Alberto Sánchez, "El *Persiles* como repertorio de moralidades," *ACer*, 4 (1954), 199-223, and Navarro González, "El elemento didáctico en *El Persiles*." The *ejemplaridad* of the *Novelas exemplares* is controversial, though many modern scholars would agree that Cervantes *intended* them to be exemplary.

One of the greatest defects Cervantes saw in the previous *libros de caballerías* was their failure to improve readers.⁴ Of course *Don Quixote* would offer what was lacking in those books.

Certainly one lesson Cervantes wanted the reader to take from *Don Quixote* was not to read such works, or at the very least to use them properly, recognizing them as entertainment, not as true history or guides for behavior. Besides incorporating lengthy discussions of the defects of the *libros de caballerías* as a genre and comment on the deficiencies of many individual books and the excellence of a very few, Cervantes illustrates the effects of reading them. Many of his fictional readers have serious problems. Dorotea and Luscinda, for example, have lost their virginity, Cardenio, like Amadís in un-Christian despair and *abulia*, his reason.⁵ The books teach Maritornes that sexual liaisons between unmarried people are highly pleasurable (II, 81, 24-32), and from them the innkeeper's daughter, like Maritornes a "semidonzella" (II, 282, 17), learns how cruel it is to make men suffer (II, 82, 1-26); they cause the innkeeper to forget about his wife,⁶ and give him the desire to follow Don Quixote's example and imitate them (II, 81, 14-17; II, 85, 21-22). Only the religious characters, the priest and the canon, enjoy *libros de caballerías* with impunity;⁷ the ideal *seglar*, Diego de Miranda, avoids them completely. It is the unmarried country *hidalgo* who devours them passionately, loses his reason, his teeth, which are worth more than diamonds (I, 246, 26-27), and, ultimately and tragically, his life.

Yet men do need recreation, and the means to fill idle hours; "no es posible que esté continuo el arco armado, ni la condición y flaqueza humana se pueda sustentar sin alguna lícita recreación."⁸ In *Don Quixote*, in which, significantly,

⁴ The *libros de caballerías*, like other books, frequently claimed that they would benefit the reader (*Romances of Chivalry*, p. 45). For Cervantes this *provecho* would have been trivial, compared to their great potential for harm, "mezclando con una verdad mil mentiras," in Don Quixote's words (III, 113, 15). In the "Coloquio de los perros" (III, 214, 23-25), we are told that this is what the Devil does.

⁵ In Chapter I it was pointed out that Dorotea "avía leído muchos libros de cavallerías" (II, 34, 29-30). As Luscinda borrows from Cardenio a *libro de caballerías* to read, "de quien era ella muy aficionada" (I, 342, 31), we can conclude that both of them were also readers of the chivalric books. On the chivalric nature of Cardenio's *penitencia*, see Herrero, "Arcadia's Inferno," p. 297; on Luscinda's loss of her virginity, Herrero, "Sierra Morena as Labyrinth," p. 63.

⁶ II, 81, 19-23. Even though Juan Palomeque's wife is glad of the peace she gets when her husband is listening to the reading of a book, this is scarcely a proper approach to their marital problems.

⁷ Barbershops were apparently locations where reading took place (see I, 365, 28-366, 3; IV, 377, 31-378, 2; and see "Rinconete y Cortadillo," I, 288, 5). The poorly-drawn character of the barber, a former soldier (II, 305, 22-27), has also read *libros*, with no apparent ill effects.

⁸ II, 353, 20-23. This point is also made in the *aprobación* of Valdivielso (III, 17, 7-20), and in the *Novelas exemplares* (I, 22, 16-26; II, 104, 20-23).

no *libros de caballerías* are read, many alternatives are offered. One could listen to veterans of Lepanto tell about their adventures in captivity in Algiers;⁹ conversation and listening to people's stories, as well as singing, are frequently associated with pleasure.¹⁰ There are "juegos de axedrez, de pelota y de trucos" (II, 86, 24), at Camacho's wedding dances which are *honestos* provide pleasure, and Sancho amuses himself with "bolos" and the card game "triunfo embidado" (III, 425, 27-28), though most card-playing is nothing but gambling, dishonest and the source of fights.¹¹ One can even find *pasatiempo* by setting up a "nueva y pastoril Arcadia," as is done in Chapter 58 of Part II, and Don Quixote proposes in Chapter 73.

Diego de Miranda's *ejercicios* are hunting and fishing; the best way to hunt is suggested.¹² (Hunting was also Alonso Quixano's *ejercicio* [I, 50, 4 and 16] before his chivalric reading left him "g ero el juicio" [I, 355, 20].) The idle who are literate could read works of history (II, 83, 32-84, 18; II, 363, 17-364, 3), or the Bible (II, 363, 15-17). They can, if they choose carefully, read literature (Chapter 6 of Part I), and everyone can enjoy literature read aloud (the "Curioso impertinente"), although there are few satisfactory works in Spanish (III, 201, 21-26). However, with the "comedias que aora se representan" (II, 347, 5-352, 21), it is pointless to go to the theater.

Yet Cervantes has other things, more important things, to teach his readers than how to fill their idle hours; it is likely, as Mandel has suggested with regard to Don Quixote,¹³ that another reason Cervantes endowed Don Quixote and Sancho with positive characteristics, making them both so contradictory, was to permit them to deliver wisdom to the reader. Don Quixote, of course, has much to tell the reader about the sufferings,

⁹ Juergen Hahn, in "El capitán cautivo: The Soldier's Truth and Literary Precept in *Don Quijote*, Part I," *JHP*, 3 (1979 [1980]), 269-303, has studied the *cautivo's* story, a "discurso verdadero, a quien podría ser que no llegassen los mentirosos que con curioso y pensado artificio suelen componerse" (II, 202, 4-6), as an answer to the lies of *libros de caballerías*; just as they provide "gusto y maravilla" (*supra*, p. 105), the captive's narration does the same (II, 265, 10-11). However, the story of "un soldado español llamado tal de Saavedra," whose deeds "quedarán en la memoria de aquellas gentes [the Moors] por muchos años," would provide much more entertainment and *admiración* (II, 220, 17-28). See my "Cervantes, Lope, and Avellaneda" for additional discussion of this topic.

¹⁰ One example: "se contavan por entretenimiento en el pueblo los amores de los dos niños Basilio y Quiteria" (III, 240, 24-26).

¹¹ IV, 127, 1-129, 18; also "Rinconete y Cortadillo," I, 216, 10-218, 7; and "El licenciado Vidriera," II, 110, 24-111, 12.

¹² The way of Diego de Miranda (III, 201, 15-17), a style Don Quixote ridicules (III, 213, 29-31). He no doubt prefers the style of the *duques*, which (as seen in Chapter 34 of Part II) does not correspond to the duke's description of it (III, 425, 2-16).

¹³ "The Function of the Norm," p. 156.

contributions, and fame of the soldier; although the message is somewhat obscured by the issue of knight-errantry, surely Cervantes is speaking when Don Quixote declares that "no ay otra cosa en la tierra más honrada ni de más provecho que servir a Dios, primeramente, y luego a su rey y señor natural, especialmente en el ejercicio de las armas" (III, 309, 18-22).^{13a}

The most explicit instruction in the work, however, is found in Don Quixote's advice to Sancho about how to govern (Chapters 42 and 43 of Part II, supplemented by his letter in Chapter 51); while the second part of this advice is the product of "locura," and thus funny, the first section is the product of a "persona muy cuerda" with a "claro y desenfadado entendimiento," as the narrator points out to us (IV, 55, 5-15). In the words of Sánchez y Escribano, we have in Part II "un doctrinal de gobernantes embutido en la novela."¹⁴ Cervantes had obviously thought, and presumably talked and read, about the problems of government. He certainly had some sympathy for the burdens of governorship: "los oficios y grandes cargos no son otra cosa sino un golfo profundo de confusiones";¹⁵ rulers are bothered, as is Sancho, by "muchos advertimientos impertinentes," the providers of which expect rewards (III, 37, 8-38, 13; similarly, III, 90, 28-91, 5). Sancho's comment is "los juezes y gobernadores deven de ser, o han de ser, de bronze" (IV, 123, 13-15); only the corrupt duke finds the power enjoyable (IV, 48, 17-20), and feels, under a pretext which Sancho does not accept, that a governor can take time to hunt (III, 425, 2-26).

As this concern about government appears much more clearly in the latter part of Part II, it may perhaps be attributed to Cervantes' association with the Viceroy of Naples, the Conde de Lemos, whose secretary he wished to be. Cervantes, however, had wanted to be a governor from long before (Astrana, IV, 455); there is some bitterness in Don Quixote's comment that it is students, not the soldier, who "como llevados en buelo de la favorable fortuna . . . los hemos visto mandar y gobernar el mundo desde una silla, trocada su hambre en hartura, su frío en refrigerio, su desnudez en galas y su dormir en una estera en reposar en olandas y damascos" (II, 194, 27-195, 1).

In fact, Cervantes had seen "ir más de dos asnos a los gobiernos" (III, 420, 9-10), turn over the work to subordinates (II, 374, 32-375, 6), yet leave their positions wealthier than they arrived (IV, 184, 17-20).¹⁶ The duchess writes to Teresa that it is difficult to find a good governor (IV, 144, 27-28), but her letter

^{13a} This is because "las armas . . . tienen por objeto y fin la paz, que es el mayor bien que los hombres pueden desear en esta vida" (II, 192, 30-193, 1).

¹⁴ F[ederico] S[ánchez y] Escribano, "El sentido cervantino del ataque contra los libros de caballerías," *ACer*, 5 (1955-56), 19-40, at p. 37.

¹⁵ IV, 51, 1-3; similarly, "trae consigo una pesada carga de pensamientos y de incomodidades, que pone sobre sus ombros el desdichado que le cupo en suerte" (III, 164, 29-32).

¹⁶ "Los gobiernos insulanos no son todos de buena data; algunos ay torcidos, algunos pobres, algunos malencónicos" (III, 164, 25-28).

is far from sincere, and she neither has been looking for nor perhaps even knows what a good governor is. What Sancho *gobernador* shows us is that anyone, even a goatherd (IV, 172, 22-26), can be not just a good but a great governor (IV, 166, 29); "por muchas experiencias sabemos que no es menester ni mucha habilidad ni muchas letras para ser uno gobernador . . . el toque está en que tengan buena intención y desseen acertar en todo" (III, 405, 12-17; also II, 375, 12-19).¹⁷ "Los oficios y cargos graves, o adovan, o entorpecen los entendimientos";¹⁸ "los que gobiernan, aunque sean unos tontos, tal vez los encamina Dios en sus juizios" (IV, 84, 23-25; also IV, 62, 19-20).

Sancho is a great governor because he has *buen natural* and *buena intención*, and is *caritativo*,¹⁹ qualities which naturally attract divine help.²⁰ If Spain had governors as great as Sancho, its problems could easily be solved. There are in *Don Quixote* numerous references to these problems, major and minor.²¹ They include bad literature, easily improved by simple legal measures (II, 352, 21-353, 20), dishonest literary contests and universities (III, 228, 24-30), although the latter seem not to have attracted much of Cervantes' thought, unscrupulous publishers,²² the corrupt and bureaucratic legal system,²³

¹⁷ This concept, that any good man can, with some instruction and assistance, be a good governor, has a long tradition; David and Cincinnatus are obvious examples. However, Cervantes may also be recommending an Islamic political belief, though there is little attention to political theory in Diego de Haedo's *Topografía e historia general de Argel* (Sociedad de Bibliófilos Españoles, 2ª época, 3, 5, and 6 [Madrid, 1927-29]), and there is no other source which would inform us about the political ideas Cervantes might have been exposed to during his captivity. (See Wilhelm Hoenerbach, *Cervantes und der Orient. Algier zur Türkenzeit* Walldorf-Hessen: Verlag für Orientkunde Dr. H. Vorndran, 1953.) The idea is certainly alive and well in the Islamic world today; see V. S. Naipaul, *Among the Believers: An Islamic Journey* (New York: Knopf, 1982). Cervantes twice comments favorably on Arabic administration of justice: in the comment of Maese Pedro's boy (III, 329, 26-30), and in "El amante liberal" (I, 158, 25-159, 19). The justice Sancho dispenses is certainly rapid and fair; it was, and still is, traditional Islamic custom for the ruler, on a regular basis, to do as Sancho does and receive personally anyone, no matter how humble, with a complaint.

¹⁸ IV, 124, 9-11; compare III, 78, 8-11; III, 154, 10-20; and even I, 29, 8-21.

¹⁹ III, 262, 24-25; III, 415, 1-4; III, 426, 6; IV, 63, 13-18.

²⁰ "Siempre favorece el cielo los buenos desseos," IV, 63, 18-19; also II, 375, 17-19; and II, 389, 29-390, 2.

²¹ There is a fuller treatment in the article of Sánchez y Escribano cited in note 14.

²² IV, 296, 7-17; also "El licenciado Vidriera," II, 95, 16-27. Cervantes himself felt that the sums publishers paid him for his works were insufficient, though available data seem to show that the payments only reflected the realities of book publishing at the time. For discussion, see my "Did Cervantes Have a Library?," pp. 95-96 and notes, pp. 102-04.

²³ I, 149, 5-9; Chapter 22 of Part I; III, 149, 3-5; III, 329, 27-30.

ignorant doctors (IV, 100, 1-3), dishonest and un-Christian innkeepers,²⁴ idlers,²⁵ and even such a presumably inoffensive group as hermits (III, 305, 13-25; III, 306, 26-32). Cervantes probably shared the intent of the priest and Don Quixote to offer the solutions to such problems to "quien pueda remediallo[s]" (I, 304, 26-27; II, 87, 2-4); in the meantime, he is going to warn his readers.

The most important reforms, however, are those an individual carries out on himself (see IV, 387, 7-9), and thus, in the wise part of Don Quixote's advice to Sancho, we find recommendations which can only be directed to the reader: first to fear God, the beginning of wisdom (also III, 262, 32-263, 2), and then to know oneself, "el más difícil conocimiento que puede imaginarse" (IV, 51, 9-10). As Sancho learns, one should accept the role God has designated for one, not despairing, like Amadís, Grisóstomo, or Cardenio, nor revolting against God's will, but taking advantage of the opportunities He will provide.²⁶

One central lesson, besides the above, is given to individuals. That it is treated frequently is a reaction to the chivalric books,²⁷ and for this reason we will examine it at some length. This is the topic of relationships with the opposite sex, the importance of marriage and that of *honestidad*.

Cervantes loses no time in presenting one of the most harmful effects of deficient literature on impressionable readers: it suggests to them the deification of the beloved. This is incarnated in Don Quixote: he substitutes service to women for service to God, and says that Dulzinea is "señora absoluta de su alma" (II, 284, 18-19).²⁸ Belief in her is an act of faith (I, 84, 15-25), and offenses to her are blasphemies, said by the excommunicated.²⁹ Dulzinea is "única señora de mis más escondidos pensamientos" (I, 213, 4-5) and "único refugio de mis esperanças" (III, 364, 17); from her he expects favors

²⁴ II, 88, 17; I, 63, 1-4; also the comment on Maritornes, I, 229, 19-21.

²⁵ II, 343, 11-13; IV, 126, 2-8; IV, 166, 22-26.

²⁶ Sancho of course does this in the *simá* (IV, 201, 15-203, 9). As one of his *refranes* says, "Dios que da la llaga da la medicina" (III, 243, 16); elsewhere, "esta novela nos podría enseñar . . . cómo sabe el cielo sacar, de las mayores adversidades nuestras, nuestros mayores provechos" ("La española inglesa," II, 72, 3-8; similarly, *Don Quixote*, I, 245, 2-3). On this topic, see Juergen Hahn, "Grisóstomo's 'Canción desesperada' and Don Quijote's Chivalric Avoidance of *Desesperatio*," *KRQ*, 29 (1982), 293-305. Ruth El Saffar, *Novel to Romance. A Study of Cervantes's "Novelas ejemplares"* (Baltimore and London: Johns Hopkins, 1974), pp. 13-17 and 82-85, has proposed this lesson as the enigmatic message the prologue says that, "si bien lo miras," may be found in the *Novelas ejemplares* taken together (I, 22, 10-15).

²⁷ Other literature was also seen by Cervantes as deficient in this area; see I, 44, 11-12 and IV, 166, 14-17.

²⁸ Earlier, he stated that "el cavallero andante sin amores era . . . cuerpo sin alma" (I, 55, 26-28). These are exactly the words used by López Pinciano to describe readers of *libros de caballerías*: "los lectores y autores dellas [fábulas . . . milesias o libros de cauallerías], cuerpo sin alma" (III, 177-78).

²⁹ I, 85, 24-25; II, 58, 10 and 21; III, 143, 2-4.

which are "más que milagrosos" (III, 127, 18). In Part I he commends himself to her rather than to God before entering combat (I, 115, 20-22; I, 125, 7-10), for his lady, not God, is according to him the source of his strength.³⁰ Don Quixote prays during his *penitencia* and desires confession, which his *ama* recommends to him (IV, 395, 1-2), only because these are "cosas de Amadís."³¹ Despite his extended contact with a priest he neither confesses his sins nor hears mass, as Diego de Miranda does every day,³² and asks the priest only for the *ensalmo* which reattaches beards (II, 45, 8-14). The Virgin Mary is not a religious symbol, but a lady to be served (II, 392, 28-394, 31). He ignores the church which dominates El Toboso (III, 123, 14-16), searching instead for the non-existent palace of Dulzinea.

Even Sancho notes the religious quality of Don Quixote's service to women (II, 72, 9-20), and that one avoids his anger by worshipping Dulzinea as if she were a holy relic (II, 61, 18). That his behavior is erroneous and smells of "gentilidad" ('paganism'; see III, 269, 2-3 and III, 310, 7-8) is, however, pointed out by Vivaldo (I, 170, 25-171, 4), who accompanies him to the burial of the similarly un-Christian Grisóstomo (I, 155, 18-27). Grisóstomo, like Don Quixote, not only loved but worshiped his lady;³³ his story shows "el paradero que tienen los que a rienda suelta corren por la senda que el desvariado amor delante de los ojos les pone" (I, 178, 19-22).

The proper outcome of love is naturally marriage; Don Quixote's speech on marriage, which he calls "el fin de más excelencia de los enamorados" (III, 274, 24-25; adapted), earns Sancho's highest praise. "[El que] es prudente, antes de ponerse en camino busca alguna compañía segura y apazible con quien acompañarse" (III, 242, 8-11). Marriage was, after all, a sacrament.³⁴ The non-

³⁰ "Si no fuese por el valor que ella infunde en mi brazo . . . no le tendría yo para matar una pulga . . . ¿Quién pensáis que ha ganado este reino . . . si no es el valor de Dulzinea, tomando a mi brazo por instrumento de sus hazañas? Ella pelea en mí y vence en mí, y yo vivo y respiro en ella, y tengo vida y ser" (II, 58, 24-59, 2). This sort of talk has obvious religious overtones, and sounds very much like Calixto's declaration, in Act I of *Celestina*, that he is "melibeo," of the Melibeian religion.

³¹ I, 375, 8-21. However, he wants to be confessed by "otro ermitaño," who would also keep him company ("con quien consolarse").

³² III, 201, 32. The Caballeros de la Banda were supposed to hear mass every day (*Doctrinal de los cavalleros*, fol. Q8^r); those of the *Passo honroso*, which Don Quixote mentions (II, 367, 10-11), also heard it; it was their "ordinaria costumbre" (Chapter 23; also pp. 21a, 23a, 35b, 41b, 51a, etc.).

³³ "Dezían que la [Marcela] dexava de querer, y la adorava" (I, 161, 25-26). The *esquiva* Marcela, discussed shortly, is of course the counterpart to the adoring Grisóstomo.

³⁴ II, 107, 3-20. Marriage is called a "santo yugo" by both Preciosa ("La gitanilla," I, 57, 8) and Tirsi (*La Galatea*, II, 64, 20-21); Tirsi's opponent Lenio refers to "los sanctos y conjugales lechos" (II, 49, 31). The barber speaks of the "blando yugo matrimoñesco," through which the "altas cervices" are "humilladas" (II, 327, 20-21).

religious characters who are happy are either married or seek marriage as the proper expression of their love and passion. The wise Diego de Miranda is married, to a woman of "sólito agrado" (III, 225, 26), and happy; his young and single son is intellectually misguided. Antonio Moreno, "cavallero rico y discreto, y amigo de holgarse a lo honesto y afable" (IV, 279, 6-7), is similarly married to a woman who receives Ana Félix with "mucho agrado" (IV, 313, 7-8). The duke and duchess, and Doña Rodríguez, are presented much more favorably than is the unmarried Altisidora, like Angélica "más antojadiza que discreta" (IV, 361, 1; III, 50, 15-17), "más desenvuelta que recogida" (IV, 120, 18; adapted). The men who are unhappily married, as is Sancho, or who are neither married nor seek marriage, like Don Quixote and Sansón Carrasco, are the ones who leave their homes, to encounter misfortunes for our amusement and edification.

When the focus of the novel leaves Don Quixote and Sancho, it is most often to examine relations between men and women.³⁵ A main theme of the "Curioso impertinente" is marriage, on which topic it is full of advice. Marcela illustrates the need for beautiful women to marry, for beauty naturally attracts,³⁶ and as *esquiva* (I, 190, 26) Marcela causes more harm than the plague (I, 162, 10-12).³⁷ Cardenio and Dorotea, the *mozo de mulas*, Doña Rodríguez'

³⁵ The most recent discussion of this theme of *Don Quixote* is that of Herrero, "Sierra Morena as Labyrinth," who supplies references to earlier scholarship in his note 9.

³⁶ I, 185, 27-29; III, 275, 15-16; IV, 325, 1-4; *La Galatea*, II, 44, 32-45, 4.

³⁷ Marcela wants to be free, but the only other person in any of Cervantes' works to praise female freedom is Gelasia (*La Galatea*, II, 267, 6), a woman with many similarities to Marcela; both make a sharp contrast with Preciosa, who values her freedom but will retain it only until she freely chooses the man she will marry ("La gitanilla," I, 56, 19-57, 11; and I, 81, 16-82, 5). Marcela wants to share her beauty with the trees, streams, and earth (I, 187, 12-14 and 28-29), which can not appreciate it. While marriage may be a "carga," as she calls it (I, 161, 6), it is all the same a "justa y santa" institution (I, 162, 9); Marcela errs, like Don Quixote, in rejecting marriage and using *honestidad* as an excuse for remaining single. Even though she should not be blamed for Grisóstomo's death, she is a disturbance to society (I, 161, 19-163, 16), similar to the beginning of a *novela ejemplar* or a *comedia*.

Women who talk about their own beauty are censured in the chivalric world (see the chapter from the *Espejo de príncipes* cited in the preceding note, or the "batalla de hermosura," mentioned by Marie Daniels, "The Function of Humor," p. 11); there is a striking contrast between Marcela and the modest Dorotea (II, 21, 2-3) and Ana Félix (IV, 306, 8-10). Marcela's pride, pointed out by both Pedro and Anselmo, is another flaw she shares with Don Quixote. Don Quixote does not pay much attention to advice others give him, but Marcela does not even listen ("sin querer oír respuesta alguna," I, 189, 13-14). Her comparison of herself with a poisonous snake (I, 186, 24-28) ignores the obvious difference between her and a snake, that she has reason; her argument that in her solitude she is "fuego . . . apartado y espada puesta lexos" (I,

daughter, and others, all show the right and the wrong way for a man to pursue a woman, or a woman a man. (This way, of course, is not the "chivalric" method of Don Quixote; he believes in visiting a girl at night, using a *tercera*—thus his defense of *alcahuetería*³⁸—, and marrying her "robada o de otra cualquier suerte que sea."³⁹) We also see how best to handle problems if such come up, and many problems are presented. We learn incidentally many lessons, such as: "el amor en los moços por la mayor parte no lo es, sino apetito" (I, 341, 3-5), "el amor y la afición con facilidad ciegan los ojos del entendimiento" (III, 242, 2-4), and that "promessas de enamorados . . . son ligeras de prometer y muy pessadas de cumplir" (IV, 169, 15-17).^{39a} The proper choice of marital partner is the subject of some attention; there are somber overtones to Don Quixote's observations that "es menester gran tiento y particular favor del cielo para acertarle" (III, 242, 6-7), and that marriage is "un lazo, que si una vez le echáis al cuello, se buelve en el nudo gordiano" (III, 242, 19-21). Although parents should have control over their daughters' choices of mate, because "tal [hija] avría que escogiesse al criado de su padre,"⁴⁰ their wishes should be considered (I, 161, 11-13), and among equal candidates "era bien dexar a la voluntad de su querida hija el escoger a su gusto, cosa digna de imitar de todos los padres que a sus hijos quieren poner en estado."⁴¹

186, 29-187, 15) is fallacious, for both of those items are intended to be used by men, and are not dangerous if properly employed. If she is *discreta* (I, 189, 16), so is Don Quixote; like him, she causes *admiración*, described in very similar terms (compare I, 184, 23-25 with I, 169, 2-4; and I, 189, 16-18 with I, 121, 20-22). That she has not fallen in love with one of the many ideal candidates for marriage who presented themselves to her (I, 185, 22-187, 8), and who are not "feos" (she is speaking hypothetically), is a fault of hers, not a virtue. Her *condición* is indeed *terrible* (I, 163, 14-15), and she is, like the *renegado* Azán Agá (II, 220, 15-16), "enemiga mortal del linaje humano" (I, 176, 27-28). It is folly to pursue her. (Much the same is said by Thomas R. Hart and Steven Rendall in their analysis of this episode, "Rhetoric and Persuasion in Marcela's Address to the Shepherds," *HR*, 46 [1978], 287-98.)

³⁸ I, 304, 4-31. This may be an allusion to Lope's activities as *alcahuete*. See my "Cervantes, Lope, and Avellaneda."

³⁹ I, 293, 29-30; I, 295, 26-27; and see I, 167, 29-32; II, 389, 17-26; and the story of the Dueña Dolorida, IV, 13, 6-15, 21. This is not in contradiction with the adoration of women just referred to; rather it is a consequence of it, as in *Celestina*.

^{39a} In the *Persiles*, the same point is made of an old man: "no tomava el pulso a su edad Así halagan y lisongean los lascivos desseos las voluntades, assí engañan los gustos imaginados a los grandes entendimientos (I, 205, 12-18)."

⁴⁰ III, 241, 31-32. In *La guarda cuidadosa* we see the unfortunate result of parental abdication of responsibility in this matter. An example of a young woman whose foolish choice had disastrous consequences would be Angélica (III, 50, 15-51, 5).

⁴¹ II, 381, 21-24; also *Persiles*, I, 85, 21-29. However, the liberty given Marcela not just to choose a husband but to postpone marriage indefinitely was excessive; the motives of her uncle are slightly suspicious (I, 160, 5-161, 13).

How often in *Don Quixote* we are told that women are virtuous, that men have chaste thoughts, that love is directed toward marriage! Whenever such a character is presented, a voice, whether the character him or herself or a narrator, is sure to point out his or her *honestidad*. The same concern is reflected in the book's language; despite the references to bodily functions discussed in the previous chapter, these are constantly presented with euphemisms and circumlocutions, and the characters use dirty words, such as "puta" and its offspring "hideputa," only when they get choleric⁴² or otherwise excited (as at II, 421). The book is thus *alegre* without *bajezas*, for we find "ruzio," a substitute for *asno* (III, 419, 9-11), "suspiros,"⁴³ "rameras" (I, 66, 2), "del partido" (I, 60, 16), "refocilarse" (I, 194, 17-18; I, 209, 7), "yazer" (I, 211, 7), "yogar" (II, 327, 19; IV, 86, 2), "lo que yo tenía guardado más de veinte y tres años ha" (IV, 85, 14-15), "hazer aguas mayores o menores" (II, 357, 10), "dessaguarse" (I, 224, 1), "lo que otro no pudiera hazer por él" (I, 271, 18-19), "lo que no se excusa" (II, 357, 19), "un poco de ruido, bien diferente de aquel que a él le ponía tanto miedo" (I, 272, 9-11), "hueles, y no a ámbar" (I, 273, 1-2), "lo que la honestidad quiere y ha querido siempre que se cubra" (I, 148, 22-23), "las partes que a la vista humana encubrió la honestidad" (I, 174, 8-9), and "cosas, que, por no verlas otra vez, bolvió Sancho la rienda a Rozinante" (I, 372, 12-13), instead of the other, more vulgar ways to refer to the same things or acts.⁴⁴

These, plus one to be mentioned shortly, are the major topics of *provecho* in *Don Quixote*. Yet the book's teaching hardly ends with them. Though they are more abundant in Part II, since Cervantes no longer had to attack so strongly the weakened *libros* (IV, 406, 11-13), just as Cervantes felt that one could open the book at random and find humor (*supra*, p. 130), it is hard to open the work without finding pithy statements which are intended to help the reader in dealing with the world or in improving himself. These comments are as diverse as life itself: "las tristezas no se hizieron para las bestias, sino para los hombres; pero si los hombres las sienten demasiado se buelven bestias" (III, 142, 18-20); "pensar que en esta vida las cosas della han de durar siempre en un estado es pensar en lo escusado" (IV, 178, 4-6); "el cielo . . . tiene cuidado de socorrer a los buenos, y aun a los malos" (I, 392, 2-3; similarly, I, 245, 4-9); "siempre dexa la ventura una puerta abierta en las desdichas para dar remedio

A similar point, but favoring even greater liberty, is made with regard to young men's studies at III, 204, 14-21.

⁴² As at III, 378, 25-26 and IV, 108, 10 and 27. "Quando la cólera sale de madre, no tiene la lengua padre" (III, 346, 9-10).

⁴³ See note 16 to Chapter 4.

⁴⁴ This is said by Cipión: "Ésse es el error que tuvo el que dixo que no era torpedad ni vicio nombrar las cosas por sus propios nombres, como si no fuesse mejor, ya que sea forçoso nombrarlas, dezirlas por circunloquios y rodeos, que templen la asquerosidad que causa el oírlas por sus mismos nombres. Las honestas palabras dan indicio de la honestidad del que las pronuncia o las escribe" ("Coloquio de los perros," III, 183, 9-16).

a ellas" (I, 202, 15-16). Closely related is the abundant use of proverbs, "sentencias breves" (II, 204, 24-25; IV, 57, 19-20; IV, 342, 25); Don Quixote's statement, "no ay refrán que no sea verdadero" (I, 281, 19-20), immediately follows Sancho's first use of them.⁴⁵ The book itself illustrates some of the proverbs: "quien yerra y se enmienda, a Dios se encomienda" (III, 357, 5-6) can well apply to Alonso Quixano, and Aldonza is the living illustration, in reverse, of "la muger honrada, la pierna quebrada y en casa" (III, 86, 1-2; IV, 138, 29-30; also III, 425, 19-20). The relevance to Don Quixote and Sancho of the proverbs "dime con quién andas, dezirte he quién eres" and "no con quien naces, sino con quien paces" is pointed out in the book itself (III, 132, 12-14; III, 296, 23-25; IV, 346, 11-15), and in the destruction of Don Quixote's library "se cumplió el refrán . . . de que pagan a las vezes justos por pecadores" (I, 107, 31-32).⁴⁶

All of this instruction was to ensure that *Don Quixote* would leave the reader "alegre con las burlas, enseñado con las veras, admirado de los sucessos, discreto con las razones, advertido con los embustes, sagaz con los exemplos, airado contra el vicio y enamorado de la virtud" (II, 351, 14-18).⁴⁷ Cervantes, in his own opinion, had written "el más gustoso y menos perjudicial entretenimiento que hasta agora se aya visto" (III, 68, 18-19). When presented with this entertaining yet educational book, he expected no further interest in reading the old *libros de caballerías*. He had exposed their deficiencies, and provided an alternative.⁴⁸

There is, however, a basic area in which the book's *provecho* does not correspond to Cervantes' intent. Since Américo Castro, it has been accepted that the nature of reality is, in *Don Quixote*, a central question, a more fundamental one than the truthfulness of printed books. Predmore has pointed out how frequently and carefully the book distinguishes between things which are in truth (*verdad*) a certain way, those which by inference *must* (*deben*) be so, and those which, less reliably, only *seem* (*parecen*) to be so.⁴⁹ Characters, and not just Don Quixote, struggle throughout with the fact that

⁴⁵ The same is said by the *cautivo's* father (II, 204, 22-24). For further comments of Cervantes on proverbs, see Castro, *El pensamiento de Cervantes*, pp. 182-85.

⁴⁶ This latter *refrán* is also illustrated in the discussion of the expulsion of the *moriscos* (IV, 193, 1-8).

⁴⁷ Just as in the prologue, *Don Quixote* was to be a work whose reading caused that "el melancólico se mueva a risa, el risueño la acreciente, el simple no se enfade, el discreto se admire de la invención, el grave no la desprecie, ni el prudente dexa de alabarla" (I, 37, 32-38, 3).
⁴⁸ It is the small-minded and choleric *eclesiástico* (III, 382, 16-23; III, 387, 20), a striking contrast with the priest and canon of Part I, who advises the duke against reading the very book he *should* read, *Don Quixote* (III, 387, 15-19). (The duke was previously a reader of *libros de caballerías*, as was pointed out in Chapter 1.)

⁴⁹ *The World of Don Quixote*, Chapter 4.

appearances can deceive and that the world often does not correspond to statements or preconceived ideas about it. The Caballero del Bosque and his squire are revealed to be Sansón Carrasco and Tomé Cecial, to Sancho's astonishment. The Caballero del Verde Gabán, who believes there are no *caballeros andantes*, meets a man who claims to be one. Basilio appears to have killed himself, but did not. The priest and Sansón Carrasco meet an ambassador who gives them the incredible news that Sancho has become a governor, and supplies letters from a duchess and valuable gifts as verification. A cane turns out to have money inside. A travelling beggar whom Sancho cannot recognize turns out to be his exiled friend and former neighbor Ricote. Antonio Moreno displays a head which seems to be enchanted. There are many such instances, yet "the difficulty of making decisions in a world of shifting realities does not relieve men of the responsibility for making such decisions."⁵⁰ The nature of reality is never in doubt, for Cervantes carefully explains the deceptions; as Parker has said, "todo se puede explicar por causas naturales: en cada caso son los hombres, y no las cosas ni los animales, los que engañan."⁵¹ Yet from the point of view of the characters in the book—which is our own point of view when we cease being readers—matters are not so simple.^{51a}

The means to find truth is specified for us: it is "la . . . experiencia, madre de las ciencias todas" (I, 281, 21-22). The value of *experiencia*, which according to Don Quixote "no te dexará mentir ni engañar" (III, 196, 5-6), is referred to again and again. It is the source of *refranes*.⁵² As pointed out above (p. 325), it is from "muchas experiencias" that we know what is needed to be a good governor, who himself can benefit from "la experiencia que dan los años" (III,

⁵⁰ Leland H. Chambers, "Structure and the Search for Truth in the *Quijote*: Notes Toward a Comprehensive View," *HR*, 35 (1967), 309-26, at p. 312.

⁵¹ A. A. Parker, "Verdad," p. 292.

^{51a} "The most important questions the book raises are those with which the characters must deal. There is nothing particularly wrong with saying that the reader is able to tell that Don Quixote is watching a puppet show, except that this looks past everything that is significant and engaging about the episode—the fact that Don Quixote can be and is mistaken on the matter" (Cascardi, *The Bounds of Reason*, p. 23). "To resolve the problem of criteria in the *Quixote* by appeal to 'what the reader knows' is to forget that the characters in the book are sealed inside it, that they cannot hear tell of our judgments, and so cannot avail themselves of our certainties. To say that the reader knows how to identify the inn [distinguishing it from a castle] is to say nothing that might resolve a dispute between Don Quixote and the innkeeper, for instance" (p. 6). Much the same was said previously by Ruth El Saffar: "Cervantes waits until we have participated with Don Quixote in his confusion before telling us how that confusion was engineered" ("Coughing in Ink and Literary Coffins," in *Approaches to Teaching Cervantes' "Don Quixote"*, pp. 50-55, at p. 53).

⁵² I, 281, 19-21; II, 204, 23-26; IV, 342, 25-27.

66, 6). Similarly, "la experiencia" shows that "la solicitud . . . trae a buen fin el pleito dudoso" or, in war, "la vitoria" (II, 319, 28-320, 3). From "la experiencia" one can verify claims made about "la destreza de la espada" (III, 245, 16-247, 24); from it one learns tactics (II, 211, 26-28) and tests armor (I, 54, 9-10). "La experiencia" shows "quán mal cumplían los libres las palabras que davan en el cautiverio" (II, 230, 25-27), and "que la música compone los ánimos descompuestos y alivia los trabajos que nacen del espíritu" (II, 14, 24-27). This is the method by which Sancho evaluates his master's statements: it is from *experiencia* (II, 400, 12-14), namely the blows to his *espaldas*,⁵³ his *vomitar* (I, 286, 1-2), and especially the *manteamiento*,⁵⁴ that he determines, in Part I, that his master's descriptions of reality are not accurate.⁵⁵

Unfortunately, this technique has limitations. It gives different results for different people: Don Quixote's *experiencia* with the *bálsamo* is different from that of Sancho (I, 222, 21-223, 23). The barber is unable to convince others of his knowledge, gained through "verdad" and "experiencia," that his saddle is an *albarda* and not a *jaez* (II, 309, 19-21). The use of *experiencia* in the verification of a belief may have disastrous results, as Anselmo, the *curioso impertinente*, learns through "tan costosa experiencia."⁵⁶ One can simply choose the wrong phenomenon for the *experiencia* (III, 363, 17). It is also unable to determine the truth of what someone says he perceives: when Sancho says, in Chapter 10 of Part II, that he sees the beautiful Dulzinea, or when Don Quixote says he sees and hears armies instead of sheep, there is no way to verify their statements. Similarly, it is impossible to verify people's intentions (see IV, 326, 1). People

⁵³ I, 201, 15-24; I, 219, 6-22; I, 220, 7-8; I, 287, 4-7; and note I, 206, 15-207, 11.

⁵⁴ I, 233, 6-9; II, 181, 6-16; II, 325, 1-22; III, 65, 11-14.

⁵⁵ There are many passages in Cervantes' other works praising *experiencia*. In *La entretenida* it is called "consejera y maestra" (*Comedias y entremeses*, III, 16, 14); in *La casa de los celos* "buen testigo" (*Comedias y entremeses*, III, 168, 18; also I, 171, 21-23). In *El laberinto de amor*, "son seguras verdades/ las que la experiencia apura" (*Comedias y entremeses*, II, 319, 8-9); in the *Persiles*, "la esperiencia en todas las cosas es la mejor maestra de las artes" (I, 93, 20-22). "Aunque gitano," says Andrés, "la esperiencia me ha mostrado adonde se estiende la poderosa fuerza de amor y las transformaciones que haze hazer a los que coge debaxo de su jurisdición y mando" ("La gitanilla," I, 96, 15-19); Elicio advises Lenio that "te riges más por el norte de tu parecer y antojo, que no por el que te devías regir, que es el de la verdad y experiencia" (*La Galatea*, II, 42, 5-8); Auristela says to Periandro that "en la tabla rasa de mi alma ha pintado la esperiencia y escrito mayores cosas; principalmente ha puesto que en sólo conocer y ver a Dios está la suma gloria, y todos los medios que para este fin se encaminan, son los buenos, son los santos, son los agradables, como son los de la caridad, de la honestidad y el de la virginidad" (*Persiles*, II, 268, 20-27). For other passages praising *experiencia*, see Castro, *El pensamiento de Cervantes*, p. 91 and notes.

⁵⁶ II, 96, 22-23; II, 162, 1; also II, 100, 21. It is the reprehensible Fernando who is able to get what Anselmo impertinently sought: a demonstration of "la fe con que me [Dorotea] amáis" (II, 175, 12-17).

may say that they are Catholic, and act appropriately (see IV, 305, 27-30), but it is impossible to tell what is in their hearts. An author can know what goes on in a character's head (see IV, 22, 10-12), but only God, author of our lives and of the great book which is the world,⁵⁷ can see inside a person's mind.

From the perspective of the individual the implications are even more serious. How can one be sure that what one perceives is reality? Instances where this is in doubt—mental illness and dreams—are explored in the book.⁵⁸ One might think that one can believe what one touches (III, 146, 28-29), or what one sees (III, 362, 25-27), yet this fails; one can be dreaming, yet have the same sensory information—touching, seeing—as when one is awake (III, 287, 10-18; III, 297, 15-17).⁵⁹ How can one, then, ever be sure that one is in fact awake? And if one can be crazy, yet, like Don Quixote, believe oneself sane, how can any of us be sure that we are in fact sane? In the terms posed, there are no answers to these questions; Cervantes encountered a fundamental problem of ontology, what he would call a *laberinto*. The only way to proceed is to examine one's conscience and evaluate all the evidence, assessing the credibility of what one sees and what one is told. This is, of course, just what Don Quixote does.⁶⁰

⁵⁷ Christ is called "autor de la vida" at *Persiles*, I, 301, 10-11. The image of God as author is found in Fray Luis de Granada's popular *Introducción al símbolo de la fe*: "¿Qué es todo este mundo visible, sino un grande y maravilloso libro que vos, Señor, escribistes y ofrecistes a los ojos de todas las naciones del mundo, así de griegos como de bárbaros, así de sabios como de ignorantes; para que en él estudiasen todos, y conociesen quien vos érades?" (ed. José Joaquín de Mora, in Luis de Granada's *Obras*, I, BAE, 6 [1850; rpt. Madrid, 1914], 186b). Santa Teresa also used it (*Vida*, Chapter 9), and there are earlier precedents as well.

⁵⁸ There are passing references to confusion of the senses due to fear (I, 239, 32-240, 4) and to drunkenness (IV, 189, 4-8), less serious sources of the same confusion. The same issue comes up in a slightly different form in the "Coloquio de los perros": "nosotras no sabemos quando vamos de una o de otra manera, porque todo lo que nos passa en la fantasía es tan intensamente, que no ay diferenciarlo de quando vamos real y verdaderamente" (III, 215, 15-19).

⁵⁹ This point is also made in Chapter 50 of Part II: Sansón Carrasco wants to touch the *duques'* ambassador (IV, 151, 21-23), yet this is not presented as a serious test of the truth of what is told (see IV, 149, 18-21). Similarly, even though Sancho, according to his master, "por tus mismos ojos has visto muerta a Altissidora . . . con la consideración del rigor y el desdén con que yo siempre la he tratado" (IV, 360, 20-25), what they have seen is all "fingido" (IV, 367, 32-368, 1).

⁶⁰ As Cascardi suggests (*The Bounds of Reason*, pp. 44-51), the problem faced by Tomás Rodaja as the *licenciado Vidriera* is similar: how to know that he is not made of glass. For a non-technical approach to these ontological problems, see Douglas R. Hofstadter, *Gödel, Escher, Bach: An Eternal Golden Braid* (New York: Random House, 1980), Chapter 20. I would like to thank Richard Bjornson for bringing this book to my attention.

This already confusing situation is made worse when one adds to it the existence of the supernatural, in which Cervantes was obviously interested.⁶¹ Enchantment, entwined as it is in the book with chivalry, Dulzinea, and many of the adventures, is the most frequent topic of discussion in *Don Quixote*, and the first in the original list of materials which entered the protagonist's head from his chivalric books (I, 52, 6-10). According to Don Quixote, enchanters can cause sensory information to be misleading (III, 176, 16-24).

However, for all the discussion of enchantment, for all the times that Don Quixote is told that enchantment is not the correct explanation of his misfortunes, no one ever says that enchanters and enchantments do not exist, nor does Don Quixote, when repenting for his errors in the final chapter, mention enchanters. Of course there are enchanters; Mauricio, a "christiano católico, y no de aquellos que andan mendigando la fee verdadera entre opiniones" (*Persiles*, I, 84, 29-31), and the character who most resembles Cervantes in the *Persiles*,⁶² explains carefully that they do exist ("los ay," *Persiles*,

⁶¹ According to Samuel M. Waxman, "Chapters on Magic in Spanish Literature," *RH*, 38 (1916), 325-463, at p. 451, "*Don Quixote* is a mine of magic lore." There has been no general treatment of Cervantes' ideas on magic and related topics since Castro's *El pensamiento de Cervantes*, pp. 94-104.

⁶² All of the following are from Chapters 12-18 of Book I of the *Persiles*. Mauricio, like Cervantes, had "cansados y ancianos ombros." Like him, he knew both arms and letters, and his use of "la razón" to decide which of the customs of his country to follow, pretending to follow the others with "apariencias fingidas," is very suggestive of Cervantes' attitude. While Cervantes had an daughter by a woman not his wife, Mauricio has a daughter that he must bring up himself without the help of his wife, who is dead. He supports "honestidad," appreciates "noble [good] compañía," and wants to return to his country. He is interested in poetry, yet he is an equalitarian, for he says the soul of a "sastre" is as capable of being a poet as that of a "maese de campo."

Mauricio also was "aficionado a la ciencia de la astrología judiciaria." Obviously Cervantes had not, like Mauricio, "alcançado famoso nombre" in this science. But that he knew much about it, and considered it worthy of respect, seems to me undeniable (and the same position is taken by Castro, as just cited, and by Green, *Western Tradition*, II, 240-43). The author of the ideal *libro de caballerías* could show himself to be "ya . . . astrólogo, ya cosmógrafo excelente" (II, 344, 13-14); Grisóstomo returned from Salamanca "con opinión de muy sabio y muy leído," and "principalmente, dezian que sabía la ciencia de las estrellas" (I, 156, 28-30); even the gypsies are, proudly, "astrólogos rústicos" ("La gitanilla," I, 80, 6-7). In the prologue to Part I of *Don Quixote*, astrology is included in a list of very respectable items: "las puntualidades de la verdad . . . las observaciones de la astrología . . . las medidas geométricas . . . la retórica . . . [el] predicar" (I, 37, 7-11; it is of course the "medidas geométricas" which prove "las excelencias de la espada," III, 245, 13-248, 4).

Cervantes obviously shared Mauricio's "natural desseo que todos los hombres tienen, no [sólo de saber] todo lo pasado y presente, sino lo por venir" (*Persiles*, I, 91, 9-11; compare *Don Quixote*, I, 132, 30-133, 1). Astrology is not like "agüeros,

I, 117, 28).^{62a} The existence of enchanters is documented in the Bible, "que no puede faltar un átomo en la verdad" (III, 49, 1-2).⁶³ Their powers are limited: unless it is by the use of poisons they cannot detain people, for they can not force the will, which is free (I, 304, 31-305, 9; "El licenciado Vidriera," II, 84, 30-32). They have no control over time, which is a power of God alone; thus stories in which characters travel long distances in impossibly short periods are in conflict with Catholic doctrine.⁶⁴ No more can enchanters change the nature of things.⁶⁵ However, reason, which Cervantes evidently

que no se fundan sobre natural razón alguna" (*Don Quixote*, IV, 229, 9-11), nor the impossible predictions derived from "figuras judiciares" (III, 323, 14-324, 5): that stars do not *control* but rather *influence* men's behavior, although today believed only by the *vulgo*, was a responsible view in Cervantes' day. It is a reasonable consequence that by studying the movements of the stars one can determine what influences people will be subject to in the future. That astrological predictions are often in error, as Mauricio admits (*Persiles*, I, 91, 22; I, 91, 30-92, 1), is because astrology is a difficult science: "ninguna ciencia, en quanto a ciencia, engaña: el engaño está en quien no la sabe, principalmente la del astrología, por la velocidad de los cielos, que se lleva tras sí todas las estrellas" (*Persiles*, I, 91, 15-19; similarly, *La entretenida*, III, 13, 13-18).

^{62a} Mauricio's statement gives credibility to the claims of Zenotia about her powers (*Persiles*, I, 215, 21-31; I, 217, 28-218, 10). As she says, "las que tenemos nombre de magas y de encantadoras, somos gente de mayor quantia" than mere *hechiceras*; their knowledge resembles that of the author and the *caballero andante* (*Persiles*, I, 216, 15-22; Chapter 4, note 141).

⁶³ Exodus, VII. This was pointed out by Francisco de Vitoria, *Relecciones teológicas*, ed. Jaime Torrubiano Ripoll (Buenos Aires: Enero, 1946), pp. 614-15, where, under the proposition "No todas las obras de los magos son vanas y fingidas," other Biblical evidence is cited as well. (My thanks to David Darst for this reference. For an introduction to the topic, in the most important dramatic presentation of magic in Golden Age Spain, see his "Teorías de la magia en Ruiz de Alarcón: Análisis e interpretación," *Hispanófila. Número especial dedicado a la comedia*, 1 [1974], 71-80.)

⁶⁴ This includes the magical voyages of the *libros de caballerías* (II, 342, 8-14), as well as stories involving diabolical travel (the "verdadero cuento del licenciado Torralva," IV, 40, 1-16; the trip of Rutilio, in the *Persiles*, Book I, Chapter 8).

⁶⁵ See Chapter 3, note 18. To truly transform things is a power of God, who, for example, changed Lot's wife into a pillar of salt.

If this is so, one might well wonder what we are to make of the "Coloquio de los perros," in which we are told that Camacha changed two boys into the dogs Cipión y Berganza. Riley (*Theory*, pp. 195-97) points out how the context of Berganza's narration offers many ways, other than witchcraft, in which this alleged transformation can be explained: as the delirium or dream of Campuzano, for example. Yet I think we are justified not to try to understand what the true facts are in the case of the "Coloquio," for we do not have the whole story. We are missing Cipión's account, in which, one expects, the matter would be explained: whether this is a *portento*, foreshadowing "alguna calamidad grande"

and understandably thought should be capable of explaining religious matters, fails to explain these limitations. Just as the correctness of the Christian religion can not be proven to a non-believer (II, 99, 7-24), that enchanters' powers are limited cannot be demonstrated to Don Quixote, as Sancho discovers; arguments involving the supernatural can only be resolved by invoking supernatural authority (i.e., by faith).

While enchanters can not cause things to change their nature, what they can do is on the personal level even more disastrous: they can make things have a different *appearance*. "Todas las cosas trastruecan y mudan de su ser natural los encantos; no quiero dezir que las mudan de en uno en otro ser realmente, sino que lo parece, como lo mostró la experiencia en la transformación de Dulcinea," says Don Quixote (III, 364, 12-17; see also II, 355, 9-22 and III, 196, 4-16).^{65a} The same is said by Mauricio: "la fuerça de los hechizos de los maléficos y encantadores . . . nos haze *ver* una cosa por otra" (*Persiles*, I, 117, 27-29). In the "Coloquio de los perros" this is identified as a science called *tropelía* (III, 211, 8-9).⁶⁶

One is then truly in a quandary. Just as it is impossible to convince Don Quixote that he is in error, it is impossible to determine whether what one sees is reality or the product of enchanters' distortions. Following the examination of the ontological problem presented by dreaming, in the cave of Montesinos episode, we then are confronted, only a few chapters later, with the clearest statement on enchantment found in the work. Reliable knowledge is thus unavailable; as Don Quixote puts it in the same chapter, "todo este mundo es máquinas y trazas, contrarias unas de otras" (III, 366, 32-367, 1). This *seems* to be the point at which Cervantes set Part II of *Don Quixote* aside.⁶⁷

(III, 155, 5-8), and whether the dogs in fact "bolverán en su forma verdadera/ quando vieren con presta diligencia/ derribar los sobervios levantados./ y alçar a los humildes abatidos./ con poderosa mano para hazello" (III, 213, 14-18).

^{65a} "Oh selvas de encantos llenas, / do jamás se ha visto a penas / cosa en su ser verdadero" (*Casa de los zelos*, I, 179, 23-25). "Aquessa enterrada y muerta / no es Angélica la bella, / sino sombra o imagen della, / que [t]u vista desconcierta" (*Casa de los zelos*, I, 212, 18-21).

⁶⁶ Also "El licenciado Vidriera," II, 79, 10. There is a note discussing *tropelía* in Julio Puyol y Alonso's edition of Francisco López de Úbeda, *La pícaro Justina* (Madrid: Sociedad de Bibliófilos Madrileños, 1912), III, 248-49; also see Agustín G. de Amezáa y Mayo, edition of *El casamiento engañoso y el coloquio de los perros* (Madrid: Bailly-Bailliére, 1912), pp. 611-12 and his "Un juglar de antaño," in *Homenaje ofrecido a Menéndez Pidal* (Madrid: Hernando, 1925), III, 319-24, reprinted in his *Opúsculos histórico-literarios*, III, 71-77. The relationship of "tropelía" to the problem of appearances and reality in Cervantes' works is examined by Bruce W. Wardropper, "La eutrapelia en las *Novelas ejemplares* de Cervantes," in *Actas del séptimo congreso de la Asociación Internacional de Hispanistas*, ed. Giuseppe Bellini (Rome: Bulzoni, 1982), I, 153-69, especially pp. 162-65.

⁶⁷ See Chapter 4, note 103.