CERVANTES' LOS TRABAJOS DE PERSILES Y SIGISMUNDA:
A STUDY OF GENRE

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The present thesis is a study of genre in Cervantes' Persiles. It questions the "romantic" label attached to it and seeks to analyse its "novelistic" or "realistic" aspects.

The introductory chapter deals with the terminology and function of genre, and also with the conventions of both romance and the novel with their attendant modes, the romantic/idealistic and the ironic/realistic. This is followed by an analysis of the origins and development of the Byzantine romance, a particular type of romantic fiction to which the Persiles belongs.

The main part of the study endeavours to illustrate how the Persiles differs from the established canon of the Byzantine romance, especially in the questions of the characterisation of the heroine and the happy ending. This is carried out through extensive comparisons with other ancient and Renaissance stories of love and adventure; and through an analysis of the protagonists, secondary characters, and episodes in the Persiles itself. Special attention is paid to the protagonists' wedding, and to how Cervantes upsets the readers' expectations of a conventional happy ending by means of a consistent use of the ironic mode typical of the novel.

Through the presentation of multidimensional characters, the use of contrasting perspectives on a given episode, and the ironic
manipulation of characters and episodes, Cervantes achieved in this work a kind of "generic hybridisation" which calls into question the assumption that the Persiles is pure, uncontaminated romance. The present study hopes to show that the Persiles opens and ends according to the conventions of romance, but in fact develops as an antiromance, subverting many of its generic stereotypes and exposing the fallacy of this type of escapist fiction.
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CHAPTER I
THE PERSILES: A QUESTION OF GENRE. AN INTRODUCTION

Ever since the triumph of the novel in the eighteenth century with its emphasis on actuality of character and situation, which came to dominate literary tastes in the following centuries, the appreciation of Cervantes' works has often entailed the controversy of realism versus idealism, that is to say novel versus romance as the two chief genres of narrative fiction embodied respectively in Don Quixote and the Persiles. Set against Don Quixote, widely acknowledged as the first modern novel (1), the Persiles has for a long time been rated as Cervantes' 'last romantic dream', to quote Farinelli (2), a fantastic excursion in the land of the ideal, which bore little resemblance to the world of human experience so brilliantly depicted by Cervantes in his earlier masterpiece.

Critics like Casalduero, Vilanova and Avalle-Arce (3) helped the reader to locate the Persiles in the context of the revival of the Byzantine romance of love and adventure during the second half of the sixteenth century. They discussed the pilgrimage of the protagonists from the northern kingdom of Thule to Rome in terms of the Christian allegory of man's pilgrimage through the maze of earthly life, their symbolic journey taking them from the darkness of sin to the light of
redemption. Vilanova, in particular, regarded the pilgrim as the hero of the fictional world of the Counter-Reformation, combining in himself the Christian ideals of the medieval knight errant and the Renaissance courtier's Neoplatonic interest in love, thus re-enacting the conventional pilgrimage of love of the Byzantine romance in biblical, Christian terms. The two main components of the Persiles came to be seen as 'el bizantinismo de la forma, y el simbolismo de la peregrinación', as summarised by Avalle-Arce in his Introduction to the novel (p.22). The abstraction and universalisation of characters, the idealism of its novelistic texture and the conventional happy ending, sealing the narrative with a triumphant finale, were, according to these critics, the distinctive features of Cervantes' last work, which made it diametrically opposed to Don Quixote.

This was also the view of Alban K. Forcione, although he qualified the opposition Don Quixote/Persiles 'as the differences between two literary genres, each with its own laws and each particularly adjusted to a certain vision or statement about life' (4): just as Don Quixote inaugurated the novel, so the Persiles belonged unequivocally to the genre of romance. According to Forcione, in Don Quixote Cervantes shows an ambivalent attitude towards idealistic fiction in general and chivalric romance in particular, torn as he was between the demands of reason and reality, and the powerful allure of a liberated imagination, a point made explicit in the famous dialogue between Don Quixote and the Canon in Part II, 47-50 (5). Any such ambivalence
disappears in the Persiles: if with Don Quixote Cervantes created his anti-romance, a parody of the absurdities and dangers of romance, with his last novel he composed his "true" romance in the manner of Heliodorus, purifying it of its ethical and aesthetic faults. Not only does Forcione explain the Persiles as Cervantes' attempt to rival Heliodorus' Aethiopica in the creation of the perfect epic in prose, he also grafts the idea of the "quest romance" onto the conventional allegory of man's pilgrimage on earth, thus describing the Persiles as "Cervantes' Christian romance". Relying on Frye's definitions of the structure of romance and its archetypal patterns (6), Forcione investigates the mythical background of the heroes' trials and redefines their pilgrimage in terms of a Christian re-enactment of the medieval knight's mythical quest for freedom from demonic forces and the attainment of superior wisdom. He concludes his study with a chapter entitled "Literature in the Quixote and the Persiles", where he perpetuates the traditional divide between the two works, this time according to genre: for him the Persiles has all the characteristics of a romance as opposed to a novel. The world of romance, governed by universalisation and abstraction, by black and white values, avoids the grey realm of human experience; that is why, in Forcione's opinion, 'the ambiguities of experience are nowhere to be found in the Persiles'; similarly, 'to seek the novelistic in the Persiles is as idle as to censure it for its failure to be novelistic' (7). For the first time the theory of genre was invoked as impartial arbitrator in the dispute, and this opened new doors to the evaluation
of Cervantes' works, each in its own terms.

Following in Forcione's footsteps, Ruth El Saffar, in *Beyond Fiction* in a later article (8), expands on the idea of the quest romance, a quest which she interprets as a desire for unity and fulfilment. She considers Cervantes' last novel as an allegory of the journey of the "self", from alienation towards reconciliation of its masculine and feminine components in the mythical image of the Androgyne, and from separation to unity of its lowest and highest aspects, the sensuous and the spiritual. According to her, the split identity of the two lovers, their repression of sensual love in the heroic struggle for the mastery of the self, the lack of balance between Periandro's physical instincts and Auristela's spiritual elevation, come to a final resolution in Rome, where the protagonists marry and fulfil their long-standing desire to be "one". This is an amplification of her earlier description of the *Persiles* as the last stop in Cervantes' long literary journey "from novel to romance", that is from early "novelistic" works like *Don Quixote* Part I and *novelas* such as *Rinconete y Cortadillo*, to late "romantic" fiction like the *Persiles* and its short story counterpart *El amante liberal* (9). Like all Cervantes' "late" works, the *Persiles* is an idealistic, exemplary fiction, set in an intensely spiritual atmosphere; it contemplates the harmony of eternal life after the errant chaos of earthly life described in *Don Quixote* Part I. All the dilemmas of the latter, particularly the question of what is truth, the question of character, and the disturbing multiplicity of points of view, or perspectivism,
dissolve to be replaced by a concern for personal salvation through faith in the Absolute Truth. This distinction between early and late works also explains, in her view, the similarities between the close end of Don Quixote Part II, published in 1615, with the death of the born-again Christian Alonso Quijano el Bueno after abjuring his former life as a knight errant, and the equally close end of the Persiles, written around the same time, between 1612 and 1616, where the final marriage of the protagonists is seen as conferring order and meaning on their previous trials. In 'Don Quixote and the Persiles: Points in Common' (10), she writes: 'the chaos and uncertainty to which Don Quixote and the pilgrims are subject give way to peace and certainty at the end of their respective journey.' In both works the final tone is one of transcendental serenity, deriving from the characters placing their trust in God and discovering a truth which transcends the physical world. For El Saffar, it is again a question of genre. However, it is precisely with the help of genre theory that recent Anglo-American criticism has surmounted the supposed incompatibility of the two antagonistic strains of the real and the ideal in all of Cervantes' prose fiction, and settled for a co-existence of novel and romance, Cervantes being able to write all his life in either vein or in a combination of the two, rather than progressing from novel to romance (11). Even more revealing, the question of "co-existence" has been lately defined as "active interplay" between the two genres (12), and the concept of "generic transformation" has surfaced to qualify the Persiles as a 'romance undergoing novelization', as Diana de Armas
Wilson claims in her *Allegories of Love* (13). Wilson suggests erotic love in its many modulations as the theme of the inset stories which transform the idealised, Christian allegory of the main narrative into a more secular, and sexual, allegory.

In the light of these recent reappraisals of the role of romance in Cervantes' works, I myself intend to approach the *Persiles* through the perspective of genre criticism, whose aim is to study a work of art as belonging to a particular "kind" of literature in order to discover its meaning.

For the sake of clarity, I shall start with a few words on the terminology and function of genre, and then go on to the generic characteristics of romance as opposed to the novel. My purpose is to study the *Persiles* in the context of generic affiliations and its possible deviations from the norm, in order to suggest a new reading of this debated work.

Before dealing with the terminology of genre, I wish to focus on its vital function. As Fowler makes clear in his *Kinds of Literature*, genre theory has very little to do with classification or prescriptive ruling; its main concern lies with the meaning of a work of literature and, in this respect, is an invaluable critical instrument for the identification, interpretation and evaluation of each individual work. Genre is a code, a kind of contract between author and audience, 'a communication system, for the use of writers in writing, and readers and critics in reading and interpreting' (14). Far from inhibiting creativity, it helps writers to order their ideas within the frame of
a certain "kind", while at the same time offering them the challenge to break the generic mould and transcend the limitations of previous examples. Originality is therefore best valued taking into account how works relate to the conventions of an existing genre: they may simply conform to tradition or oppose it with the creation of a countergenre, or else they may introduce variations which alter the balance within the generic framework. It has to be remembered that genres are not static, but in a continuous state of change and interaction, and it is by their modification that individual works convey literary meaning; indeed, 'to have any artistic significance, to mean anything distinctive in a literary way, a work must modulate or vary or depart from its generic conventions, and consequently alter them for the future.' (15).

On the other hand, genre helps readers to recognise the kind of literary work in front of them, and to formulate their expectations accordingly. A wide range of generic signals, such as titles, names of characters and opening topics, converge at the beginning of a work and combine with the generic repertoire of standard features to attune the readers' mind to what is going to follow. Once tuned in, the readers' expectations can be fulfilled, frustrated, or partly disturbed. The result is that they are either reassuringly confirmed in their assumptions or, more provocatively, shaken out of false preconceptions and forced to consider them in a new light; in this way readers participate in the re-creation of the meaning of a particular work, in a dialectical relationship with the text and with what can
be surmised as the author's intention (16).

The broad term "genre" includes both the historical kind or "fixed genre" with its structural model, and the more elusive "mode"; the former allows the critic or reader to envisage the sequences and episodes of an individual work in terms of a fixed form or common generic repertoire; the latter catches the mood, the essence, the spirit of a genre (17). As Jameson points out in his 'Magical Narratives', a genre should not be approached exclusively from the point of view of either its fixed form (through the so-called structural or syntactic method), or its mode (the semantic approach): it can, and indeed must, be articulated in both terms, in order to evaluate a work of literature in all its generic complexity. As for the first approach, 'the point of such a model [the fixed form] is not, of course, to formulate a structure rigidly applicable to all of its possible exemplars, but rather to construct a norm in terms of which even deviations may be read in a meaningful way.' (18). In fact, any deviations from the generic norm can be said to constitute the specificity and the originality of that particular work.

Almost every genre has a corresponding mode, the main modes being the romantic, the tragic, the comic, and the ironic or satiric. Modes partake of some of the features of the corresponding genre, but describe the literary work in more general terms. As Frye explains:

Tragedy and comedy may have been originally names for two species of drama, but we also employ the terms to describe general characteristics of literary fictions, without regard to genre. It would be silly to insist that comedy can refer only to a certain type of stage play, and must never be employed in connection with Chaucer or
If we are told that what we are about to read is tragic or comic, we expect a certain kind of structure and mood, but not necessarily a certain genre. The same is true of the word romance, and also of the words irony and satire, which are, as generally employed, elements of the literature of the experience. 

*(Anatomy of criticism, p.162)*.

Frye then proceeds to describe the mode in terms of *mythos* or generic plot, and to contrast the two modes corresponding to the genres of romance and the novel, namely the romantic and the ironic:

> [the mythoi] form two opposed pairs. Tragedy and comedy contrast rather than blend, and so do romance and irony, the champions respectively of the ideal and the actual. On the other hand, comedy blends insensibly into satire at one extreme and into romance at the other. Romance can be comic or tragic, tragic extends from high romance to bitter and ironic realism. 

*(p.162; emphasis mine)*

As in the case of the fixed form of genre, the point here is not just to be able to recognise a particular mode which may constitute the underlying tonality of a work of fiction, but to be able to detect different modes interwoven in the same work, and to read them in a functional relationship to each other. Quoting Frye again, 'much of our sense of the subtlety of great literature comes from this modal counterpoint.' *(p.50)*. Such an approach enables the reader to value the eclecticism of certain works and to understand their meaning.

For the evaluation of a complex and controversial work like Cervantes' *Persiles*, I propose to use this comprehensive generic approach, starting from the basic distinction between two genres, romance and novel, and two modes, the romantic and the realistic, otherwise called the ironic or low mimetic. I shall list the generic characteristics of romance as opposed to the novel, availing myself of Frye's studies
of the structure or fixed form of romance, and of the archetypal patterns that characterise the essence of the genre. This is not just to slot the *Persiles* into an oversimplified category, but to discover whether, and in what ways, it conforms to or departs from the norm, and to make sense of the generic modulations which have puzzled generations of readers. My aim is to understand how any such possible deviations and counterpoints work towards a re-definition of the genre. For a schematic introduction to the opposition romance/novel I resort to Wellek & Warren's *Theory of Literature* (19):

The two chief modes of narrative fiction have, in English, been called the "romance" and the "novel". In 1785, Clara Reeve distinguished them:

*The Novel is a picture of real life and manners, and of the time in which it is written. The Romance, in lofty and elevated language, describes what never happened nor is likely to happen.* (Progress of Romance, London 1785)

The novel is realistic; the romance is poetic or epic: we should now call it "mythic". . . . The two types, which are polar, indicate the double descent of prose narrative: the novel develops from the lineage of non-fictitious narrative forms – the letter, the journal, the memoir or biography, the chronicle or history; it develops, so to speak, out of documents; stylistically, it stresses representative detail, "mimesis" in its narrow sense. The romance, on the other hand, the continuator of the epic and the medieval romance, may neglect verisimilitude of detail (the reproduction of individuated speech in dialogue, for example), addressing itself to a higher reality, a deeper psychology.

Frye has indeed suggested that romance is older than the novel, the novel being a mutation, a 'realistic displacement' of romance, an adjustment of its formulaic structures to a credible, representational context:

Romance is the structural core of all fiction: being
directly descended from folktale, it brings us closer than any other aspect of literature to the sense of fiction, considered as a whole, as the epic of the creature, man's vision of his own life as a quest. 
(The Secular Scripture, p.15).

Of the two modes, the realistic and the romantic, the former moves towards the representational and the displaced (objective reality), whereas the latter concentrates on what Frye calls the 'formulaic units of myths and metaphor', which have remained unaltered over the centuries and form the core of the genre. To such formulas of romance I now turn my attention.

A romance is a story of love and adventure, where love is always conceived in terms of an adventurous enterprise, fraught with unknown and unexpected events. The adventure takes the form of a ritualistic quest in three main stages: the perilous journey of the protagonist, entailing a struggle between the hero and his evil antagonists; the momentary defeat, or near-death, of the hero; and his final triumph and glorification.

The agon or conflict between the forces of good and evil is the basis, or archetypal theme, of romance, and its alternation of bondage, or near-death, and resurrection reproduces the cyclical movement of nature from the death of life in winter to its rebirth in spring. That is why cyclical images of the natural world are common in romance, where the hero is associated with light, spring, fertility and youth, and the enemy with darkness, winter, sterility and old age. Romance celebrates the victory of fecundity and order over chaos, hence the hero's trials often end with marriage and the restoration
of political order. The conventional happy ending characterises the genre as a wish-fulfilment dream, 'always concerned with the fulfilment of desires' (20). Whereas the novel concentrates on describing a known world and its actual possibilities, the romance focuses on the ideal, which is the stuff dreams are made of. As Frye suggests, 'the mode of romance presents an idealized world: . . . heroes are brave, heroines beautiful, villains villainous, and the frustrations, ambiguities, and embarrassments of ordinary life are made little of.' (Anatomy of Criticism, p.151).

It is precisely in the concept of characterisation that the main difference between the two genres lies. In romance, characters and moral issues are simplified. Characters are not psychologically motivated, but are defined by the adventures they meet and the role they play in the course of them; they usually present one predominant psychological trait, are flat and static, stylised figures which expand into human archetypes; they become symbols of universal validity, allegories devoid of much individualisation, embodying black or white values, good or evil. This oversimplification appeals, with a cathartic effect, to man's basic instincts and passions, rather than to his reason, and constitutes one of the grounds for the moral reprobation of romance in any age. I quote Frye again:

Romance avoids the ambiguities of ordinary life, where everything is a mixture of good and bad, and where it is difficult to take sides or believe that people are consistent patterns of virtue or vice. The popularity of romance, it is obvious, has much to do with its simplifying of moral facts. . . . this moral polarizing provides the same kind of emotional release that a war does, when we are encouraged to believe in our own virtue.
and the viciousness of the enemy.  
(The Secular Scripture, p.50).

Indeed Jameson, in 'Magical narratives' (p.140), points to the opposition between good and evil as the most important of the organisational categories of romance. This leads to "poetic justice" prevailing in romance over realistic retribution, where for poetic justice is intended 'the doctrine that all conflicts between good and evil, whether in the drama, the epic or the novel, must be concluded with the reward of the virtuous and the punishment of the evil, in order that good persons may be encouraged to persevere in their good works, and the evildoers may be frightened from a persistence in evil courses.' (21).

By contrast, characterisation in the novel is often described as round and dynamic, because the characters are complex individuals who evolve in time, react to what happens around them, assimilate their experiences, and shape themselves accordingly. In the novel, much of the illusion of reality stems precisely from the fact that often its characters seem to act independently of the author, reacting more to the circumstances of ordinary life rather than conforming to a pre-determined stereotype.

The hero and heroine of romance are usually endowed with every possible blessing: they are the young and beautiful scions of noble and wealthy families, with a gifted intellect and impeccable morals. Their origin and identity are often veiled in mystery, and their love put to the test by the powers of evil. They are made to suffer a string of ordeals, but at the end of a long, eventful journey they
usually return to the point where their quest began, often the parental home, recover their lost identities and marry amid rejoicing. With the happy ending, the full circle from alienation to fulfilment is closed (22).

The plot of romance concentrates on action rather than on characters, on the adventures of the protagonists who strive to fulfill their destiny against the forces of Evil or the vagaries of Chance. The characteristic narrative device is that of entrelacement, with characters and episodes tightly interwoven to form a coherent whole out of what seems to be a succession of incidents. The characters' lack of control over their lives, the repetitiveness of the cyclical pattern of near-death and resurrection in the main and secondary stories, and the recurrence of archetypal imagery confer on romance a sense of timelessness, as if the adventures occurred in an extra-temporal vacuum. As Forcione has suggested for the Persiles, 'we have the feeling that each episode and each adventure, regardless of who is involved, . . . contain all that has gone before and all that will come afterward.' (Cervantes' Christian Romance, p.46). The emphasis is placed not on one specific adventure which transforms a character into an individual, but on the overall underlying design of the plot which invests characters and adventures with symbolic significance. In romance, time and space are not subject to the empirical norms of verisimilitude and there is no restraint on the role of the marvellous or the supernatural.

By contrast, the novel is rooted in historical time and the reality
of everyday life. The reader follows the way the characters develop and change over a period of time, and realises that the situation at the end is different from that at the beginning of the novel, because it has been modified by the passing of time and the consequent accumulation of experience.

The characters of Don Quixote and Sancho are a case in point. They react and adapt to external events and, as a result, their personalities undergo a dramatic change, a change also due to the increasing familiarity of their relationship, strengthened by the many common adventures and the long hours of conversation they share along the road (23). Take for example Sancho's invention of a rustic Dulcinea in I,31, and of her enchantment in II,10. Both travesties of Dulcinea are devised by Sancho as a way of getting out of a tight spot originating from his master's absurd request to go and deliver a love letter to Dulcinea in El Toboso. The enchantment of Dulcinea has a profound impact on Don Quixote. It marks an important step in the painful process of his disillusionment which will eventually lead to the renunciation of his past life on his deathbed. As Mack Singleton pointed out, 'Don Quixote moves from the order of Nature to the order of Grace, and this movement is the very foundation of what we call character development. The end-point of this movement is the peace and forgiveness that come from contrition, repentance, and faith.' (24).

In Part II Cervantes submits his hero to countless humiliations which trigger off a deep melancholy, a sense of failure, but also a new awareness of his own limitations. Don Quixote progresses from blind,
wilful vanity towards self-knowledge. His final conversion befits Cervantes' constant denigration of the knight's madness throughout the novel (25). Whereas in Part I Don Quixote was arrogant and vain, presumptuous and ambitious, driven by his choleric mood to sudden outbursts of rage, and uncompromising in his relentless transformation of ordinary events into heroic deeds, in Part II he is a more lucid and humble man, ready to admit his failures and his lack of prudence, and to accept responsibility for his actions (as he does at the end of Maese Pedro's puppet show in II,26, and after his defeat by the Knight of the White Moon in II,66). He takes reality for what it is (three peasant women for what they are in II,10, an inn for an inn in II,24); he is a mere spectator of life, rather than a prima donna in quest of personal fame and glory (he is cast aside in the episode of Roque Guinart, II,60, and in the naval battle outside Barcelona, II,63); he is no longer the creator of his own chivalric fantasies, but the victim of other people's elaborate pranks (i.e. the burlas staged by the Duke and Duchess in II, 30-57, and by Antonio Moreno in Barcelona in II,62; their tricks had a more benevolent precedent in Dorotea's playful impersonation of a damsel in distress asking for Don Quixote's help in I,29). However, the change is not abrupt. Doubt has always undermined Don Quixote's wilful determination to prove himself a knight errant right from the very beginning, as the reader infers from the failed testing of the helmet in I,1, and later, in II,31, from the author's revealing comment that on being treated ceremoniously by the Duke and Duchess, Don Quixote for the first time
believed himself to be a true knight errant.

A similar development occurs in Sancho, who in Part II becomes imbued with the vanity and the delusions of grandeur of his master. He dreams of becoming the governor of an insula, and even borrows Don Quixote's lofty language and paternalistic attitude when talking to his wife Teresa in II,5, or later when extolling the virtues of sleep in II,68, to which rhetorical speech Don Quixote answers with a proverb in the manner of Sancho. In the end it is Sancho who spurs Don Quixote on his deathbed to go out in search of new adventures and fulfil his pastoral dream as 'el pastor Quijotiz' (II, 74). It is a process of moral interchange, described by Salvador de Madariaga as 'La Quijotización de Sancho' and 'La Sanchificación de Don Quijote' (26). The initial situation of master-prevailing-over-servant is being reversed and both characters are in turn the protagonists or the spectators of their joint adventures, as is clear from the exchange of roles in the two adventures of the Cave of Montesinos and the ride on the horse Clavileño.

The above episodes, particularly Sancho's travesties of Dulcinea, are a good illustration not only of round, full-bodied characterisation, but also of the principle of causality which informs the plot of the novel and makes it radically different from romance fiction where the ruling force is chance. In the novel, the action is determined by a combination of chance and causality, that is by the circumstances of life and how those are met by the individual characters who make choices and take decisions according to what they are, and not to a
stereotyped pattern of what they are supposed to be. In romance, the
overwhelming force governing life is chance, and indeed reversals of
fortune, chance encounters or failures to meet play a key role in the
course and resolution of the action. This allows for the intervention
of supernatural forces to guide the characters along the narrative.
In ancient, pre-Christian romance, it was fate and the gods who held
the initiative in their hands and communicated their will through
omens, oracles, and prophetic dreams; in medieval and Renaissance
romance, chance often represented the intervention of Divine
Providence imparting order and meaning to the chaos of human
existence. In both cases it was the omniscient author who played the
role of the supernatural power in organising the various strands of
his prolific imagination. The contrast with the objectivity of the
novel is patent. As Frye points out:

in displaced or realistic fiction the author tries to
avoid coincidence. That is, he tries to conceal his
design, pretending that things are happening out of
inherent probability. . . . [Realism uses] a technique of
causality in which the characters are prior to the plot,
in which the problem is normally: 'given these
characters, what will happen?'. Romance is more usually
"sensational", that is, it moves from one discontinuous
episode to another, describing things that happen to
characters, for the most part, externally.

(The Secular Scripture, p.47)

It is also to be noted that the ups-and-downs of romance are part of
the cyclical structure of death, or near-death, and rebirth, and
therefore most adventures have a symbolic meaning. This cycle is
announced clearly in the opening scene and then repeated endlessly
throughout the narrative; hence, the end often restates the theme of
the opening. For example, in Forcione's paradigmatic or vertical reading of the *Persiles*, the marriage of the protagonists at the end is seen as the triumphant culmination of their quest, an end which amplifies the cycle of bondage and deliverance, described in the opening chapters with that first image of Periandro emerging from the darkness of the minstrel to the light of day. In contrast, the reversals of fortune experienced by the protagonists in the novel do not form part of a closed cycle, nor do they respond to a fixed pattern. This explains the difference between the "close end" of romance and the "open-endedness" of the novel, where "close" and "open" stand for what is predictable in the happy ending of romance, and what is uncertain in the novel as the mimetic representation of life. However, one must be careful when applying these modern concepts to a genre, the novel, which in Cervantes' time was still in the making. To say that *Don Quixote* has the hallmarks of a novel, and to ascribe to it a "close" end, is not a contradiction in terms, and it does not mean that it is a romance. The conversion of Don Quixote, far from being an incongruous end to the career of a noble, idealistic hero, as the critics of the "soft" school would have it (27), is consistent with Cervantes' aim of destroying the ill-founded fabric of romantic fiction, and chastise its proud and vain defender. Similarly, the "close" end of the *Persiles* is no guarantee of its being an undiluted romance. In fact, Cervantes pays lip service to romance and its traditional happy ending. We shall see later how the protagonists' marriage deviates from the norm of the Byzantine
romance, without striking a discordant note in the text because it is anticipated throughout the narrative, just as Don Quixote's conversion was prepared for by a long and slow process of moral awakening. Finally, two remarks on the style and purpose of romance. As an approximation to dream, romance takes on the language of dreams, with vivid and sensuous descriptions and the frequent use of allegory; given the aristocratic background of the protagonists, its diction is lofty and highly rhetorical, with few concessions to realistic detail. As a wish-fulfilment dream, it releases the imagination from the constraints of everyday reality into an ideal world. This flight of fantasy can be either escapist or morally instructive, or both things at the same time, according to where the emphasis is placed in the narrative and to the inclinations of the reader. By depicting the ideal, romance shows the reader how to transcend reality, and points to a higher level of experience; however, when seen simply as a means of escape from this world with its attendant problems and preoccupations, it can be accused of arousing false expectations, of numbing reason and inflaming the passions. Such criticism of romance is still as common today as it was in the sixteenth century. At that time, one particularly popular form of romance, the chivalric, was attacked on moral and aesthetic grounds by humanists and neo-Aristotelians alike, and Heliodorus' Aethiopica, the model for Cervantes' Persiles, heralded as the perfect "epic in prose", whose story of virtuous love rescued romance from moral decadence (28).
Such is in short the generic repertoire of romance; it will be a valuable tool in my critical discussion of Cervantes' own version of romance. In point of fact, the conceptual framework of genre itself is indispensable to an understanding of what I mean when I propose to study the Persiles in the context of generic affiliations and its deviations from the norm. I shall first explain what is meant by Byzantine romance, and then, through the intertextual approach, I shall focus on Cervantes' romance in the context of the revival of such stories in his age. This critical method characterises a genre in its diachronic existence, and emphasises the continuity of a certain tradition in a number of texts across the centuries. But, as Jameson rightly observes, 'a diachronic construct can also be based on difference and discontinuity . . . Here the absence, rather than the persistence, of a given element provides the methodological guide throughout a given generic progression.' ("Magical Narratives", p.156). On this assumption, my study sets forth to illustrate how the Persiles differs from the established canon of the Byzantine romance, especially in the question of the happy ending and the characterisation of the heroine. To complement this perspective, I intend to concentrate on the work itself and its perplexing interplay of romance and novel. I will show how irony, 'the champion of the actual' in Frye's words, combines with realism to destabilise the predominantly romantic world of the Persiles, and this not only in the secondary stories, but also in the idealised, Christian allegory of the main narrative. My purpose is to unveil Cervantes' strategy in the
transformation of a genre which he always viewed with an affectionate, albeit critical, eye.
NOTES

1) See, for example, John J. Allen, 'Don Quixote and the Origins of the Novel', in Cervantes and the Renaissance, ed. by Michael D. McCaha (Easton, Penns: Juan de la Cuesta, 1980), pp.125-140. One should not forget, of course, that Lazarillo de Tormes could antedate Don Quixote as the first European modern novel, mainly because of the subtle characterisation of the protagonist in his psychological development from childhood to maturity. Edward C. Riley, when describing the literary background to Cervantes' works in Don Quixote (London: Allen & Unwin, 1986), remarks on how all picaresque novels 'share a basically novelistic realism. The closest precedents in prose fiction proper ... are to be found in the Satyricon of Petronius, the Golden Ass of Apuleius and Lazarillo de Tormes. The last of these was the most radical break with romance since Apuleius' work in the second century.' (p.18).


3) Joaquín Casalduero, Sentido y forma de 'Los trabajos de Persiles y Sigismunda' (1947; Madrid: Gredos, 1975); Antonio Vilanova, 'El peregrino andante en el Persiles de Cervantes', Boletín de la Real Academia de Buenas Letras de Barcelona, 22 (1949), 97-159; Juan Bautista Avalle-Arce, Deslinde Cervantinos (Madrid: Edhigar, 1961), and, by the same author, the Introduction to his edition of the Persiles (Madrid: Castalia, 1985), pp.7-27. All future references to the Persiles come from this edition. Each reference is followed by Book, Chapter, and page number in parenthesis.


   In his article Riley warns us against a rigid classification and separation of romance and novel in Cervantes' works, since a) pure, undiluted examples of either genre are rarely, if ever, found; and b) the novel as we know it was in its infancy: it had just been created as a parody of romance in *Don Quixote*, and the picaresque as the antitype of romance had just established itself. However, it is clear from his works that
Cervantes had an acute sense of the difference, and the relationship, between the two genres, although he was obviously ignorant of our modern terminology. See also, by the same author, 'Teoria literaria', in Suma Cervantina, ed. by Juan Bautista Avalle-Arce and Edward C. Riley (London: Tamesis Books, 1973), pp.310-22, where Riley amplifies some of the views on the Persiles held in his earlier Cervantes' Theory of the Novel (Oxford: Clarendon Press, 1961). On the co-existence of romance and novel see in particular Mary Gaylord Randel, 'Ending and meaning in Cervantes' Persiles y Sigismunda', Romantic Review, 74 (1983), 152-69; and also Edwin Williamson, The Half-Way House of Fiction: Don Quixote and Arthurian romance (Oxford: Clarendon Press, 1984), where Don Quixote is described as a kind of half-way house between medieval romance and the modern novel. More generally, as Frye points out in his Anatomy of Criticism, p.305, pure examples of either form are never found; there is hardly any modern romance that could not be made out to be a novel, and vice versa. The forms of prose fiction are mixed, like racial strains in human beings, not separable like the sexes. In fact, the popular demand in fiction is always for a mixed form.

Recent criticism has questioned the generic categories of some of the Novelas ejemplares, for example E. Michael Gerli, 'Romance and Novel: Idealism and Irony in La gitanilla', Cervantes, 6 (1986), 29-38. This article, part of a symposium on "Genre Definition and Interplay in Cervantes' Fiction" published in the same volume, of which Peter N. Dunn writes the Introduction, pp.5-11, casts a doubt on the happy ending of the story. Alison Weber, 'Pentimento: the Parodie Text of La gitanilla', Hispanic Review, 62 (1994), 59-75, describes the paradox of Preciosa's desenvoltura honesta as a parody of the humanist ideology of female conduct books, such as Fray Luis de León's La perfecta casada, where sexual modesty, seclusion and silence are extolled as the most desirable virtues in a woman. However, Weber talks of pentimento in the sense that Cervantes was not willing or able to reconcile Preciosa's freedom of speech and behaviour with the patriarchal/aristocratic milieu she finds herself belonging to when she recovers her identity as the daughter of the corregidor. For Weber, the story does not end on the usual triumphant note of romance; in fact, the idealistic element of romance becomes the target of a consistent parody, but the parody is left unresolved, because of Cervantes' ambivalent feelings towards the prevailing social ideology of the time. In 'La española inglesa and the Practice of Literary Production', Viator, (1988), 377-416, Carroll B. Johnson
refutes the label of romance for the short story in question, and calls attention to its real historical and social issues, and the way Cervantes' fiction brings them to the surface against the official rhetoric of Golden Age Spain with its distorted exaltation of the aristocracy and the denigration of mercantilism and the bourgeoisie. The historical-religious background of this novela is also brought to the fore by Angel M. García Gómez, 'Una historia sefardí como posible fuente de La española inglesa de Cervantes', in Actas del Segundo Coloquio Internacional de la Asociación de Cervantistas, Alcalá de Henares 1989 (Barcelona: Anthropos, 1991), pp.621-628. In it the author refers to the real-life story of a beautiful Spanish girl of Jewish faith, María Núñez, related in Miguel Leiva de Barrios' Triunfo del Gobierno Popular (1683), as the prototype of Isabela: the crypto-Judaism of María, who, abducted and solicited by an English duke, is brought to England to the presence of the Queen but remains faithful to her creed, is transformed by Cervantes into the crypto-Catholicism of Isabela who never abjures her faith.

Unfortunately, I was unable to read J. Checa, 'El Romance y Su Sombra: Hibridacion Genérica en La ilustre fregona', Revista de Estudios Hispánicos, 25 (1991), 29-48, because the volume is reported "missing" from the shelves of the British Library, London. On the interplay between idealism and realism see also Edwin Williamson, 'Romance and Realism in the Interpolated Stories of the Quixote', Cervantes, 6 (1986), 29-38.


15) Alistair Fowler, p.23. On the same subject see also Claudio Guillén, Literature as System: Essays towards the Theory of Literary History (Princeton: Princeton University Press, 1971), in particular Essay 4 "On the Uses of Literary Genre", pp.107-134, where the author describes genre as 'a practical instrument for poets as well as critics' (p.107); 'an invitation to form' (p.109); 'a structural model, an invitation to the actual construction of the work of art' (p.119). On the one hand, when writing, '[the author] looks forward to the interaction between a contemporary model - a "working hypothesis" - and his own poetic efforts and gifts' (p.130); on the other hand, from the critic's point of view, 'the different genres are like coordinates through which the individual poem can be apprehended and understood. . . . Genres, in other words, condition and incite the questioning of literary
works' (p.122).


17) For the purpose of my work, I follow Fowler's classification. However, the reader must be warned of a certain confusion in modern genre theory as regards its terminology, particularly the subtle distinction between genres and modes. For example Northrop Frye, in his Anatomy of Criticism, p.162, describes modes as 'narrative categories of literature broader than, or logically prior to, the ordinary literary genres'; such categories, otherwise called by Frye "mythoi or generic plots", are the romantic, the tragic, the comic, and the ironic or satiric. Nevertheless, when Frye talks of the structural principles of romance in "The Mythos of Summer: Romance", pp.186-206, he may seem to refer to romance as a genre, a "fixed form" with its structural model, whereas, in fact, he is describing the archetypal patterns of romance which constitute the essence of the genre, that is to say its mode. B. P. Reardon, in The Form of Greek Romance (Princeton: Princeton University Press, 1991), p.4, gives this simple definition of romance as genre and mode:
besides signifying the specific genre of narrative prose fiction it [romance] may characterize a complex of genres (e.g., epic, drama, lyric) that exhibit a romantic tone, or the quality of being romantic.


22) On the recovery of identity see Northop Frye, The Secular Scripture, p.54.

23) For a study of Time in Don Quixote, see L. A. Murillo, The Golden Dial: Temporal Configuration in 'Don Quijote' (Oxford: Dolphin Book, 1975). Murillo describes the various temporal movements of Cervantes' narrative as "exemplary", "historical", "magical", "prophetical", and "mythical" time. "Exemplary" time describes the course of the three sallies in natural time and contains the portraits of the principal characters and the process of their characterization; "historical" time deals with the 'relationships between the action of Part One and its recall in Part Two, and between the success of Part One in the historical world of 1605-1614, and its effect on Cervantes' delineation of his characters in the sequel'; as for the "magical" and the "prophetical", they 'are confined initially to the deranged imagination of Don Quijote, but subsequently and by degrees they pervade the entire course of the story and direct its movement as fiction (i.e., the fame of Don Quijote, the enchantment of Dulcinea). The pretext for their insertion in an exemplary story is initially the parody and satire of chivalric stories. And subsequently their temporality is shaped by the power and structure of illusions, in Don Quijote, in Sancho' (pp.161-162). Finally, Murillo talks of a "mythical" time, referring to the temporal pattern of chivalric romance moulded on the solar and seasonal myths and therefore revolving around the seasonal festivals of spring and summer: 'that the narrative of Part Two should move forward from April to July and August, and then (Chs.59-61) revert to midsummer upon Don Quijote's arrival at Barcelona, is a consequence of the merger of exemplary and romantic time' (p.128).


25) On the knight's slow road to desengaño, and on his final conversion as a coherent end to his adventures according to the theological, moral and intellectual ideas prevalent in Cervantes' time, see Alexander A. Parker, 'El concepto de la verdad en el Quijote', Revista de Filología Española, 32 (1948), 287-305; Otis H. Green, 'Realidad, voluntad y gracia en Cervantes', Iberídica, 3 (1961), 113-128; and his chapter on desengaño in Spain and the Western Tradition: The Castilian Mind in Literature from 'El Cid' to Calderon, 4 vols (Madison and Milwaukee: the University of Wisconsin Press, 1963-66), IV, pp. 43-76; and Mack Singleton, 'Don Quixote: Sin, Grace and Redemption'. Anthony J. Close, in Cervantes: Don Quixote
(Cambridge: Cambridge University Press, 1990), remarks upon the protagonist's disillusionment and his recovery of sanity which entails the rejection of 'all the passions and obsessions that Cervantes feared and despised in himself and others: the desire for fame, presumption, impulsiveness, belligerence, literary excess' (p.108).


CHAPTER II
THE BYZANTINE ROMANCE: ORIGINS AND DEVELOPMENT

After a general introduction on genre and the characteristics of romance, I wish now to explain what is meant by the literary tag of "Byzantine romance" attached to the Persiles and other sixteenth and seventeenth century novels.

The term "Byzantine" describes works of fiction written in the manner of the Greek romances of love and adventure composed in the first four centuries A.D. Only five complete Greek romances survive. They were preserved and imitated in Byzantium during the twelfth century, and later disseminated throughout Europe in translations and re-elaborations from the Renaissance onwards.

As a broad generalisation, the term has therefore come to encompass:

a) the original creations of the late Hellenistic period, I-IV A.D.;
b) the later reworkings by erudite authors who lived and worked in Byzantium in the twelfth century; and c) the revival and imitation of the Greek romance during the Renaissance. I shall now expand on points a) and b) as an essential part of the literary and historical background to Cervantes' Persiles and other Renaissance works of the same kind.

The corpus of the Greek romance is made up of five complete extant
works, plus some fragments of other stories: Chariton's 
Chaereas and Callirhoe (I A.D.), Xenophon of Ephesus' Ephesiaca or Habrocomes and Anthia (II A.D.), Longus' Daphnis and Chloe (II A.D.), Achilles Tatius' Leucippe and Cliton (II A.D.), and Heliodorus' Aethiopica or Theagenes and Charikleia (IV A.D.) (1).

All of them are imaginative works of fiction in prose, a unique creation of Hellenistic literature, which reached its heyday in the second century A.D. According to Perry's definition, the Greek romance can be described as

an extended narrative published apart by itself which relates - primarily or wholly for the sake of entertainment or spiritual edification, and for its own sake as a story, rather than for the purpose of instruction in history, science, or philosophical theory - the adventures or experiences of one or more individuals in their private capacities and from the viewpoint of their private interests and emotions. (2)

As a new genre, the ancient romance was born out of a process of syncretism which fused together elements from several pre-existing genres: for instance, love was celebrated in Hellenistic erotic poetry and was at the core of the intrigues of the urban, family-centred New Comedy of Menander; adventure and travels featured in the Odyssey; peripeteias and anagnorisis in tragedy; descriptions of foreign lands and customs were a staple of the ancient geographical and historiographical works. This makes an interesting comparison with the rise of the novel in Cervantes' time, and with his attempt at weaving together in the Persiles many different generic strands: the love and adventure of Greek romances; the picaresque in the episodes concerning Bartolomé the muleteer; the pastoral and its courtly love ethics in
the cuestiones de amor; the comedy of the entremés in the Counterfeit Captives' story; the chivalric in the episode of Ruperta and Croriano; the Italianate novella in the story of Manuel de Sosa Coitiño, etc.

It is as if Cervantes, vying with Heliodorus in the composition of the perfect epic in prose, wanted to imitate the latter's syncretic quality, creating an hybrid work which absorbs into its texture many popular contemporary genres (3). We shall later see the consequences of such generic hybridisation.

To return to Greek fiction, the first two works are generally called pre-Sophistic, to distinguish them from those of Tatius, Longus and Heliodorus, considered the representatives of the "Second Sophistic", that is the revival of the teaching and practice of Greek rhetoric of the late fifth and fourth centuries B.C., which flourished in the Hellenistic world under the Roman empire during the second century A.D. All five authors tell a story of love and adventure, but the last three do it with the flair of the professional rhetorician, favouring the use of long digressions on many philosophical, religious, political or scientific topics. They also employ narrative techniques different from the rather "unsophisticated" omniscient author device of Chariton and Xenophon: Tatius uses a first-person narrator; Longus unfolds the love of the adolescent protagonists in a static bucolic setting without the distraction of land and sea adventures, and therefore concentrates on their psychological development; Heliodorus brings to perfection the in medias res technique of ancient epic and asks the reader to participate in the decoding of the story through
its numerous flashbacks and anticipations. The works of the Sophistic authors soon acquired the status of "classic", and as such were imitated and translated throughout the centuries.

Apart from Longus' pastoral romance, all the other four novels are melodramatic tales of love and hectic adventure by land and sea, in which the protagonists must endure countless trials in order to finally achieve their ultimate goal, that is reunion and marriage (4).

Bakhtin, in his essay 'Forms of Time and of the Chronotope in the Novel' (5), gives a brief synopsis of what he calls the 'adventure novel of ordeal', which is worth reproducing in full for its concentration of common generic features:

There is a boy and a girl of marriageable age. Their lineage is unknown, mysterious (but not always: there is, for example, no such instance in Tatius). They are remarkable for their exceptional beauty. They are also exceptionally chaste. They meet each other unexpectedly, usually during some festive holiday. A sudden and instantaneous passion flares up between them that is as irresistible as fate, like an incurable disease. However, the marriage cannot take place straightaway. They are confronted with obstacles that retard and delay their union. The lovers are parted, they seek one another, find one another; again they lose each other, again they find each other. There are the usual obstacles and adventures of lovers: the abduction of the bride on the eve of the wedding, the absence of parental consent (if parents exist), a different bridegroom and bride intended for either of the lovers (false couples), the flight of the lovers, their journey, a storm at sea, a shipwreck, a miraculous rescue, an attack by pirates, captivity and prison, an attempt on the innocence of the hero and heroine, the offering up of the heroine as a purifying sacrifice, wars, battles, being sold into slavery, presumed deaths, disguising one's identity, recognitions and failures of recognition, presumed betrayals, attempts on chastity and fidelity, false accusations of crimes, court trials, court inquiries into the chastity and fidelity of the lovers. The heroes find their parents (if unknown). Meetings with unexpected friends or enemies
play an important role, as do fortune-telling, prophecy, prophetic dreams, premonitions and sleeping potions. The novel ends happily with the lovers united in marriage. Such is the schema for the basic components of the plot. (pp.87-88; emphasis in the text)

The basic compositional motif of the quest, the unidimensional, abstract characterisation, the emphasis on the action ruled by chance rather than on the characters' psychology, and the ubiquitous happy ending, can be recognised as staples of romance fiction. Moreover, as Bakhtin points out, time and space in the Greek romance are abstract entities, with a very limited degree of specificity and concreteness.

Time is of particular interest to my discussion, since the passing of time in the novel introduces change in the life of the protagonists, and change is basic to character development, as we have seen in Don Quixote. Contrariwise, in the Greek romance the time which elapses from the first encounter of the protagonists to their final marriage has no psychological repercussion on the development of their relationship. Such time is made up of a string of adventures which leave the characters unchanged, their love as pure and steadfast as it was when they first met. As Bakhtin says,

The novel as a whole is conceived precisely as a test of the heroes. Greek adventure-time, as we already know, leaves no traces - neither in the world nor in human beings. No changes of any consequences occur, internal or external, as a result of the events recounted in the novel. At the end of the novel that initial equilibrium that had been destroyed by chance is restored again. Everything returns to its source, everything returns to its own place. The result of this whole lengthy novel is that - the hero marries his sweetheart. . . . The hammer of events shatters nothing and forges nothing - it merely tries the durability of an already finished product. And the product passes the test. Thus is constituted the
No realistic change, but a closed cycle of death or near-death and resurrection is at the core of the romantic tale of happiness restored. This is why romance, according to Frye (6), is closer to myth and folklore than the novel. The fact that external events lack a real impact on the inner life of the protagonists is a point to bear in mind when discussing whether and in which way the Persiles belongs to the genre of romance.

The second stage in the development of the Greek romance is the "Byzantine romance" as such, a coarse, pedantic imitation of models by learned writers living in Byzantium in the twelfth century (7). The works in question are: Theodorus Prodromus' Rhodante and Dosicles, based on Heliodorus; Nicetas Eugenianus' Drosilla and Charicles, derived from Tatius and Longus; Constantinus Manases' Aristander and Calitea; and Eustathius Macrembolites' Hysminias and Hysmine, the only one written in prose, the others being composed in the so-called "political" verse (iambic trimeter) as a way of attaching more status to the genre. They were followed by a second flourishing of the romance in the fourteenth century, again in the of long poems in the popular fifteen-syllable "political" metre, all by anonymous authors, but this time strongly influenced by French romances of chivalry brought to the East by the crusaders. Lybistrus and Rhodamne, Belthandrus and Chrysantza, and Imberius and Margarona, which was written at a later date (fifteenth century) and is entirely based on the French romance Pierre de Provence et la belle Maguelonne.
blend together oriental motifs with courtly love ethics and chivalric adventures; *Florio and Patziaflora*, another fourteenth century poem, is a version of the French *roman Floire et Blancheflor*, a popular legend disseminated by the troubadours throughout Europe. Unique in being composed in the thirteenth century, on the other hand, is *Callimachus and Chrysorrhoe*, an anonymous poem which can be described as a half-way house between the Greek/Byzantine romance and the folk-tale. This work is also of special interest to us because of one particular incident which seems to be the model for a parallel episode in the *Persiles*, although no direct influence has ever been detected (8).

The narrative is divided into two parts. In the first one, a valiant prince, the youngest of three sons sent into the world in search of adventure to prove themselves worthy of their father's kingdom, rescues a beautiful princess from a dragon. They fall in love, exchange vows of eternal fidelity, and live happily in the dragon's castle. One day, and here the second part begins, a wicked king sees Chrysorrhoe on the battlements of the castle and falls madly in love with her. He hires an old witch who gives a poisonous golden apple to Callimachus. The reader of the *Persiles* is reminded of King Policarpo, who avails himself of the services of a witch, 'su consejera Genotia' (II, 9, p.206), in order to detain Auristela on his island. Genotia induces a disfiguring and almost fatal illness in Auristela, but her malice is later exposed and she is hanged, while the ill-advised king is deposed. In *Callimachus and Chrysorrhoe* the hero falls dead and the
king kidnaps Chrysorrhoe. However, due to the strange ambiguous powers of the apple, Callimachus comes to life again, and dressed as a pilgrim goes to foreign lands in search of his lover. He finally reaches the rival king's castle and finds employment as a gardener. The two lovers meet up again via the conventional token of recognition in Greek romances, a ring, and devise a ruse to enjoy their love in secrecy and isolation. But a malicious servant betrays them to the king and they end up in prison. In the final court trial Chrysorrhoe speaks up in self-defence and acquits herself and her despondent lover. To comply with the traditional happy ending of romance, the king, now turned into a benevolent and noble-minded character, restores the two lovers to freedom. They return to the dragon's castle and live happily ever after.

As García Gual points out, this is clearly an hybrid text, a tale of love and adventure within the tradition of the Greek romance, contaminated by motifs from the fairy-tale, particularly numerous in the first part. These can be listed as follows: the traditional anonymous characters of a king, his three sons (the youngest being the bravest), a young and beautiful princess and a cruel dragon; the hero killing the dragon and gaining the hand of the princess; a witch; a poisonous, enchanted golden apple, like the golden apples of the Hesperides of Greek mythology, or the gleaming, poisonous apple given to Snow White in the eponymous fairytale by the brothers Grimm; a magic ring; an enchanted table; a ritualistic insistence on the number "three" - three sons; three days/three months as the measure of time,
and not a week or ten days (9); a frequent and lavish use of gold which also appears in the name of the heroine; no real placenames, but an anonymous symbolic geography of harsh deserts, steep mountains, enchanted castles, and luxuriant gardens. This combines with a wealth of features from the repertoire of romance to which the poem perfectly conforms, like all the Greek and Byzantine romances before it.

The subtitle A Love Story introduces the reader to a tale of love, the Greek expression erotikon diégema describing a long "fictional" story of love in prose as opposed to "historical" narrative. The prologue qualifies such love as 'las dulciamargas penas de amor' (p.44), and describes how danger and sorrow lurk amidst love and happiness. For the writer nothing hurts more than 'la privación de lo anhelado' (p.44), that is the loss or negation of desire, the unfulfilled desire which, in the form of trials and separations, is the motor of all romantic fiction. Readers are prepared to follow the trials and peripeteias of the two lovers until their expectations of a happy ending are fully met: the rival king, now a reformed man, sends the wicked witch to the stake and restores happiness to the faithful couple. As in all romance fiction, good has triumphed over evil, and we have come full circle from the lovers' initial happiness, disrupted by the forces of evil and the wayward intervention of fortune, to their eternal state of bliss:

Entonces [Calímaco y Crisóroe] toman el camino hacia el castillo del dragon, y lo recorren alegremente y en libertad, con enorme ternura, con enorme alegría. Vedlos ya llegar a éste, y allí, solos los dos de nuevo, gozan hasta el fin una indecible alegría y felicidad.
Y con la gracia de Dios, nuestro Redentor, ambos se
encontraron en la alegría y la belleza de antaño, 
rescatados de la maldad y de la cruel calamidad.
(p.134)

Nothing in the narrative makes the reader question the happy ending, 
and the fairy-tale atmosphere reinforces such expectation.
The heroine too conforms to the stereotype of Greek romance. She is 
noble, beautiful and clever, courageous and resourceful. In the first 
part she gives Callimachus practical advice on how to kill the dragon 
and dispose of its dead body; in the second, she devises a stratagem 
in order to meet up with her lover and elude the king’s surveillance. 
The emphasis on her virginity prior to the meeting with Callimachus, 
their solemn exchange of vows, and her spirited defence in the court trial confirm her conventional portrait. Callimachus’ false death and resurrection, and his pilgrimage of love in foreign lands are two more features belonging to the genre. But this Byzantine story differs from the original Greek romances on one point, namely in the type of love it celebrates. Although written in the thirteenth century, that is in the full Christian era, it depicts an ancient, pre-Christian world, ruled by the power of Eros and the vagaries of a cruel Fortune which never in the narrative assumes the connotation of Divine Providence. Even the religious dimension of Heliodorus’ Aethiopica, where the protagonists become priest and priestess of the Sun and the Moon on marrying and ascending the throne of Ethiopia, is totally absent. Callimachus and Chrysorrhoe is a celebration not of pure, chaste love, but of faithful, dedicated erotic love. Desire has already been fulfilled in the past and now awaits freedom from all
impediments to perpetuate itself. The protagonists strive to be reunited, but no mention of marriage is ever made. However, and this is most important, they do co-operate jointly and unfailingly towards the happy ending.

The third stage in the development of the Byzantine romance is represented by the revival in sixteenth century Europe of its "classical" models in translations and creative imitations. I refer in particular to Heliodorus and Tatius, since Chariton's and Xenophon's romances were rediscovered as late as the eighteenth century. Heliodorus' Aethiopica was first published in Greek in 1534 and in Latin in 1552; in Italy, Longus' Daphnis and Chloe was translated by Annibale Caro (1537), Tatius' Leucippe and Clitophon by Angelo Coccio (1551), and Heliodorus' Aethiopica by Leonardo Ghini (1556). In Spain Heliodorus knew two versions: the first, based on the French translation by Amyot (1547) and published anonymously in 1554, the second translated from the Latin by Fernando de Mena and published in 1587; Tatius' novel was translated into Spanish much later, in 1617, by Diego Agreda y Vargas with the title Los más fieles amantes Leucipe y Clitophonte, but it was probably known in Spain through the Italian version.

It is acknowledged that the rediscovery of these Greek romances prompted an imitation of their plots and themes and gave rise to the new literary vogue of the sentimental novel of adventure, the major representatives of which in Italy were Il libro del Peregrino by Jacopo Caviceo (Parma, 1508), and the Istoria di Phileto Veronese by
Lodovico Corfino, composed between 1520 and 1530 but published only in 1899; however, both works predate any published translations of their supposed Greek models (10). In Spain we find three main examples of Byzantine romance before Cervantes' Persiles, namely Alonso Núñez de Reinoso's Historia de los amores de Clareo y Florisea, y de los trabajos de Isea, published in Venice in 1552; Jerónimo de Contreras' Selva de aventuras, in its two editions of 1565 and 1583; and Lope de Vega's El peregrino en su patria, published in 1604 (11). Another Spanish novel of love and adventure, somewhat neglected nowadays, but considered by contemporary readers to be a "poem in prose" in the manner of Heliodorus, is Gonzalo de Céspedes y Meneses' Poema trágico del español Gerardo, y desengaño del amor lascivo, published in two parts in 1615 and 1617 (12). I shall start with a brief excursus on the fortune of the Byzantine romance in Italy and leave a more detailed discussion of the Spanish examples to later chapters.

Two influences can be traced in the works of Caviceo and Corfino, namely the Greek romance and Boccaccio's Filoloco, composed around 1336-39, a novelistic treatment, in a classical garb, of the medieval roman of Floire et Blancheflor (13).

Filoloco presents all the generic features of romance. It tells the story of the much hindered love of Florio and Biancifiore, of their trials and separations, and of the wanderings of Florio who, under the pseudonym of Filoloco ("love's labour"), embarks on a pilgrimage of love to go in quest of his beloved (14). They finally meet in Alexandria where Biancifiore, now a slave, is imprisoned, waiting to
be sent as a present to the governor of Babylon together with another ninety-nine unfortunate virgins. Filoloco enters the castle-prison with a stratagem and spends a long passionate night with Biancifiore. The two lovers are then discovered and condemned to death. A magic ring and a providential anagnorisis save their lives, they marry and start their journey back to Spain, Filoloco's homeland, via Italy and Rome (Biancifiore's parental home). Here in Rome they convert to the Christian faith. With baptism Filoloco regains his identity as Florio and the two lovers, now united in a Christian marriage, go back to Spain, where Florio is reconciled with his old father, converts him and his people to Christianity, and ascends the throne of Spain. The book ends with a joyous celebration of the new king and queen of Spain.

Boccaccio combines the protagonists' pilgrimage of love, a test of their constancy and virtue, with a pilgrimage of faith, an iter spiritualis from paganism to Christianity. Although mainly a 'pilgrim of love', as Vilanova describes him (15), Filoloco is also a pagan prince converted to the faith of Christ. In this respect, the protagonist's trials under a false name, his conversion in Rome, and the regaining of his true identity with the change of his name back to Florio, present a striking parallel with the last chapters of Cervantes' Persiles. However, in Boccaccio's tale, as in Heliodorus' Aethiopica, religion and marriage go hand in hand: the protagonists' conversion represents the final step in their long, hard path to perfection and never is it a cause for disruption of their conjugal
Caviceo's *Il libro del Peregrino* (16), published in Parma in 1508, knew nineteen editions in fifty years and was translated into Spanish in 1520 by Hernando Díaz, with the title *Historia nuevamente hecha de los honestos amores del Caballero Peregrino y de Doña Hinebra*. The Spanish version was very popular too. It underwent six editions until it was put on the *Index expurgatorio* of 1559 because of the pagan, sensual atmosphere of Book I, written in the manner of Boccaccio's *Decameron*. Caviceo's pompous rhetorical style, showing a wealth of Latinisms, an affected turn of speech and an exaggerated display of mythological and classical erudition, also betrays an imitation of Boccaccio. In the *proemio* Boccaccio himself is evoked by Peregrino, or rather by his soul, as the recipient of what he describes as the story of his chaste love. As a matter of fact, Book I begins with Peregrino falling in love with Ginevra in the church of San Francesco in Ferrara, and relates various humorous adventures of the protagonist in the pursuit of the object of his desire. For instance, he is smuggled into Ginevra's house inside a big wooden statue of St. Catherine and almost dies of starvation; later, thinking he has gained underground access to his lover's house, he finds himself in another woman's bedchamber and rapes her. Finally Ginevra, feigning a serious illness, asks him to fulfill a vow to St. Catherine and make a pilgrimage to Soria in expiation of his sins. Book II acquires a more exotic, "Byzantine" ambience. Peregrino and his faithful friend Acate, on their way back from their pilgrimage, are taken prisoners
and sent as slaves to Alexandria. After various adventures they are finally rescued and go back to Ferrara, where Peregrino meets Ginevra again. Several family intrigues prevent their union; Ginevra decides to take the veil and literally disappears from Peregrino's sight. Book III traces Peregrino's journeys through Italy and the East in quest of Ginevra, featuring the usual paraphernalia of storms, shipwrecks, imprisonment and even a visit to the underworld, where he comes to know that his beloved is hiding in a convent in Ravenna. Here, through deceit and the complicity of the mother superior, the two lovers are married. But alas, their happiness is short-lived. Ginevra dies of childbirth nine months later, not before delivering a speech in contempt of the world, and soon after Peregrino dies of grief. The end perfectly illustrates the moral expounded by G. Anselmo in his life of Caviceo appended to the novel in the same volume:

The death of Ginevra is the ultimate example of how ephemeral human happiness is, and shows how all human desires are foolish and vain because, having been nurtured through trials and hardships, they ultimately come to nothing; life is fraught with anxiety and dangers and man is left with a bitter sense of disillusionment after he is deprived of his most cherished dreams at the height of his fortune. Menéndez Pelayo and Vilanova have indicated *Il libro del Peregrino* as
a possible model for Jerónimo de Contreras' Selva de aventuras (18). The protagonist's pilgrimage of love, the heroine's dilemma between convent life and married life, the sense of desengaño which permeates the end of the novel, and its moralising intention, are elements shared by both stories. The main difference, however, lies precisely in the nature of the protagonist's pilgrimage. Peregrino travels in search of personal happiness and fulfilment in the form of his beloved Ginevra whom he finally succeeds in marrying; but happiness eludes him and he dies of grief. This is a rather grim and desolate ending to a novel brimming with a pagan exaltation of sensual love, unmitigated by Ginevra's frequent exhortations to virtue and prudence, and by the protagonists' speeches in repudiation of the world at the very end of the book. In the Selva de aventuras, Luzmán travels instead in search of himself because, unlike Ginevra's dithering between marriage and the convent, Arbolea's decision to become a nun is irrevocable. Along the road to a painful self-discovery, he learns to come to terms with the loss of his beloved and to renounce the world and its vanities. It is a slow process of desengaño, with the positive connotation of disillusionment from the deceit of earthly life. In the first edition of 1565, Luzmán submits himself to the will of God with stoic resignation and, in imitation of Arbolea, embraces monastic life. Whereas Il libro del Peregrino is still a product of the Italian Renaissance with its tragic opposition between love and death, the Selva de aventuras belongs to one stream of Spanish Counter-reformation ethics. As Vilanova pointed out, 'embebida en un hondo
simbolismo místico y en una idea ascética de sufrimiento y purificación, la Selva de aventuras de Contreras es el paradigma ejemplar de la novela de peregrinajes de la Contrarreforma. '(19). However, its second edition of 1583, with the revised end celebrating the protagonists' marriage after Arbolea's successful quest for Luzmán in distant lands, pays tribute to the other side of the coin: pure, chaste love crowned by marriage as the only alternative to religious vows. Such an ending also aligns the narrative to the current revival of the Byzantine romance with its conventional happy ending, and links it to another Italian novel of adventure, Corfino's Phileto.

Lodovico Corfino's Istoria di Phileto Veronese was composed between 1520 and 1530, but published for the first time only in 1899 (20). A more compact narrative, without the lengthy philosophical disquisitions and the courtly love discussions of the questioni d'amore, which take up large portions of both Il libro del Peregrino and Boccaccio's Filoloco. Phileto is a classical example of the Byzantine romance of love and adventure. Like Caviceo's work, it is a first-person narration of past adventures, but this time with a happy ending announced right from the beginning in the prologue and reiterated along the narrative. In the prologue the author introduces himself as a wandering pilgrim ('navigante et peregrino'), who is about to tell the true story of his youthful loves, and how after countless trials he finally went back to his homeland and his beloved ('la vera istoria de' miei giovenili amori . . . et come dopo infiniti sofferti tormenti alla mia diletta donna nella mia dolce patria
finalmente mi ritornassi.' pp.5-6). He makes a plea for the verisimilitude of his tale and asks for the readers' suspension of disbelief on the assumption that love and despair can drive man to accomplish the most improbable deeds ('Lo amore et la disperazione sono nell'uomo due fortissime potenzie, dalle quali accompagnato ardisce et manda ad esecuzione imprese sovra ogni umana credenza.' pp. 6-7). He then addresses his book as the brainchild of his almost sterile, uncultivated intellect ('il padre tuo nella sua adolescenza, da gli studi lontano, turbato dagli assalti dell'avversa fortuna ti partor ë et ti nutr ë del poco umore del suo quasi arido intelletto', p.8) (21), and urges it to go into the world and spread the story of his misfortunes. He also enjoins it to explain his assumed name, Phileto, from the Greek philos, meaning love, and the Latin letum for death, and who, he adds, was more in love with death than the young and troubled author at the time when he conceived and "delivered" his book? ('Et chi fu mai più amatore della morte di quello che io sempre stato mi sono, massimamente nella età mia più fresca quando io ti partorii?', p.9).

Love and death; happiness and despair; the turns of an inconstant fortune which, however, leads the hero from exile and separation to a happy comeback and a reunion with his beloved, are set out as the themes of the novel, which takes the form of a fictional autobiography concealing the author behind the protagonist-narrator (22).

The story begins with the protagonist bewailing his brother's death in the peace of the countryside. Exhausted by his sorrow and tears,
he falls asleep and has a dream, an ominous premonition of his future wanderings and labours of love. He dreams he is in a garden of delights, near a tree laden with golden apples; he tries to reach for one, but an old woman fells the tree. Next he sees a beautiful maiden and is struck by instant love, but when he tries to approach her, he is suddenly dragged out of the garden by a powerful, mysterious force, away into the wilderness, through rugged land and stormy sea. He wakes up from this nightmare with a somewhat bruised heart, and withdraws into the solitude of a cave to carry on with his lamentations. From the seclusion of his hiding he spies on a group of courtiers, ladies and gentlemen from the nearby town of Verona, who have gathered in the countryside to sing and dance and generally talk of love. Phileto is instantly bewitched by the mellow singing of one of the ladies, the young and beautiful Euphrosine, whom he is now determined to marry. Marriage is foremost in his thoughts and in those of Euphrosine, who, on their first nocturnal encounter, asks him from the balcony to marry her, promising him never to love anyone else, and declaring herself willing to become a nun rather than break this vow. The lovers' enthusiasm is frustrated by Euphrosine's mother, who opposes their union on the grounds that her daughter is too young to marry. Phileto however works his way through deceit into her chamber, and they become de facto husband and wife. Their aim is now to legitimise their union by marriage, but blind, inconstant fortune intervenes again and just when they had gained parental consent, their plans suffer a dramatic setback. One day Phileto is treacherously attacked by a jealous rival,
Eugenio, and the fight ends with the man's death. Since he has no witnesses to uphold his claims to self-defence, Phileto is forced to flee his country and go into exile. Accompanied by his faithful friend Homopathe, whose name betrays his role of sympathetic companion, they travel dressed as pilgrims from Verona to Ravenna and there, nurturing a desire to see the world ('desiderio di vedere le strane parti del mondo' p.61), with no present hope to go back home due to the death sentence pending on Phileto's head, they decide to embark on a ship en route to Cyprus, as a way to divert the boredom of exile. The adventures they encounter in the two years they are away from home make up the conventional plot of any Byzantine romance. They suffer storms and shipwrecks, are captured by pirates and sold as slaves, and take part in chivalric tournaments. Phileto becomes a murderer for the second time at the orders of the king of Tunis, and Homopathe gets entangled in a rather complicated, intercrossed love affair where happiness, or rather sexual satisfaction, is achieved through deceit and, for this reason, is short-lived and burdened with remorse and regrets. Meanwhile, Phileto is tormented by doubts about Euphrosine. Is she dead, and, if alive, will she have a new lover? Such doubts are answered prophetically in a dream which forecasts the happy ending of all his troubles. His mother appears to him as a beautiful young woman dressed in green, and assures him that although he has to suffer more hardships at the hands of a cruel fortune, he will finally return to his homeland where a constant and faithful Euphrosine is still waiting for him:
Spera et riconfortati, che indubitamente, quantunque la fortuna ti si mostri nemica, et si prepara con novi assalti di far esperienza della tua virtù, al fine ti ritornerà nello stato onde ti levo et viverai felicissima vita . . . Per certo . . . vive la tua donna et ti ama come solea . . . Certo non molti mesi passeranno che Iddio ti renderà sano alla tua patria et alla tua carissima donna; ma prima avrai durissimi casi a sostenere, i quali tutti ti succederanno a bon fine.

(pp.124-26)

Spurred by this optimistic prophecy, they decide to go back to Italy. After more storms and shipwrecks, they land near Venice where they learn that Verona is now under the sway of Venice; incidentally, this real event, occurred in 1517, helps date the novel and gives an air of authenticity to its narrative. To Phileto's joy and relief, they also learn that Venice has granted an amnesty to all rebels and bandits, allowing them to return safely home. Our hero comes back a different man, humbled and chastened by experience. As he reminds the reader when saluting his country in an ecstatic speech, he has lost all the riches given to him by his protector, the king of Tunis, but has gained a more lasting good, that of his soul:

Et s'io ho perduto le care gioie et le ricchezze che in Tunigi acquistai et sono quasi ignudo alla patria tornato, non però povero mi conosco. Quel che io ho perduto è cosa della fortuna et terrena, ma quel che ho acquistato è ben dell'anima et cosa celeste. Dunque se le cose del cielo si debbono anteporre a quelle della terra avrò molto più guadagnato che perduto. (p.147)

Such is the edifying moral of his adventures, one which also marked the ascetic ending of Il libro del Peregrino and will constitute the backbone of Contreras' Selva de aventuras where el bien del cielo is forever extolled and contrasted with the more mundane and despicable riches of the world. However, in Corfino's Phileto, unlike the above
two novels, the happiness of the soul does not preclude the fulfilment of the protagonist's more earthly desires. After a climactic recognition scene, Phileto is reunited with his beloved and they live together in an ever-stronger bond of conjugal love. He also asks forgiveness of the relatives of the young man he killed in self-defence, and is granted pardon. He is now a thoroughly happy man, at peace with himself and his conscience, willing to tell the story of his life in order that others may not be frightened by love's labours but, encouraged by his example, may persevere and hope in their happy resolution:

acciocché alcuno delle imprese d'amore non si spaventi, ma sperando per lo mio esempio che a buon fine debbiano sortire, a viso aperto et senza paura vi si pongano dentro. (p.156)

Phileto's finale points to a life of virtuous happiness and contentment in marriage, a positive message that will be taken up by the revised edition of Contreras' Selva de aventuras, and which makes Corfino's story the perfect example of self-contained, unproblematic romance.

In brief, the Greek romances of antiquity, their Byzantine re-elaborations, and the Renaissance sentimental novels of adventure can be generally described as belonging to the genre of romance with its flat characterisation, its moral polarisation of good and evil, and its unfailing happy ending. Whether the same can be said of the Persiles is a question I will address in the next chapters when comparing Cervantes' work with its two Greek models, Tatius and Heliodorus, and with the novels by Reinoso and Contreras.
NOTES


In the present study I discuss only the Greek romance of love and adventure, because of Cervantes' explicit debt to Heliodorus, and also because the aforementioned five works form a clearly-defined corpus with standard generic features. I leave out of my survey Greek works of more historiographical and aretological nature, such as the *Alexander Romance*, the biography of Alexander the Great by Pseudo-Callisthenes (c. A.D. 140-340), and Philostratus' *Life of Apollonius of Tyana* (c. III A.D.); the picaresque story *Lucius or the Ass*, or *Onos*, ascribed to Lucian of Samosata (II A.D.), an abbreviated version of an earlier Greek romance on which Apuleius' *The Golden Ass* is also based; and accounts of fantastic journeys into distant lands and their wonders, such as Diogenes' *The Incredible beyond Thule* (mid-II A.D.), which was to become the target of Lucian's satire in *A True Story*, a parody of travellers' extravagant tales. I also omit prose fiction in Latin, which includes two comic or satirical novels, Petronius' *Satyricon* (A.D. 65) and Apuleius' *Metamorphoses* or *The Golden Ass* (II A.D.), and one "romantic" story of peripeteias and anagnorisis, the anonymous *Story of Apollonius King of Tyre*, which was probably written in Greek in III A.D. but survives in a Latin text of the fifth or sixth century, and was adapted in such diverse works as the eleventh *pataña* in Juan de Timoneda's *El Patrañuelo* (1565), and Shakespeare's tragi-comedy *Pericles* (c. 1608). Some elements of romance are also present in many Christian texts, like the apocryphal *Acts*, or the Clementine *Recognitions*, but they are to be considered
mainly as examples of divine rhetoric.

2) Ben Edwin Perry, pp.44-45.

3) On the question of the origins of Greek romance see in particular Ben Edwin Perry, The Ancient Romances, Ch.2 "The Form Romance in Historical Perspective", pp.44-95; and Quintino Cataudella's preface to his collection of ancient novels translated into Italian in Il romanzo classico (Firenze: Sansoni, 1958), pp.xi-xliv.

Perry's theory, later supported by B. P. Reardon in The Form of Greek Romance, combines both literary and sociological factors: romance as extended imaginative fiction in prose is a lighter form of entertainment for a leisured, middle-class reading public, including both the intelligentsia and the uncultivated mass, living in the open, cosmopolitan, mercantile society of the great Hellenistic cities of the Eastern Mediterranean. Its emphasis is on the private love and adventures of an individual, whose final apotheosis satisfies a craving for personal happiness and fulfilment in the contemporary bourgeois reader who feels lost in a world too big for him.

As for its form, 'Greek romance is essentially Hellenistic drama in narrative form' (Perry, p.78). From drama it takes mainly what Perry calls 'the plasmatic license, which allows an author to invent for art's sake speeches, actions, and characters on the basis of mythical or historical events.' (p.72). Perry emphasises the link between ancient epic, especially the Odyssey, and romance, which he calls 'latter-day epic for Everyman' (p.48); he also stresses the similarities between the rise of the Greek romance and that of the modern novel in the eighteenth century, in so far as they were both the product of particular social conditions and the consequence of a 'revolutionary act on the part of a single author', namely Chariton, the author of Chaereas and Callirhoe, and Samuel Richardson, whose Pamela inaugurated the English modern novel in 1740 (p.84).

Cataudella reviews various theories on the origins of the Greek romance, namely Rhode's (fusion of travellers' tales with erotic tales under the influence of the Second Sophistic), Lavagnini's (romance as popular elaboration of local legends and chronicles), Kerényi's (sacral origin in the liturgies of the Isis-Osiris mystery cults), and Weinreich's (romance as the heir to epic poetry). He dismisses the creation of a new genre as due to the initiative of a single author; and offers his own explanation for the key question of why and how "imaginative fiction" substituted "history", or the "truth of facts", thus giving rise to the novel. For him the vital factor was the influence of the schools of rhetoric with their emphasis on the discussion of fictitious cases freely invented by the pupils.

A parallel between the rise of the novel in ancient times and
the rise of the novel in Cervantes' age, at a time of great literary experimentation, is beyond the scope of this study. However, for an analysis of the literary and social landscape of sixteenth century Spain see Alexander A. Parker, Literature and the Delinquent: The Picaresque Novel in Spain and Europe, 1599-1753 (Edinburgh: Edinburgh University Press, 1967); and Barry W. Ife, Reading and Fiction in Golden-Age Spain: A Platonist Critique and Some Picaresque Replies (Cambridge: Cambridge University Press, 1985).

4) As Arthur Heiserman points out in The Novel before the Novel, pp.4-5, 'Chariton of Aphrodisia, the author of the earliest extant romantic novel, called his work a story of ἐρωτικά παθημάτα—"a story of erotic sufferings". The term had some currency among the Hellenes. About 30 B.C. Vergil's Greek tutor, an Alexandrian poet named Parthenius, sent to his Roman friend Cornelius Gallus epitomes of several dozen stories he calls ἐρωτικά παθημάτα. They were out-of-the-way mythoi . . . from which to draw material for either epic or elegiac verse.' Parthenius' short stories had a mythical or semi-historical setting, and dealt exclusively with unhappy loves, often incestuous or adulterous, which ended tragically with the death of the protagonist. By contrast, the erotic sufferings of the Greek romance are only a necessary step in the lovers' progress from separation to happy reunion.


8) All references to Callimachus and Chrysorrhoe are from Calímaco y Cristóroe: Novela bizantina, ed. and trans. by Carlos García Gual (Madrid: Alianza, 1990). As for the transmission of the novel, García Gual points out: 'La verdad es que nada se sabe del autor de esta obra de ficción, que nos ha sido conservada por un único manuscrito: el Codex Scaligeranus 55 de la Biblioteca de Leiden. Este códice, perteneciente a la
biblioteca personal del famoso humanista Escalígero, contiene en su segunda mitad otra novela de amor bizantina (la de Libistro y Rodamna) y en su primera, folios 1 a 57, ésta de Calímaco y Crisórooe. El código . . . anduvo luego extrañamente perdido en la Biblioteca de Leiden, hasta que reapareció y fue editado por Sp. Lambros en 1880 (en Collection de romans grecs en langue vulgaire et en vers, París, 1880). . . . Es difícil fechar con precisión la composición de la obra. El manuscrito que nos la transmite es del siglo XIV o del XV. Por ciertas notas de contenido - la ausencia de influencias de la novela cortés de Occidente, los recuerdos de la mitología clásica, los ecos un tanto apagados ya de las novelas griegas - parece que podemos situar este relato entre las dos épocas de la novela bizantina, es decir, hacia el siglo XIII.' (p.8).

9) Alan D. Deyermond, studying the structure of Lazarillo de Tormes in Lazarillo de Tormes: A Critical Guide (London: Grant & Cutler in association with Tamesis Books, 1975), p.35, quotes Lázaro Carreter on the recurrence of the number three in the novel in question: 'Lázaro Carreter (Fernando Lázaro Carreter, 'Lazarillo de Tormes' en la picaresca, Letras e Ideas, Minor, 1, Barcelona: Ariel, 1972; pp.64-122) has applied to this novel the research of folklorists (Vladimir Propp and Axel Olrik) into the structures of popular tales, and he has obtained some most interesting results. For example, he shows that the graduated arrangement of Lazarillo's first three masters, with the first exercising greatest influence and the third exciting the greatest sympathy, follows Olrik's "Law of Three" together with his law of first and last positions (Lázaro Carreter, op. cit., p.98-102).'

10) It is commonly acknowledged that manuscripts of the Greek romances circulated widely in Europe before the sixteenth century, but details of their transmission are very scarce. I am grateful to Prof. Laura Lepschy of the Italian Department of University College London, for suggesting some literature on the subject. R. R. Bolgar, in The Classical Heritage and its Beneficiaries (1954; Cambridge: Cambridge University Press, 1973), stresses the importance of Petrarch and Boccaccio in the development of Greek studies in Italy - they were both enthusiastic collectors of manuscripts with a great interest in the Greek and Roman way of life, and a passionate belief in the excellence of the classics. He also mentions the role of itinerant Byzantine scholars in satisfying the increasing demand for Greek knowledge in Renaissance Italy. In Appendix 1, "Greek Manuscripts in Italy during the Fifteenth Century", pp.455-505, Bolgar lists one manuscript of Tatius' Leucippe and Clitophon in the collection left by the humanist Antonio Corbinelli to the Laurentian Library in 1425. As for Heliodorus' Aethiopica, two manuscripts are listed in the
catalogue of the Vatican Library at the death of Nicholas V in 1455; three manuscripts in the catalogue of the library bequeathed by cardinal Bessarion to the Convent of St. Mark in Venice in 1468; and one more manuscript in the 1475 catalogue of the Vatican Library of Sixtus IV.

Agostino Pertusi, 'Episodi culturali tra Venezia e il Levante nel Medioevo e nell'Umanesimo fino al sec. XV', in Venezia e il Levante fino al secolo XV, 2 vols (Firenze: Olschki, 1974), II, pp.331-60, points to the presence in Costantinople and the East of manuscript-hunting scholars and humanists, mainly from the Italian cities of Padova and Venezia, throughout the thirteenth, fourteenth and fifteenth centuries. They were often professional people on diplomatic or commercial missions, who combined work with an interest in the Greek civilization, and therefore fostered a compénétration between Eastern (Greek, Arab) and Western (Latin) cultures (see in particular pp.356-359).

11) The revival of the Byzantine novel in sixteenth century Spain and Italy coincides with the flourishing of neo-classical literary theory, with its emphasis on verisimilitude and moral instruction, examples of which were to be found particularly in Heliodorus' Aethiopica. As a matter of fact, after the rediscovery and exegesis of Aristotle's Poetics and Horace's Ars Poetica in the second half of the sixteenth century, the imitation of the classics and the cult of epic poetry became the cornerstones of Renaissance poetics, and the composition of the perfect epic poem the subject of much literary debate in both countries. In Italy, Torquato Tasso in his treatises on poetry, Discorsi dell'arte poetica (1587) and Discorsi del poema eroico (1594), advocates a reconciliation of the ancient epic and the modern romances of chivalry in a new "purified" epic depicting the marvellous according to the rules of verisimilitude and of unity in variety. In Spain, Alonso López Pinciano in his Philosophía antigua poetica (1596) describes Heliodorus' Aethiopica as the perfect epic in prose, urges the imitation of its compositional technique, and praises its exemplarity and instructive value.


12) In the "Elogio apológetico" prefaced to the first part of the book, Don Francisco de Ávalos y Orozco, discussing the questions of verisimilitude and admiratio, history and poetry, links El español Gerardo to Theagenes and Charikleia as two examples of "poems in prose":

*porque no consiste la essencia del poema en que se escriva su intención en verso, o en prosa, pues poema es muy estimado, Theagenes y Clariquea, y le escribió Heliodoro en prosa, como Don Gonzalo a su
Gerardo, ya moviendo a misericordia, ya deleitando,
aquello con desdichas, y esto con dulzura y ornato
de palabras y episodios.
Gonzalo de Céspedes y Meneses, Poema trágico del español
Gerardo, y desengaño del amor lascivo, Part I (1615; Barcelona: Cormellas, 1618). This connection has been pointed out by Ludwig Pfandl in his Historia de la literatura nacional española en la Edad de Oro, trans. by Jorge Rubio Balaguer (1928; Barcelona: Gili, 1933), pp.289-91, where he comments briefly on Céspedes' novel. El español Gerardo is not included in Marcelino Menéndez y Pelayo's Orígenes de la novela, 2nd edn, 4 vols (1943; Madrid: Edición Nacional, Consejo Superior de Investigaciones Científicas, 1962), II, Ch.6 "Novela sentimental y bizantina", pp.1-88.

13) On Boccaccio's Filoloco see Carlo Muscetta, 'Giovanni Boccaccio', in Letteratura italiana: Storia e Testi, vol.2 'Il Trecento' (Bari: Laterza, 1972), in the subchapter entitled 'Il Filoloco: poema in prosa storico-romanzesco ed "essercizio" retorico-narrativo', pp.23-60. See also Adolfo Albertazzi, Il Romanzo (Milano: Vallardi, 1902), pp.18-25. Muscetta acknowledges Boccaccio's awareness of Tatius' Leucippe and Clitophon: 'Il Boccaccio favoleggiava quasi sempre su un fondo di vero. Del significativo e vulgatissimo romanzo Leucippe e Clitofonte di Achille Tazio (in qualche codice chiamato Stazio) senza dubbio conosceva la storia di Eutinico e Rodopi (cfr. Caccia di Diana. 63). Ora Achille Tazio aveva affidato la salvezza dalla condanna del suo protagonista proprio all'eloquenza di un sacerdote di Artemide (forse alludendo, secondo il Cataudella, a Giovanni Crisostomo). Nel Filoloco la salvezza spirituale del protagonista è affidata appunto ad un sacerdote greco.' (p.54). Again Muscetta points out that writing Filoloco was 'per il Boccaccio un'occasione per dimostrare che i romanzi d'argomento classico potevano risorgere in Italia, che c'erano nuovi discepoli di Virgilio e di Stazio, il pagano divenuto cristiano. Le premesse ideali dell'amore, che non è peccato ma può condurre a Dio, erano passate dalla tradizione controriformista provenzale allo stilnovo e a Dante. Chretien, la tradizione alessandrina, il romanzo di Floire et Blancheflor suggerivano il modo di portarli avanti, presentando l'unione contrastata di due amanti casti e fedeli come la via matrimoniale "alla santa fede".' (p.55).
Albertazzi likewise emphasises the link between Boccaccio's Filoloco and the Greek romances: 'Certo i romanzi della bassa letteratura greca ... furono ben noti nel medioevo; da Giamblico (Le cose babilonesi) e da Senofonte Efeso (Gli amori di Anzia e di Abrocome) ad Elio doro (Le cose etiopiche), e da Achille Tazio (Gli amori di Leucippe e di Clitofonte) ad Eurizio (Gli amori di Ismine e di Ismenio) e alle Pastorali di
Longo Sofista. Che al suo tempo queste eran letture frequenti e comuni di donne e di oziosi, il Boccaccio ce l'attesta; e le spregiò come favole inverosimili nelle ultime opere, dopo che nelle prime egli se n'era valse non poco. Con i romanzi greci la favola leggendaria di Florio ebbe comuni giardini meravigliosi, pietre preziose e di meravigliosa virtù, accuse di avvelenamenti e condanne della eroina, prove di castità, dipinti inspiratori di tutta la storia; ma nel Filoloco si avverte qualche somiglianza anche più notevole: per esempio, la costanza e la nobilitazione di Biancifiore e Florio, che li rende consimili a Teagene e Cariclea nel romanzo di Eliodoro. E in generale, gli artifici dell'azione per mezzo di parentele improvvisamente scoperte e la raffinatezza del sentimento e dei concetti mostrano évidente una rispondenza del Filoloco alle favole greche. La stessa disinvoltura degli anacronismi del Filoloco non ha riscontro nella indeterminatezza storica che fu solita in quei romanzi? (pp.21-22).

14) 'Filoloco è da due greci nomi composto, da "philos" e da "colon", e "philos" in greco tanto viene a dire in nostra lingua quanto "amore" e "colon" in greco similmente tanto in nostra lingua risulta quanto "fatica": onde congiunti insieme sì può dire, trasponendo le parti, fatica d'amore.'


I leave aside the question of the exact Greek etymology of Filoloco, later corrected by editors and critics in Filopono or Filocopo, as irrelevant to my discussion. The point here is to note how the protagonist is named after the organising device of any romance, namely the test or trial of the hero. The name Florio, like Biancifiore, derives instead from the protagonists being born in May, the season of flowers.

15) Antonio Vilanova, 'El peregrino andante en el Persiles de Cervantes', Boletín de la Real Academia de Buenas Letras de Barcelona, 22 (1949), 97-159. See in particular paragraph 6 "El pellegrino d'amore en Boccaccio", pp.105-6, where the author states: 'ha nacido con él [Filoloco] el verdadero protagonista de la novela amorosa de aventuras'.

16) Since no modern edition is available, for a synopsis of the plot I refer to Adolfo Albertazzi, Romanzieri e Romanzi del Cinquecento e del Seicento (Bologna: Zanichelli, 1891), pp.7-33. Albertazzi also offers some revealing information on Caviceo himself, and shows how his troubled life could have provided the inspiration for his work.

For a brief exploration of the Italian novel of adventures see La letteratura italiana: Storia e Testi, ed. by Carlo Muscetta,
17) "Vita de Iacomo Caviceo per Georgio Anselmo al R. Misser Pyramo di Pepuli", from Caviceo's Il libro del Peregrino (1508; Venice: Bernardino de Lisona, 1520).

18) Marcelino Menéndez y Pelayo, Orígenes de la novela, p.70; Antonio Vilanova, p.107.

19) Antonio Vilanova, p.132.

20) All references come from Lodovico Corfino, Istoria di Phileto Veronese, ed. G. Biadego (Livorno: Giusti, 1899).

21) See how Cervantes ironically develops the theme of the "book as the brainchild of the author" in the prologue to Don Quixote, Part I, where he declares himself to be Don Quixote's stepfather (a reference to the multiple authorship device used in the narrative):

Desocupado lector: sin juramento me podrás creer que quisiera que este libro, como hijo del entendimiento, fuera el más hermoso, el más gallardo y más discreto que pudiera imaginarse. Pero no he podido yo contravenir el orden de naturaleza; que en ella cada cosa engendra su semejante. Y así, ¿qué podrá engendrar el estéril y mal cultivado ingenio mío sino la historia de un hijo seco, avellanado, antojadizo y lleno de pensamientos varios y nunca imaginados de otro alguno, bien como quien se engendró en una cárcel, donde toda incomodidad tiene su asiento y donde todo triste ruido hace su habitación? . . . Pero yo, que, aunque parezco padre, soy padrastro de don Quijote, no quiero irme con la corriente del uso.

Miguel de Cervantes Saavedra, Don Quijote de la Mancha, ed. by Martín de Riquer, 2 vols (Barcelona: Juventud, 1955), Part I, p.19. All future references to Don Quixote come from this edition. Each reference is followed by Part, Chapter and page number in parenthesis.

22) For a discussion of Corfino's life and the tracing of autobiographical elements in the novel (death of Corfino's brother, identification of Euphrosine with Corfino's wife, and the historical episode of Verona reverting to Venice in 1517), see the Introduction to the edition of 1899. The novel is briefly mentioned by Albertazzi in II Romanzo (1902), but not at all in his earlier Romanzieri e Romanzi del
Cinquecento e del Seicento (1891).
CHAPTER III

ROMANCE AND THE PROBLEM OF CHARACTERISATION: AURISTELA.

Characterisation in the Persiles has been generally dismissed as flat, stereotyped, almost non-existent, and, as such, faithful to the generic rules of romance fiction. In Casalduero's allegorical interpretation of Cervantes' Byzantine story (1), both main and secondary characters are regarded as mere vehicles of the Christian allegory of Virtue versus Vice. The protagonists symbolise the perfect human couple whose virtue consists in overcoming temptations and dangers through faith in themselves and in God's Providence: Persiles is the Christian hero who dominates his instincts with firmness and determination and Sigismunda is the embodiment of purity forever menaced by lust. Vilanova (2) considers the protagonists as the archetypes of the Christian knight of the Counter-Reformation, an interpretation supported by Avalle-Arce in the Introduction to his edition of the novel (3), where he states that all the main characters in the book are unidimensional symbolic figures: the protagonists are the allegorical representation of the perfect lovers, Rosamunda of lust, Clodio of slander, etc. Pfandl describes Persiles and Sigismunda as 'perfectos tipos ideales . . . vaporosas figuras de ensueño, como sólo el idealista Cervantes podía imaginárlas.' (4). Similarly, Ruth
El Saffar in her *Novel to Romance* and later in *Beyond Fiction* (5) regards the characters of Cervantes' last work as exemplary and idealistic, and so does Forcione in his allegorical reading of the book as a quest romance (6).

On the other hand, some critics have explored the realistic or novelistic side of Cervantes' romance in connection with the problem of characterisation, namely Baquero Goyanes, who finds examples of vivid realism in the book (7); Lowe, who pinpoints the presentation of "human reality" as providing thematic unity to the narrative (8); Gaylord Randel, who has stressed the coexistence of romance and novel in Cervantes' story (9); and in particular Armas Wilson, who has dealt more specifically with examples of novelistic interpolations embedded in a matrix of romance (10).

In *Allegories of Love* Wilson has devoted some attention to what she calls "The Production of Character", pointing out how the protagonists are not those paragons of perfection they are usually thought to be: 'Auristela, in particular, regularly displays for us that "saving touch" of imperfection'. She reminds the reader of the heroine's 'chronic fits of gratuitous jealousy', of her 'deviousness, painfully apparent in her untruthful dealings with the guileless Policarpa in book 2', of 'her obsession with her chastity, a quality that . . . often has a narcissistic edge to it'. She calls her a 'worrier', a 'whiner'; she stresses the way Auristela declares her intention to go to heaven without any delay or impediment of any sort, how she has always wished to escape the sea, symbol of mutability, and how 'at times she even
sounds pertly egotistical'. As for Periandro, Wilson thinks he is a character of 'refreshing fallibility', ever prone to tears, boastful and tedious in his narrator role of Book II. However, she concludes, 'had Cervantes worked harder to "humanize" his protagonists, they may have eclipsed the generic intent of his allegorical romance . . . he envisioned them as representative types with characteristically limited ways of behaving'. Wilson suggests that 'instead of criticizing the protagonists for not being what they are not - that is, novelistic characters - we might try to see them as allegorical agents, as creatures strategically remote from realism and mimesis' (11). She argues that realism is provided instead by the secondary characters who function as mirrors for the protagonists, mirrors in which Periandro and Auristela see other complementing aspects of themselves, and from which they gain a different view of their Christian quest.

Starting from Wilson's conclusions, I now propose to study the character of Auristela from the point of view of her complying with or else departing from the generic norm of romance in general, and of the Byzantine romance in particular, in order to make sense of the "imperfections" attributed to her. My purpose is to show how the main characters themselves, and not just the secondary ones, work towards a re-definition of romance. I shall take as a starting point the readers' expectations. I hope to show that these are first raised within the conventional framework of romance and later frustrated, so that readers may wish to reconsider their assumptions in a new light.
and question the ultimate validity of any romantic stereotype.

Auristela is first presented to the reader as the traditional heroine of romance. Both her evocative name and the circumstances in which she appears in the opening passages of the book - two factors influencing the generic reading of any literary work, as indicated by Fowler in his *Kinds of Literature* (12) - point to the idealistic stereotyped protagonist of romantic fiction, a paragon of human perfection unmercifully treated by fate.

Her fictitious name, from the Latin *aurea stella*, conjures up an image of heavenly perfection thanks to the association of gold, the king of metals, with the luminous celestial body of the sun, the noblest of planets. In this net of correspondences between the macrocosm, the elements, and the microcosm of man, Auristela is made to partake of the excellencies of both sun and gold (13).

The way she is presented in the first chapters of the novel reinforces the impression of this romantic stereotype. Through the words of her maid Taurisa speaking to Periandro (I, 2, p.56), she is introduced as a beautiful young lady of noble birth and conspicuous wealth, the epitome of the *discreta* and *desdichada* heroine of romance. We also learn that her moral strength matches her physical beauty: she is chaste and virtuous and has rejected such a noble suitor as Arnaldo, crown prince of Denmark, because she is adamant about not breaking her vow of virginity. When she finally makes her physical appearance in I, 4, Cervantes casts her in the traditional romantic role of the "snatched-away victim" (14), passively awaiting her sacrificial death.
which will only be averted in the nick of time.

Auristela's passivity is best illustrated when contrasted with the active role played by the hero Periandro in the introductory chapters of the book. Their modes of presentation are diametrically opposed. Whereas Auristela is described indirectly through the words of a secondary character of inferior social status, Taurisa, Periandro comes on the scene directly in the first chapter (I, 1, p.52), and will later recount his life, or part of it, personally to the aristocratic Arnaldo (I, 2, p.59). Auristela is first shown disguised as a man, awaiting death 'como un manso cordero' (I, 4, p.66), despondent and annihilated by her misfortunes. Were it not for her aged nurse Cloelia who discloses to the barbarians that Auristela is not a man but a woman and therefore does not qualify for their ritual sacrifice, and at the same time impels her to speak up in self-defence, she would have been immolated. From a later recapitulation of her life, the reader is informed that on her first appearance on the island of the Barbarians she was dressed as a man not out of her own choice, but because this was the disguise imposed on her by one of her previous captors: 'éste me vistió en hábitos de varón, temeroso que en los de mujer no me solecitase el viento' (III, 9, p.341). A revealing insight into Auristela's overanxious and defeatist nature is the fact that she had volunteered to be sacrificed to put an end to her troubles. Contrariwise, Periandro actively disguises himself as a woman in order to be sold to the barbarians, and, once amongst them, gain information about Auristela. To proceed with the contrast,
on their first encounter Periandro greets Auristela with words brimming with joy at their reunion, encouraging optimism and hope in the Divine Providence and in the happy resolution of their trials. By contrast, Auristela's answer is just a pathetic lament stressing the dangers of the present situation.

From the melodramatic scenario of the first chapters, the reader expects this beautiful and passive heroine, whose only active concern seems to be the defence of her virginity, to rely confidently on her chaste and faithful lover, the positive hero of the story, in order to carry out her proposed pilgrimage to Rome where her vow of virginity will be dissolved and they will at last be united in consecrated marriage. However, it turns out that Auristela does not abdicate her will in favour of Periandro's for the sake of their common good, but exerts it in a strikingly independent and often selfish way. As we shall see later when comparing her with the heroine of Heliodorus' *Aethiopica*, Auristela's wilfulness goes further than is expected of any heroine of romance, who usually works undercover towards the happy reunion with her lover. In fact, twice in the book, (II, 4, p.177; IV, 10, p.459), Auristela voices her intention to enter a convent, with the unsettling effect of delaying her long-expected marriage to Periandro, and twice Periandro, and the reader, is shocked at her self-absorbed behaviour. Her desire to forsake human love for Divine Love is foreshadowed in the episode of Manuel de Sosa Coitiño in I, 9-10. The two parallel stories of bodas humanas/bodas místicas shed light on each other. Their interpretation is markedly
interdependent and shows how Cervantes prepares the ground for the later development of Auristela's character.

Manuel's sad story of unrequited love is introduced by a sonnet interpreted by Casalduero (15) as prefiguring the happy ending of the pilgrims' journey in so far as the virtues of love, hope, constancy and chastity guide the ship of life to a happy port. Likewise, in Forcione's opinion, the Portuguese's sonnet, like Cloelia's and Ricla's professions of faith, is an exalted moment of epiphany, 'the most spectacular of the visionary moments of the northern adventures' (16), where the protagonists are given a glimpse of the triumphant attainment of the goal of the quest, that is their religious instruction in the Catholic faith followed by sacramental marriage.

In fact, I believe that the whole story has been misread and vital clues to the understanding of later episodes suppressed in the name of a triumphant, "romantic" finale (17).

Far from summing up one blissful picture of life, the sonnet is divided into two distinct parts. In the first two quatrains the ship of love is steered to the haven of marriage by the virtues of constancy and hope. Nevertheless, the last two tercets illustrate how the happy course of love can easily be disrupted by the opposite vices. The happy ending is guaranteed only to those who are constant in love:

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Que es enemigo amor de la mudanza,
y nunca tuvo próspero suceso
el que no se quilata en la firmeza.
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(I, 9, p.96)

The above verses acquire a full meaning when seen retrospectively in
relation to Auristela's decision to forsake human love for a life of religious seclusion in Book II. This episode clearly evokes in the reader's mind the crucial moment when Leonora takes her monastic vows on the very day of her supposed wedding to Manuel, and it is not a recollection favourable to Auristela. When reading Manuel's story, one cannot avoid the uneasy feeling that the Portuguese was ensnared in a web of silence and deceit. Particularly striking is the total lack of communication between father and daughter, and between the two lovers. Leonora's first and last words ever spoken to Manuel suggest that she has been forced to deceive him for a "useful and honourable" purpose, her marriage to God; yet, to the reader her religious vocation, and the speech with which she announces it, amount to a cruel *burla* in Boccaccio's vein, staged against a well-meaning, innocent person:

Bien sabeis, señor Manuel de Sosa, cómo mi padre os dio palabra que no dispondría de mi persona en dos años, que se habían de contar desde el día que me pedisteis fuese yo vuestra esposa; y también, si mal no me acuerdo, os dije yo, viéndome acosada de vuestra soledad y obligada de los infinitos beneficios que me habéis hecho, más por vuestra cortesía que por mis merecimientos, que yo no tomaría otro esposo en la tierra sino a vos. Esta palabra mi padre os la ha cumplido, como habéis visto, y yo os quiero cumplir la mía, como vereis. Y así, porque sé que los *engaños*, aunque sean honrosos y provechosos, tienen un no sé qué de *traición* cuando se dilatan y entretienen, quiero, del que os parecerá que os he hecho, sacaros en este instante. Yo, señor mío, soy casada, y en ninguna manera, siendo mi esposo vivo, puedo casarme con otro. Yo no os dejo por ningún hombre de la tierra, sino por uno del cielo, que es Jesucristo, Dios y hombre verdadero: Él es mi esposo; a Él le di la palabra primero que a vos; a Él sin engaño y de toda mi voluntad, y a vos con *disimulación* y sin *firmeza alguna*. Yo confieso que para escoger esposo en la tierra ninguno os pudiera igualar, pero habiéndole de escoger en el cielo, ¿quién como Dios?
Si esto os parece traición o descomedido trato, dadme la pena que quisieredes y el nombre que se os antojare, que no habrá muerte, promesa o amenaza que me aparte del Crucificado esposo mío.

(I, 10, pp.102-103; emphasis mine)

Leonora defends her choice with words which recoil on her: 'engaño', 'traición', 'disimulación', 'descomedido trato'. This makes a strong impact on the reader's mind, who might later associate deceit with Auristela's religious call.

Since Auristela's first decision to take the veil seems to have been prompted by a lack of faith and hope in Periandro, a fear of death and the unknown, and the consequent egotistic longing for sosiego, it is also ironical that she should be the one who praises the virtue of hope to the desperate Manuel ('pues así como la luz resplandece más en las tinieblas, así la esperanza ha de estar más firme en los trabajos.' I, 9, p.97). But this is part of her character. The reader will remember how she often seems to give other people sound advice which she is later unable to apply to herself. She preaches hope in adversity to the love-stricken Portuguese, but at the apex of her pilgrimage, just after being instructed in the Catholic catechism, when she should have been strengthened in the three cardinal virtues of Faith, Hope and Charity, she ironically lacks the very light of hope, and anxiously questions her future after marriage (IV, 6, pp.436-37). On another occasion she wisely prevents Constanza from becoming a nun after the death of her husband, on the reasonable grounds that religious vows must be taken only as a consequence of an earnest vocation and with much circumspection (III, 9, p.340).
However, as we have seen before, when it comes to her own life, she is unable to follow the same clear-sighted advice and rushes to the safe haven of religion.

But of all her faults jealousy is the most striking, and it is my intention to show here that Cervantes' emphasis on jealousy in the Persiles is a deviation from the norm of the Byzantine story, and contributes to the shaping of the heroine's character outside the mould of the romantic stereotype. I shall start with a look at the place of jealousy in the contemporary theory of love and its literary manifestations in order to proceed with Cervantes' exploration of the theme in his Byzantine romance.

The connection between love and jealousy is an ubiquitous topic of the Neoplatonic theory of love as expounded in the philosophical works of the members of the "Platonic Academy" - founded in Florence by Marsilio Ficino during the years 1464-69 - and later spread through the Italian amatory dialogues of the early sixteenth century. Ficino's commentary on Plato's Symposium, In convivium Platonis commentarium, translated into Italian and published in 1474 with the title Sopra lo amore ovvero Convito di Platone, and Pico della Mirandola's Commento alla canzone d'amore, a gloss on a long love poem by G. Benivieni, which was in turn a poetic rendering of Ficino's theories, circulating in Pico's lifetime but published in 1519 after his death, were the inspiration for more philosophical treatises like Mario Equicola's Libro de natura de amore (Venice, 1525), and for works of a more literary nature such as Pietro Bembo's Gli Asolani (Venice, 1505), and
Baldassarre Castiglione's *Il Cortegiano* (Venice, 1528). These books, together with León Hebreo's *Dialoghi d'amore*, composed around 1502-5 but published in Rome in 1535, exerted an extraordinary influence on the Renaissance literature of Italy and Spain, and on two genres in particular, the lyric poetry and the pastoral novel (18).

The Neoplatonic theory of love is not easily summarised, but a quick survey of its fundamental tenets will be the starting point for my discussion of the topic of jealousy (19).

Love is the desire for beauty (20) and beauty is defined by the Neoplatonists as "the splendour of divine goodness" emanating from God and permeating the universe. The universe unfolds in four hierarchies in decreasing order of supremacy: 1) the Mind, that is the realm of pure forms, the Ideas or Archetypes; 2) the Soul, that is the realm of pure causes, the traslunary world divided into the nine spheres or heavens; 3) Nature, or the sublunary, terrestrial world, a corruptible compound of form and matter; 4) the lifeless Matter. These four realms are interconnected by the "divine influence" flowing in an uninterrupted circle from God to the universe and from the universe back to God; hence the longing of created matter to return to the world of Ideas, and from there to God himself. Likewise, man's soul strives to free itself from the prison of the body and be reunited with its creator, God. One way of achieving this reunification with God is through the morally uplifting experience of love. Since man is composed of body and soul, he occupies a unique position in the Chain of Being, sharing his lower faculties, the senses, with the animals
and his mind or intellect, with its two faculties of understanding and will, with the angels. However, reason is man's own distinctive trait. In the process of acquiring knowledge the five senses receive and transmit the signals from the outer world, and the faculty of imagination unifies these signals into coherent images. It is at this point that man's reason, which is free, can either succumb to the false perceptions of the senses or turn to the mind for enlightenment. If reason wins its battle with the senses, the mind, which participates in the intellectus divinus, can proceed with its main task of grasping the Truth through the contemplation of the Ideas. The same applies for the apprehension of beauty, which is a manifestation of God and His Goodness. But if love is a desire of beauty, not every desire is Platonic love. When beauty is apprehended only through the senses, the lower level of consciousness, love is debased to sensual appetite and man falls prey to the irrational and destructive passion of jealousy. By contrast, after love has conquered man through the noblest of the senses, sight, the true lover must silence his sensuality with the use of reason and see his beloved through the eyes of the Mind. His desire becomes love only when directed by the cognitive powers towards the contemplation of the beloved's spiritual beauty, a first step leading to the contemplation of the Idea of beauty and, from there, to the ultimate goal of the apprehension of the splendour of Divine Beauty which is one with God's Supreme Goodness.

According to the Neoplatonic philosophy, true love helps man to detect
the presence of the divine influence in the sublunary world of mutability, and therefore is a first step on the ladder to God. In this pure, idealistic love there is no place for jealousy. In the pastoral novel and the lyric poetry of the Renaissance, jealousy is considered the hallmark of loco amor or maligno amor, an irrational and overwhelming passion born of lust and aiming only at sexual satisfaction. Jealous love causes only suffering and moral confusion; in contrast, buen amor or benigno amor, founded on reason and the free will of the lovers, is a perennial source of joy and contentment (21). The concept of a cruel, fickle love which holds sway over the human heart and causes so much grief and despair, is a legacy of the courtly love tradition of fifteenth century cancioneros and the sentimental novel, with its emphasis on the blessed suffering of the lover in the service of his disdainful and haughty lady (22). However, as Moreno Báez pointed out, the idealistic pastoral novel and the sensual sentimental novel differ in that they are based on two contrasting philosophical backgrounds, namely the Neoplatonic theory of love as a means of reunification with God and the medieval Scholastic doctrine of love as an irrational passion driving man to distraction and death: 'para los unos el amor es virtud cognoscitiva, para los otros es enfermedad del alma.' (23).

The Byzantine story of love and adventure, a third kind of Renaissance fiction, alongside the pastoral and the sentimental novel, celebrates pure, virginal, idealistic love ending triumphantly in marriage. In this context jealousy plays a marginal, almost irrelevant role in so
far as it is one of the countless trials which the lovers have to overcome on their path to happiness. By contrast, in Cervantes' *Persiles* jealousy has a deep influence on both action and characters. Its obsessive presence is the leit-motif of the characterisation of one of the protagonists, Auristela, whose actions are pivotal to the development of the narrative itself; its reiteration seems to point to a materialistic vision of love, more inclined to the sensual rather than the spiritual.

Throughout his literary career, Cervantes showed a great interest in portraying jealousy and its obnoxious and destructive power (24). It is however in his pastoral novel, *La Galatea* (25), where we can find the most exhaustive treatment of the topic of jealousy according to the Neoplatonic theory of love, which will later be transposed and adapted to his Byzantine romance. Two passages of *La Galatea* are of interest to us here: one is Damon's fine distinction between jealousy as a ravaging obsession, which he calls 'la maldita dolencia de los rabiosos celos', and the 'discreto temor' of any reasonable lover who rightly fears the loss of what is most dear to him (Book III, pp.255-58); the other is a dispute on love between the two shepherds Lenio and Tirsi (Book IV, pp.295-319). Lenio, being a *desamorado*, vituperates love as a destructive passion inevitably tainted with jealousy, while Tirsi extols the virtues of love as the Neoplatonic desire for beauty and praises the role of reason in curbing man's sensual appetites and channelling them towards the redeeming yoke of marriage. For Tirsi jealousy is only an "accident" which does not
alter love's intrinsic goodness. Tirsi's argument will gain a symbolic victory over Lenio's when later in the novel Lenio progresses from desamor to amor (see his song "Dulce amor, ya me arrepiento" at the end of Book V, p.399). These two passages are Cervantes' rotund "NO" to the conventional cuestión de amor of whether love and jealousy are compatible, a question explicitly posed in the Persiles, III, 19.

Damón's view on jealousy is worth quoting at length:

Jealousy is a perversion of love, an excess to be condemned in a balanced relationship. It is a threat to mutual harmony, because it engenders foolish fears and suspicions and leads to unjust accusations and the final disruption of mutual confidence and trust on which any sound relationship ought to be based.

Jealousy plays also no part in the building of a stable and harmonious marriage. Forcione, in Cervantes and the Humanist Vision, taking the lead from Bataillon's studies, explores the possibility of a direct influence of Erasmus' marriage ideal on La gitanilla, where Cervantes expresses contrasting views on love and marriage (27). He shows how in works like La gitanilla and the Persiles Cervantes agreed with
Erasmus' programme of infusing spiritual values in the daily life of ordinary people mainly through the institution of marriage, which Erasmus considered the cornerstone of the spiritual renovation of any Christian society (28). This is a marriage guided by reason and based upon faith, trust and mutual understanding, where jealousy is defeated by circumspection, discretion, clarity of vision and mutual respect for the partner's freedom. Forcione also points to a 'fusion of the ideals of Platonic love and Christian matrimony' (op. cit., p.144) in both Erasmus and Cervantes who go beyond the Neoplatonic distinction between the Venus vulgaris, whose son is Amor vulgaris urging man to procreate and reproduce beauty in the sublunary world, and the Venus coelestis, whose son, the celestial love or Amor divinus, drives man to contemplate the splendour of Divine Beauty. Although both loves were considered honourable, because love in itself is always good, the emphasis was placed on the "contemplative" form of love rather than on the "active" pursuit of sensual satisfaction in procreation. In an attempt to dignify the lower aspect of love, Ficino himself and other Italian and Spanish writers of matrimonial treatises at the end of the fifteenth century/beginning of the sixteenth celebrated the institution of marriage, but at the same time they confined it to being an instrument of social stability, a means of perpetuating one's family and restraining man's carnal appetites (29). By contrast, Erasmus, who objected strongly to celibacy and monasticism, saw marriage as the suitable grounds for perfecting man's spirituality in active life rather than in the contemplative seclusion of a monastery.
For him conjugal love was the Christian caritas of St. Paul's First Letter to the Corinthians, that is unconditional, unselfish love based on mutual understanding. According to Forcione, Preciosa seems to be modelled on Erasmus' matrimonial ideal and we may also add that Tirsi's argument in _La Galatea_ (pp.307-18) is Cervantes' early exposition of the same lofty principles (30).

This excursion on the theme of jealousy shows that in both the philosophical and the literary works of the Renaissance jealousy is generally regarded as an evil power, and the _Persiles_ is no exception. However, a problem of generic identification arises for the readers when, after the exordium of the narrative, they realise that it is the female protagonist, so far presented as la flor y nata of romantic heroines, who is jealous beyond expectations. A study of Auristela's jealous behaviour will help to understand why we as readers are asked to reassess our patterns of romance reading (see Appendix I).

The topic is first introduced as Auristela's overall anxiety at the possible dire consequences of jealousy, as in I, 15, p.121, when she is frightened that Periandro and Arnaldo might be jealous of one another, or again in I, 16, p.126. At the end of I, 23, she is finally given the attribute that will accompany her until the end of the narrative, 'celosa' (p.155), and soon after jealousy is hailed as a harrowing disease which only death can cure. 'La poderosa fuerza de los celos' (p.155) drives Auristela to distraction. It blinds her to such an extent that she loses her personal decorum and even the notion of time. She is so inflamed with this vehement passion that she
forgets that the encounter between Periandro and Sinforosa took place two years before and that since then she has met her lover on the Island of the Barbarians, where he has professed again his unwavering devotion to her. She is so incensed at Periandro's possible defection that she becomes oversuspicious, harsh and vindictive and wishes him dead: 'Querida amiga mía, ruega al cielo que, sin haberse perdido tu esposo Ladislao, se pierda mi hermano Periandro.' (p.155). The pressing rhythm of her following speeches, structured in a series of interrogative sentences, betrays her troubled emotions. It is Transila who finally brings her back to reality. Jealousy also makes her arrogant and spiteful, as when she criticises Sinforosa because she, a princess, lowered herself to love a mere stranger (pp.157-58).

Book II traces the development of Auristela's obsessive mania and exposes its pernicious effects. Ch. 1 begins with the playful introduction of the intermediary figure of the "translator", who takes the liberty of amending the original and eliminates a lengthy definition of jealousy which the "author" had placed at the beginning of the book on account of Auristela's reaction to the Captain's story. The fictitious authorship device, reminiscent of Cide Hamete Benengeli's hoax in Don Quixote, poses the problem of the dichotomy between history and poetry, truth and fiction, literary creation and literary criticism which fascinated Cervantes throughout his life. Here the author of Don Quixote seems to point to the "historical" or "factual" quality of the Persiles in view of the fact that a theoretical disquisition over jealousy is abandoned or, rather,
excised from the "original" text, in favour of a more novelistic, true-to-life treatment of the theme in the development of the character of Auristela. To the reader her behaviour exemplifies jealousy better than any abstract definition of it.

In II, 2, Auristela's jealous fears of Sinforosa turn into an obsession. Her first and only words after the dramatic shipwreck on the island of Policarpo are an enquiry about her rival Sinforosa (pp.164-65) and the reader cannot but agree with Arnaldo that her anxious questions are, to say the least, untimely. She then vents her uneasiness to Periandro who is amazed at what he considers an unusual behaviour in Auristela. A few paragraphs later, the author confirms Periandro's diagnosis of jealousy as the disease to which she now succumbs powerless ('Auristela miraba con celos', p.167).

Chs 3 and 4 see the development of a confused situation of misplaced or intercrossing loves: Sinforosa loves Periandro who secretly loves Auristela who is in turn courted by Arnaldo and Policarpo. When Sinforosa begs Auristela to intercede with her brother Periandro in her favour, the reader is reminded of a parallel situation in I,16, where Periandro had to act as intermediary between Arnaldo and Auristela. The parallel is also stressed by the verbal similarities of either proposal:

Jamás me quiso decir su calidad ni la de sus padres, ni yo, como ya he dicho, le importuné me la dijese, pues ella sola por sí misma, sin que traiga dependencia de otra alguna nobleza, merece, no solamente la corona de Dinamarca, sino de toda la monarquía de la tierra.

(Arnaldo, p.124)

tu hermano, cuyas virtudes, de mí conocidas, llevaron
tras sí mis enamorados deseos, y sin entrometerme en saber quién son sus padres, la patria o riquezas, ni el punto en que le ha levantado la fortuna, solamente atiendo a la mano liberal con que la naturaleza le ha enriquecido. Por sí solo le quiero, por sí solo le amo, y por sí solo le adoro. (Sinforosa, p. 172)

The results of such interceding are however different. Periandro's answer to Arnaldo is a masterpiece of diplomacy and dissimulation, and the impending tragedy of jealousy is averted amicably: 'Pero cuando [Auristela] los vio venir tan sosegados y pacíficos, cobró casi los perdidos espíritus.' (p. 126). Periandro acts with the best intentions for their common good and never lets the discreto temor that he feels with respect to Arnaldo turn into a disruptive obsession. By contrast Auristela, tormented by excessive fears and suspicions, announces her intention to enter the convent (pp. 176-77). Her constancy and determination waver under pressure and she seeks a refuge against the dangers and the uncertainties of life. Whereas Periandro shows a generous and forgiving nature, Auristela is self-regarding to the point of treachery. In II, 6, Periandro voices his sorrow in a long soliloquy which starts with Auristela's leit-motif: 'Sin duda, Auristela está celosa.' (p. 185). His profession of fidelity is reiterated in the letter he writes to his lover in which he exhorts her to abandon any vain thought of jealousy:

vuelve, señora, en ti, y no te haga una vana presunción celosa salir de los límites de la gravedad y peso de tu raro entendimiento ... Sigamos nuestro viaje, cumplamos nuestro voto, y quédense aparte celos infructuosos y mal nacidas sospechas. (p. 188)

The following chapter describes an explanatory encounter between the two lovers in which Auristela asks forgiveness for being jealous and
suspicious, and pleads the conventional excuse of a verro de amor (31). Periandro acknowledges that love and jealousy are generally considered inseparable ('Dél se dice . . . que no puede estar sin celos.' p.193), but this he seems to regard as a trite commonplace, because he then proceeds to ask Auristela to reform her character:

\[
\text{te ruego que de aquí adelante me mires . . . con voluntad más llana y menos puntuosa, no levantando algún descuido mío, más pequeño que un grano de mostaza, a ser monte que llegue a los cielos, llegando a los celos. (p.193)}
\]

A vital distinction is made between an impersonal common belief ('Dél se dice') and a touching personal experience which shapes the characters and influences their lives. As a result of this emotional showdown, Auristela looks at her lover and the goal of their quest with renewed hope and optimism. Jealousy is momentarily discarded and does not come back until the protagonists are in Milan, when it takes the form of a conventional cuestión de amor: 'si podía haber amor sin celos' (III, 19, p.401). This academic question sparks off a lively exchange of views between Periandro and Auristela which offers a revealing insight into their respective characters (32). Periandro, the faithful and generous lover, is adamant that there can be love without jealousy and then distinguishes between jealousy and the natural concern of the lover who is afraid to lose his beloved: 'puede haber amor sin celos, pero no sin temores.' (p.402). Cervantes had already given an example of the intimate link between love and fear à propos of Sinforosa's love for Periandro:

Con diferentes pensamientos estaba Sinforosa, que no se aseguraba de su suerte, por ser cosa natural que quien mucho desea, mucho teme; . . . Andan el amor y el temor
Nevertheless, the true lover must never allow a natural fear to turn into the unnatural passion of jealousy. This is also the view put forward by Gil Polo in the discussion on love and jealousy between Diana and Marcelio at the beginning of Book II of his *Diana enamorada*, which anticipates Cervantes' general treatment of the subject, and in particular Damón's discourse in Book III of *La Galatea* (pp.255-58) (33). In it Diana expresses her ambivalent feelings towards jealousy: on the one hand she laments the obsessive jealousy of her husband Delio, on the other she would be pleased to be the object of the jealous attentions of Sireno, the man she loves unrequited, because '[los celos] son claras señales de amor, nacen de él y siempre van con él acompañados.' (p.83). Her companion Marcelio sets himself the task of correcting her distorted view of jealousy with a long invective against it:

Porque son pestilencia de las almas, frenesía de los pensamientos, rabia que los cuerpos debilita, ira que el espíritu consume, temor que los ánimos acobarda y furia que las voluntades enloquesce. (pp.84-5)

He then explains that a fear of losing what one holds most dear is all too natural in man, but he adds the following point:

Esse miedo . . . no tiene nombre de celos, antes es ordinario en los buenos amadores . . . Y así el amador está metido en medio del temor y la esperanza . . . y si acontecese vencer el temor a la esperanza, queda el amador celoso, y si la esperanza vence al temor, queda alegre y bien afortunado. (pp.87-8)

It is a question of balance between hope and fear which can easily swing from confidence and carefree happiness to jealousy and
desperation, as it happens all too often with Auristela.

To return to the cuestión de amor of Book III, the reader is disconcerted at Auristela's enigmatic and ambiguous answer. She starts by saying 'no sé qué es amor, aunque sé lo que es querer bien' (p.401). She then explains to her puzzled friend Belarminia that "benevolence" is the affection one feels for a servant or the attraction one has for a favourite statue or a painting, and this form of love cannot engender jealousy; contrariwise, "love" is a vehement passion of the soul and although it may not cause jealousy, nevertheless it does occasion such fears as can lead to death. In her answer she identifies herself with the sort of aseptic, neutral benevolent feeling that she experiences towards people of inferior social standing or towards inanimate objects, and denies the very amorous passion which has tormented her so far.

If we take her view of love as being the sincere expression of her deepest feelings, then we are left with the impression that she is incapable of love; on the other hand, if we think that she is speaking tongue-in-cheek, we may wonder whether she is deceiving herself or misleading her travel companions who still do not know that she has a lover in her feigned brother Periandro. She might also be justifying herself in front of Periandro and clearing her pure love of any degrading association with jealousy. Be that as it may, her rational speech contradicts her passional behaviour which is frequently subject to the vagaries of such an irrational force as jealousy.

In Book IV the fear of uncertainty overcomes Auristela once again. She
is unable to look ahead with hope and courage, and twice she questions the supposed happiness of her future married life (IV, 1, p.414; IV, 6, pp.436-37). In Chs. 8 and 9 she falls tragically ill for the second time. Her disfiguring disease is allegedly caused by the vengeful Hipólita; and yet it follows closely another of Auristela's debilitating attacks of jealousy (p.450). It is interesting to note that a few chapters earlier Arnaldo had described jealousy as a 'desesperación rabiosa', whose only remedy was death: 'mejor es al amante celoso el morir desesperado, que vivir con celos.' (IV, 4, p.429). Auristela finally recovers her pristine health and beauty, and tells Periandro of her intention to enter the convent:

> en la tabla rasa de mi alma ha pintado la experiencia y escrito mayores cosas; principalmente ha puesto que en sólo conocer y ver a Dios está la suma gloria.  

(IV, 10, p.459)

Her vocation follows the instruction in the Catholic faith received from the Penitentiaries in Rome, and it may be inferred that her experience of near-death and the torments inflicted by her jealous temperament also played a great part in her desire for peace and tranquillity. Although legitimate in itself, her intention is nevertheless tinged with self-interest and egotistic disregard for her lover's feelings (pp.459 and 461). Periandro is quick to stress the interdependence of their relationship and the fact that Auristela, one of the parties involved, cannot abdicate her responsibilities without inflicting damage to the other:

> Sí quieres que te lleven al cielo sola y señera, sin que tus acciones dependan de otro que de Dios y de ti misma, sea en buena hora; pero quisiera que advirtieras que no
Auristela's sense of freedom, her forceful independence of mind bordering on self-centredness and resulting in a sort of abdication of her social responsibilities, make her similar to the shepherdess Marcela in Don Quixote, Part I, 13-14. Accused of having caused Grisóstomo's suicide with her continuous disdain, she defends her own free will with a well-argued, logical peroration, which, however, does nothing to change her audience's, and the readers', impression of her as a proud, insensitive creature, trapped in her own world, and therefore incapable of showing any sympathy to either Grisóstomo or his mourning friends (34). Her speech is styled like Auristela's soliloquy in IV, 2, p.461 ('Mal he hecho; pero, ¿qué importa?'), and Leonora's explanatory discourse to the Portuguese Manuel in II, 10, pp.102-03. The similarities among the three episodes are strong. In each speech the three characters are Cervantes' victims of the irony of self-betrayal, in so far as they try to justify their actions with a choice of words that unwittingly reveal their true feelings on the matter, namely an acute sense of committing evil and deceit (35). In each episode human love is rejected in favour of Divine Love, or, as in the case of Marcela, in favour of a life of freedom in contemplation of nature, a first step leading to the contemplation of God ('pasos con que camina el alma a su morada primera', Don Quixote, Part I, 14, p.132); and in each case the heroine shows an excessive preoccupation with herself and a remarkable lack of communication with her beloved.
Other similarities run deep in the two characters of Auristela and Marcela. I agree with Poggioli's analysis of the religious overtones of Marcela's peroration (36):

all too often self-love dons the mantle of purity, while misanthropy garbs itself all too easily in self-righteousness. If the latter is primarily an ethical disguise, the former is predominantly a religious mask. If this is true, then we cannot take too seriously the claim Marcela makes at the end of her speech, when she says that one of her life's tasks will be that heavenly contemplation which initiates a mortal's soul into its immortal bliss. It is obvious that Marcela's mysticism carries an impurity and a worldliness of its own.

As Hart and Rendall point out, 'none of this, of course, implies any attempt on Marcela's part to deceive the shepherds about her motives; it is rather that she herself is deceived as to their true nature.' (p.297). I believe the same to be true of Auristela. She deceives herself about the true nature of her religious vocation, which is not purely love of God, but mostly fear of the outside world and an egotistical desire to go to heaven. As Otis H. Green rightly observes, 'like Don Quijote, she [Auristela] is guilty of vainglory, so that at the very end of the romance she becomes - almost - a belle dame sans merci in the courtly tradition, all because of a belated and (in her) ill-founded idea of the superior blessedness of the state of virginity, a vainglorious trait which she shares with various other Cervantine heroines.' (p.200). One of whom, we may add, is the cold and haughty Marcela. Even Marcela's indifferent remark, 'ni quiero ni aborrezco a nadie' (Don Quixote, Part I, 14, p.132), reminds me of Auristela's love as a neutral feeling of benevolence towards servants or inanimate things.
It is therefore clear that Auristela, like Marcela, is not a faultless character. Interestingly enough, it is at the beginning of IV, 12, following Auristela's declaration of intentions, that we find the metaphor of the two converging lines of good and evil, an apt comment on the complexity of the heroine's nature:

Parece que el bien y el mal distan tan poco el uno del otro, que son como dos líneas concurrentes, que aunque parten de apartados y diferentes principios, acaban en un punto. (IV, 12, p. 464)

This passing comment on the interlacing of good and evil has been given little critical attention. In fact, it is a vital key to the comprehension of Cervantes' approach to characterisation in romance fiction.

Good and evil are described as two concurrent lines merging at a certain point. The metaphor could be an orthodox explanation for the necessity of evil in God's providential plan, or a variation on the commonplace la cuna y la sepultura, illustrating how good and evil end in death, which is the true Christian birth (37). Forcione vaguely describes it as 'the union of opposites in a higher synthesis which underlies the Christian vision of fall and redemption . . . in the Persiles.' (38). Only Wilson does point out how this paradox is in fact a break from the conventional opposition between good and evil which is generally considered the most important of the organisational categories of romance (39). More specifically, I think it is an ironical subversion of the accepted symbolism of the letter "Y" as an emblem of human life, whose foot usually stands for the innocence and integrity of childhood, and the dividing arms for the two ways of good
and evil confronting man in his adult life (40). Instead of looking at the symbol from its stem upwards, Cervantes changes perspective and considers it from its ramifications downwards. The change in meaning is subtle but revolutionary. Good and evil are not a mutually exclusive choice, or at least not always, because they do merge along their path: the converging lines are therefore a metaphor for the ambivalence of human nature. Auristela's complex character is a case in point, and indeed this metaphorical assessment of good and evil was prompted by her controversial decision to enter the convent. As Wilson has pointed out, the paradox of the two parallel converging lines contradicts the traditional black-and-white division between good and evil characters that polarises the emotions of the readers of romance. Cervantes, instead of meeting his readers' expectations with reassuring monotony, provokes his audience with a baffling remark which destabilises precisely one of the accepted tenets of romance, that of stereotyped characters with a clear-cut morality. This is part of Cervantes' ironical stance against the idealistic world of romance, and as such belongs to the same undermining strategy which underlies the revision of another of its generic features, the happy ending. As for the latter, suffice it to say here that the book ends with the hurried marriage of the protagonists who, we are told, lived happily ever after; the reader, however, cannot refrain from imagining a married Auristela trembling with resurgent fears and suspicions. Cervantes' treatment of the leit-motif of jealousy in Auristela seems to point to a defect of character in the heroine who is unable to
conceive love without jealousy, a malign power usually associated with the lower form of carnal love. She goes from a blinding irrational passion to a repudiation of human love in favour of the spiritual love of God, but the reader feels that her "sentimental education" has missed one crucial link, namely human love perfected in a relationship based on mutual trust, faith, understanding and co-operation. Far from being an idealised character, Auristela is a compound of good and evil, an ordinary human being who has not yet learnt to know herself and to love with the eyes of the Mind, as Periandro does. Since after the opening chapters of the book she develops into a somewhat different heroine of romance, it would seem that the Persiles as well is a modified version of romance, one which turns the readers' expectations upside down.
NOTES


2) Antonio Vilanova, 'El peregrino andante en el Persiles de Cervantes', Boletín de la Real Academia de Buenas Letras, Barcelona, 22 (1949), 97-159.

3) Miguel de Cervantes Saavedra, Los trabajos de Persiles y Sigismunda, p.27.


13) As E. M. W. Tillyard explained in The Elizabethan World Picture
(1943; London: Penguin Books, 1975), Chs. 5, 6, 7, pp. 47-106, the medieval mind, which survived into the Renaissance, in its longing for unity and order pictured the world as the metaphorical Chain of Being, whose links are arranged in a sequence of planes one below another in order of dignity but connected by an immense net of correspondences. In this unified world the primacy in the class of metals went to gold, summing up the virtues of all the other metals; its excellence consisted also in being, alchemically, a mixture of the elements (earth, water, air and fire) in a perfect proportion. The same perfect proportion of the four elements and their associate humours in the human body produced perfect health and a balanced mind. A similar picture of perfection is conveyed through the association of gold with the sun, source of heat, light and therefore life to the other planets, which was often equated to the human heart giving life to the body. Based on this physical analogy between the sun and the heart was also the idea that true constant love in man corresponded to the eternal light of the fixed stars and in particular of the sun, the foremost amongst the planets. Such correspondences, together with the common assumption that a name and the person who bears it are so intimately connected that from a name it is possible to forecast the future life of an individual or explain his/her character, create in us the expectation of a heroine endowed with the life-giving properties of the sun and the perfection associated with gold.


15) Joaquín Casalduero, p. 46.

16) Alban K. Forcione, p. 65.

17) The only notable exception is Diana de Armas Wilson, who in Allegories of Love, p. 166, describes Manuel's tale as foreshadowing the protagonists' situation in Rome, when Auristela decides to become a nun. However, she concludes, 'the text does not allow Auristela to model herself after the chaste Leonora: the narrator's voice closes the Persiles with the pointedly satisfied observation that, after all, the protagonists lived a long and happy life.' For Wilson this exemplary story of unrequited love and death worked as a cautionary tale for the heroine who in the end opted for secular life and conyugal love. My study of the role of irony in shaping the "happy ending" of the Persiles will show how in fact there is little evidence in the text of Auristela's ever learning from Leonora's experience.


20) Barrildo: El mundo de acá y de allá,
Mengo, todo es armonía.
Armonía es puro amor,
porque el amor es concierto.
Mengo: ¿Qué es amor?
Laurencia: Es un deseo de hermosura.

21) An example of *loco amor* is found in Garcilaso's *Canción IV* and in the desperate, suicidal love of Albanio in *Egloga II*, as pointed out by Otis H. Green in op. cit., "Love and the Platonic Vision", pp.138-60 on Garcilaso. See also Garcilaso's sonnet XXXI describing jealousy as the monstrous son of love and envy, inflicting pain on the poet (his grandfather, 'el agüelo') who had originally conceived love as 'dulce amor'; and sonnet XXXIX on jealousy as a 'cruel monstruo', 'de amor terrible freno'; Garcilaso de la Vega, *Poesías castellanas completas*, ed. by Eliás L. Rivers (Madrid: Castalia, 1979).

distinction between the conception of love in Montemayor's Los siete libros de la Diana (1559) and in Gil Polo's Diana enamorada (1564). In Montemayor, falso amor springs from sensual appetite and aims at physical satisfaction, whereas buen amor is born of reason and longs for a spiritual union of the lovers. However, both forms of love are beyond the control of the lover's reason, being subject more to the vagaries of a fickle fortune than to man's free will. This type of passionate love engenders only jealousy and suffering. In contrast, Gil Polo distinguishes between benigno amor and maligno amor as respectively true love and sensuality, but asserts the supremacy of man's free will, holds the lovers responsible for their own actions and shows jealousy as an evil effect of maligno amor. True love guided by reason finds its natural fulfilment in marriage: 'In Gil Polo, the notion of ultimate irresponsibility is replaced by an affirmation of responsibility . . . an expression of the growing awareness, in the post-Tridentine world, of the ethical implications of aesthetic doctrines, and of the corresponding weight of social responsibility attaching to apparently harmless "escapist" literature.' (p.79).

In a later article, 'Psychological Realism in the Pastoral Novel: Gil Polo's Diana enamorada', Bulletin of Hispanic Studies, 39 (1962), 43-47, Amadeu Sole-Leris shows how this heightened sense of moral responsibility leads to the use of a realistic technique of psychological presentation of the characters, whose amorous problems are not solved by magic as in Montemayor's Diana, but by Felicia's 'natural persuasion and careful psychological preparation' (p.46). We shall later see how Cervantes' emphasis on moral responsibility in the Persiles leads him to a review of the genre of romance precisely through the introduction of psychological realism.

22) See how Otis H. Green, in op. cit., traces the persistence of the courtly love tradition in the Spanish literature of the Golden Age. See also Amadeu Solé-Leris on Montemayor's fatalistic acceptance of the power of love: 'Montemayor's theory, with its stress on the inevitability and sovereign power of love, and its sentimental revelling in a pangs of a love whose hall-mark is jealousy, still bear obvious imprints of the typical fifteenth-century cancionero attitude.' ('The Theory of Love in the Two Dianas', p.77).


24) For an excursus on the topic of jealousy in Cervantes' works see Agustín G. de Amezúa y Mayo, Cervantes creador de la novela corta española, 2 vols. (1956; Madrid: Consejo Superior de


26) As Avalle-Arce points out in the Introduction to his edition of La Galatea, p.27, this definition of jealousy as a sign of curiosidad impertinente comes soon after the end of the story of "the two friends" Timbrio and Silerio, and contains in itself title and theme of another cuento de los dos amigos, the interpolated story of "El curioso impertinente" in Don Quixote Part I, 33-35, pp.327-71.

27) In Ch.2, "Cervantes' La Gitanilla as Erasmian romance", Forcione compares La gitanilla with Erasmus' colloquy on courtship Proci et Puellae (1523). In the Introduction to his edition of the Novelas ejemplares, I, pp.22-23, Juan Bautista Avalle-Arce describes La gitanilla as a 'novela amorosa', where the theme of love is treated under different aspects: the love of Andrés Caballero and Preciosa is an example of buen amor culminating in Christian marriage, whereas La Carducha's lascivious passion for Andrés typifies maligno amor, which is tainted with jealousy, deceit and violence; as for Clemente's love for Preciosa, Avalle-Arce simply states that it is 'eminentemente un amor ambiguo en sus manifestaciones'. The ambiguity stems from the fact that Clemente's relationship to Andrés and Preciosa is somewhat ambiguous in itself (Andrés never ceases to consider him a rival, despite the poet's affirmations to the contrary, and Preciosa's honest behaviour); furthermore, Clemente's interest in Preciosa is corrupted by its association with money (see for example the escudos wrapped up in the poems he gives to the gypsy girl in Madrid, and the four hundred golden escudos he carries with him the night when he is taken into the gypsy camp by Andrés, who immediately, albeit erroneously, assumes that the money 'no era sino para conquistar o comprar su prenda' (p.133). It is also interesting to note how the gypsies declare themselves free from the 'amarga pestilencia de los celos' (p.118); in fact, they entertain a distorted vision of love and human relationships, since in their society, fidelity and chastity among women are the result of men's violence and intimidation: 'con este temor y miedo ellas procuran ser castas, y nosotros . . . vivimos seguros' (p.118).

Miguel de Cervantes Saavedra, La gitanilla, in Novelas ejemplares, ed. by Juan Bautista Avalle-Arce, 2nd edn, 3 vols (Madrid: Castalia, 1982), I, pp.71-158. All future references to the Novelas ejemplares come from this edition. Each
28) See also Marcel Bataillon, Erasmo y España: estudios sobre la historia espiritual del siglo XVI, trans. by Antonio Alatorre, 2nd edn (1950; México: Fondo de Cultura Económica, 1966), in particular "El erasmismo de Cervantes", pp.777-801. Erasmus addressed various aspects of love and marriage in seven other colloquies: The Girl with No Interest in Marriage (1523), and its sequel The Repentant Girl (1523), on monastic vs secular life, where he stressed that celibacy per se is not conducive to a higher spiritual state than is Christian marriage, but in fact it may be an hindrance to spirituality; Marriage or Coniugium or Uxor Mempsigamos (1523); The Young Man and the Harlot (1523); The New Mother (1526); A Marriage In Name Only (1529); and The Lower House (1529); from The Colloquies of Erasmus, trans. by Craig R. Thompson (Chicago: University of Chicago Press, 1965). Erasmus also explored the theme of marriage in his Encomium Matrimonii, otherwise called Declamatio Matrimonii - a short title for Declamatio in genere suasorio, de Laude Matrimonii - published in 1518, and translated into Spanish by Juan de Molina in 1528 with the title Sermón breve en loor del matrimonio; and also in his Institutio Christiani Matrimonii (1526) and in Vidua Christiana (1526).

29) See for example Marsilio Ficino, Matrimonii Laus (n.d.); Giovanni Campano's Libellus de dignitate matrimonii (1495); Leon Battista Alberti's I libri della famiglia, written c. 1433-40; Luis Vives' De institutione foeminae Christianae (1523); Luis de León's La perfecta casada (1583).

30) What I find difficult to agree with in Forcione's thesis is the fact that La gitanilla is paired with the Persiles and both works are definitely considered as not being "anti-romances": 'Quite the contrary, in La gitanilla, as in the Persiles, Cervantes is resurrecting the genre which he had dealt with so mercilessly in the Quixote, exploiting its magical worlds and its primitive artificial structures for a sophisticated exploration of his views on courtship, love, marriage, and human relations.' (p.155). I would say that the Persiles is not another "Erasmian romance", but rather a work of anti-romantic proportions precisely in its treatment of love and jealousy in the generic context of the Byzantine story. As for the short story in question, I would like to point out two studies which question the traditional view held by Frank Pierce in 'La gitanilla: A Tale of High Romance', Bulletin of Hispanic Studies, 54 (1977), 283-95, namely E. Michael Gerll, 'Romance and Novel: Idealism and Irony in La gitanilla', Cervantes, 6 (1986), 29-38; and Alison Weber, 'Pentimento: The Parodic Text of La gitanilla', Hispanic Review, 62 (1994), 59-
75, both of which I have already mentioned in Ch.1, pp.30-31, n.12.

31) Y perdóname, que la fuerza de las sospechas han sido las que me han forzado a ofenderte; pero estos yerros fácilmente los perdoná el amor.

(Auristela, II, 7, p.193)

Juan Bautista Avalle-Arce in a footnote to Auristela's words reminds us of the well-known lines from the Romance del Conde Claros ('que los yerros por amores - dignos son de perdonar'), and refers to Ernest H. Templin, 'The Exculpation of Yerros por amores in the Spanish comedia', Publications of the University of California at Los Angeles in Languages and Literature, 1 (1933), 1-49 (see J. B. Avalle-Arce's edition of the novel, p.193, n.189).

In Templin's article we find the following description of jealousy as a yerro de amor, an evil effect of falso amor: 'a disorder of the imagination which has for its principal ingredient fear . . . or some more or less kindred sentiment, such as suspicion, envy, and the resentment arising from an injury to personal dignity or sense of honor. . . . on many occasions jealousy is fundamentally defensive and might be included among the irascible powers of the sensitive appetite.' (p.29; emphasis mine).

See also how Otis H. Green, in op. cit., p.109, recalls the use of the same ballad lines in Amadís de Gaula as a fitting comment on an episode of illicit love in which a damsel thrusts herself into the arms of the young king Perión and threatens to kill herself if he does not make love to her. The lines must have been well known to Cervantes' contemporary readers, who possibly made an unflattering, if only fleeting, association between Auristela and such yerros de amor as found in chivalric romances.

32) Jennifer Lowe in her article 'The cuestión de amor and the Structure of Cervantes' Galatea', Bulletin of Hispanic Studies, 43 (1966), 98-108 (p.100), when tracing the development of the topic of the cuestión de amor in Renaissance literature, suggests that 'other Spanish works, including novels in the Byzantine tradition such as the Historia de los amores de Clareo y Florisea and the Selva de aventuras, contained sections in which cuestiones were suggested and resolved.' They were however self-contained sections, with no particular relevance to the inner life of the protagonists, unlike the Persiles, where jealousy informs the character of Auristela and contributes to a re-definition of the meaning of the novel.

33) Gaspar Gil Polo, Diana enamorada, ed. by Rafael Ferreres (Madrid: Espasa-Calpe, 1953), pp.81-88. Attention has been pointed to this passage by Amadeu Solé-Leris

34) This point is forcefully argued by Thomas R. Hart and Steven Rendall in 'Rhetoric and Persuasion in Marcela's Address to the Shepherds', Hispanic Review, 46 (1978), 287-298. On the question of personal freedom and social responsibility see Harry Sieber, 'Society and the Pastoral Vision in the Marcela-Grisóstomo Episode of Don Quijote', in Estudios literarios de hispanistas norteamericanos dedicados a Helmut Hatzfeld con motivo de su 80 aniversario, ed. by Josep M. Solà-Solé, Alessandro Crisafulli, Bruno Damiani (Barcelona: Hispam, 1974), 185-194 (p.191), where he describes Marcela's sense of freedom as 'an attempt to free herself from any social ties and pattern of behaviour'. On the topic of the mujer esquiva, the cold, disdainful woman, averse to love and marriage, of which Marcela is an example, see Melveena McKendrick, Woman and Society in the Spanish Drama of the Golden Age: A Study of the 'Mujer varonil' (Cambridge: Cambridge University Press, 1974), pp.142-73. The episode of Marcela and Grisóstomo is seen by Javier Herrero as Cervantes' criticism of the pastoral novel and its destructive view of love, in 'Arcadia's Inferno: Cervantes' Attack on Pastoral', Bulletin of Hispanic Studies, 55 (1978), 289-99. Grisóstomo's love for Marcela is a cruel, tyrannical love leading to suicide and damnation; its model seems to be the amant désespéré of courtly love tradition, personified by Leriano, the protagonist of the sentimental novel Carcel de amor (1492), who starves himself to death because his lady cannot and does not want to accept his courtship. By contrast, Herrero says, 'true love for Cervantes, as for the Christian humanists who were his masters, is the love which brings man joy of living and acceptance of this world; it is not the erotic emotion which pushes him to self-destruction and torture. As the novels which are closely linked with the Grisóstomo-Marcela episode show (the interpolated stories of Cardenio-Luscinda and Fernando-Dorotea), true love for Cervantes, as for Erasmus, ends in marriage.' (p.293). On Cervantes' view of the pastoral see also Juan Bautista Avalle-Arce, La novela pastoril española, 2nd edn (1959; Madrid: Istmo, 1974), Ch.8 "Cervantes", pp.229-263. On Grisóstomo as victim of a false "literary" conception of love see Thomas R. Hart and Steven Rendall, pp.295-96.

35) Harry Sieber, p.191, points out how in one particular instance Marcela's words turn against her: 'She compares herself to a snake, and her beauty to the snake's venom, but what she claims to be her "natural" intellect blinds her to the Judaeo-
Christian symbolism in the comparison. She makes herself analogous to the devil and her beauty to the spirit of evil.'


37) See Francisco de Quevedo y Villegas, La Cuna y la Sepultura: para el conocimiento propio y desengaño de las cosas agenas, ed. by Luisa López Grigera, Anejos del Boletín de la Real Academia Española, Anejo XX (Madrid: Aguirre Torre, 1969). The work was published with this title in 1634, but it was probably circulating in manuscript after 1612 under Doctrina moral. In the "Proemio", p.16, we read:

Son la Cuna y la Sepultura el principio de la vida y el fin della, y con ser al juicio del divertimento las dos mayores distancias, la vista desenfana no sólo las ve confines, sino juntas, con oficios recíprocos y convertidos en si propios; siendo verdad que la cuna empieça a ser sepultura, y la sepultura cuna a la postrera vida.

On the paradox of "life in death" and "death in life" see Alexander A. Parker, The Philosophy of Love, pp.155-57, where the author discusses Quevedo's Stoic treatise as exemplifying the Baroque philosophy of desengaño.

38) Alban K. Forcione, Cervantes' Christian Romance, p.49.

39) In Allegories of Love, Diana de Armas Wilson writes: 'This cervantine estrangement of the good and evil polarity constitute a definite break from the conventional chivalric romance models.' However, she continues, 'instead of the hero/villain organizational category . . . I believe that the Persileg invites focus on the male/female dualism . . . Issues of good and evil in Cervantes' last romance (as in most of Shakespeare's late romances) tend to be generated by sexual difference . . . Cervantes expands the limits of romance to embrace what chivalric romance seemed so stubbornly to resist: the notion of sexual Otherness as both different and equal.' (pp.40-41). Indeed, in Ch.4, Wilson suggests the myth of the Androgyne, a reconciliation of opposites, as the organising metaphor for Cervantes' romance.

40) See J. C. Cooper, An Illustrated Encyclopaedia of Traditional Symbols (London: Thames and Hudson, 1978), p.196, under "Y": 'As the fork, or furka, cross, Y depicts the figure of man; it was said by Pythagoras to be the emblem of human life, the foot being the innocence of the infant and the dividing arms the choice of the ways of good and evil in adult life; they are
also the left and right hand paths, virtue and vice, the dividing ways and crossroads presided over by gods such as Ganesha and Janus. In alchemy it represents the Rebis, the Androgyne. In Christianity it appears on vestments as the cross, and is also known as the Thieves of Calvary's cross.' Lope de Vega employs the symbol in a conventional way in the Auto sacramental del Viaje del Alma, inserted at the end of Book I of El peregrino en su patria, ed. by Juan Bautista Avalle-Arce (Madrid: Castalia, 1973), p.117:

Hubo un sabio antiguamente,
que una letra fabricó,
cifra del vivir presente,
y símbolo en que mostró
de los dos fin diferente;
era Y griega, que te advierte
dos sendas hasta la muerte,
común la entrada, en que fundo
que el rey y el pobre en el mundo
entrán de una misma suerte.
En estrecho fin paraba,
Alma, aquel ancho camino,
y el que estrecho comenzaba,
ancho, glorioso y divino
el dichoso fin mostraba;
éstos son nuestros dos puertos
para el bien y el mal tan ciertos,
y del fin los otros dos
al ver o no ver a Dios
por estos mares inciertos.
APPENDIX I

Herewith I record the frequency of the adjectives celosa and temerosa with which Auristela is labelled throughout the Persiles.

Book I

7, pp.86-87  Auristela is afraid that Periandro might be jealous of Arnaldo;
15, p.121    as above;
16, p.126    Auristela is frightened: '... mil géneros de temores la sobresaltaban ...';
23, pp.155-56 'De lo que sucedió a la celosa Auristela'; dialogue Auristela-Transila = blind jealousy vs unprejudiced common sense.

Book II

1, p.159  'una definición de celos ocasionados de los que mostró tener Auristela por lo que le contó el capitán del navío.';
2, pp.164-65  Auristela is jealous of Sinforosa;
 p.166    Auristela complains of her 'trabajos', 'desasosiegos', 'tormenta';
 p.166    'Periandro ... juzgabala celosa.';
 p.167    'Auristela miraba con celos ...';
4, p.176  'Auristela celosa'; again she complains of her trials and is afraid of the future;
6, p.185    'Sin duda, Auristela está celosa';
 p.188    according to her lover she is afflicted by a 'vana presunción celosa';
7, p.192  'le estaba mirando Auristela con ojos tiernos y con lágrimas de celos y de compasión nacidas';
she urges Periandro to haste their departure from the island of Policarpo: 'que en otra [tierra] quizá convaleceré de la enfermedad celosa que en este lecho me tiene'.

Book III

2, p.286  Play of love and jealousy performed at the house of the corregidor in Badajoz in the presence of Auristela and her friends (indirect reference);
13, p.360 cuestión de amor formulated by a shepherdess from
Valencia: '¿Señores, pedirlos he o darlos he?', to which Periandro answers with a condemnation of jealousy;

another cuestión de amor, this time debated in the Academia de los Entronados in Milan: 'si podfa haber amor sin celos.' See how differently Periandro and Auristela argue about jealousy.

Book IV

Auristela is again afraid of her future after marriage: 'Estos pensamientos y temores la traían algo flaca y algo pensativa';

Auristela is jealous of Hipólita 'la Ferraresa'.

CHAPTER IV

CHARIKLEIA, AURISTELA, AND THE SECONDARY FEMALE CHARACTERS OF THE
PERSILES

I now propose to continue the study of characterisation in the
Persiles, devoting this chapter to an analysis of the role of the
heroine in the most influential of all Greek romances, Heliodorus'
Aethiopica or Theagenes and Charikleia (1). My attention will be
focused on the two-fold contrast between Charikleia and Auristela, and
between Auristela and the female characters of the Persiles. I shall
explore the way the two heroines are made to conform to or challenge
the genre of romance and its stock conventions of stereotyped
characterisation and unfailing happy ending, and the way they compare
to the secondary characters in Cervantes' novel. In this way a full
portrait of Auristela will emerge, and I shall be able to explain what
Cervantes meant when he boldly declared that his book "dared to
compete with Heliodorus", adding as a self-effacing counterpoint 'si
ya por atrevido no sale con las manos en la cabeza' (2). He was aware
of the implications of imitatio as re-creation rivalling with the
original in the re-elaboration of the same subject, and believed that
his Byzantine story could stand the comparison with Heliodorus and the
test of time.

Heliodorus' Aethiopica was extremely popular during the sixteenth
century. In 1534, the editio princeps of the original Greek text - found by a German soldier in the library of Matthias Corvinus, king of Hungary, during the sack of Budapest of 1526 - was printed in Basel, where its Latin version also appeared in 1552. The first translation from the Greek into a modern language was the French edition by Jacques Amyot, published in 1547, followed by the Italian version of Leonardo Ghini, published in Venice in 1556; the first English version appeared much later, in 1587. As for Heliodorus' fortune in Spain, the first Spanish edition was published in Antwerp in 1554, translated anonymously by 'un secreto amigo de la patria', probably an Erasmian in exile who never saw the Greek original or the Latin version, but followed closely the French translation by Amyot. After being reprinted twice in 1581 and 1585, this first Spanish edition was supplanted by Fernando de Mena's more accurate translation from the Latin, published in Alcalá de Henares in 1587 (3). Heliodorus' work is the epitome of the Greek romance of love and adventure and its literary conventions: highly-born, idealised protagonists in quest of their origins and the fulfilment of their mutual love, endless peripeteias and dramatic anagnorisis, unfailing poetic justice and triumphant happy ending. The story is told with a very sophisticated narrative technique, an elaborate interplay of anticipations, recapitulations and delayed expositions, which add to the dramatic tension of the subject matter. It is a closely-knit, self-contained structure with a main linear trajectory: action starts in medias res in Egypt, goes back in time to Greece and later
progresses from Egypt to Ethiopia. This particular form corresponds to the content of the narrative, the protagonists of which have a goal to achieve, namely the recovery of Charicleia's identity and her marriage to Theagenes. However, the heroine's homeward journey retraces also the circular movement typical of romance (4).

It is my intention to show through the following analysis of the female protagonists of the two texts how Cervantes might be said to claim victory over his Greek model, surpassing its generic limitations. I shall start from the exordium of the Aethiopica which, like the opening topics of any literary work, attunes the reader to the generic mood of what lies ahead.

The heroine Charicleia is first presented through the astounded eyes of a group of Egyptian bandits peering over a hilltop in the Nile delta and beholding a baffling scene of mortal stillness: a ship with its full cargo anchored in the bay, a beach scattered with dead bodies amongst the remains of a banquet, and in the midst of such misery a girl sitting on a rock, gazing at the wounded body of a young man, her lover Theagenes. The bandits are confounded by the radiant beauty of her appearance and the defiant nobility of her countenance, and so are a second band of brigands who, after scaring the first away, plunder the ship and take her prisoner. Depending on the varying degree of their naivety, the men either believe her to be the Egyptian goddess Isis or a living statue of her, or are convinced that, if not a goddess, she must surely be a priestess. Furthermore, her pose seems to recall that of Isis tending the dead body of her husband Osiris
and the bow and quiver hanging from her shoulder point to Artemis, the goddess of chastity, so that from the start the heroine is endowed with the god-like attributes of divine purity and devoted marital love. This association is confirmed when in her first invocation to the god Apollo, Artemis' twin brother, Charicleia claims she would rather take her life away than lose her virginity. In addition the reader will soon discover that she is of royal blood, and will follow her in tracing her steps back to her homeland, Ethiopia. Not only is Charicleia young, beautiful and noble, chaste and virtuous, but she is also determined to preserve intact her virginity with any stratagems she might think of. Quoting Frye, 'Chariclea's dedication to virginity is not part of a general commitment to moral integrity. It certainly does not imply that she is also truthful or straightforward; in fact a more devious little twister would be hard to find among heroines of romance.' (6). By convention, the female protagonist of romance is a schemer, a counterfeiter, whose heroism consists in enduring with patience the twists and turns of fortune while devising some ruse to avoid the loss of her virginity, a fate worse than death, the sword of Damocles hanging over the head of every heroine. However passive and acquiescent the heroine may appear, she is usually directed by an inflexible will that enables her to triumph over violence and prevarication and achieve the happy ending longed for by protagonists and readers alike. This is also true in the case of Charicleia. She is a shrewd and resourceful young woman, forever optimistic and relentlessly active in the defence of her purity. Let
us consider a few episodes of the novel.

In Book I, when the chieftain of the bandits, Thyamis, proposes to her, she manages to circumvent the danger by lying about her origin and the nature of her relationship with Theagenes whom she introduces as her brother, priest of Apollo, while posing herself as priestess of Artemis - an authorial prefiguration of their final destiny. She consents to the marriage but asks for a postponement which she is granted: such delaying tactics will prove successful on countless occasions. Theagenes, who claims he is a descendant of Achilles, strong and valiant as his forebear, is nevertheless helplessly naive: he feels betrayed by Charikleia because she has apparently broken her vow of virginity and the marriage pledge given to him. To his fears and lack of trust Charikleia replies:

Do not say such things . . . Do not doubt me . . . when experience has given you such ample proof of my love in the past, do not become suspicious now because of a few expedient words uttered in need. . . . from the start I gave myself to you not like a woman yielding to her lover, but like a wife pledging herself to her husband. . . . Many times have I repelled your advances, looking to the day when the union we pledged at the outset - a vow that has bound us through adversity - will be legally solemnised. It would be quite absurd if you really thought that I preferred a savage to a Greek, a robber to my beloved. (p.373)

She then proceeds to justify her lies:

my intention was to fend off the certain dangers of the present with the uncertainties of the future. My deception is our protection, my love, and we must maintain it and say nothing . . . Sometimes even a lie can be good, if it helps those who speak it without harming those to whom it is spoken.

(pp.373-74; emphasis mine)

I shall later discuss her defence of deceit in the context of the
Charikleia is always driven by hope and faith in the gods. For example in Book V, whereas Theagenes, faced with another onslaught of fortune, is prepared to give in and surrender to the bandits, Charikleia, thinking in more positive terms, refuses to let herself be carried away as a slave:

This we must do our very outmost to avoid... Our past experiences do offer us some hope of success, for on many occasions before now we have emerged unscathed from situations even more hopeless than this. (p. 450)

To which Theagenes reluctantly replies: 'Let us do as you wish.' (pp. 450-51). But it is too late. They end up in the hands of Mitranes, Commander of the Guards in the service of Oroondates the satrap of Egypt. Mitranes sends Theagenes to the satrap as a gift for their common Lord, the king of Persia, and gives Charikleia to a merchant called Nausikles. However hopeless the situation might seem, she does not despair. Her faith is rewarded when at Nausikles' house she meets again with the priest Kalasiris, her long lost friend and mentor who had helped her to flee Delphi with Theagenes. From then on the two of them join forces to rescue Theagenes, Charikleia displaying on many occasions her innate ability to get out of a tight spot through her wiles. Hearing Nausikles saying that it is unlikely that Mitranes would release her lover at any price, she nevertheless whispers to Kalasiris: 'We do have money... Promise him as much as you like! I have kept safe the necklace you know of, and I have it with me now.' (p.453). These words put new heart into the old Kalasiris.

The reader is then reminded of Charikleia's resourcefulness in the
flashback narration of Kalasiris to Nausikles recounting their past adventures after fleeing Delphi. On one occasion she is besieged by a pirate, Trachinos, who has attacked and boarded their ship and now claims her as his wife; but Charikleia, 'the clever little minx, ever quick to turn a situation to her own advantage' (p.465), as Heliodorus describes her, implores the pirate to grant her the first proof of his love and save the lives of her brother and father (meaning Theagenes and Kalasiris) without whom she would not be able to live.

Later on it is Kalasiris who finds a stratagem to prevent the unwanted union between Charikleia and Trachinos. He sows the seeds of discord among the pirates, using Charikleia as the object of contention. He secretly confides to Peloros, Trachino's second-in-command, that her daughter is madly in love with him. As a result, at the wedding banquet Peloros, consumed by the fire of passion and jealousy, demands Charikleia as his prize for having been the first to board the enemy vessel. Trachinos refuses and a fratricidal fight ensues in which the heroine plays a very active part, shooting arrows to the pirates from aboard the ship and never missing her aim, like the goddess Artemis.

In the end, when Theagenes is engaged in single combat with Peloros, she shouts words of encouragement which act as a spur on her lover and make him win the battle, although he emerges badly wounded. The whole scene seems to be the model for the fight between Bradamiro and the chieftain of the barbarians over Periandro disguised as a woman, which sparks off a civil war on the island (I, 4), although on that occasion neither Periandro nor Auristela take part in the fight but look on,
trembling with fear, until they are finally rescued by young Antonio. Kalasiris' narration in Book V brings us back full circle to the very beginning of Book I, with Charikleia nursing the wounded body of her lover. Now in the hands of Nausikles, separated from Theagenes and without news of him, she gives vent to her sorrow made all the more poignant by the ongoing celebrations for the wedding of her friend Knemon to the merchant's daughter. Furthermore, hearing from Kalasiris that the brigand Thyamis who had once proposed to her is in fact his eldest son and they are likely to meet him again in Menphis, Charikleia fears that he might now want to force her into marriage. However, when her mentor reminds her of her fiery temperament and her ability to fend suitors off ('there would be no harm in your devising some ploy to circumvent your fears. You seem adept at thinking of clever ways to deflect and defer unwelcome advances.' p.482), she recovers her wits and suggests they go to Menphis disguised as beggars in order to carry on their search undisturbed.

In Book VII, the protagonists are reunited again in Menphis where their host is nowArsake, Oroondates' beautiful and lascivious wife. Taking advantage of the absence of her husband, she tries to lure Theagenes into her arms, using an old servant, Kybele, as her go-between and promises Charikleia off to Achaimenes, Kybele's son. The palace of the satrap becomes the stage for a high drama of misplaced passions, just as the court of king Policarpo will see the machinations of the king himself and his daughter Sinforosa to win over the two brothers/pilgrims. However, Charikleia masters this
awkward situation with great sagacity. With a lucid mind untroubled by emotions, she reminds Theagenes to go on pretending they are brother and sister in front of Arsake, and advises him to 'feed this barbarian woman's desire with promises; play her along and so ensure that she does not turn spiteful.' (p.508). Later on, when Theagenes agonises again on how to frustrate these impending unions between Arsake and himself and Achaimenes and Charicleia, she confidently replies: 'By consenting to the one you will be able to prevent mine.' (p.512).

Charicleia favours compromise in order to avert a worse evil, the loss of her virginity, with the only proviso that her lover should not stoop to any shameful deed. Theagenes smiles and calls her jealous. It is interesting to note that this is the only passing mention of jealousy with respect to the heroine - a more than natural sentiment in the above context, but nothing like Cervantes' emphasis on the jealousy of Auristela and its consequences for Periandro.

The plot of the Aethiopica develops with amazing convolutions and coups de théâtre. Theagenes is tortured but remains faithful to his lover. Kybele, Arsake's go-between, plans to give Charicleia a poisonous beverage of which in fact she becomes the unwitting victim, but before dying she accuses the girl of murder and Charicleia, not surprisingly, is condemned to the stake. She is however preserved from the flames by her magic ring, thus fulfilling the role of the snatched-away victim of romance.

Once back into the dungeon with a forever despondent Theagenes, she
again shows an unremitting faith in the gods and in the oracles which have proved truthful till then. Faithful to the recurrent pattern of near-death and resurrection to be found in conventional romance fiction, Heliodorus describes how the two lovers are rescued from prison by an emissary of Oroondates only to be captured by the Ethiopians, who bring them to the presence of their king Hydaspes. The king chooses the unfortunate couple as the victims of a thanksgiving sacrifice to the gods of Ethiopia and, as usual on such occasions, it is Charikleia who consoles and gives courage to Theagenes. She also suggests they wait to declare their identity until they be in the presence of her mother Persinna, the queen of Ethiopia, because, as she explains, 'the one incontrovertible token of recognition is maternal instinct, which, by the workings of an unspoken affinity, disposes the parent to feel affection for her child the instant she sets eyes on it.' (pp.555-56) (7).

In Book X, the final recognition of the heroine's mysterious identity and especially her public declaration of love for Theagenes, instrumental in saving his life, are tantalizingly delayed until Theagenes himself complains of being forgotten by his lover. To Hydaspes enlisting him in a wrestling contest he replies:

> Why not armed combat with swords? Then I might strike some blow - or receive one - that would jolt Charikleia out of her complacency, for till now she has resisted the temptation to speak the truth about us, or else, most probably, has forgotten about me altogether. (p. 581)

In fact, she has not; her modesty and some unexpected turns of events have postponed the final explanation with the result of raising the
narrative tension and therefore the suspense in the reader whose endurance is rewarded in the end with a theatrical anagnorisis. The recognition scene is then followed by a triumphant finale celebrating the marriage of the protagonists and their enthronement as priest of the Sun and priestess of the Moon.

Following the trajectory of the female protagonist throughout the novel, we can see that Charikleia embodies the perfect heroine of romance as described by Frye in The Secular Scripture. A beautiful and noble young lady of mysterious origin, courageous and resourceful, meek but not passive, she works undercover to meet her three objectives in life: a) to marry Theagenes; b) to solve the mystery of her birth, return to her homeland and recover her identity; c) to defend her virginity from everyone, including her lover, until that mystery is dispelled. This she spells out clearly from the outset in her oath, or rather in the oath she makes Theagenes swear as a conditio sine qua non to marry him:

Let him swear that he will have no carnal knowledge of me before I regain my home and people; or else, if heaven prevents this, that he will make me his wife with my full consent or not at all. (pp.441-42)

By contrast, Auristela conforms only partially to the stereotype of the romantic heroine; in fact, she starts off fearful and passive, with no will of her own, until the disruptive passion of jealousy drives her into the selfish pursuit of her own well-being, totally disregarding Periandro's feelings. Whereas the spirited Charikleia uses her will power to help along with the resolution of her trials, Auristela seems to exert her will in a devious way which hinders,
rather than ease, the happy ending. In Heliodorus' *Aethiopica*, the heroine's unremitting efforts to succeed and a long sequel of prophecies, omens and dreams, all point to the expected end (see Appendix I). Contrariwise, in the *Persiles* the happy ending is often frustrated and delayed because the heroine seems to shun her marriage to Periandro which in the end takes place without her active participation (8).

One instance will illustrate the way Cervantes departs from Heliodorus in the portrait of the heroine. Charicleia's defence of deceit, 'Sometimes even a lie can be good, if it helps those who speak it without harming those to whom it is spoken' (pp.373-74), recalls a similar exchange between Periandro and Auristela at the palace of king Policarpo:

> con tu buen juicio entretén al rey y a Sinforosa, que no la ofenderás en fingir palabras que se encaminan a conseguir buenos deseos.  
>  
> (Periandro to Auristela, II, 7, p.193)

But the reader will notice that the roles are reversed: in the *Aethiopica* it is the heroine who fends off an unwanted advance with great presence of mind and shows herself to be constant in love and faithful to her original vow, thus reassuring her lover, whereas in the *Persiles* it is Periandro who has to dissipate Auristela's doubts and encourage her with the example of his unfailing love. Deceit is also favoured by Leonisa, the heroine of *El amante liberal*, who suggests 'fingimiento y engaño' to Ricardo in order to get out of a similarly dangerous situation of misplaced passions:

> No sé qué te diga, Ricardo ... ni qué salida se tome al
Leonisa's words recall a parallel situation of intercrossed loves at the palace of the satrap Oroondates in Book VII of the *Aethiopica*, where again Charicleia suggests deception to her lover, as she had done before in Book I. Consequently, Charicleia might be seen as the model for both Leonisa and Auristela. But if in the more conventional short story Cervantes makes Leonisa share the same feelings, and indeed the same words, with her Greek antecedent, in the *Persiles* he departs from such a model. When comparing the two parallel situations of love and intrigue in the *Aethiopica* (Book VII) and in the *Persiles* (Book II), one realises how differently the two couples behave. Auristela's speech to Periandro in II, 4, pp.176-77 is symptomatic of a divide between the protagonists; her intention to retire from secular life, uttered 'con mas artificio que verdad' (p.178), seems just a way of putting Periandro to an unnecessary test (10), and is born out of a stormy jealousy and an overwhelming fear of death. However, it is Periandro who, with the patience of a true lover, reassures Auristela and encourages her to lie in order to get out of that labyrinth ('fingir palabras que se encaminan a conseguir buenos deseos', II, 7, p.193).

The confident, cool-blooded heroine of the *Aethiopica* becomes in the *Persiles* a tormented woman, dominated by a blinding jealousy, terrified of dying, of being cast aside by Periandro, and even of not
knowing what the future has in store for her after marriage. She particularly dreads travelling by sea, as Cervantes emphasises on two occasions during her pilgrimage to Rome:

Contentísima estaba Auristela de ver que se le acercaba la hora de poner pie en tierra firme, sin andar de puerto en puerto y de isla en isla, sujeta a la inconstancia del mar y a la movible voluntad de los vientos; y más cuando supo que desde allí a Roma podía ir a pie enjuto sin embarcarse otra vez si no quisiese. (III, 1, p.278)

Auristela, escarmentada con tantas esperienças como había hecho de las borrascas del mar, no quiso embarcarse en las galeras, sino irse por Francia, pues estaba pacífica. (III, 12, p.366)

In the Byzantine romance the sea as a symbol of inconstancy and mutability is a very apt metaphor for life and its reversals of fortune, as Cervantes points out in one of the many aphorisms of the book: 'la inconstancia de nuestras vidas y la del mar simbolizan en no prometer seguridad ni firmeza alguna largo tiempo.' (II, 17, p.253). However, the association between Auristela's fears and the sea seems particularly revealing in so far as it endows the heroine with the negative connotation of mutability and suggests a possible explanation for her sudden changes of mind and the consequent delay in the happy ending of the novel. In this respect the last tercet of the sonnet sung by the Portuguese Manuel de Sosa Coitiño springs to my mind with a special poignancy:

Que es enemigo amor de la mudanza,
y nunca tuvo próspero suceso
el que no se quilata en la firmeza.
(I, 9, p.96)

Auristela's behaviour also contrasts with that of the female protagonists of the secondary stories. Here Cervantes re-elaborates
the archetypal theme of the ritual sacrifice of a virgin into episodes where the heroines 'functions as subjects - not as passive particles', as Wilson rightly suggests (11), that is to say they all show an independent mind, take their fate into their own hands and act, rejecting the conventional passive role of the sacrificial victim. From a situation of bondage, whereby they are either sold off to an unwelcome suitor or subjected to humiliating practices, Transila, Sulpicia, Agustina Ambrosia, the peasant Cobeña and Isabela Castruchia, all work their way towards the fulfilment of their desires, namely the marriage of their choice (12). They escape sacrifice through their sheer williness and determination like Charikleia, who however, in the best tradition of undiluted romance, is saved on one crucial instance by the power of her magic ring. It is neither such magic intervention nor her wiles which prevent Auristela from being murdered in a ritual sacrifice at the beginning of the novel, but the presence of mind of her old nurse, Cloelia. This initial scene sets a pattern for the rest of the narrative where Auristela's fearful character compares unfavourably with that of her female companions, who generally offer a more positive view of life.

The female characters who feature more prominently alongside Auristela are Sinforosa, on the island of Policarpo, and Ricla and her daughter Constanza along the road to Rome. The identity between the heroine and Sinforosa as two women in love is emphasised by Auristela herself when she urges Sinforosa to open her heart and confide in her: 'Mujer soy como tú; mis deseos tengo' (II, 3, p.170). They are also to act
as go-betweens ('casamentera', II, 5, p.180 and II, 6, p.184) in the entangled love affairs which relate the king to Auristela and his daughter to Periandro. But here the similarity ends: while Sinforosa heeds the advice in Policarpa's sonnet and voices her emotions - 'Salga con la doliente ánima fuera/ la enferma voz, que es fuerza y es cordura/ decir la lengua lo que al alma toca.' (II, 3, p.171) -, Auristela, instead, suffers in silence the excruciating pains of jealousy and even nurtures doubts about Periandro's fidelity (13). See for example her questioning of Sinforosa: '¿pero es posible que él no ha dado muestras de quererte?' (II, 3, p.173), where the use of the indicative instead of the subjunctive shows that she is in little doubt about what passed between her lover and the king's daughter.

Fortunately her lack of trust, stemming from a failure to communicate, does not bear such ill-fated fruits as shown in the tragic end of the story of the Portuguese, mainly because of Periandro's admirable determination to heal any rifts between them.

Not only is Auristela prone to despondency, but she also adopts an unusually passive stance in the many adventures which crop up on her journey to Rome. She never acts positively in any situation, but preaches good advice which she herself cannot keep up with. As we have already seen in the previous chapter, she often seems bereft of any hope and trust in both Periandro and the ways of God (IV, 1, p.414; IV, 6, p.436); she prevents Constanza from making a religious vow on the death of her newly-wed husband, claiming that 'las obras de servir a Dios no han de ser precipitadas, ni que parezcan que las mueven
acidentes.' (III, 9, p.340), and yet twice, in moments of acute personal distress, she declares to Periandro her intention to enter the convent as if to avoid the responsibilities of secular life (II, 4, p.176; IV, 10, p.459).

Cervantes often leaves his heroine in the background. Only twice in the secondary stories does Auristela step onto the front stage and take an active role, namely when she acts as the officiating priestess at the double wedding of the fishermen, restoring the beautiful Selviana to Solercio and the ugly Leoncia to her adoring Carino with the words 'Esto quiere el cielo' (II, 10, p.214); and when she witnesses and seals the marriage pledge of Andrea Marulo and Isabela Castrucha, saying in a loud voice: 'Bien se la puede dar [la mano] que para en uno son' (III, 21, p.410). However important her role is on such occasions, it seems to me that it owes more to her god-like beauty and noble countenance, which make her a figure of authority like Charikleia in the Aethiopica, than to her industry or cunning; as a matter of fact, the fishermen take Auristela for a 'deidad' (II, 10, p.209) just as the Egyptian bandits had mistaken Charikleia for the goddess Isis.

Cervantes usually lets Ricla and Constanza deal with life. In the episode of Feliciana de la Voz it is Ricla, 'como mujer compasiva' (III, 2, p.288), who takes the mysterious baby in her arms, whereas Auristela, 'confusa y atónita', dispenses her customary pieces of advice ('aconsejó Auristela'; 'fue parecer de Auristela que' III, 2, p.289 and 3, p.291). It is Ricla, the treasurer of the group, who
gives alms to the old pilgrim in Talavera (III, 8, p.331), and when Ricla's role is taken over by her daughter Constanza, it is the latter who, out of compassion, helps a young man on his way to the galleys (III, 11, p.353), and then rescues a destitute family from near slavery (III, 13, p.368). In each case no mention is made of Auristela. Apart from being a passive onlooker, on one occasion she even refuses to look on at all. It happens in Quintanar de la Orden, when, upon the turbulent arrival of the wounded count, she hides away and only reappears when the trouble has subsided:

Auristela, la cual, asiendo de las manos a las hermanas de Antonio, les pidió que la quitasen de aquella confusión y la llevaran a algún aposento donde nadie la viese.

Contrariwise, 'Constanza, a quien la sangre del parentesco bullía en el alma, ni quería ni podía apartarse de sus tías' (p.336).

Constanza seems to be firmly anchored in reality as Bartolomé the muleteer implicitly acknowledges when kneeling in front of her and asking for her blessing:

Mi huída no sé cómo fue; mi traje ya veis que es de peregrino; mi vuelta es a restituir . . . aquí, señora Constanza, viene el bagaje . . . Écheme vuestra merced su bendición, y déjeme volver, que me espera Luisa . . .

It is the first time that a character in the novel asks to be blessed by Constanza and not by Auristela, the supposed guiding star of the group, as if Bartolomé, the protagonist of a picaresque interlude, knew of the inadequacy of the heroine in understanding and coping with real life.

When Arnaldo and the duke of Nemurs are found seriously wounded in a
wood, it is Constanza who takes the first steps towards saving their lives, while Auristela remains paralysed by her fears and prejudices.

Compare the two passages in IV, 2, p.421:

Hallóse Constanza en este hallazgo, y como naturalmente era de condición tierna y compasiva, acudió a mirarle la herida y a tomarle la sangre, antes que a tener cuenta con las lastimosas palabras que decía.

Temblando estaba Auristela con la no pensada vista de Arnaldo; y aunque las obligaciones que le tenía la impelían a que a él se llegase, no osaba, por la presencia de Periandro.

Such contrast gains strength from the recurrent pairing of Auristela to Constanza who in the second part of the journey from Spain to Rome becomes the heroine's alter-ego, often engaged in exactly the same actions, as in III, 14, when they both wail and faint over the wounds of respectively Antonio and Periandro. In addition, once they have arrived in Rome Cervantes compares them to two luminous stars trailing the sky in parallel trajectories:

la sin par Auristela y . . . la gallarda Constanza, que a su lado iba, bien así como van por iguales paralelos dos lucientes estrellas por el cielo. (IV, 3, p.428)

Constanza, the unknowing custodian of the heroine's real identity, carrying with her Auristela's jewels, the talismans of her recognition, a young, beautiful and unfortunate woman after the death of her husband, which has nevertheless left her with wealth and a noble title, is certainly the natural double of Auristela. The doubling of characters is one of the conventional features of romance which aims at two main effects: it either illuminates the virtues of the hero by contrast (see for example the two lovers, Periandro and
the duke of Nemurs, one steadfast and loyal, the other fickle and superficial), or it functions as a mirror in which the hero sees a reflection of a dark side of himself which he must overcome in order to be worthy of his name (14). However, in the case of Auristela and Constanza, the traditional pairing of hero and demonic double is reversed: it is not Constanza who is the negative double of Auristela, but the protagonist who is cast as the dark double of a luminous secondary character. In their relationship with the outside world it is often Constanza who leads the way and with her no-nonsense, active and compassionate behaviour suggests a deficiency in the heroine. If Constanza is not the demonic double of the heroine, Cervantes seems to suggest that her brother Antonio might be the mirror which reflects the dark side of Auristela's character. An interesting parallel is created between Auristela and Antonio in connection with the two intertwining episodes of frustrated seduction in II, 8-13, when Clodio proposes to Auristela via a letter and Cenotia solicits the young barbarian. The two characters react with the same harshness: Auristela is just as furious and arrogant and violent in her words (II, 8, p.199) as Antonio, the 'arrogante mozo' as Rosamunda had called him, is in his attempt to kill Cenotia. Both episodes, built around one central word, castigo, which recurs countless times and therefore becomes the leit-motif of these six chapters (15), pose the problem of whether punishment is to be preferred to Christian compassion and forgiveness. Young Antonio's rash, aggressive and uncharitable behaviour, which has caused Clodio's death by mistake,
is condemned outright by his father:

No digo yo que ofendas a Dios en ningún modo, sino que reprendas, y no castigues, a las que quisieren turbar tus honestos pensamientos. (II, 9, p.204)

His words of reprehension come just before Auristela's reaction at the news of Clodio's fortuitous death and can be read as being implicitly addressed to Auristela, since she too had wished to see Clodio punished, but to her great relief a mere coincidence, which she interprets as the work of the Divine Providence ('el cielo'), has carried out her secret wish without her taking any action at all:

Llegó esta nueva a los oídos de Auristela, que aun se tenía el papel de Clodio en las manos, con intención de mostrársele a Periandro o a Arnaldo, para que castigasen su atrevimiento; pero viendo que el cielo había tomado a su cargo el castigo, rompió el papel, y no quiso que saliesen a luz las culpas de los muertos: consideración tan prudente como cristiana. (II, 9, p.205)

The parallel between Antonio and Auristela would seem to point to an incipient lack of charity in the protagonist which will become more and more patent as the narrative progresses towards its end.

Another revealing parallel can be drawn between the heroine and a secondary female character who seems most unlikely to stand comparison with her, the courtesan Hipólita. And yet they are linked by their common love for Periandro, although this reflects differently on him.

In IV, 8, the lascivious Hipólita asks a Jewish witch to cast a spell on her rival Auristela, but when she realises that her death means also the death of Periandro who is languishing at her bedside, the courtesan implores the witch to spare Auristela's life in order to save that of the man she loves, showing pity not so much towards
Auristela as to herself and Periandro. As for the heroine, following her recovery, although professing to love Periandro, she in fact takes a selfish decision which plunges him into despair and we may wonder, given the similarities of the situation, whether he will end like the Portuguese Manuel. So is Auristela no better than the despicable Hipólita? The two women are linked linguistically in the first sentence of IV, 8, and the last of IV, 10, which frame into a compact unity the three chapters developing their strange inter-relationship. The first sentence refers to Hipólita when she comes home after clearing Periandro from her unjust accusation of theft, and tries to think of another way of winning him over:

Mas confusa que arrepentida volvió Hipólita a su casa; pensativa además y además enamorada.

(p.449; emphasis mine)

The other one refers to Auristela after she has made known to Periandro her intention to take the veil:

[Periandro] se salió del y dejó a Auristela, no sé si diga arrepentida, pero sé que quedó pensativa y confusa.

(p.460; emphasis mine)

One wonders whether the attribute 'enamorada' has been consciously omitted here to emphasise Auristela's self-centredness and lack of enamoured feelings for her lover as her following speech seems to suggest (IV, 11, p.461).

The last events leading to the marriage of the protagonists outside St. Paul's church in Rome shed further light on the character of Auristela and her mixed feelings. Soon after her selfish declaration of intent ('Mal he hecho; pero, ¿qué importa? ... sí que más me debo
yo a mi que no a otro', p.461), she opens her heart to Constanza and passionately declares her love for Periandro, albeit in cryptic terms (16):

No sé, hermana, ... lo que me he dicho ni sé si Periandro es mi hermano o si no; lo que te sabré decir es que es mi alma, por lo menos: por él vivo, por él respiro, por él me muevo y por él me sustento, conteniéndome, con todo esto, en los términos de la razón. (IV, 11, p.461)

Urged by her friends to tell the truth, she reveals the true nature of her affection for Periandro and admits that their mutual unconditional love is now hindered by chance:

nuestros deseos, con honestísimo efecto se están mirando; sola la ventura es la que turba y confunde nuestras intenciones, y la que por fuerza hace que esperemos en ella. (IV, 11, p.462)

She seems oblivious of the fact that she herself and not 'la ventura' caused Periandro to run away in despair. In order to silence moral scruples and malicious gossips the ever practical Constanza encourages her to go in search of her lover and marry him once and for all. Auristela, who only a few hours before seemed perfectly satisfied with her resolution ('cumplió con su deseo, y satisfecha de haberle declarado esperaba su cumplimiento, confiada en la rendida voluntad de Periandro', IV, 13, p. 469), now looks repentant ('contrita', p.469), and hopes to still be able to fulfill her dream of marriage. Her illusions of an easy happy ending are shattered first by the arrival of Magsimino and then by the serious wound inflicted to Periandro:

Pasmóse Auristela con las no esperadas nuevas; desaparecieronse en un punto, así las esperanzas de
guardar su integridad y buen propósito, como de alcanzar
por más llano camino la compañía de su querido Periandro.
(IV, 13, p.471)

Again in the last chapter Cervantes makes the same point about the
heroine and her reactions to such unexpected turns of events:

Auristela, arrepentida de haber declarado su pensamiento
a Periandro, volvió a buscarle alegre, por pensar que en
su mano y en su arrepentimiento estaba el volver a la
parte que quisiese la voluntad de Periandro, porque se
imaginaba ser ella el clavo de la rueda de su fortuna y
la esfera del movimiento de sus deseos... Pero, ¡mirad
los engaños de la variable fortuna!... fortuna, que no
es otra cosa sino un firme disponer del cielo.
(IV, 14, pp.473-74)

Auristela, whose wilful behaviour, and not chance, played such a great
part in estranging her lover, now thinks that it is in her power to
bring him back, but this time she does have to take into account the
role of chance, which, according to Cervantes, is none other than the
design of God. The happy ending is ultimately retained but it has been
made clear to the reader that it was no plain sailing for the
characters. Auristela herself finally appeases her troubled self not
with her marriage, but only after an overt act of outward devotion to
the Head of the Catholic Church:

Y habiendo besado los pies al Pontífice, sosegó su espiritú y cumplió su voto, y vivió en compañía de su esposo Persiles hasta que biznietos le alargaron los días, pues los vio en su larga y feliz posteridad.
(IV, 14, p.475)

Only on one other instance did Auristela find peace for her spirit and
that was on her deathbed, after receiving the last rites:

resignándose en las manos de Dios, sosegó su espíritu, y
puso en olvido reinos, regalos y grandezas.
(IV, 10, p.457)
Her devotion has prompted Gaylord Randel to talk in sympathetic terms of Sigismunda's unfulfilled desire for transcendence: 'No apotheosis, no glorious ritual, as might befit their station, unites the lovers. Rather marriage, particularly for Sigismunda, marks a gesture of resignation, the acceptance of her temporality.' (17). I cannot but disagree with her conclusion; in fact, I believe that Cervantes never ceases to question the sincerity of her religious vows, and with a clever manipulation of the text directs the readers' sympathy to Periandro, criticising Auristela for her self-deluding religiosity. This is evident in the treatment of the story of Manuel de Sosa Coitiño, which foreshadows Auristela's controversial vows, and in the two episodes in which the heroine renounces secular love for the love of Christ, letting jealousy and her desire for tranquillity prevail over any human considerations for the pain inflicted to Periandro. If by tradition it is impossible for any Catholic to reconcile life in a religious order with marriage, it is nevertheless possible to live a life of intense spirituality and to be happily married. Auristela does not seem to have solved this conundrum, but part of the blame for this has to rest on those who instructed her in the Catholic faith. From the lessons ('liciones', IV, 5, p.436) of the Penitentiaries in Rome she seems to derive an exhaustive knowledge of all the Catholic dogmas ('Le declararon todos los principales y más convenientes misterios de nuestra fe.' IV, 5, p.435), but not one glimpse of Christian evangelical spirituality, and this might account for the importance she attaches to external devotion (18).
Be that as it may, unlike what happens in the *Persiles*, in Heliodorus' *Aethiopica* religion and marriage are not incompatible; in fact only a married woman of royal blood can ascend to the priesthood of the goddess Moon:

Hydaspes stepped to the altar and before making the first offering, said, 'Our Lord the Sun, the Moon our Lady, since by your decrees Theagenes and Charikleia are proclaimed man and wife, they now have the right to serve in your priesthood.'

And so saying, he removed his mitre, the insignia of the priesthood, from his head, and Persinna's from hers, and placed his own on Theagenes, and Persinna's on Charikleia. (p.512)

Where Heliodorus portrays happiness, unity and harmony, Cervantes depicts conflict and dilemma. If Heliodorus stresses from the beginning and throughout the narrative the much-expected triumphant ending and no surprises, no doubts are allowed apart from the usual reversal of fortune, in the *Persiles* Cervantes emphasises not so much the happy ending as the trials of the protagonists made all the more harrowing by the complex and tormented nature of the heroine's character. Cervantes describes not the fulfilment, but the torments of unfulfilled desire (19). As Gaylord Randel suggests, 'arrival in Rome represents neither repose nor the cessation of desire.' (20).

Throughout the *Persiles* the emphasis is on alcanzar/lograr/cumplir con el deseo, a fulfilment which eludes the characters. For example in II, 4, at the palace of king Policarpo, the king himself, his daughter Sinforosa, Auristela, Periandro, Rutilio, Clodio and the witch Cenotia are lost in the labyrinth of their passions:

Todos deseaban, pero a ninguno se le cumplían sus deseos: condición de la naturaleza humana, que puesto que Dios la
crió perfecta, nosotros, por nuestra culpa, la hallamos siempre falta, la cual falta siempre la ha de haber mientras no dejáremos de desear. (II, 4, p.176)

Later on in Rome, at the end of their journey, when the characters are still tormented by such emotions as jealousy, envy, malice and self-concern, the Stoic aphorism found in the "Flor de aforismos peregrinos", 'No desees, y serás el más rico hombre del mundo' (IV, 1, p.418), seems an illusion devoid of any actuality and effectiveness.

Gaylord Randel rightly argues that to read the Persiles with a vision of a glorious finale in mind is 'to repeat the error of its protagonist, to submit to the powerful seduction of the quest', adding that 'the frustration of that search constitutes the book's special truth.' She then enters the debate Romance versus Novel with the following remarks:

If romance can be described as the fictional enactment of a successful quest for an ideal order, what we recognise as "modern novel" presents a failed or subverted version of such a quest. Romance then portrays not only a desire, but its fulfillment; but the novel is pure "anhelo".

... In the self-destruction of romance, Cervantes finds the imperative of the novel. The Cervantes who discovers in the impossibility of romance the key to the novel is of course none other than the author of Don Quixote. (21)

When compared to Heliodorus' Aethiopica, the Persiles stands out as Cervantes' anti-romance, an attack "from within" against escapist literature as wish-fulfillment dream detached from reality and the moral responsibilities which it entails. Instead of celebrating an idealised world where the protagonists sail through their trials to the tranquil haven of marriage and contentedness, in his modified
romance Cervantes portrays humankind as it is, in all its failures and dilemmas, and stresses how difficult and emotionally demanding it is to know what we aim for in life, and to achieve it.

The casting of Auristela in the traditional role of the heroine of romance is therefore undermined in two complementary ways: a) by redirecting the readers' expectations towards a new awareness of the heroine's inner character, made up of hidden motives and passions; b) by contrasting her - in the text - with the other female characters of the story, and - outside the text - with the protagonist of the story Cervantes took as his direct model, Heliodorus' *Aethiopica*.

I wish to conclude with a further comment on the above two-fold contrast. According to Wilson, the questioning of the myth of female sacrifice in the secondary stories adds an anti-romantic dimension to the *Persiles*; the interpolated tales become, in her words, 'satisfying islands of mimetic realism', providing a novelistic element embedded in a matrix of romance (22). It is undoubtedly true that all the secondary female characters of the *Persiles* question the romantic myth of female sacrifice, in a way that the protagonist of a present-day romance such as *The Bridges of Madison County* does not (23). However, if we take Charikleia as the prototype of the romantic heroine, as Frye does in his study of the structure of romance, we may come to the conclusion that Transila, Sulpicia, etc., conform to the conventional pattern of the clever and resourceful heroine of romance who seals her personal story with a happy ending. Therefore, what seems to the reader "an island of mimetic realism" in fact conforms perfectly to
the generic rules of romance, in so far as characterisation and happy
ending are concerned; by contrast, the character of Auristela with all
her apparent passivity deviates from such generic constraints and
brings about a conclusion which is both closed and open-ended at the
same time, retaining as it does a romantic facade, not without
questioning the arbitrariness of the mechanisms of romance.
The only way of making sense of such contrasting critical approaches
whereby the secondary female characters in the Persiles are either
seen as realistic or otherwise conforming to romance conventions, is
to see such ambiguity as part of Cervantes' strategy of exposing the
limitations of romance through an ironic overlapping of the supposedly
fixed boundaries between reality and fantasy, realism and romance.
Both Auristela and the secondary female characters are the
protagonists of romantic tales of love and adventure with a happy
ending. The inset stories are usually described as more realistic than
the allegorical romance of the protagonists' lives. However, the
former fully meet the readers' expectations of a conclusive and happy
ending, whereas the ending of the latter leaves the readers
dissatisfied and projects them outside the narrative, suggesting a
trail of unresolved questions besetting the protagonists' married
life. This is because the troubled character of Auristela is more
real, that is to say more psychologically delineated, than any of her
female counterparts, who act out their role "in character", and whose
realism is simply confined to an overt emphasis on their sexual
desires (24). Auristela instead, with her inner torments and doubts,
strives to impose her will on the sweeping tide of events which conventionally lead to the happy ending, with the result that her character alienates the readers' sympathies, but, precisely because of that, it alerts them to the inadequacy of romance formulas to describe the conflicts of individual conscience (25). What emerges is a complex and vivid portrait of human nature which sinks the idealistic and stifled world of romance in order to bring to the surface the multifarious reality of psychologically motivated actions which make up the fabric of ordinary life.
NOTES


5) According to Egyptian myth, Isis' husband Osiris was killed by the evil Set, and his limbs were dispersed over the earth; Isis wandered the world in search of them and reconstituted and resuscitated the body, and Osiris was reborn to eternal life. A very appropriate myth underlying the cycle of death and resurrection of romance fiction.

6) Northop Frye, p.73.

7) Maternal instinct is not always infallible. The reader of the *Persiles* will recall that puzzling episode in which, contrary to all expectations, Felíciana de la Voz fails to recognise her newly-born baby (III, 4).
8) The question of the ending of the *Persiles* is examined at a later stage in the present dissertation. However, mentions of it are frequent in all chapters dealing with the heroine, since Auristela's tormented character dictates she should act in such a way as to steer the traditional happy ending of romance into a different direction.


Other parallel situations occur in Heliodorus' *Aethiopica* and Cervantes' *El amante liberal*.

Theagenes and Charikleia are made prisoners by Mitranes, Commander of the Guards in the service of Oroondates, the satrap of Egypt. The two lovers are separated: Mitranes sends Theagenes to the satrap as a gift for the king of Persia, and gives Charikleia away to a merchant. In *El amante liberal*, Ricardo and Leonisa are captured by pirates and then separated: Leonisa ends up in the hands of Yzuf, the arráez (captain) of one of the Turkish vessels, and Ricardo is sold to Fetala, another arráez. On Fetala's death, he comes into the power of the viceroy of Tripoli, who has just been appointed viceroy of Cyprus with the name of Hazán Baja'. Here in Nicosia Leonisa reappears from what was a "false death" (Ricardo believed she had died in the shipwreck of Fetala's vessel). She is now in the hands of a Jewish merchant who has come to sell her to the new viceroy of Cyprus. Both Alf Baja' (the former viceroy) and Hazán Baja' fall in love with Leonisa and want to buy her under the pretence of sending her as a gift to their Supreme Lord, 'el gran señor Sefín'. The cadi (magistrate) intervenes in the dispute, makes the two contenders pay each half the established price for the girl, and offers to guard Leonisa in his house while they arrange her departure to Costantinople. The events in the cadi's house seem to be moulded on the same situation of misplaced passions at the palace of Oroondates in Book VII of the *Aethiopica*: the cadi, in love with Leonisa, asks Ricardo to intercede in his favour, while the cadi's wife, Halima, infatuated with Ricardo, begs Leonisa to act as her intermediary. It is at this point that Leonisa suggests deceit to Ricardo, just as Charikleia will advise Theagenes to play Arsake along.

10) Otis H. Green talks of an "escalation" of the whim of the heroine, explaining it in the light of the medieval courtly tradition of the *belle dame sans merci*: 'Cervantes is aware of the falseness of her [Auristela's] position, but he places her in it for literary reasons ... It should be realized that Cervantes' interest is in his hero; that he uses the inconsistent whim of the heroine as an escalation for the purpose of refining and exalting the moral qualities of the hero, even though this reduces the moral stature of the


12) Apart from Heliodorus' influence, it is possible to detect here the impact of a particular type of resolute and independent woman, the mujer varonil, which became the protagonist of many of Lope's plays in the late sixteenth and early seventeenth centuries. See Melveena McKendrick, Woman and Society in the Spanish Drama of the Golden Age: A Study of the 'Mujer varonil' (Cambridge: Cambridge University Press, 1974). In Ch.3, "Cervantes and the Valencians", pp.74-82, McKendrick shows Lope's influence on Cervantes' late plays such as El laberinto de amor and El gallardo español, in which the female protagonists represent cases of 'thwarted femininity', just like their counterparts in the Persiles.


14) See Northop Frye, pp. 140-47, on the theme of the twins or doppelganger figures in romance fiction.

15) Castigo and castigar appear three times in II, 8, p.199, p. 200 and p.203; three times again in II, 9, p.204 and p.205; three times in II, 11, p.219 and 220; twice in II, 13, p.228. Chapters 10 and 12 do not present any mention of castigo because they are concerned with Periandro's narration of past events. However, the end of chapter 13 links Periandro's narration with the theme of justice, punishment and mercy debated at the palace of king Policarpo through the episode of king Leopoldio, who heeds Periandro's advice and pardons his young wife and her lover who had conspired to kill him:

> te suplicamos perdones a tus ofensores: que la grandeza del rey algún tanto resplandece más en ser misericordioso que justiciero.

(Periandro, II, 13, p.233).
The theme of vengeance and mercy is resumed in the episode of Ortel Banedre in III, 7.

16) It is interesting to note how Auristela's declaration of love for Periandro makes use of a vocabulary of strong religious
overtones (it seems to echo the perfect communion of God and his Church in the Eucharist, when the congregation, through the priest's words, professes to live for Christ, with Christ, and in Christ).

Otis H. Green, in op. cit., pp.200-01, has pointed out the persistence of the medieval courtly love tradition in the character of Auristela, who in the end becomes almost a belle dame sans merci, guilty of vainglory. I wonder whether the wording of her love in religious terms could not be ascribed to the same courtly tradition, whereby the beloved becomes the object of a semi-religious devotion. In La Celestina Calisto answers Sempronio's question, '¿Tú no eres cristiano?', with the following declaration of love for Melibea:

¿Yo? Melibeo soy, y a Melibea adoro, y en Melibea creo, y a Melibea amo.


Just as Calisto will be punished with death for indulging in semi-heretical love, so, mutatis mutandis, the wilful and vainglorious Auristela, who thinks she is the sole creator of her own and Periandro's fortune ('se imaginaba ser ella el clavo de la rueda de su fortuna y la esfera del movimiento de sus deseos.' IV, 4, p.473), has to submit to the power of chance, which may include an element of Divine Providence. She does not meet as drastic an end as death, but her illusions of an easy end to her trials suffer another dramatic setback.

On the other hand, I am also aware that Auristela's words could be just another rhetoric expression common to such declarations of love, an example of which is Sinforosa's profession of love for Periandro: 'Por sí solo le quiero, por sí solo le amo, y por sí solo le adoro', (II, 3, p.172); as Juan Bautista Avalle-Arce reminds the reader, (p.172, n.162), it is a 'enumeración graduada y pleonástica, aprendida en la escuela de Fray Antonio de Guevara, y que Cervantes practicaba desde su temprana Galatea.'


18) Similarly, in IV, 3, the pilgrims' first sight of Rome is celebrated with a sonnet which extolls the temporal power and greatness of Rome, the City of God on earth, but does not mention any Christian feelings which the contemplation of the Eternal City should evoke. With this I do not wish to suggest that Cervantes was a converso fighting against the Establishment, but argue in favour of his Erasmian approach to orthodox religion.

It is interesting to note that the leit-motif of Ariosto's romance *Orlando Furioso*, to which Cervantes was surely indebted, is the relentless pursuit of an object of desire on the parts of the characters, as Thomas Hart points out in his *Cervantes and Ariosto: Renewing Fiction* (Princeton: Princeton University Press, 1989). Hart quotes Robert Durling, *The Figure of the Poet in Renaissance Epic* (Cambridge, MA: Harvard University Press, 1965), and Giorgio de Blasi, 'L'Ariosto e le passioni', *Giornale storico della letteratura italiana*, Part I 129 (1952), 318-362; Part II 130 (1953), 178-203, as making the same point about the characters' constant struggle for happiness which often leaves them deluded, and believes that this applies to *Don Quixote* and his quest for self-realisation. I find that Hart's study of Cervantes' debt to Ariosto in *Don Quixote* and his interesting conclusions about both artists' commitment to a kind of literature which is not only amusing but also morally responsible, could indeed apply to the *Persiles* and its anti-romantic stance.

The same is true for Marina Scordilis Brownlee's 'Cervantes as reader of Ariosto', in *Romance: Generic Transformation from Chrétien de Troyes to Cervantes*, ed. by Kevin Brownlee and Marina Scordilis Brownlee (Hanover and London: University Press of New England, 1985), pp.220-37, where the author's remarks about Ariosto departing from the generic norm of romance, in particular in his more novelistic approach to his characters, link *Orlando Furioso* to *Don Quixote*; however they seem to me to be equally valid for the *Persiles*, especially when she describes how the characters in the poem 'often meet with disillusionment and unfulfillment' (p.229).

20) Mary Gaylord Randel, p.164.


22) Diana de Armas Wilson, pp.109-110.

23) Francesca, the Italian-born wife of an American farmer in Iowa, at forty-something lives a passionate, albeit short affair with a total stranger, a mysterious photographer of animal magnetism (*sic*), whom she feels is the man of her life, the man she had always dreamed of since she was a young girl in Naples. She
could run away with him, taking advantage of her husband's absence; instead she voluntarily chooses to stay with her rather dull but good-hearted husband and her two teenage children, sacrificing her own life on the altar of family values.


25) I adopt here Edwin Williamson's conclusions about *Don Quixote* in his 'Romance and Realism in the Interpolated Stories of the Quixote', *Cervantes*, 2 (1982), 43-67 (pp.66-67): 'the stories interpolated into the *Quixote*, by their ironic dissonances and structural peculiarities, progressively point to an area of reality, namely the inward life of the characters, their motives, passions and states of mind, which remains beyond the reach of traditional romance procedures. . . . It is, then, the sharp contrast between the world of romance and the actual experience of the characters that make the stories of Part II share with the history of Don Quixote's adventures the "truth" that reality often exceeds the fixed patterns of romance. But whatever "realism" can be attributed to the interpolated stories is negative, in the sense that it arises only to the extent that Cervantes manipulates the conventions he is using so as to reveal their formulaic basis. . . . Cervantes starts from within a particular genre - in this case the Renaissance novella - but in his desire to delight his readers while at the same time reflecting plausible experience, he is prepared to follow his creative instincts or yield to the pressures of context, even to the point of straining genre beyond established practice. In the interpolated stories of the *Quixote* Cervantes remains within the bounds of romance even though he twists and bends the rules until finally he stretches them actually to the breaking point.'
APPENDIX I

A list of prophecies, omens and dreams, or references to them, which punctuate Heliodorus' *Aethiopica* and point to the expected happy ending.

END OF BOOK II - p. 409

Oracle of Pythian Apollo, the first line of which plays on the names of the hero and the heroine (Charikleia from *charis* = grace and *kleos* = glory, and Theagenes again from the Greek *thea* = goddess and the suffix -*genes* meaning "born from"), and then forecasts their journey back home and the happy ending of their trials:

One who starts in grace and ends in glory, another
goddess-born:

Of these I bid you have regard, o Delphi!
Leaving my temple here and cleaving Ocean's swelling tides,
To the black land of the Sun will they travel,
Where they will reap the reward of those whose lives are passed in virtue:

A crown of white on brows of black.

BOOK III - p. 419

Apollo and Artemis holding the hands of Theagenes and Charikleia appear to Kalasiris and exhort him to fulfil the prophecy made by the priestess of the oracle in Delphi.

BOOK IV - p. 437

Kalasiris' words of encouragement to the heroine:

So, if you will put your trust in me and join me in getting away from here before you are compelled to submit to something distasteful - for Charikles has set his heart on marrying you to Alkamenes - you may be restored to your kinsfolk, to your homeland, to your parents, and be wedded to Theagenes . . .

Thus you may exchange the life of an outcast in a foreign land for the throne that is yours by right, where you will reign with your beloved at your side - that is, if one has to put any trust in the gods, in particular in the oracle of Phytian
BOOK V - p.462

Odysseus appears in a dream to Kalasiris and announces a happy ending to Charikleia's tribulations:

Ordeals like mine shall you undergo: land and sea you shall find united in enmity against you. However to the maiden you have with you my wife sends greetings and wishes her joy, since she esteems chastity above all things. Good tidings too she sends her: her story has a happy ending.

END OF BOOK VI - p.487

The corpse of a young man, the son of a witch, prophesies the following events: a) the violent death of his mother; b) Kalasiris' providential arrival on the scene of his sons' confrontation; c) Charikleia's glorious destiny. Later events will prove him right. Here is the oracle regarding the heroine:

a young lady distraught with love and wandering over virtually the whole face of the earth in search of some loved one; but after hardships and dangers beyond counting, at earth's farthest boundaries, she will pass her life at his side in glorious and royal estate.

BEGINNING OF BOOK VII - p.488

Even as they [Theagenes and Charikleia] drew close to the city, the predictions wrung from the dead man were already beginning to be fulfilled within its walls.

BOOK VIII

Kalasiris appears in a dream to the protagonists, announcing to Charikleia her delivery from death at the stake, and to Theagenes his imminent freedom from captivity and his journey to Ethiopia:

Ethiopia's land with a maiden shalt you see: Tomorrow from Arsake's bonds shalt thou be free. (p.528)

It is Charikleia who interprets the dream in their favour:

The maiden is me, and you are being given an assurance that at my side you will come to Ethiopia, my fatherland, free of
Arsake and her bonds. How this will come to pass we are not told, and it is not easy to credit. But to the gods it is possible; they gave us this prophecy, and they will see that it is fulfilled. Their prediction concerning me at any rate has, as you know, already been effected as they willed it.

After they are taken prisoners by the Ethiopians, Heliodorus reminds his readers that 'this was what his [Theagenes'] dream had foretold'

The book ends with another authorial prediction:

the scene was like the preliminary appearance and introduction of the actors in the theatre before the play begins: strangers in a foreign land, prisoners in chains who a moment ago had been haunted by a vision of their own violent death, were now not being so much led as escorted in captive state, guarded by those who were soon to be their subjects. Such was the position of Theagenes and Charikleia.

BOOK IX

Hydaspes' fatherly feelings, confirmed by a dream, announce the happy ending to the couple's trials:

Joy welled in him at the sight of the young pair; he felt an instant attraction to his own flesh and blood.  

I dreamed that a daughter just like this girl had been born to me this very day.  

BOOK X

Queen Persinna too dreams of a daughter being born to her, although she gives the dream a wrong interpretation:

I dreamed I was with child and that I gave birth at the same instant: the child was a daughter, who grew in a trice to womanhood.  

Sisimithres, head of the gymnosophists, predicts peace after the tempest:

the divine power warns that the sacrifices will be disrupted by some commotion or disturbance, the outcome of which, however, will be good and joyful: you have lost a limb, the royal house has lost a member, but in that hour destiny will enable you to
find that which you seek. (pp.559-60)

After the two lovers are married and crowned priest of the Sun and priestess of the Moon, Charicleia recalls the oracle of Delphi at the end of Book II:

And thereupon Charicleia recalled to mind the oracle at Delphi and found the prophecy that the gods had given long ago fulfilled in fact: it had said that the young pair would flee from Delphi and

To the black land of the Sun will they travel,
Where they will reap the reward of those whose lives are passed in virtue:
A crown of white on brows of black.

And so, Theagenes and Charicleia, crowned with their white mitres, invested with holy office, offered the sacrifice with their own hands, and the omens were good. (pp.587-88)
CHAPTER V

THE HEROINE IN THE WORKS OF TATIUS, REINOSO AND CONTRERAS: A MODEL FOR CERVANTES' AURISTELA?

Cervantes' indebtedness to Heliodorus' Aethiopica for the narrative technique, the structure and the themes of his Persiles has been the subject of much critical investigation; far less attention has however been devoted to another Greek romance of love and adventure, Achilles Tatius' Leucippe and Clitophon (II A.D.), which, together with its Renaissance re-elaboration, Historia de los amores de Clareo y Florisea, y de los trabajos de Isea (1552) by Alonso Núñez de Reinoso, exerted a considerable influence on Cervantes' work. This gap in Cervantine scholarship has been bridged over the years by Stanislaw Zimic, to whose interesting article, 'Leucippe y Clitofonte y Clareo y Florisea en el Persiles de Cervantes' (1), I am particularly indebted for the present study of the literary antecedents of the Persiles. However, starting from the aforementioned study by Zimic, I proceed to explore one specific aspect of the interrelationship between Tatius, Reinoso and Cervantes, namely the way they present the heroine, whether it is by conforming to or challenging the generic conventions of romance. I also intend to study the role of the heroine in shaping the ending of the novel and the way the chosen end relates to the genre of romance, as I have done when comparing Heliodorus'
Charikleia and Cervantes' Auristela. For this purpose I extend the range of literary models to encompass Jerónimo de Contreras' Selva de aventuras in its two editions of 1565 and 1583, the heroine of which, Arbolea, provides an interesting parallel/contrast with Auristela. I also include a comparison with the ending of Cervantes' short story El amante liberal, and, in Appendix II, I mention briefly Lope de Vega's El peregrino en su patria. My aim is to show how Cervantes drew inspiration from his predecessors, but re-elaborated their material in a truly original way, treading the path of unconformity towards a redefinition of romance.

I shall start from Tatius' Leucippe and Clitophon, a Sophistic romance in eight books, written at the end of II A.D. (2). The last four books (V-VIII), without the name of the author, were first translated into Latin by Annibale della Croce and published in Milan in 1544. Croce's partial translation was then rendered into Italian by Lodovico Dolce in 1546 with the title Amorosi ragionamenti (3), but it was only in 1551 that the complete work was published in Venice in an Italian translation by Francesco Angelo Coccio. In 1552 there appeared, also in Venice, Clareo y Florisea by Nuñez de Reinoso, who claimed to have modelled his novel on Dolce's fragmentary version. It has been suggested that in fact Reinoso knew Tatius' work in the complete Italian translation by Coccio and so did Cervantes, who might have read it during his stay in Italy, although both authors never acknowledged the name of Tatius, probably because of the licentiousness of the first part of his tale (4). The first Spanish
translation by Diego de Ágreda y Vargas, based on Coccio's version, was published much later, in 1617, with the title Los más fieles amantes Leucipe y Clitophonte (5).

Tatius' romance tells the story of a much hindered love which triumphs over numberless difficulties. If the outline is simple enough, a synopsis of the plot will introduce the reader to the complexities of a sophisticated narrative technique, where the dramatic tension of the endless peripeteias is increased by an elaborate interplay of anticipations and delayed expositions, only to be diluted at times by many rhetorical digressions on a variety of topics (6).

The story begins with a first-person anonymous narrator (Tatius himself?) meeting a young man in front of a painting with an erotic motif, "the Rape of Europa". The ensuing ecphrasis, or exegetical description of a work of art, introduces the theme of love, and the young man, whose name is Clitophon, from the seclusion and the tranquillity of a nearby grove to which they have withdrawn, now starts a first-hand narration of his love trials. The initial "epic situation" of teller and listener, set in Sydon, is not resumed at the end of the romance. The narrative ends when Clitophon finishes his autobiographical story: after countless misfortunes he and his beloved are married in Byzantium and then move on to Tyre to be at the wedding of Clitophon's sister, with the intention to spend the winter there before going back to their hometown. The reader will never know why Clitophon is in Sydon, but the question bears little relevance to the story which shows its literary inception in the rhetorical device
of the ecphrasis and the introduction of the locus amoenus (7). The
grove is described as a 'delightful place and a setting most
appropriate for tales of love' (p.177). From Clitophon's comments on
the power of Eros ('How well I know it - for all the indignities love
has made me suffer', p.177), the reader expects a tale of trials and
tribulations. However, the narrative situation in itself seems to
anticipate the happy ending, since the hero's first-hand narration is
a guarantee of his survival, although at this point no explicit
mention is made of the heroine's fate and/or of their marriage. That
this is a tale of contrasted love is also clear from the protagonist's
introductory speech:

I never knew my mother; she died when I was a baby. My
father then remarried, and his second wife bore him a
daughter, my sister, Kalligone. My father decided that
Kalligone and I should marry, but the powers above were
reserving someone else to be my wife. (p.178)

This young lady sent by the celestial powers to disrupt his father's
plans is Leucippe, a beautiful maiden, sent more prosaically by her
father Sostratos to Tyre in order to escape the uncertainties of the
war raging their country, Byzantium. In Tyre, she and her mother are
welcomed by Sosthenes, Sostratos' half-brother and father to
Clitophon.

As soon as Clitophon sees Leucippe, he falls in love with her. His
love is an erotic passion aiming at sexual satisfaction, and the first
two books describe in realistic and sympathetic terms how Clitophon
slowly but steadily wins over a shy and reluctant, but never hostile
Leucippe, until she finally agrees to let him into her bedroom at
night. Their long-awaited encounter is frustrated by the sudden bursting into the room of her mother, awaken by a premonitory dream. Clitophon manages to escape undiscovered, leaving Leucippe to convince her mother that she is still a virgin, predictably with little success. The young girl, 'vexed at being caught, ashamed at being criticised, angered at not being believed' (p.202), pleads with a servant, Satyros, to help her to flee home, without knowing that he has come on behalf of his master Clitophon to sound her out about a possible elopement.

Following their escape, the two lovers are shipwrecked and Leucippe later falls into the hands of Egyptian bandits, who choose her as the victim of a ritual sacrifice to their gods. Clitophon witnesses from afar the murder of Leucippe and the bandits' cannibalistic feasting on her body. He is about to kill himself in a fit of despair, when his two friends Menelaos and Satyros, whom he thought had died in the storm, suddenly turn up and explain to him how they managed, by a clever ruse, to fool the bandits and prevent Leucippe's death (8). To confirm the veracity of their story, they open a coffin and Leucippe rises up as if coming to life a second time. The story clearly follows the traditional romantic pattern of near-death and resurrection, with the heroine fulfilling the role of the snatched-away victim of romance.

The beginning of Book IV introduces a pivotal change in the behaviour of the two lovers, who suddenly become chaste and virtuous. The change is brought about by a double oracle which explicitly predicts a happy
solution to the lovers' plight on condition that they preserve their virtue. Leucippe recounts how the goddess of chastity, Artemis, had appeared to her the night before her sacrifice with the following words of consolation:

Do not be sad, you shall not die, for I will stand by you and help you. You will remain a virgin until I myself give you away as a bride. No one but Kleitophon will marry you. (p.222)

Heroine and reader alike are inclined to trust the goddess and build up their expectations of a happy ending because part of the oracle, forecasting Leucippe's narrow escape from death, has already proved to be true at the time the dream is narrated. Similarly, Clitophon recalls a dream in which he tried to enter the temple of Aphrodite but the doors slammed shut on him, upon which a woman with the goddess' features announced to him:

You are not allowed to enter the sanctuary at this time; but if you wait a short while, I will not only open the doors for you but make you a high priest of the goddess of love. (p.222)

The focus of the novel now shifts from the protagonists' desire to consummate their love to a celebration of the heroine's virginity duly rewarded by a triumphant marriage. However, further trials await the lovers. Leucippe is solicited by a general of the Egyptian army, suffers a bout of dementia because of an aphrodisiac potion administered to her by a soldier who was in love with her, is kidnapped by the very man who had helped Clitophon to restore her to sanity, and is finally executed on high sea, and Clitophon left to bury her headless torso. The reader is now invited to follow the
fortunes of a bereft Clitophon in Alexandria. Here, under pressure from his friends, alone and destitute in a foreign land, he succumbs to the insistent advances of a beautiful and wealthy young widow called Melite, on one condition, that he be allowed to procrastinate the consummation of their love until they reach Ephesos, Melite's homeland. In a secondary re-enactment of the protagonists' pledge of chastity, they exchange their solemn vows in the temple of Isis:

I pledged to cherish her without guile; she pledged to name me her husband and declare me master of all her properties. 'Our arrival at Ephesos . . . will inaugurate the contract. Here, as I said, you take second place to Leucippe'.

Clitophon is able to fend off Melite's requests until they arrive at Ephesos, where events precipitate. Leucippe comes unexpectedly back to life from her second false death; she is now a slave in Melite's estate and is ironically asked by her mistress to concoct a love philter for her recalcitrant "husband" Clitophon. This removes Leucippe's doubts about her lover's faithfulness, but at this point the intrigue thickens with the arrival of Thersandros, Melite's husband redivivus, and as a result both lovers end in jail, Clitophon under accusation of adultery, and Leucippe awaiting her fate at the hands of Thersandros who has taken a fancy to her. The protagonists come out of their ordeals through rather different ways. Clitophon is set free by Melite in exchange for making love to her; Leucippe, in a rather more defiant mood, challenges her jailers with an inflamed defence of her freedom, which in romance fiction is synonymous with the heroine's virginity (9):
Arm yourself, then; take up the whips against me, the rack, the fire, the sword . . . I am unarmed, alone, a woman. My one weapon is my freedom, which cannot be shredded by lashes, dismembered by sharp blades, or burned away by fire. It is the one thing I shall never part with. If you try to set it on fire, you will not find the fire hot enough. (p.259)

Unfortunately, by an unexpected twist of fate Clitophon is imprisoned again, and when in jail is led to believe, for the third time, that his beloved Leucippe is dead, murdered on Melite's instructions. This is in fact a plot devised by Thersandros in order to enjoy Leucippe at his leisure. A desperate Clitophon decides to put an end to his life of misery and at the same time take revenge on Melite: when brought to court he incriminates himself of adultery with Melite and of conspiracy in the murder of Leucippe. In the meantime the heroine manages to escape and takes refuge into the temple of Artemis, where not long after the two lovers are reunited again in the company of her father Sostratos, who, warned by a dream, had come to Ephesos in search of them. The two lovers and Melite must now face a public trial in which Leucippe has to prove she is still a virgin and has therefore not violated the sanctuary of the goddess Artemis, Melite has to pass an ordeal to prove her faithfulness to Thersandros, and Clitophon has to discharge himself from his self-incriminations. In the end Leucippe's and Clitophon's claims against the evil Thersandros are vindicated, Melite is declared innocent and the story ends with the marriage of the protagonists:

Embarking on a ship and sailing with a fair wind, we put in at Byzantium. There we celebrated our long-awaited marriage and then set off for Tyre. Arriving two days after Kallisthenes, we found my father preparing to
celebrate my sister's wedding on the next day. We attended the ceremony, sacrificing along with him and praying to the gods that both my marriage and Kallisthenes' be preserved in good fortune. We decided to spend the winter in Tyre and then make our way to Byzantium. (p.284)

The prophecy of Book IV has come true and the secondary story of the virtuous love and final marriage of Clitophon's sister Kalligone to Kallisthenes, a former adventurer, recounted in a flashback recapitulation at the end of Book VIII, duplicates the main action and re-inforces in the reader's mind the theme of chaste and legitimate love justly rewarded (10).

The plot provides some interesting points about the characters. Bearing in mind the drastic change in the protagonists' behaviour from the pursuit of sexual satisfaction to the subordination of sex to marriage, the heroine stands out first as an ordinary young woman willing to be seduced by her lover, and later as the traditional paragon of virginity (11). Only in her role as champion of chastity does she voice her will, which is otherwise subordinated to her lover's. Throughout the narrative Leucippe is a plaything of Fortune, rescued from near-death by her friends' ingeniousness, or by mere chance, but once she has passed the test of virginity to which she submits herself, she is restored to honour in the eyes of her father and is able to marry her beloved Clitophon. When all the external obstacles to the lovers' final union are removed, Tatius does not allow any faults in the characters to defer the happy ending. The protagonists are steadfast in their determination to marry, and although not as active in the pursuit of the happy resolution of her
trials as Charicleia is in the Aethiopica, Leucippe nevertheless does not hinder the course of action in any way, and never does she question her future after marriage.

All the craft and wiliness of the conventional heroine of romance is displaced instead onto a secondary character, Melite. She is a passionate woman, clever and resourceful. She relentlessly pursues Clitophon from the first moment she sets her eyes upon him in Alexandria; once in Ephesos, when time has come for Clitophon to fulfil his vows and make love to her, she gives him no respite, until, in a difficult moment of need, he breaks down, seduced by her beauty and the prospect of freedom. She also manages to avert her husband's suspicions ('she then constructed a clever account that blended truth with sophistry', p.253). Later on, when he publicly accuses her of committing adultery while he was absent and challenges her to an ordeal to prove her fidelity, she agrees to undergo the test, confident of the fact that she did not betray him while he was away, but after he had come back. An unfailing presence of mind helps her towards the fulfilment of her wishes, and at the end of the novel she is left a lonely, but contented woman: she has lost her lover, but only after quenching her burning passion for him with no detriment to her public honour, and the fact that Thersandros has run away in disgrace seems to have freed her of an unwanted husband.

As for Clitophon, he is no perfect hero at all, but a vulnerable man who finally succumbs to the temptations of beauty, need and occasion (12). In making his choice he is not tormented by a painful dilemma,
but finds several justifications for responding to Melite's embrace:

When she released me and embraced me, weeping, I had a normal human reaction. And I was genuinely afraid that the god Love might exact a terrible vengeance; and in any case I had now recovered Leukippe, and very soon I would be separated from Melite, and the act could no longer be considered precisely a marital one but was rather a remedy for an ailing soul. (p.249)

This moral flaw in the hero, not to be found in Heliodorus, Reinoso, Contreras or Cervantes, lowers the idealistic tone of the second part of the novel to a more earthly level, depriving the protagonists' trials of the ethical connotation of a love pilgrimage in which their passion is purified and ennobled by privation (13). In fact, in Book V, the peripeteias endured by the protagonists after their elopement come to be seen as the cruel and futile workings of a blind Fate: in Alexandria Clitophon meets again his long-lost cousin Kleinias, who informs him that just a few days after Clitophon's departure, his father had found a letter from Sostratos announcing the engagement of his daughter to Clitophon, but, alas, too late! However, the sense of futility attached to the protagonists' trials, only partially mitigated by the heroine's invincible virtue, does not prevent the reader from enjoying the happy ending as a satisfying conclusion to the adventures of all the characters.

This is not so in the case of Reinoso's Clareo y Florisea (14), where one character, Isea (Tatius' Melite), is denied the fulfilment of her hopes. After a general discussion of the work, it is my intention to study the characters and certain episodes, and draw some parallels
with Leucippe and Clitophon and the Persiles.

Reinoso himself, in the introductory letter to the novel, acknowledges his debt to Dolce's *Amorosi Ragionamenti*, but stresses that his intention was to be original and not merely to translate his model: 'Por lo cual acordé de, imitando y no romanzando, escribir esta mi obra, . . . en la cual no uso más que de la invención, y algunas palabras de aquellos razonamientos.' (p.431). As a matter of fact, Reinoso follows Tatius' Books IV to VIII, the ultimate source of Dolce's work, in the first nineteen chapters, relating the Byzantine story of the two young lovers Clareo and Florisea, and the unrequited love of the widow Isea; models Ch.20 on Book III (15), dealing with the storm, the shipwreck and the abduction of Isea, now alone on a self-imposed exile after the happy ending of Clareo's and Florisea's love story in Ch.19; and finally departs from Tatius' romance and recounts the adventures of Isea in the company of the knight errant Felesindos, until they part ways and she reaches the 'Ínsula Pastoril'.

The whole story is narrated in the first person by Isea herself, who in the first chapter addresses an imaginary audience of 'piadosas y generosas señoras' with the following lament: 'Esta mi obra, que solamente para mí escribo, es toda triste, como yo lo soy; es toda de llanto y de grandes tristezas', (p.433). She bewails her past and present misery, with no hope whatsoever of a possible happy resolution and proceeds to tell the story of Clareo and Florisea, which is the fountain-head of all her sorrows ('[todas mis cosas] aquí contar
quiero, comenzando la historia en los trabajos de quien fue causa de todos los míos.', p.433): how she fell in love with Clareo, whom she had met in his wanderings with Florisea, his alleged sister; how, after the supposed death of Florisea, she had married him on Clareo's condition that their love remain unconsummated until they reach Ephesos, and how she was then bitterly disappointed in her hopes and went into exile. It is a retrospective narration, a sort of desperate autobiography composed, as the reader comes to know in the final chapter, in the idyllic setting of the 'Insula Pastoril', the beauty of which is nevertheless of no consolation to the troubled author. Not even the act of writing affords her the necessary distance to achieve a much desired sosiego (16).

The astonishing disproportion between the theme of unrequited love and the ample treatment of its dire consequences in Isea's life (endless sorrow and exile) prompted some critics (17) to see in Isea Reinoso himself, a Spanish converso in enforced exile, cryptically recounting a life of wandering and personal suffering, without experiencing the therapeutic benefits of autobiographical writing. However that may be, Isea's sad literary confession owes its first-person narrator and the contemporary setting both to a specific model, Tatius' work, and to the conventions of the sentimental novel, from which it also derives its lyrical register (18).

As the title suggests in its bipartite division, the book tells two stories linked by one central character, Isea: the first part deals with the Byzantine tale of Clareo and Florisea, while the second tells
of the travails of Isea and the chivalric adventures of the knight errant Felesindos in the allegorical quest for his enchanted Luciandra. However, both stories, with their mixture of adventurous voyages on land and sea and mysterious encounters on fabulous islands, have simultaneously a Byzantine and a chivalric tone (19).

A close scrutiny of the Byzantine story as such will reveal that the author did not particularly want to challenge the genre to which it belonged. In the prefatory letter to his seventeen poems, which were published in the same volume as the novel, Reinoso explicitly states that he wrote Clareo y Florisea with a moralistic intent ('para avisar a bien vivir', p.431). Accordingly, the protagonists were conceived as symbols of constance and virtue in marriage ('cuán obligados son los casados a guardar firmeza y usar virtud'), Felesindos of moral strength ('la fortaleza que los hombres de grande ánimo deben tener, por poder llegar a aquella casa de descanso donde estaba la princesa Luciandra, porque aquella es la clara y verdadera'), and Isea as an illustration of the Senecan maxim "Animum debes mutare, non coelum" (20), which argues that only moral change of character and not physical displacement is of any help to a tormented mind ('por Isea, cuán bien están los hombres en sus tierras, sin buscar a las ajenas', p.431).

Contrary to Tatius' romance where the protagonists' elopement was psychologically well motivated, Reinoso's story is weak from the very start. Clareo and Florisea, in love with each other for some time, run away from home for no apparent reason; they vow to live together as
brother and sister for a year before marrying, but this only because a year is the time that has to elapse before Clareo's beloved brother can join them abroad. Reinoso then re-elaborates the entangled action of Tatius' story: he makes Clareo resist the advances of Isea and eliminates the two pagan ordeals that Leucippe and Melite had to undergo in order to clear their name. In the end the lovers' virtue is rewarded, they go back to their homeland, marry and live happily ever after. As in the best romance tradition, the full circle has been drawn, but not for everybody:

y después de tantos trabajos [Clareo] aportó a Bisanzo alegre y prosperamente, y de sus padres . . . fue bien recibido . . . y se holgaron con él y lo casaron con Florisea, que no con menos amor y contento fue recibida, y todos alegres y contentos viven en su tierra y natural, sino yo, a quien fortuna, no harta de mis trabajos ni de mi contraria suerte, aflige, . . . comencé mi camino.

(p. 452)

Isea begins the story of her exile, which ends in the 'ínsula Pastoril' with the promise of a sequel narrating the exploits of the knight Felesindos.

As for the characters, the heroine, Florisea, is the exact copy of the Leucippe of Books IV to VIII: a chaste maiden ever ready to defend her virginity, a faithful lover whose constancy is finally rewarded with marriage. It is instead the life of the central character, Isea, which, as a consequence of a change in the behaviour of the hero, takes a different turn from that of Melite. Unlike Melite, Isea does not openly court Clareo, but adopts the conventional passive stance of the unrequited lover in the sentimental novel, lamenting the indifference of her cruel lover in the solitude of her room, until she
asks her friend Ibrina to plead her cause with Rosiano, Clareo's friend.

Like Clitophon, Clareo at first rejects her love, but is later persuaded by his friends and the pressure of need to marry her on the same well-known conditions found in Tatius. However, unlike the more fortunate Melite, Isea will never satisfy her passion because the venal Clareo, who had succumbed to the allure of money and beauty, redeems himself in the jail scene in Ch.14, when he rejects her advances and at the same time succeeds in deferring the fulfilment of his vow and in gaining the expected freedom. Clareo's final marriage with Florisea crushes Isea's hopes forever; she is left nursing the bitter memory of an unconsummated affair which has nevertheless maimed her reputation:

yo, viéndome sin él y sin marido y sin familia y sin honra y sin ningún descanso, parecióme dejar mi tierra y natural, y irme por ese mundo hasta ver en qué lugar la muerte querría acabar mi vida. (p. 452)

At the end of Ch.19 Isea embarks on her aimless wanderings, assuming the role of spectator of her life entirely dominated by a cruel and blind Fortuna, which has all the characteristics of the pagan goddess of antiquity rather than of Christian Providence.

I intend to focus now on the theme of the marriage pledge and its fulfilment or procrastination, which appears in both Tatius' and Reinoso's works in order to show how Cervantes exploited the same situation to suit his purpose.

In both Leucippe and Clitophon and Clareo y Florisea, the hero delays the fulfilment of a vow made to a secondary character, who, in the
absence of the heroine presumed dead, takes on her role as an object of desire; in the former novel the vow is finally fulfilled to the satisfaction of the parts involved, while in the latter it is postponed indefinitely to the acute distress of the secondary character. In both novels, but especially in the case of Reinoso, the reader takes the side of the hero in his efforts to surmount this further obstacle on the path to his future unconditioned happiness with the heroine. Once the obstacle is removed, no matter how, the happy ending is guaranteed.

In the Persiles Cervantes employs the same motif of a promise to be fulfilled once a fixed destination has been reached. Compare for instance the following passages:

y con amorosas palabras le pedía no me quebrase la fe que me había dado, ni faltase de su palabra, diciendo que ya éramos salidos de Alejandria y de la mar, y que ya estábamos en parte adonde habíamos de dar fin a nuestros deseos. . . . le rogaba con muchas lágrimas quisiese ablandar su ánimo, y cumplir con lo que me había prometido.

(Isea to Clareo; Clareo y Florisea, Ch.13, p.445)

Ya los aires de Roma nos dan en el rostro; ya las esperanzas que nos sustentan nos bullen en las almas; ya, ya hago cuenta que me veo en la dulce posesión esperada.

(Periandro to Auristela; Persiles, IV, 1, p.413)

Con otros ojos se miraron de allí adelante Auristela y Periandro, a lo menos con otros ojos miraba Periandro a Auristela, pareciéndole que ya ella había cumplido el voto que la trajo a Roma, y que podía libre y desembarazadamente recibirle por esposo.

(Persiles, IV, 6, p.436)

However similar in their demands, the characters who plead for the fulfilment of their desires do not play the same role in the two novels. In fact, in Cervantes' work it is the virtuous hero, and not
a secondary character of dubious morality, who rightfully asks his lover to fulfill the marriage pledge she had freely exchanged with him in the past, and it is the heroine who instead frustrates the hero's hopes and twice questions her future after marriage. The happy ending of the main story is therefore subordinated to the will of the heroine who seems to hinder it instead of speeding it up; thus the reader, like Periandro, cannot help feeling betrayed in his expectations. It seems to me that by raising the episode of the failed fulfilment of marital vows from a sub-plot to the main plot, and by reallocating the roles between hero and heroine, Cervantes undermines the raison d'être of the romance as a story portraying the fulfilment of desire.

The torments of unfulfilled desire is also the subject of one of the chivalric episodes in the second part of Reinoso's work, the so called 'contienda de Felesinda' in Chs.24-27. Again, it is interesting to see how Cervantes distilled the essence of this secondary episode and integrated it into his main plot.

In Clareo y Florisea, the knight errant Felesindos, on his way to free his enchanted lady, whimsically decides to divert his route and take part in a tournament, the winner of which will be given the hand of the beautiful princess Felesinda. Predictably enough, he wins the joust against Arminador and Belirifonte, the two rival suitors of Felesinda; the princess falls in love with him, but he regrets he cannot reciprocate because of his previous commitment to Luciandra. Hence, 'todos venían sin placer y descontentos' (p.459), all, that is to say the knight Felesindos, Felesinda, her two suitors, the
king, and Estrellinda, the King's sister, who has also fallen in love with the charming stranger. A similar situation of frustrated desire occurs at the palace of king Policarpo, where the king's daughter, Policarpa, is in love with a stranger, Periandro, whom she had met some time before in the same circumstances as Felesinda (in I, 22, Periandro had arrived on the island during court revelries and had won the first prize in all the tournaments). Cervantes develops the situation into an intrigue of misplaced passions involving Policarpa and Periandro, Policarpo and Auristela, Arnaldo and Auristela, Clodio and Auristela, Rutilio and Constanza, with no immediate hope of a happy resolution:

Estas revoluciones, trazas y máquinas amorosas andaban en el palacio de Policarpo y en los pechos de los confusos amantes: Auristela celosa, Sinforosa enamorada, Periandro turbado y Arnaldo pertinaz. . . . Todos deseaban, pero a ninguno se le cumplían sus deseos. (II, 4, p.176)

This interlude of desire and frustration in the gilded cage of king Policarpo also recalls a similar situation of intercrossed loves in the palace of the satrap Oroondates in Heliodorus' Aethiopica, with Arsake lusting for Theagenes and Charicleia allotted to the son of Arsake's go-between. In the Aethiopica the episode ended happily thanks to the heroine's presence of mind. In Clareo y Florisea the chivalric tale of Felesinda's love for Felesindos ends as if by magic, with the princess entering the allegorical Castle of Love which then starts to levitate, while a voice is heard announcing that whoever wants to win the hand of Felesinda must go in quest of her in the Valley of Love. Reinoso, through his narrator Isea, promises a
sequel to this adventure which is now dropped because irrelevant to
the travails of Isea:

cómo pasó esta aventura y cómo se cobró Felesinda, se
dirá muy largamente en aquella historia que de Felesindos
tratará; porque esta aventura y otras muchas fueron por
él acabadas, como muy largo se contará, porque aquí desto
no hay más que decir, pues que esta historia no trata de
aventuras de ninguno, sino de desventuras más. (p.461)

In unravelling the knot of complication at the court of king
Policarpo, Cervantes eschews the improbable solution proposed by
Reinoso and opts for the use of reason to guide his characters out of
the labyrinth of their passions, as Heliodorus did in his Aethiopica.
I think for example of the exchange between Periandro and Auristela,
when he advises her to use deceit ('fingir palabras', II, 7, p.193),
which recalls Charikleia's words of encouragement to Theagenes and her
proclivity towards compromise and deceit. However, as I have already
pointed out in my study of the comparison between Charikleia and
Auristela, Cervantes reverses the situation, making Periandro the
harbinger of happiness and turning Auristela into a sort of killjoy
who frustrates her lover's hopes, with an obviously deleterious effect
on the expected happy ending of the novel.

In brief, the theme of a minor and dispensable episode in Reinoso's
novel becomes prominently interwoven in the fabric of the Persiles,
where frustrated desire is the curse against which the protagonists
have to struggle until the end of their journey. Similarly, Cervantes'
temporary solution to the problem echoes Heliodorus', but is re­
elaborated in a way consistent with his portrait of the heroine.

The same technique can be seen at work in Cervantes' treatment of the
cuestión de amor - 'si podía haber amor sin celos' - in III, 19. This very question is asked in Clareo y Florisea, at the court of the Duke of Athens in the 'Insula de la Vida', as part of a contienda de amor between a lady and a courtier. Here the answer is conventional enough:

respondió que no, porque amor es cosa llena de cuidado congojoso, y quien ama siempre teme, y que celos no es otra cosa sino temer que la cosa que amais no os ame, sino quiera y ame a otra persona, y que en tanto se estiende este mal, que ansí como es el mayor de todos, ansí en él hay mayores estremos de lo que hay en otro ninguno. Preguntó qué señal había más clara para saber si una persona amaba; respondió, que tener celos de otra.

(p.442)

By contrast, in the Persiles the hero's laconic answer ('Sí puede', p.401) deviates from what is conventional in a similar situation. It is followed by a brief debate on love and jealousy between Periandro and Auristela which, far from being just a tribute to a contemporary literary fashion, is in fact one more episode in the chain of events linking the heroine to the sin of jealousy, and as such helps towards a better understanding of the nature of the protagonists (21).

In short, Reinoso, with his conventional portrait of the heroine Florisea and the undisputed triumph of the protagonists' love, offers no challenge to the idealistic genre of romance. However, it may be assumed that Cervantes had Reinoso's and Tatius' works in mind when he wrote his Persiles.

I now turn my attention to Jerónimo de Contreras' Selva de aventuras in its first edition of 1565 in seven books, and its revised version, published in 1583 with nine books and a different ending (22).

I shall start from the first edition which bears the following
The theme of love, with the already negative connotation of 'estremados' as excessive, and of travel through the wide world, the two leit-motifs of the Byzantine romance, are ushered in at the very beginning; but what kind of love and adventure this story is about will become clear in the first paragraphs of Book I.

Luzmán and Arbolea are the offspring of two very friendly Seville families. They grow together as siblings from a tender age ('fue tanto el amor, conversación, y amistad, que como si hermanos fueran se trataban', p.471). At the age of twenty-three, Luzmán, requested by his parents to marry, realises that his affection for Arbolea is in fact passionate love; hence, without even talking to her about his new sentiments, he proposes to her, confident that his love is equally corresponded. To his utter astonishment, she refuses on the grounds that she has always been determined never to marry but to offer her virginity as a gift to God. A disconsolate Luzmán, 'viendo que era escusado cumplir en esto su deseo' (p.471), falls ill, and in his melancholic brooding humbly recognises that his love was self-deceit: 'atrevido querer', 'soberbio atrevimiento', 'mi locura', 'dulce engaño' (23). He then secretly decides to go on a pilgrimage ('En partes no habitadas irá el triste/ que Fortuna le ha puesto en este
It is a pilgrimage inspired by desamor and takes the form of erratic wanderings not in quest of his beloved, but in search of his true self. Its aim is frequently described in the novel as ver las cosas del mundo, a source of knowledge of the ways of the world and therefore, in sixteenth century Spain, of desengaño (24). It takes place in Italy, but has no fixed goal and leads the reader into a selva de aventuras, a symbol of life fraught with unpredictable and hazardous events with which Contreras chose to describe the numerous encounters between the protagonist and a host of characters who seek his or give their advice on questions of love. The moral which recurs with monotonous insistence in all the adventures stresses the mutability and transience of human life and human love, and the inanity of bienes mundanos compared to the constancy and durability of el bien del cielo. Luzman's pilgrimage is a lesson in desengaño and traces his spiritual progress towards self-knowledge and self-restraint which, together with a deeper understanding and acceptance of the will of God, will help him abide by Arbolea's irrevocable decision. I leave to Appendix I an analysis of Luzman's itinerary of self-discovery, and concentrate instead on the relatively short, but determinant role played by the heroine on the ending of this first version of the Selva de aventuras.

The novel begins with what appears to be a courtly-love situation of scorned affection, typical of many sentimental novels, pastoral romances and lyrical eclogues of the time, with Arbolea cast in the
role of the belle dame sans merci inflicting pain on her devotee, and Luzmán as the courtly lover, who after falling ill from desamor decides to spend his life in solitude, pining for the ausencia of his beloved. They are rescued from this stereotype by the saving grace of their strong moral ideals. Arbolea intends no deceit or cruelty in her decision to take the veil, and her rejection of Luzmán depends on her firm religious commitment rather than a desire to cause pain; in fact she does not rejoice at all in her lover's sufferings, but 'le pesaba de ver tal aquel que por hermano tenía' (p.471). As for Luzmán, he does not propose an illicit extra-marital relationship, but true love sanctioned by marriage.

However strongly one sympathises with Luzmán, one cannot find any moral flaw in Arbolea's behaviour. Her vocation is sincere and ineluctable:

Quiero decir, que yo te he amado por pensamiento, que en mí no se efectuase otro amor más que aquel que sólo nuestra amistad pedía; porque yo siempre estuve determinada de nunca me casar, y así he dado mi limpieza a Dios y toda mi voluntad, poniendo aquí el verdadero amor que jamás cansa ni tiene fin. (p.471)

Luzmán, instead, is guilty of the sin of pride, since his assured self-confidence led him to believe she would reciprocate his love.

Before the heroine disappears from the stage, her end is explicitly foretold by the omniscient author at the onset of Luzmán's pilgrimage: 'Arbolea nunca se casó, ni sus padres con ella lo pudieron acabar; mas el suceso dello se dirá al fin deste tratado.' (p.472). The conclusion comes as no surprise to the reader. As the result of a premonitory dream, Luzmán goes back to Spain only to discover that his beloved has
indeed entered the convent. When they finally meet, Arbolea, a woman of firm but gentle character, asks his forgiveness for being the ultimate cause of his sorrows, but at the same time stresses again the irrevocability of her decision and advises him to marry and think of her as a sister. Luzmán, who is still in love with her, cannot accept her compassionate advice, but follows her example and becomes a hermit. A short prayer seals the novel once and for all:

Y desta manera dio fin este noble caballero a sus grandes trabajos, guiándolos con prudencia, y así acabó como cristiano, donde se puede creer que gozó del cielo, el cual nuestro Señor nos dé por su clemencia y bontad. Amen.  

It is an ending a lo divino, where bodas místicas triumph over bodas humanas, unsurprisingly so for the reader, who has just attended two significant events, namely an allegorical pageant celebrating the victory of Divine Love over Human Love in Book V, and, in Book VI, Luzmán's encounter with Victoria, a spirited and independent young woman who has never married because her only love is God (see Appendix I).

The ending of the novel is organically linked to the beginning and is coherent with the moral expounded along the narrative, but, as Barbara N. Davis points out, 'leaves the reader with a profound sense of disenchantment with the world, with a feeling of dissatisfaction with the human capacity to resolve conflict, and with only an abstract thought ("donde se puede creer que gozó del cielo") to provide some consolation'. Luzmán's renunciation of the world and obedience to a higher will is the appropriate conclusion for a didactic work, the
religious and moral content of which seems to 'anticipate the novels of Mateo Alemán and Gracián rather than the works of Cervantes or Lope with which it is often linked.' (25).

The revised edition of 1583 has a more pronounced Byzantine flavour, with a triumphant ending which deviates from the expected conclusion, but nevertheless conforms to the conventions of romance fiction.

At the end of Book VII the narrative takes a dramatic turn. Luzmán, now back in Spain, learns that Arbolea has not taken the veil, but has mysteriously left home: 'Arbolea avrá un año que se partió de la casa de su madre, y no se sabe qué camino llevó ni la causa porque hizo esta ausencia'. In Book VIII, the author explains that she has relinquished her intention to embrace monastic life out of compassion for her widowed mother and, feeling a certain guilt for depriving society of such a virtuous man, has gone in search of Luzmán. Arbolea has become a pilgrim of love, like Luzmán who now goes in quest of her. After the customary storm and shipwreck, the novel follows the parallel wanderings of the two lovers in Lusitania, until their path finally meets at the hermit Valerín's, whom they had both turned to for enlightenment. The anagnorisis is followed by a happy reunion, a lavish wedding in Seville, and a celebration of their mutual love in the description of the wedding night. The story ends with a picture of the happy and prolific marriage of the protagonists:

Era Luzmán a esta sazón de treynta y un años, y Arbolea de veinte y ocho, y vivieron después de casados cincuenta años, tuvieron tres hijos y hijas quel menor de los hijos se llamó como su padre, y fue de los nobles y generosos caballeros de su tiempo. Y aquí se da fin el noveno libro y último desta Selva de aventuras a honra y gloria de
Davis notes that there is no contemporary evidence to explain the motives behind this change of direction. She proceeds to deny Menéndez y Pelayo's and Avalle-Arce's suggestion that the revised ending was prompted by the inclusion of the 1565 edition on the *Índice Expurgatorio*, on the grounds that no Index was published between 1565 and 1583. She offers instead a simple explanation of a literary nature: Contreras responded to the increasing fortune of the Byzantine romance, and, by adding a happy ending to his cautionary tale of *desengaño*, provided his audience with entertainment and edification in the manner of Heliodorus. The two conflicting versions are also an illustration of the contemporary 'move away from the medieval conceits of courtly love toward the modern idealization of conjugal love', and for this reason, Davis adds, 'the novel stands at a crossroad in literary history, looking backward to medieval moralism and forward to modern morality' (26).

The revised edition, however popular, did not supplant the first, because in the years following 1583 both versions were reprinted several times, and it is likely that Cervantes knew both of them. Be that as it may, for the ending of his Byzantine story Cervantes favoured neither the cloister nor a triumphant finale, but rather a bitter-sweet conclusion ('el nuevo y extraño casamiento de Sigismunda', p.475), which in my opinion is a "verisimilar" (27) answer to the moral dilemma facing Periandro and Auristela at the end of the novel.
As Zimic briefly considered (28), the episode at the beginning of Book I of the Selva de aventuras is a likely source of inspiration for Auristela's rejection of Periandro in IV, 10, but it is interesting to note that Cervantes gave the same theme a dramatically different novelistic treatment. Auristela has a more complex psychological make-up than Arbolea, and her intention to choose the cloister changes the pace of the plot and delays the happy ending. In both versions of Contreras' novel, the conflict between marriage and the convent and the doubts it casts on the future of the heroine are non-existent. In the 1565 edition, the end is foretold at the beginning. Luzmán is doomed from the start in his quest for earthly happiness and the reader follows his difficult progress towards disillusionment. Even his final decision to become a hermit is explicitly anticipated in Book VI, after his first premonitory dream:

mas con todo le dio gran voluntad de volver a España por ver si su señora Arbolea era casada y si lo fuese, irse a un lugar donde más nadie le viese, y allí acabar su vida en servicio de Dios. (p.499)

Moreover, the reader is given an implicit foreboding of Luzmán's final choice of life in his first aventura, the encounter with the hermit Aristeo, to whom he feels extraordinarily attracted: 'y bien conoció que Aristeo era muy cercano pariente suyo, mas no se lo osó descubrir' (p.472, where 'pariente' can mean "relation", but also, according to the Diccionario de Autoridades (29), 'metaphóricamente vale semejante o muy parecido').

In the 1583 edition, Arbolea, for a number of reasons, abandons her determination to enter the convent, and goes instead in search of
Luzmán. From that moment on, she behaves like a woman in love and the
ghost of her vocation never arises to cast a shadow on the expected
happy ending. In both versions the conclusion, whether in the form of
bodas místicas or bodas humanas, is never questioned.
In the Persiles, the wedding of the protagonists comes rather abruptly
after much tantalising procrastination, and the aura of casuality and
uncertainty that the author bestows on it can be said to be Cervantes'
final statement on idealistic fiction. To explain this last point, I
would like to make a brief comparison between the Persiles and El
amante liberal. The latter is a short Byzantine story of great moral
and aesthetic exemplarity (30). It depicts the camino de perfección
followed by the protagonists, Ricardo and Leonisa, in their discovery
of the meaning of true love, that is pure, disinterested,
unconditional love born of their free will. The story ends with
Ricardo ready to renounce his claim on Leonisa:

Leonisa es suya, y tan suya, que a faltarle sus padres,
que felices años vivan, ningún opósito tuviere a su
voluntad . . . y no doy a Cornelio nada porque no puedo;
sólo confírmo la manda de mi hacienda hecha a Leonisa,
sin querer otra recompensa, sino que tenga por verdaderos
mis honestos pensamientos. (p.214)

Leonisa in turn acknowledges Ricardo's generous love and gives herself
freely to him:

mi voluntad, hasta aquí recatada, perpleja y dudosa, se
declara en favor tuyo; . . . tuya soy, Ricardo, y tuya
seré hasta la muerte. (p.215)

The mutual acceptance of the two lovers is happily crowned by
marriage.
In the Persiles this reciprocal declaration of love is missing. Auris-
tela's gesture of selfish wilfulness ('Mal he hecho; pero, ¿qué importa? . . . sí que más me debo yo a mí que no a otro', 11, IV, p.461) is met with resigned recognition by Periandro, who nevertheless, talking to himself, reminds her that the reckless pursuit of her own well-being is a sin in itself because inflicts pain on him. Periandro, who during Auristela's illness had given ample proof of his constancy, now overcomes this ultimate test of total abnegation, and gives up his love in deference to Auristela's will ('mi alma, la cual por ser tan tuya te dejo a toda tu voluntad, y de la mía me destierro', p.463). Auristela, moved by his silent departure, shows some sign of repentance and decides to go in search of him, but her hopes of an easy happy ending are shattered by unexpected events. In the end the protagonists are married, but the doubt still lingers in the reader's mind that Auristela might not have attained yet the self-knowledge and the understanding of the other's needs which are the only base for a sound marriage. In the Persiles, the resolution of the protagonists' trials is intriguingly left to chance, which, Cervantes suggests, is in fact the workings of el cielo ('fortuna, que no es otra cosa sino un firme disponer del cielo', p.474). This is not a satisfactory ending for the reader, but one which shakes his expectations. It is easier to empathise with the unproblematic ending of the revised edition of the Selva de aventuras, or to approve of the way the love of Ricardo and Leonisa emerges purified and strengthened from their trials in El amante liberal. But this is idealistic fiction, which rarely tallies with real life.
In the Persiles Cervantes depicts a verisimilar happy ending brought about by the interaction of man's will and chance. In the final chapters of the novel, Auristela at first does not accept responsibility for her actions and blames chance ('la ventura' p.462) for the estrangement of her lover; later, she assumes that she is the only creator of her own and Periandro's destiny, but in both cases she is proved wrong. With this Cervantes intends to show that life is a balance between man's self-determination and the workings of chance: man is free to make his own decisions and must take responsibility for his actions, but at the same time cannot prevent a fortuitous event from giving a different turn to his life (31). Whether fortuna, which is none other than the will of el cielo, is here synonymous with God's design, Cervantes does not specify. He remains deliberately vague so as to give a more realistic interpretation to the whole episode, rather than a transcendent one (32). It is nevertheless clear that his fortuna is not the cruel, imperious fate which governs Isea's life in Reinoso's Clareo y Florisea; Cervantes orthodoxly believes in man's freedom and in God's Providence, but on the other hand, his Byzantine romance is not the portrait of a man whose virtue consists in despising the world and fusing his will with God's will, like Luzmán in the Selva de aventuras. The protagonists in the Persiles are not made to shun the world, but to live in it in the most verisimilar possible way. Like human beings in a real world, they have to learn to exert their free will in a way which is not obnoxious to the others, and to accept that both their wilful actions and the
intervention of chance, which may or may not include an element of Divine Providence, have an influence on their lives. It is not clear from the text whether this lesson in moral responsibility was ever learnt by Auristela, but it is certainly there for the reader to ponder.

I believe that through an original re-interpretation of the character of the heroine and of the dénouement of the story, Cervantes intended to attack the stale conventions of romance as the portrait of fulfilled desire, and the complacency that such escapist fiction generates in the readers, in order to awake them to the responsibilities of real life.
NOTES

   See also by the same author:
b) 'El amante celestino y los amores entrecruzados en algunas obras cervantinas', Boletín de la Biblioteca Menéndez Pelayo, 40 (1964), 361-87;
c) 'Alonso Núñez de Reinoso, traductor de Leucipe y Clitofonte', Symposium, 21 (1967), 166-75;
d) 'El Persiles como crítica de la novela bizantina', Acta neophilologica, 3 (1970), 49-64;
e) 'El "engaño a los ojos" en las bodas de Camacho del Quijote', Hispania, 55 (1972), 881-86;
f) 'El filtro amoroso en El Licenciado Vidriera', Romance Notes, 16 (1975), 749-52;
g) 'Hacia una nueva novela bizantina: El amante liberal', Anales Cervantinos, 27 (1989), 139-65.
   In e) and f) Zimic argues that Cervantes knew Tatius' work probably in the Italian version by Coccio, because it provided the model for the two episodes in question.

2) All references to Leucipe and Clitophon come from a modern English edition and have been incorporated into the text: Achilles Tatius, Leucippe and Clitophon, trans. by John J. Winkler in Collected Ancient Greek Novels, ed. by B. P. Reardon (Berkeley: University of California Press, 1989), pp.170-284.

3) Dolce, Lodovico, Amorosi ragionamenti: nei quali si racconta un compassionevole amore di due amanti, tradotti per M. Lodovico Dolce, dai fragmenti d'uno antico scrittor greco (1546; Venice: Giolito, 1547).

4) For a discussion of the possible reasons behind Reinoso's and Cervantes' reticence to forward the name of Tatius see S. Zimic, a), pp.37-39, and c).

5) Los más fieles amantes Leucipe y Clitophonte, historia griega escrita por Aquiles Tacio Alexandrino: traducida, censurada, y parte compuesta por D. Diego Agreda y Vargas, Caballero del hábito de Santiago, del Consejo Supremo y Cámara de S.M. En Madrid, por Juan de la Cuesta. Año de 1617.
   On the various editions and translations of ancient and Renaissance byzantine romances see Miguel Ángel Teijeiro Fuentes, La novela bizantina española: apuntes para una revisión del género (Cáceres: Universidad de Extremadura,1988), Ch.4 "Un género que comienza a editarse con éxito", pp.36-50.
6) John J. Winkler, in the Introduction to his translation of the text, makes the following remark: 'The novel's fundamental rule of composition seems to be sophisticated eclecticism . . . Charm, elegance, and utter diversity are the goals: the story and the characters, though consistently developed, are just an occasion.' (pp.173-174).

7) See John J. Winkler's comment, p.284, n.72: 'As noted in the Introduction, consistency is not high on the list of Achilles Tatius's goals . . . That there is no closure of the framing narrative in which Kleitophon's long tale is set is more likely to be a deliberate act, for which there was precedent in Plato's Symposium.'

8) For this episode as a literary antecedent of the ruse devised by Basilio in Don Quixote, Part II, 19, 20 and 21, see Stanislav Zimic, e).

'Deep within the stock convention of virgin-baiting is a vision of human integrity imprisoned in a world it is in but not of, often forced by weakness into all kinds of ruses and stratagems, yet always managing to avoid the one fate which really is worse than death, the annihilation of one's identity. . . . What is symbolised as a virgin is actually a human conviction, however expressed, that there is something at the core of one's infinitely fragile being which is not only immortal but has discovered the secret of invulnerability that eludes the tragic hero.'
The insistence with which the heroine proclaims her virginity is also given an explanation from the narrative point of view by Stanislav Zimic, b), p.370, n.10. Zimic points out that in romance fiction the heroine's virginity is equivalent to the hero's life. Both protagonists undergo dangerous adventures from which the hero comes back alive - and no further commentary is needed to prove that - and the heroine still a virgin; in this case, however, the proof is in the repeated allusions to this extraordinary fact.
Leucippe's speech on the freedom of her soul recalls Preciosa's words to Andrés Caballero in La gitanilla: 'Estos señores bien pueden entregarte mi cuerpo pero no mi alma, que es libre y nació libre, y ha de ser libre en tanto que yo quisiere.' (I, p.121). It reminds also of Marcela's fierce defence of her own freedom in Don Quixote, Part I, 14, p.131:
Yo nací libre, y para poder vivir libre escogí la soledad de los campos . . . Fuego soy apartado y espada puesta lejos. A los que he enamorado con la vista he desengañosado con las palabras.
However, the reader sympathises less with Marcela than with Preciosa or Leucippe, because of the way Cervantes manipulates the heroine's declaration of freedom, as I have already pointed out when comparing Auristela to Marcela in Ch.3, "Romance and the Problem of Characterisation: Auristela".

10) Stanislav Zimic in g), pp.159-160, suggests that the character of Kallisthenes, a rash and insolent young man reformed by love, might have inspired Cervantes with the outline for the transformation of Ricardo in El amante liberal.

11) It is worth noting that the fact that such a change is induced by an oracle, a sort of Deus ex machina, and is not the consequence of a deliberate decision by the characters, does not have to be read in novelistic terms as a failure, since this is no modern novel, but the work of a Sophistic writer, who was not so much interested in consistent characterisation, as in an exhaustive treatment of the theme of love.

12) Compare how Aurelio in Cervantes' El trato de Argel is made to confront 'Necesidad' and 'Ocasión' as the personifications - 'Figuras Morales' - of his inner thoughts in order to preserve his virtue, and how he wins this moral battle with himself. Miguel de Cervantes Saavedra, El trato de Argel, in Teatro Completo, ed. by Florencio Sevilla Arroyo, and Antonio Rey Hazas (Barcelona: Planeta, 1987), pp.843-917 (pp.891-94). The above episode is studied by Stanislav Zimic in b).

13) The seduction of the hero, a sensual and opportunistic man, and other comico-realistic details, have been interpreted as a parody of this idealistic genre on the part of a skeptical author who scorned the naive morality of pre-Sophistic romancers like Chariton (Chaeares and Callirhoe, I A.D.); see The Cambridge History of Classical Literature, vol.I Greek Literature, ed. by P. E. Easterling and B. M. W. Knox (Cambridge: Cambridge University Press, 1985), p.694. Arthur Heiserman, in The Novel before the Novel: Essays and Discussions about the Beginnings of Prose Fiction in the West (Chicago and London: University of Chicago Press, 1977), when discussing "Comedy as Romance", pp.118-30, describes Tatius' novel as 'the earliest extant comic epic in prose' (p.118); a romantic comedy which 'produces the pleasures of New Comedy through adaptation of the conventions of the páthos erotikón' (p.128). Such conventions concern above all the characters, who, he argues, are no romantic heroes, but ordinary, love-sick human beings we can neither admire nor emulate.

By contrast, Theagenes, Clareo, Luzmán and Periandro are all steadfast, respectful lovers; the only exception is Pánfilo, the hero of Lope de Vega's El peregrino en su patria. From Nise's flashback in Book IV, pp.353-64, the reader learns that
after the two lovers had eloped together from Toledo, Pánfilo tried to break their vow of chastity before marriage, and seduce her, but with no success. After this temporary lapse, Panfilo behaves as a 'verdadero amante, y que sólo atendía al fin de su honesto amor, que era casarse con ella, hasta cuyo punto le era por mil juramentos forzoso resistir sus deseos.' Lope de Vega, El peregrino en su patria, ed. by Juan Bautista Avalle-Arce (Madrid: Castalia, 1973), p.337. A brief outline of Lope's work is given in Appendix II.

14) Alonso Núñez de Reinoso, Historia de los amores de Clareo y Florisea, y de los trabajos de Isea. Biblioteca de Autores Españoles, vol.3 'Novelistas anteriores a Cervantes' (Madrid: Rivadeneyra, 1849), pp.431-68. All references are from the above edition and have been incorporated into the text.

15) This point is convincingly argued by Stanislav Zimic in c).

16) The 'Isula Pastoril' is yet another version of Arcadia, a pseudo-paradise where men and women seek and obtain consolation to their woes in a sympathetic natural setting. Sincero, the protagonist of Sannazzaro's Arcadia (1502) is, like Isea, a pilgrim of love - unrequited love - and, like Isea, wanders aimlessly until he reaches Arcadia where he gives voice to his sorrow. However, unlike Isea, he actually finds relief in this idyllic pastoral world. By contrast, the happy ending of the Byzantine novel and the consolation of an Arcadian idyl are both precluded to Isea, who seems instead to be moulded on the disconsolate "pilgrim of love" of lyric poetry, of which the pilgrim in Góngora's Soledades (1613) is a later example. In the poem by Góngora, the Arcadian idealism of the pastoral world is just a transitional episode in the life of the pilgrim, to be left behind in the hero's wanderings through new forms of society; the pilgrim remains trapped in his solitude, in his inability to get involved in any of the situations he experiences. Unlike what happens in Sannazzaro's Arcadia, Nature provides no quick cure to either Isea's or the pilgrim's restlessness and dissatisfaction, possibly a sign of the times. Just as there might be a personal/historical and a literary reason for Isea's inconsolable lament, namely Reinoso's own status of converso in exile, and his imitation of Boccaccio's Fiammetta, similarly, in Góngora's Soledades the protagonist embodies the literary figure of the peregrino de amor, but at the same time his 'soledad confusa' is said to reflect the author's disorientation vis-à-vis the growing social, political and economical crisis of his country. See Antonio Vilanova, 'El peregrino de amor en las Soledades de Góngora', in Estudios dedicados a Menéndez Pidal, 3 vols (Madrid: Consejo Superior de Investigaciones Científicas, Patronato Marcelino Menéndez y Pelayo, 1950-52), III (1952),

On the theme of the pilgrimage of love see also Antonio Vilanova, 'El peregrino andante en el Persiles de Cervantes', Boletín de la Real Academia de Buenas Letras de Barcelona, 22 (1949), 97-159; Jurgen Hahn, The Origins of the Baroque Concept of 'Peregrinatio' (Chapel Hill: University of North Carolina Press, 1973), Ch. 2 "A Metaphor of Problematic Love".


18) See, for instance, the personal frame of "reality" in the first-hand narration of Diego de San Pedro's Cárceel de Amor (1492).

Reinoso, in his letter to Don Juan Hurtado de Mendoza at the end of the novel, acknowledges various literary models for his novel: 'Cuanto a en esta mi obra en prosa haber imitado a Ovidio en los libros de Tristibus, a Seneca en las tragedias, a aquellos razonamientos amorosos, y a otros autores latinos, no tengo pena.' (p.432). However, it is also clear that he was familiar with the form and content of the Spanish sentimental novel of the late fifteenth century, the most famous literary precedent of which was Boccaccio's Elegia di madonna Fiammetta (1343), which in turn was inspired by Ovid's Heroides. To this respect see Francisco López Estrada, Los libros de pastores en la literatura española: la órbita previa (Madrid: Gredos, 1974), pp.354-355; Antonio Prieto, Morfología de la novela (Barcelona: Planeta, 1975), in particular Ch.3, "La trayectoria formal narrativa", in the sections dedicated to the Greek and the sentimental novel; and, in general, Dinko Cvitanovic, La novela sentimental española (Madrid: Prensa Española, 1973).

19) See Juan Bautista Avalle-Arce's comment on the structure of Clareo y Florisea, quoted from La novela pastoril española by Stanislav Zimic in a), p.57: 'Una fuerte corriente de medievalismo (imram [viaje a islas dispersas, narrado por un sobreviviente que recalca el elemento maravilloso], caballeresco) se encuentra con otra de bizantinismo (Aqüiles
Tacio). In the same article, pp.55-57, Zimic points to a striking similarity in the structure of Clareo y Florisea and the Persiles, which is worth quoting in full: 'A diferencia de todas las novelas bizantinas anteriores, Núñez de Reinoso introduce en la suya un itinerario nuevo, con frecuentes escalas en islas imaginarias que designa comúnmente con nombres simbólicos y que son casi siempre teatro de sucesos extraordinarios, a veces anacrónicos, y, a menudo, independientes de la aventura central. Combina así lo fantástico con lo real, lo indeterminado con lo concreto, lo pretérito con lo presente. . . . [en el Persiles], como en Núñez de Reinoso, hallamos una geografía diferente de la de las novelas bizantinas clásicas: un mapa salpicado de islas fantásticas (algunas reales), donde ocurren las más extrañas aventuras y constatamos que sobre el fondo de la novela tradicional bizantina están sobrepuestas aventuras de género caballeresco y pastoril, sucesos contemporáneos y de índole autobiográfica; notamos la misma alternancia de realidad y fantasía en la geografía y en las aventuras. . . . recordando las analogías entre la novela de Núñez de Reinoso y el Persiles, nos inclinamos a pensar que éste siguió la pauta de aquella.'


With reference to this maxim ends Quevedo's El Buscón: determiné . . . de pasarme a las Indias con ella, a ver si, mudando mundo y tierra, mejoraría mi suerte. Y fueme peor, como v.m. verá en la segunda parte, pues nunca mejora su estado quien muda solamente de lugar, y no de vida y costumbres.

Francisco de Quevedo y Villegas, La vida del Buscón llamado Don Pablos, ed. by Domingo Yndurain (Madrid: Catedra, 1981), p.284. Yndurain does not mention Seneca, but quotes Horace, "Coelum non animum mutant qui trans mare corrunt" (Epist., I, 11, 27), and other indirect sources, such as Montaigne commenting in his Essais on other passages from Horace. Seneca is quoted instead by Dale B. J. Randall, 'The Classical Ending of Quevedo's Buscón', Hispanic Review, 32 (1964), 101-08, who discusses this final sentence as the appropriate moral for the whole book.

21) See Ch.3, "Romance and the Problem of Characterisation: Auristela", in which I explored the theme of jealousy in relation to Auristela. My conclusions about the different treatment given by Reinoso and Cervantes to the same theme, in this case the cuestión de amor 'si puede haber amor sin celos', differ from Zimic's, who, in a), p.49, dismisses the similarity between the two episodes as 'muy general . . . El hecho es que estas preguntas eran corrientes en aquella época; sobre ellas
utilizaron los libros contemporáneos (novela pastoril, por ejemplo). However, in my opinion, it is not the fact that both novels introduce the same cuestión de amor which is relevant, but the way in which Cervantes transforms an incident into a revealing insight into the heroine's character.

22) All references to the Selva de Aventuras come from a 1615 text of the first version in seven books in 'Biblioteca de Autores Españoles', vol.3 'Novelistas anteriores a Cervantes' (Madrid: Rivadeneyra, 1849), pp.469-505, and have been incorporated into the text. For a study of the second version I rely entirely on Barbara N. Davis' article 'Love and/or Marriage: The Surprising Revision of Jerónimo de Contreras' Selva de Aventuras', Hispanic Review, 50 (1982), 173-99. All references from the 1583 edition come from her article, since no edition of the revised work in nine books is available in the British Library, London.

23) Luzmán's passion for Arbolea bears the hallmark of loco amor. See Ch.3 "Romance and the Problem of Characterisation: Auristela", p.97, n.21.

24) A thirst for knowledge ('desiderio di vedere le strane parti del mondo', p.61) was also one of the motors of Philofo's adventures in Lodovico Cordino's Istoria di Philofo Veronese, composed c.1520-30, ed. by G. Biadego (Livorno: Giusti, 1899). The journey as a source of experience and therefore wisdom, complementing a university education, is praised by Cervantes through the words of Tomás Rodaja in El licenciado Vidriera, in Novelas Eiemplares, II, p.107; and again in El coloquio de los perros, III, pp.285-86, where Berganza and Cipión comment on travelling as a means of acquiring disrección. However, Tomás Rodaja's journey amounts to an arid sightseeing without any personal involvement ('Todo lo miró, y notó y puso en su punto.' p.112), whereas Berganza's journey through life brings him into contact ('comunicación', p.315) with people. As Edward C. Riley points out in 'Cervantes and the Cynics (El licenciado Vidriera and El coloquio de los perros)', Bulletin of Hispanic Studies, 53 (1976), 189-99, although both Vidriera and Berganza indulge in cynical, caustic remarks on society, yet they are cut from a different cloth. Vidriera shows a merely intellectual curiosity which keeps him apart from any contact with real people; on the contrary, Berganza's saving grace is precisely his interest in people which in the end leads him to profess a life of charity and humility in the service of Mahudes, the alms collector. Luzmán, who travels through Italy in search of himself via the experiences of others, shares with Berganza the same voyage of self-discovery. It should be noted, however, that while Luzmán's desengaño is above suspicion, Berganza's conversion has aroused a few doubts
as to its sincerity; see Francisco Márquez Villanueva, 'La interacción Alemán-Cervantes', in Actas del Segundo Coloquio Internacional de la Asociación de Cervantistas, Alcalá de Henares 1989 (Barcelona: Anthropos, 1991), pp.149-81.

25) Barbara N. Davis, pp.186 and 198. This first edition of the Selva de aventuras can undoubtedly be linked to another Spanish novel of love and adventure, Gonzalo de Céspedes y Meneses' Poema trágico del español Gerardo, y desengaño del amor lascivo. Published in two parts in 1615 and 1617, it exacerbates the moral contained in both the Selva de aventuras and its Italian antecedent, Caviceo's Il libro del peregrino. As the second part of its title indicates, Céspedes' novel, embracing the philosophy of Baroque desengaño, exposes the deceit of sensual love and provides examples of the tragic destiny awaiting anyone who falls prey to it. However, it lacks the boisterous appreciation of love to be found in parts of Caviceo's work, and the ennobling ideal of self-purification through suffering which forms the backbone of Contreras' Selva de aventuras. As Pfandl puts it, 'dos son las ideas que se hallan incluidas en las trágicas aventuras de Gerardo, tanto la enseñanza de cuán miserable y desvalido se ve el hombre en su obrar frente al destino, como la idea de las consecuencias fatales del amor enajenado, basado sólo en el impulso de los sentidos.' Pfandl, Ludwig, Historia de la literatura nacional española en la Edad de Oro, trans. by Jorge Rubio Balaguer (1928; Barcelona: Gili, 1933), p.290.

26) Barbara N. Davis, pp.194 and 199.

27) I use the word "verisimilar" to draw attention to the fact that Cervantes' preoccupation with verisimilitude does not only involve an effort to justify the marvellous in his story, but also the intention to write a romance in which every ordinary event, including the protagonists' marriage, is true to life.


29) Diccionario de Autoridades, 3 vols (1726-37; Madrid: Gredos, 1963), III, p.130.


References to El amante liberal come from Juan Bautista Avalle-
Arce's edition of the *Novelas ejemplares*, I, pp.159-216, and have been incorporated into the text.

31) The interaction of will and chance in man's life is the subject of Alexander A. Parker's analysis of one of Calderón's plays in *Fate and Human Responsibility (2): A Dramatic Presentation - El mayor monstruo los celos*, in *The Mind and Art of Calderón: Essays on the 'Comedias'*, ed. by Deborah Kong (Cambridge: Cambridge University Press, 1988), pp.114-29. See in particular the following comment, p.126, which could easily be paraphrased to fit Cervantes' original idea of "romance":

[Calderón's] own distinctive type of tragedy, exemplifying what will later be called 'diffused responsibility', is different. His classical and mythological themes conform in general to traditional tragedy; his 'diffused responsibility', learned not from literary theory, but from his actual experience of human relations, is found in his 'real-life' dramas.

Similarly, Cervantes infuses his romance fiction with the notion of responsibility which makes his narrative more akin to the genre of the novel.


32) Edwin Williamson in 'Romance and Realism in the Interpolated Stories of the Quijote', *Cervantes*, 2 (1982), 43-67, makes the following remarks about Cervantes' insistence on resorting to el cielo in unravelling the knot of complication in the two interrelated stories of Cardenio/Luscinda and Fernando/Dorotea in *Don Quijote*, part I, 36: 'to justify such amazing coincidences and convolutions of plot Cervantes invariably resorts to the term el cielo. This is surprising because such a very non-committal expression is neither specifically Christian nor Classical, the reference never being explicitly to God, Fate or Fortune. It is as if the flagrant departures from verisimilitude which Cervantes had created by the nature of his interpolation could not seriously be justified by invoking divine Providence. Instead he employs the vague term el cielo as an anodyne alibi, a vestigial ideological camouflage for the necessary manipulations of a narrator of romance.' (p.51). In Williamson's opinion, the implications of such 'an emphatic reliance upon excessively melodramatic effects and coincidences, disguised by the thinnest of veils as the providential workings of el cielo . . . call into question
the conventional optimism of the endings.' (pp.56-57).
The same is true of the Persiles, where attention is drawn not so much to the happy ending as to how that is achieved. By making the reader aware of the mechanisms of a conventional ending Cervantes subtly undermines its inevitability.
I propose to follow here Luzmán's road to self-discovery, describing his encounters and how he reacts to them, in order to understand the process through which he comes to accept Arbolea's decision.

His first encounter is with the hermit Aristeo, who lives alone in the wilderness following the death of his wife after only eight months of blissful marital happiness. Having been on the verge of suicide several times, Aristeo has now resigned to a life of sorrow, but waits for a more durable reward in the next life. His mistake, like Luzmán's, was a mixture of pride and excessive confidence in this world ('me confié de humana gloria', p.472), but he has now learned to put his trust only in God. Luzmán finds it difficult to reconcile himself to this kind of contentedness and rejoices in his lot: 'en su corazón dio muchas gracias a Dios porque a él no le había sucedido de aquella manera; y tuvo por mejor ser viva su señora y el padecer vida trabajosa, que no ver desastrado fin en su vida por sólo su contento.' (p.475).

In his second adventure he meets Porcia, a beautiful lady of noble birth, who despised riches and honours to marry Erediano, a Spanish knight of inferior social standing. They eloped to the inhospitable place where Luzmán finds Porcia, and there they lived for three years, until an untimely death claimed the life of Erediano. Since then she has lived longing for the death which will eventually reunite her with her lover, and her only solace has been the weeping and lamenting of
her sad fate. Porcia's soul strives to go back to God: 'contemplo ... la soledad que el ánima tiene en esta vida con la vana esperanza de sus mudanzas, hasta que vaya a aquel lugar para donde fue criada.' (p.477). Luzmán admires her fortitude, but advises her to forget the past and abandon her hermit life, fearing she might die without the consolation which a Christian death can afford to the soul, and without the world knowing of her exemplary story of constant love. Porcia refuses any mundane glory, and is not worried about the fate of her material body. She dies the next morning. Luzmán buries her and reports her death to the court of Ferrara, whereupon the duke orders a monument in memory of the two faithful lovers.

This episode painfully reminds Luzmán of Arbolea: 'acordábalse de su señora Arbolea, y sentía gran soledad con su ausencia', (p.480). On his way to Genova, while musing on the mutability of life and the passing of time ('aquel dulce tiempo, cuando dél confiado pensaba tener a la fortuna debajo de sus pies', p.480), he meets a young man who is about to commit suicide. He is called Salucio and could well be a double of Luzmán, since he too is a victim of unrequited love born of blind self-deceit. In one of the many songs which punctuate the narrative, Luzmán advises him to find consolation in God: 'Los ojos en el cielo/ El hombre ha de poner, y este camino/ Le lleva sin recelo/ Al otro, que es divino,/ Do no puede faltar placer contino.' (p.482). His words are of no avail to Salucio who dies of a broken heart. His death throws Luzmán into a renewed uncertainty: 'todas estas cosas le hacían a él sentir nueva confusión, porque le traían
a la memoria a su señora Arbolea, no porque della jamás se partiese.' (p.483).

On this funereal note ends Book II. In Book III the reader finds a reiteration of the theme of disillusionment, relieved at times by a joyous celebration of human love and marriage.

Luzmán, now in Pisa, is presented with a riddle, the answer of which describes the human body as a prison to the soul and expresses the hope that man, through expiation of his sins, will gain 'premio divinal superlativo'. The next stop in his wanderings is Lucca, where he attends a public debate on love among three brothers: Ardonio, a married man and a champion of marital love; Belio, a womaniser; and the contemplative Basurto, in love with the Platonic idea of love. He who is judged as having attained the perfect life will inherit his father's estate. The laurel falls to Ardonio, because in the judge's opinion he has followed the dictates of reason, and at the same time has obeyed a Divine commandment. The moral lesson is clear: man must follow reason and submit to the will of God. Luzmán approves of the choice and complains about his unhappy state: 'quejábase de su señora, pues había desechado el casarse con él; mas echaba la culpa a su ventura.' (p.483). In Mantua Luzmán, 'el penado amador que está en ausencia' (p.485), wisely advises the duke, Octavio, not to seek an illicit relationship with his beloved Vitoriana, but to marry her despite the objections raised by vassals and relations on political grounds. Later on, in Florence, he extolls the virtues of love in a contienda de amor against the desamorado and misogynist Soticles; to
the question "what is love?", he answers: 'Una fuente de agua de amoroso deseo, árbol que no pierde jamás su verdura, y una visión del ánima esmaltada en los sentidos, sin la cual el hombre es un dibujo muerto.' (p.487). At the end of Book III Luzmán decides to go to Rome for no particular religious or devotional reason, but simply out of curiosity for the city's famous sights. His pilgrimage is foremost a sentimental journey through Italy and the maze of his heart.

Book IV deals again with the theme of disillusionment. In Siena Luzmán meets Oristes the Poor, a learned and once very wealthy man who discarded all mundane riches to embrace a life of material poverty, but of great spiritual enhancement. From him Luzmán learns how inane and presumptuous are human desires ('Ninguno con su suerte está contento:... Deseos y esperanzas lleva el viento/ de muchos, que viviendo confiados/ fundaron en el aire firme asiento.' p.488), and how much more rewarding is instead to seek the salvation of one's soul, unhindered by worldly preoccupations ('Pues es gran vanidad el bien del suelo,/ El cual en breve tiempo se deshace/ Por ser de muerte y llanto su potencia,/ Y firme para siempre lo del cielo.' p.489).

Luzmán now begins to appreciate that the secret to a Christian life lies in self-knowledge and self-restraint: 'Debía de llorar el hombre humano,/ A quien faltó saber para entenderse,/ Y estar siempre contento el buen cristiano/ Que sabe refrenarse y conocerse.' (p.489). On leaving Oristes, Luzmán still ruminates on the cruelty of his lady in true courtly-love fashion, but he also acknowledges for the first time the positive effect of his pilgrimage: 'Luzmán, si
discreción no te falta, debes de conocer que de tan gran mal como el tuyo has venido a sacar mucho bien: pues has visto las cosas extrañas que esta vida llena de engaños en sí tiene, y los desengaños della.' (p.490).

His wanderings lead him from Oristes the Poor, to Birtelo the Rich, a paragon of Christian charity with a rather chequered history. After a profligate youth and a miscarried love affair, which ended in the murder of his rival and the suicide of his beloved, an unjust accusation and incarceration, he has forsaken sensual love, has retired to his country estate and uses his wealth to relieve the needs of those less fortunate. Here is another man disillusioned with the world, who surrounds himself with pictures representing the curses of mankind, Fleeting Time, Disease, Death the Leveller, the Seven Deadly Sins, and whose hope of salvation lies in God's mercy. Birtelo entertains his guest with a poetry contest sung by Pirón and Arsilo, the former exalting the world and its pleasures, the latter denouncing its false allures. Arsilo's diatribe ends with the following cautionary words: 'Pues luego quien pretende el bien estable/ El cielo ha de buscar; que no este mundo/ Revoltoso, cruel y miserable./ Así que con verdad mi razón fundo,/ llamándole traidor, caduco, y breve,/ de maldades y vicios un profundo.' (p.492).

The book closes on a similar note with Birtelo's song on desengaño. Luzmán's sad verses on the torments of unrequited love which follow suit illustrate how he is still a pawn to the ideal of courtly love. He has yet to attain that knowledge of himself and of the world which
will free him from delusions; in fact, he still hopes to be able to move his lady to compassion, and therefore to love, once he is back in her presence ('y todavía tenía esperanza que volviendo a su presencia se dolería dél', p.492).

Book V opens with a pastoral interlude which encompasses both the happiness of an old shepherd, who lives a life of contentedness in his idyllic rural retreat, and the weeping and wailing of his son Persio, who is another victim of amor sin remedio, like Salucio in Book II. To no avail does Luzmán suggest the young shepherd should resign himself to the fact that the woman he loves has scorned him and married another man, and should redirect his love towards another object ('Ama en otra parte', p.494). Persio ignores his advice and runs away. The reader realises that Luzmán often preaches what he himself is unable to accomplish, because, despite Arbolea's refusal to marry him, he still fails to understand that her vow of virginity is just as indissoluble as her marriage to another man could be. He also fails to realise the full implications of his pilgrimage. To the old shepherd who wonders why people like him embark on a life of tribulations, 'pudiéndose estar en sus tierras descansados y a su placer', Luzmán replies that he follows the dictates of his destiny: 'y así yo voy caminando bien fuera de mi voluntad, por me haber sucedido cosas que a ello me han forzado', (p.493). At this stage his pilgrimage is no wilful act of self-discovery, but an imposition of Fate.

The central episode of Book V is an allegorical pageant, a kind of
Morality play held in the house of a cardinal in Rome, depicting the
Seven Deadly Sins under the aegis of Love against their opposite
Virtues led by Divine Love. A long razonamiento between 'Amor humano'
and 'Amor divino' ends with an admission of defeat from the former,
a victory of Truth over blindness and deceit. This episode reinforces
the primacy of Divine Love asserted at the beginning of the novel with
Arbolea's vocation, and prefigures Luzmán's abdication of his earthly
desires at the end of the narrative. It is also taken up again in Book
VI, in the episode of the 'hermanas desamoradas', of which more later.
The theme of the ephemerality of human life is reiterated in the
encounter with Argestes, a rich and avaricious man who lives in utter
misery, enslaved by his mundane worries. Through his advice Luzmán
works in him a miraculous conversion ('conozco que he estado ciego,
y que agora de nuevo veo mi perdición y la brevedad de las cosas
mundanas, y así quiero mudarme', p.498).
His next adventure leads him into the cave of the Cuman Sibyl near
Naples. This is a variant of the journey into the underworld common
to most romance fiction (see, for instance, Isea's descent into Hades
with Felesindos in Clareo y Florisea; Soldino's cave in the Persiles;
the cave of Montesinos in Don Quixote), from which the hero is
supposed to come back a wiser man, with a clearer vision of the goal
of his quest. Luzmán is afforded a glimpse of his future life through
a dream: at the end of the Sibyl's song on the vanity of the world,
the enamorado Luzmán falls asleep and dreams that he is in his
hometown, Seville, and learns from a friend that Arboelea 'ya es
casada, y si no lo es, está muy cerca de serlo.' (p.499). This sad dream prompts him to embark on the journey back to Spain to know the truth ('por ver si su señora Arbolea era casada, y si lo fuese, irse a un lugar donde más nadie le viese, y allí acabar su vida en servicio de Dios.' p.499).

Despite the lessons in desengaño he has learnt during his pilgrimage, his love for Arbolea is still vivid and a source of unhealed suffering, as it is clear from his reactions to the encounter with Vitoria and Esperanza. These are two beautiful and supposedly cruel ladies, known as the 'hermanas desamoradas' because, free from the taint of sensual love, they have never married. Luzmán's exchange with Vitoria is worth reproducing in full, since this free and independent woman reminds Luzmán, and the reader, of Arbolea:

... (reproduced in full)

It is a painful encounter for Luzmán: Vitoria's words remind him of his vain courting of Arbolea, and Esperanza's name and her physical likeness to his lady rekindle a hope which he knows is unlikely to be
fulfilled. At the end of their meeting, the two sisters sing of the transience of human life and the ephemeral nature of human love ('Quien pone su confianza/ En el mundo y sus despojos,/ En una vuelta de ojos/ Hallará en todo mudanza.' p.501), and with this bitter memory Luzmán sails from Naples to Spain.

The events of Book VII acquire a more Byzantine ambience for, during his crossing, Luzmán is captured by pirates and taken prisoner to Algiers where he is sold to Laudel, a wealthy Moor. Here, as Davis suggests, Luzmán enters the second stage of his spiritual education. He seems to relish his captivity as a means to expiate his sins, and learns to submit himself to the will of God:

And God unfailingly comes to his rescue in the form of Calimán, Laudel's son, another double of Luzmán like Salucio and Persio, who loves unrequited the beautiful Arlaja, daughter of the king of Algiers. Notwithstanding this initial handicap, Calimán's love, through the intercession of Luzmán, comes to a happy ending, and the young Moor in gratitude frees his friend from bondage. The story of Calimán and Arlaja is framed by Luzmán's own sufferings as a consequence of a dream, similar in content to the one in Book VI. In this disturbing dream Arbolea appears dressed in white, hand in hand
with a handsome young man who, in a rather crude way, claims that Arbolea has married him because he is more handsome and wealthy than Luzmán. Asked by Luzmán whether it is true that she has forsaken him for another man, Arbolea replies that she has never despised him, but she is now wedded to her spouse with a pure and chaste love, and is his forever. Luzmán fails to see in his rival the figure of Christ, and the dream, a revealing projection of his deepest fears, plunges him into despair. The final steps in his moral education, that is the renunciation of his love, the abdication of his personal will, and the submission to God's will, are for Luzmán the hardest to take:

grande y poderoso debe de ser el humano sufrimiento que puede resistir a los golpes de la mudable fortuna, y de liviano peso los dolores que pueden estar mucho tiempo encubiertos: mudanzas tiene la vida, prestados son sus placeres, y de grande merecimiento el ánimo que resistiendo a sus persecuciones, se conforma con la voluntad de aquel por quien se reciben. (p.502)

His anguish is such that makes him almost fatally ill, until he is rescued again by Divine intervention ('como nuestro Señor no permitiese que allí acabase sus días', p.502). He recovers from near death, but his soul is still languishing amidst the flames of love ('Pues cuando pensé ser libre y exento/ Del mal que causa amor buscando ausencia/ Me hallo con mayor aflagimiento.' p.502). His inability to dominate himself through reason and accept his destiny, has revived his sorrow for the absence of his beloved, and has reduced him to the level of a beast ('Yo soy una marmota descuidado,/ Perdido tengo el ser que poseía,/ Y soy como animal bruto tornado.' p.502). It is at this point that Calimán asks his advice, which being
successful will in turn set Luzmán free. At the end of Luzmán's captivity, Contreras offers this simple moral for the benefit of his readers:

Pues desta manera salió Luzmán de su cautiverio, donde se entiende que puede mucho la virtud junto con la paciencia, pues por usar della este caballero alcanzó la libertad . . . mas sobre todo en estas cosas es Dios el que da el camino y senda por donde se halle el remedio de lo que se desea, confiando en él. (p.503)

Back in Spain Luzmán saves the life of a man who is about to hang himself; he asks him news of his beloved Arbolea and learns that she has taken the veil. Only at the end of the novel, in the momentous re-encounter with Arbolea, does Luzmán fully understand the power that God exerts in the life of man, and, albeit reluctantly, conforms to a Higher will. He follows Arbolea's example and becomes a hermit. By despising the world and ceasing to nurture a doomed hope, Luzmán has reached the final stage of disillusionment. He has fused his free will with God's will, thus embracing one of the principal tenets of Stoicism, which preaches that man's virtue consists in self-identification with the Divine will.
APPENDIX II

Lope de Vega's *El peregrino en su patria* was published in 1604. It is a work of uninhibited Counter-Reformation propaganda, where the various elements of the Byzantine tale - the journey, the religious pilgrimage, the vow of chastity and the matrimonial pledge, the theme of intercrossed loves and delayed marriage, the concealed identities and the feigned brother/sister relationship - are concocted to a point of almost insoluble complication, until a final theatrical anagnorisis leads to multiple weddings being celebrated in a truly triumphant mood:

> Celio casó con Pinea, y Nise, tras tantas fortunas, vino a los brazos de Pánfilo, tan merecidos por los innumerables trabajos que pasaron, a cuyas fiestas se hicieron las que se siguen. ¡Dichosos peregrinos de amor, que ya en su patria descansan, cumplido el voto! (Book V, p.480-81)

Nise, the heroine, is chaste and virtuous, and the protagonists' pilgrimage is presented as both a *peregrinatio amoris* and a *peregrinatio vitae*, as is easily inferred through the many biblical references in the text. As a pilgrimage of love, it follows the usual trajectory from abduction and elopement to reunification and marriage via countless trials and separations.

The happy ending is incontrovertibly anticipated throughout the narrative. A happy conclusion to Panfilo's hardships is forecast in Book III, p.237:

> Que la amase por los trabajos en el más alto grado de amor, ya se verá en los sucesos que se siguen, y que todo el mundo le pareciese pequeña ciudad, se conocerá de sus
pensamientos, y en el provecho del fin, que no fue errado el principio, si bien los medios han sido ásperos, difíciles y trabajosos. (Emphasis mine)

In Book V, p.450, the author indirectly forecasts Panfilo's long-awaited descanso when he intervenes, as he does frequently and obtrusively in the novel, to report what Panfilo said looking back at a particular episode in his life from the comfort of his present situation:

Acuérdate en este punto de haber oído decir muchas veces a Pánfilo, _ya descansado destas fortunas_, que en su vida había hecho por Nise cosa más fuerte que resistir la voluntad de Flérida. (Emphasis mine)

Later in Book V, p.474, the reader is informed that

Panfilo _va llegando al dichoso día de su descanso_, y si bien no ha peregrinado porque no venció a Troya, ni con el animoso Cortés a la conquista de Nuevos Mundos, no ha sido poco el valor haber defendido el pequeño suyo de tantas diferencias de asaltos de la fortuna, y finalmente, haber merecido por medio de tan innumerables trabajos _el fin del descanso de la patria, que va se le acerca_. (Emphasis mine)

The overall impression is that of a conformist work in both the religious and the artistic sense, plodding its way through trite melodramatic material towards a conventional happy resolution.
CHAPTER VI
PERIANDRO AND SOME SECONDARY CHARACTERS AND EPISODES

In the present chapter I proceed with the study of characterisation along the lines employed in analysing the character of the female protagonist, Auristela. I hope to show that Cervantes does not content himself with stereotyped characters which are either idealised as wholly good or condemned as thoroughly bad, but infuses his creation with the richness and variety, the ambivalence and even the ambiguities of real life. Again, as in the case of Auristela, Cervantes' mode of presentation follows a pattern of expectations first raised in one direction - within the conventional framework of romance - and then frustrated, questioned or re-directed so that readers might be encouraged to use their judgment and discrimination in their response to any given romantic stereotype. I will show how Cervantes punctuates his romance with a touch of realism, by bringing to light unsuspected sides of his characters' inner lives, by presenting the same episode through multiple points of view, or by introducing an ironic note which helps defuse a situation of high romance (1). In this way, particularly by contaminating the genre of romance with the ironic mode typical of the novel and of its mimetic representation of life, Cervantes modifies romance to make it more
akin in scope and presentation to the novel.

I shall start with the male protagonist of this romantic story of love and adventure. Persiles, younger son of Queen Eustoquia of Thule, travels in disguise from his northern kingdom to Rome in order to escape the wrath of his brother Magsimino, whose prospective bride, Sigismunda, elder daughter of Eusebia Queen of Frislanda, he has fallen in love with and intends to marry. Rome, the centre of Christianity, is the goal of the pilgrimage the two constant and virtuous lovers embark on under the pseudonyms of Periandro and Auristela. After countless adventures, Auristela's early vow of going on a religious pilgrimage, being instructed in the Catholic faith and at the same time guarding her virginity is finally fulfilled, the two lovers regain their true identities and join their hands and crowns in a fruitful and happy marriage.

From this brief synopsis Periandro and Auristela emerge as the long-suffering heroes of conventional romance, whose faithful love is duly crowned with a triumphant happy ending. In fact, what was true of Auristela, departing from the stereotyped romantic heroine of the first chapters and evolving into a more complex and psychologically motivated human being, is also valid in the case of Periandro, albeit only to a point. My reservations stem from the fact that the development of Periandro's character is not so radical and substantial as that of Auristela. From the opening chapters till the end of the novel he is a steadfast, faithful lover, attracted more by the spiritual rather than the physical beauty of Auristela, unlike his
rival, the vain and superficial duke of Nemurs. He is also active and industrious, optimistic and confident, supported by an unfailing hope in the future and an unswerving faith in Divine Providence; in his pursuit of earthly happiness, he is undeterred by the many awkward situations arising in the confrontation with Arnaldo, and his love never wanes under the tantalising doubts and hesitations and the sudden, reckless changes of intentions of Auristela herself.

Periandro is a linear, consistent character who arouses the empathy of the reader and serves as the touchstone by which to judge the evolving character of the heroine and guide the readers' reactions vis-à-vis her behaviour, as in the case of her controversial decision to take the monastic vows in II, 4 and IV, 10 (2). He is cast by Cervantes in a secondary supporting role, his identity and his raison d'être as a man - and as a character in the novel - being entirely dependent upon Auristela's will to marry him. Despite his presentation in the introductory chapters of the book as a shining example of man as faber suae fortunae, in contrast with Auristela's passive and defeatist nature, despite his being for a long stretch of the narrative the centre of attention of his friends as the self-conscious and boastful narrator-protagonist of many outlandish adventures in II, 10-21, Periandro's heroic stance is subtly diminished by the emphasis with which it is frequently reported in Book IV that his personal happiness and fulfilment, and even the question of his identity, rest solely in the hands of Auristela, as it is clear from Periandro's words in IV, 7, p.448:
y cuando me dé el tiempo lugar, y la necesidad me fuerce, 
diré quién soy; que el decirlo agora no está en mi 
voluntad, sino en la de mi hermana.

This incidentally helps to reinforce in the readers' mind the 
expectation that once in Rome Auristela will finally agree to marry 
Periandro, an expectation which is in fact frustrated on several 
occasions after the pilgrims have reached their destination, as we 
shall see when dealing with the ending of the novel. The fact that 
Periandro is thoroughly dependent on Auristela for his spiritual and 
physical well-being grants his character a more human dimension, since 
it shows how interacting and complementary are the lives of two human 
beings united in a bond of mutual love and dedication. It is a lesson 
in humility which Periandro seems to understand and accept, as when 
he abides by his lover's decision to take the veil, forfeiting his 
will in favour of that of Auristela ('mi alma, la cual por ser tan 
tuya te dejo a toda tu voluntad, y de la mia me destierro.' IV, 11, 
p.463); in contrast, Auristela feels free to exert her own will in a 
remarkably selfish way until the very end of the novel. 

Although a character of peerless probity, Periandro is the epitome of 
Man, as his false name would indicate (perfí + andróς = on, about man), 
and therefore, paraphrasing Terence, it may be assumed that "nothing 
human can be foreign to him" (3). As a human being, he is not devoid 
of those shortcomings which shape him into a more complex individual 
(4). For instance, at the court of king Policarpo he clearly rejoices 
in his role of story-teller, narrating with pride and a hint of vanity 
the many fantastic adventures which occurred to him in the two years
of separation from Auristela. He enjoys his privileged position as manipulator of his audience's attention and suspension of disbelief, as in the episode of the Enchanted Island in II, 15; on that occasion he keeps his friends in thrall with the vivid, tangible description of an Edenic island and the allegorical pageant unfolding under his very eyes, and only in the end does he disclose nonchalantly that it was just a dream, a fabrication of his fervid imagination. While the female characters invariably emphasise the pleasure they derive from Periandro's narration, his male audience do not spare him some sharp-tongued comments on his supposed mastery of story-telling, which seem to imply a criticism of the narrator's personality itself. In II, 11, Mauricio and Ladislao critically remark that Periandro's digression on the boat race was too long and irrelevant to the main action ('algo larga y traída no muy a propósito', p.217). Again, in II, 14, Mauricio criticises the length of Periandro's digressions and hints at the hero's vanity in showing off his creative powers ('creo que Periandro nos quiere mostrar la grandeza de su ingenio y la elegancia de sus palabras.' p.234). In II, 15, Ladislao wishes Clodio were still alive to bring down to earth with his sarcastic comments Periandro's farfetched description of the Enchanted Island ('Pésame . . . que se haya muerto Clodio; que a fe que le habíá dado bien que decir Periandro en lo que va diciendo.' p.242). On two occasions Arnaldo advises Periandro to be more concise (II, 12, p.226-27; II, 15, p.244); and in II, 16, Rutilio criticises the protagonist's "roundabout" way of telling a story ('¡Vállame Dios . . . y por qué
rodeos y con qué eslabones se viene a engarzar la peregrina historia tuya, oh Periandro!', p.248). The author as well remarks on how Periandro's narration strains his audience's, especially Mauricio's, suspension of disbelief and forbearance to the limit (II, 20, p.266; II, 21, p.270) (5).

Periandro seems also to be endowed with an inquisitive nature which leads him into trouble. In Rome he is deceived by his own curiosity and the treachery of a sordid go-between, Zabulón 'el judío', who offers to take him to see one of the most beautiful women in Rome, Hipólita 'la Ferraresa'. His visit precipitates a series of dramatic events which eventually lead to the dénouement of the novel: the courtesan Hipólita falls in love with Periandro and plots Auristela's death; Auristela becomes jealous to the point of distraction and this, together with the malign spell cast on her by Hipólita, causes her tragic illness; once recovered, she decides to dedicate the rest of her life to God; a bitterly disappointed Periandro is driven by despair out of Rome, when by chance he overhears a conversation between Rutilio and his tutor Seráfido who announces the imminent arrival of Periandro's brother Magsimino; on his way back to bring these news to Auristela, the hero meets Hipólita's lover, Pirro, who in a fit of jealousy attacks and wounds him; however, on what seems to be his deathbed, Periandro-Persiles is finally married to Sigismunda by the dying Magsimino. It is Periandro's inquisitive nature that sparks off this long chain of events, a weakness to be found even in the most honest and conscientious person: 'tal vez la
curiosidad hace tropezar y caer de ojos al más honesto recato.' (IV, 6, p.442). But is curiosity a sin in itself, especially when it is simply a kind of innocent desire for knowledge and does not have the morbid connotations that plunge the protagonist of El curioso impertinente into tragedy? One is left to think of the ambivalent nature of curiosity and of its implications, only to be reminded a few chapters later that good and evil are two concurrent lines which have different starting points but converge at the same one (IV, 12, p.464).

The ambivalence of human nature is best exemplified by the interacting characters of Rosamunda and Clodio. They are often dismissed by critics as mere allegories of lust and slander, stereotypes devoid of any individual traits (6), but in fact they confound the readers' expectations and turn out to be real human beings, and as such compounds of antithetical qualities, receptacles of much disruptive evil, but also of unsuspected good.

The very name Rosamunda, rich in symbolic connotations, points to the underlying ambivalence of her character. Clodio himself introduces his travelling companion with a play on the words rosa munda/rosa inmunda, contrasting innocence and purity against lust. Likewise, the rose as symbol of chastity is an attribute of the Virgin Mary praised as the "Rose of Heaven" and the "Rose without Thorns", or the "Mystic Rose", because she was born without the taint of Original Sin (Immaculate Conception); on the other hand, the rose as a flower sacred to Venus is a symbol of mundane sensuality and an emblem of fading beauty,
ravaged by time (7). The name Rosamunda may remind the reader of the heroines of chivalric romances with their rather loose morals and it was probably intended to contrast with that of the female protagonist, Sigismunda. The same ambivalence is attached to Rosamunda's status as a character in the novel. Her presentation has clear allegorical overtones, especially when she first comes on scene as an aged woman, sad and melancholic, chained to a spirited and spiteful man of about forty years of age, in what could be a picture of Lust and Slander taken from a contemporary book of Emblems (I, 12, p.108) (8). Yet she is introduced by Clodio as the historical figure of a famous and influential courtesan, identified by the critics as Rosemond Clifford, mistress of Henry II of England. It has been suggested that by forging a link with a documented historical past, Cervantes intended to add a touch of obvious verisimilitude to his own fantastic tale, following the advice of the literary theorists of the time. To take this further, I would argue that by presenting Rosamunda as something more than a personified abstraction, that is to say as a real person epitomising the abstract sin of lust, Cervantes wanted to introduce a "historic", "realistic" element which adds to the novelistic make-up of his romance. Like any human being, Rosamunda embraces in herself both good and evil. She praises the value of experience in love and, generally speaking, in life ('la experiencia en todas las cosas es la mejor maestra de las artes', I, 14, p.117) (9); yet in the narrative this
good point stands out as grossly ridiculous because of its misapplication: love cannot be mechanically likened to the sailing of a ship or the training of a horse, "experience" in love cannot be reduced to mere practice. As Forcione suggests, it is interesting to compare what "experience" means for Rosamunda in the Persiles and for Preciosa in La gitanilla: the former has a purely pragmatic and sensual, almost animal-like, view of what makes a good wife, the latter bases her love apprenticeship - 'la experiencia de este noviciado' - on the cultivation of the spiritual bond between Andrés and herself (10).

Rosamunda's empirical view of life comes to the fore again when, debating whether a common citizen has the duty and the authority to morally reprehend his king, she exposes Clodio's hypocritical justification of calumny for the sake of "truth". To his words - 'Con todo eso . . . jamás me ha acusado la conciencia de haber dicho alguna mentira.' (p. 119) - she replies with an epigrammatic defence of caution and compromise: 'No todas las verdades han de salir en público, ni a los ojos de todos.' (p.119). Her tacit Machiavellian argument in favour of deceit in the interest of the commonwealth is strongly supported by Mauricio with a long speech on the need for a Prince to be reprimanded in private in order not to lose the public esteem on which his power greatly depends for survival (11).

In the same heated exchange with Clodio, Rosamunda launches another spirited attack on slander whose evils she compares unfavourably with those of prostitution, because the latter does not cause greater harm
to society than that already occasioned by the presence of morally weak men - 'sujeto flaco y poco discreto' (p.119) - who avail themselves of its services, whereas calumny does not discriminate between good and bad people, destroys the reputation of long-established honourable families and shows no respect for either authority, friendship or kinship (12).

Her well-balanced, realistic argumentation arouses the sympathetic approval of the reader who is slowly invited by Cervantes to dig deeper under her superficial allegorical skin and appreciate her profound, although disturbing, humanity. Early in I, 14, Rosamunda confesses her many sins: 'Yo confieso que mis torpezas han sido muchas' (p.119); she knows her faults but cannot help herself, as when she tries in vain to seduce young Antonio on the Snowy Isle in I, 19. On this occasion Cervantes insists on Rosamunda's lust, and three times in a few paragraphs he describes her as 'la torpe Rosamunda', 'la mujer torpe', 'la lasciva Rosamunda' (pp.141-42). This accumulation of denigratory adjectives focuses the reader's attention on Rosamunda as a stereotyped image of female concupiscence, but later Cervantes upsets such obvious expectations and invites us to question the infamous label attached to her when, in I, 20, he unveils her unsuspected vulnerability and shows her as a miserable, but lucid woman, longing for understanding and compassion. In a moving valedictory speech Rosamunda again admits to being a sinful and unredeemable woman who is fighting a lost battle against Time, the destroyer of youth and beauty (13):
Yo desde el punto que tuve uso de razón, no la tuve, porque siempre fui mala. Con los años verdes y con la hermosura mucha, con la libertad demasiada y con la riqueza abundante, se fueron apoderando de mí los vicios de tal manera, que han sido y son en mí como acidentes inseparables. . . . pero el tiempo, salteador y robador de la humana belleza de las mujeres, se entró por la mía tan sin yo pensarla, que primero me he visto fea que desengañada. Mas como los vicios tienen asiento en el alma, que no envejece, no quieren dejarme; y como yo no les hago resistencia, sino que me dejo ir con la corriente de mis gustos, heme ido ahora con el que me da el ver siquiera a este bárbaro muchacho. (pp.146-47)

Her self-knowledge and final plea for forgiveness addressed to Antonio, who had rejected her with such extreme violence, make her a more human character and not just the allegorical representation of lustful passion:

Y tú, arrogante mozo, . . . perdóname, que los que piden perdón en este trance, por cortesía siquiera merecen ser, si no perdonados, a lo menos escuchados. (p.147)

The episode of frustrated seduction between Rosamunda and the young barbarian on the Snowy Isle is a good example of the way Cervantes manipulates the two protagonists, upsetting the readers' most obvious expectations of good and evil embodied respectively in Antonio and Rosamunda. Cervantes achieves his aim with a skilful manipulation of the language and the ironic juxtaposition of different stylistic levels, a technique used with great success in Don Quixote (14).

Antonio leaves the party to explore the island in search of food and is soon followed by Rosamunda. When he realises what she is doing, he addresses her in plain straightforward terms: '¿Qué quieres Rosamunda? . . . ¿Qué me sigues?' (I, 19, p.141). To her amorous offers he replies with a highly rhetorical speech punctuated with exclamations
and many mythological and biblical references:

¡Detente, oh arpía! ¡No turbes ni afees las limpias mesas de Fineo! ¡No fuerces, oh bárbara egipcia, ni incites la castidad y limpieza deste que no es tu esclavo! ¡Tarázate la lengua, sierpe maldita, no pronuncies con deshonestas palabras lo que tienes escondido en tus deshonestos deseos! (p.142)

This speech strikes a humorous note when compared to his previous words and does not seem in keeping with the character of a young man brought up in a barbaric land. The reader may therefore ask whether there is an intended irony on Cervantes' part in the strident contrast between the two stylistic registers and whether such irony, if at all present, is meant to stress the disproportion and incongruity between Rosamunda's advances and the language used by Antonio in self-defence. I believe that Cervantes purposely juxtaposed high and low style of speech in order to defuse an artificial, symbolic situation of "virtue chased and persecuted" of romantic affiliation and re-direct our sympathies and expectations. We laugh at Antonio's rhetoric and disapprove of his violent over-reactions, just as Rosamunda and Antonio's father do, when the former calls Antonio 'arrogante mozo' (p.147), and the latter harshly rebukes him for his rash and uncharitable urge to inflict a punishment which has led to Clodio's death (II, 9, p.204).

The same strategy of expectations raised and then questioned is employed in the presentation of Clodio. In I, 14, Cervantes introduces him through Rosamunda's censorious words and his own defiant self-portrait:

Tengo un cierto espíritu satírico y maldiciente, una
pluma veloz y una lengua libre; deléitanme las maliciosas agudezas, y por decir una, perderé yo, no sólo un amigo, pero cien mil vidas. (Clodio, p.118)

las tuyas [torpezas] han cargado sobre varoniles hombros y sobre discreción experimentada, sin sacar dellas otra ganancia que una delectación más ligera que la menuda paja que en volubles remolinos revuelve el viento; tú has lastimado mil ajenas honras, has aniquilado ilustres créditos. (Rosamunda, p.119)

aunque soy murmador y maldiciente, el gusto que recibo de decir mal cuando lo digo bien, es tal, que quiero vivir, porque quiero decir mal. (Clodio, p.120)

Clodio is a satirist, indulging in calumny for self-gratification. A hypocrite and an egotist, he is a totally reprehensible character and Rosamunda treats him with the same disapproval and hostility which Cervantes reserves for slanderers (murmuradores) in El licenciado Vidriera and El coloquio de los perros (15). Yet, he has some good points: he is sagacious and perceptive and, ironically enough, he is the only one in the party - together with two peripheral but equally influential characters, the witch Cenotia and the courtesan Hipólita - to suspect the real bond between Periandro and Auristela. A disturbing question immediately arises as to whether evil is more clear-sighted and closer to the truth than goodness, a doubt which obliterates the conventional clear-cut division between good and evil in romance fiction (16). This is not to say that Cervantes advocates an amoral world where good values become vices and vices turn into virtues; what is good in terms of Christian morality is good and what is bad is bad, but given the complex reality of human nature, good and evil frequently mingle and produce composite results. Clodio is a case in point. However despicable he is, his two speeches to Arnaldo (II, 2,
pp.167-68, and II, 4, pp.174-75), his malicious review of all the characters in the story (II, 5, pp.181-83), and his impertinent and daring letter to Auristela (II, 7, pp.190-91), are masterpieces of clear insight and worldly wisdom.

In his relationship with Arnaldo he is driven by an acute desire to disrupt the latter's amorous designs ('moría por turbar o por deshacer los amorosos pensamientos de Arnaldo.' p.174). He starts his evil plan by insinuating doubts about the real identity of the two brothers/pilgrims in order, he says, to make Arnaldo more cautious in his dealings with Auristela:

> algún gran misterio encierra deschar una mujer un reino y un príncipe que merece ser amado. Misterio también encierra ver una doncella vagamunda, llena de recato de encubrir su linaje, acompañada de un mozo que, como dice que lo es, podría no ser su hermano, de tierra en tierra, de isla en isla. (p.168)

> El otro día te dije, señor, la poca seguridad que se puede tener de la voluble condición de las mujeres, y que Auristela, en el, es mujer, aunque parece un ángel, y que Periandro es hombre, aunque sea su hermano; y no por esto quiero decir que engendres en tu pecho alguna mala sospecha, sino que críes algún discreto recato. (p.174)

It cannot be denied that his vision is unblurred and his intention to shake Arnaldo's unattainable dreams laudable in itself, although nurtured in envy. He then reminds Arnaldo, crown prince of Denmark, of his duties towards his aged and lonely father, and his country which risks going adrift like a ship without a pilot:

> quiero que tal vez consideres quién eres, la soledad de tu padre, la falta que haces a tus vasallos, la contingencia en que te pones de perder tu reino, que es la misma en que está la nave donde falta el piloto que la gobierna. (pp.174-75)
Later events will prove Clodio right. On the Island of the Hermits, Arnaldo learns that due to his prolonged absence from home, his kingdom and his own reputation are in peril, and therefore decides to temporarily leave Auristela and return to Denmark to settle his own domestic affairs (II, 21, p.272).

Clodio also gives Arnaldo some advice on matrimonial matters which were commonplace in the political treatises on the education of a prince (*Speculum principis*) circulating widely in the sixteenth and seventeenth centuries (17). He thinks the requisites of a royal bride ought to be noble birth and virtue in order of importance, not beauty or wealth, and therefore deems Auristela, of dubious morals and mysterious origin, unsuitable for a prince. We shall later see how king Policarpo entertains a totally different view of royal marriage and explore the implications of it.

As Clodio is sharp-witted and perspicacious in his malicious gossiping, so Arnaldo is obtuse and obstinate in his refusing to believe anything different from his preconceptions: 'Auristela es buena, Periandro es su hermano, y yo no quiero creer otra cosa, porque ella ha dicho que lo es.' (p.175). In the grey realm of human experience it turns out that being trustful and good sometimes equals being foolish and unimaginative. But what credit can an honest person give to malicious, but possibly true gossip? Is it always possible to distinguish between truth and falsehood? How to draw a line between truth spoken with an evil purpose and falsehood imparted with a commendable intention?
Clodio voices again his doubts about the real identity of Periandro and Auristela, this time to Rutilio, in a humorous speech delivered in a down-to-earth ironical tone which contrasts with the lofty language associated with romance and conforms to his realistic picture of what all the characters in this romantic fiction really are (II, 5, pp.181-83). He exposes hidden motivations in our characters’ lives and unsuspected sides of their personalities in what to me seems a well-articulated counterpoint to the idealised world of romance. He depicts Arnaldo as a morally weak man, so infatuated with Auristela that he spends all his time weeping and cursing his fortune, oblivious of his father and country; he insinuates that Periandro and Auristela might not be as noble as they claim, and certainly are not brother and sister; he exposes Transila’s rather boastful courage and Mauricio’s vainglory (’ella que revienta de valiente, y él que se precia de ser el mayor judiciario del mundo’ p.183); he considers Ladislao a placid man, who would rather sit comfortably at home, even if that meant abiding by the barbaric rules of his country (’Yo apostaré que Ladislao, su esposo de Transila, tomará ahora estar en su patria, en su casa y en su reposo, aunque pasara por el estatuto y condición de los de su tierra, y no verse en la ajena a la discreción del que quisiere darles lo que han menester.’ p.183) (18); and, finally, Clodio accuses the Spaniard Antonio of arrogance and has a vision of him showing off his barbarian wife and children as exotic exhibits and telling the story of his adventures with the help of a painted sheet - a ‘lienzo’ - (in fact, in III, 1, it is Periandro who commissions the
painting highlighting his own story, and young Antonio who recites the story to the public). Clodio's speech is a realistic interlude, a mimetic island in a sea of high romance and, mutatis mutandis, is to romance what the contemporary entremés was to comedy, the other side of the same coin (one has only to think, for example, of the light-hearted treatment of adultery in Cervantes' *El viejo celoso* and its dark side in the short story *El celoso extremeño* and in many Golden Age dramas). Zimic considers this passage as part of a general parodistic intent to criticise the Byzantine romance so popular at the time (19); be that as it may, the verisimilitude of Clodio's parody helps deflate the idealism of romance, since his view is true to the inner life of Cervantes' fiction where, to take but one example, Periandro and Auristela are not the devout pilgrim brother and sister, but the two lovers Persiles and Sigismunda.

Again, in Clodio's letter to Auristela I find the same ironic, teasing view of her trials which inflicts another blow to the rhetoric of romance:

> Y estos trabajos no sé con qué fuerzas los llevas, pues no te las pueden dar las pocas de un rey vagamundo y que te sigue por sólo el interés de gozarte, ni las de tu hermano, si lo es, son tantas, que te puedan alentar en tus miserias. (p.190)

Moreover, Cervantes uses the character of Clodio to undermine another of the conventional stereotypes of romance, that of "poetic justice" prevailing over realistic retribution as the outcome of oversimplified moral issues. By "poetic justice" it is meant 'the doctrine that all conflicts between good and evil, whether in the drama, the
epic or the novel, must be concluded with the reward of the virtuous
and the punishment of the evil, in order that good persons may be
encouraged to persevere in their good works, and the evil doers may
be frightened from a persistence in evil courses." (20). Clodio is a
slanderer, indulging in calumny for his own wicked pleasure, and dies
with his tongue transfixed by one of young Antonio's arrows: it seems
a perfect example of poetic justice in which the punishment fits the
crime. Nevertheless, Cervantes dispenses with such a simple moralistic
explanation. To unsettle any certainties about the workings of justice
in romance he conjures up a chance event: the arrow was in fact
pointed to Cenotia, who swiftly avoided it, thus leaving Clodio behind
her as a suitable target for it. This fortuitous event is interpreted
as divine punishment - the workings of 'el cielo' - only by Auristela,
who harbours a personal grievance against the malicious Clodio; for
all the other characters it is Antonio's mistake, an unfortunate
episode - 'el caso' - not to be investigated any further (21):

Llegó esta nueva a los oídos de Auristela, que aun se
tenía el papel de Clodio en las manos, con intención de
mostrárselo a Periandro o a Arnaldo, para que castigasen
su atrevimiento; pero viendo que el cielo había tomado a
su cargo el castigo, rompió el papel, y no quiso que
saliesen a luz las culpas de los muertos . . . Y bien que
Policarpo se alborotó con el suceso . . . no quiso
averiguar el caso . . . Pasó el rumor del caso,
enterraron a Clodio, quedó Auristela vengada. (p.205)

Since in the end Clodio is adequately condemned for his evil conduct,
the allegorical pattern of "vice punished and virtue rewarded"
permeating the world of romance is not negated, but simply modified
by Cervantes' ironical emphasis on coincidence. The moral lesson is
there for the readers' benefit, but instead of standing out as an uncontroversial example of poetic justice, it is ambiguously disguised as an ordinary episode of everyday life in which chance plays a decisive role. By giving to the same fortuitous episode two different interpretations - one moralistic and one neutral - according to the different personal involvement of the characters in question, Cervantes discloses one of the inner mechanisms of romance: he divests chance of its prerogative as the ruling force of romance - as against the principle of causality governing action in the novel -, and shows that chance as well is part of life, since it is ultimately us who give a particular interpretation to a certain episode according to what it means to us. Therefore, the chance death of Clodio, with its ambivalent meaning, undermines, without destroying it, the conventional role of poetic justice in romance fiction and questions its ineluctability, adding a touch of novelistic realism to Cervantes' story.

Other secondary characters turn out to be different from what Cervantes' preliminary description might have suggested. Take for example Policarpo and his kingdom. The captain of the ship on board which Auristela, Transila, Ricla, Constanza, Mauricio and Antonio are now travelling in search of their lost companions, describes Policarpo's kingdom as a utopic island. In this ideal land the king is elected by universal consent of the people who choose 'el más virtuoso y mejor hombre que en él [reino] se hallara' (I, 22, p.149); this ensures that justice and mercy reign supreme and are not hindered
by hypocrisy, ambition, corruption or greed. The present king himself, Policarpo, is the embodiment of the perfect Renaissance prince who combines active and contemplative life, 'varón insigne y famoso, así en las armas como en las letras' (p.150). Nevertheless, later developments in the novel will turn the readers' expectations upside down. The virtuous and dignified Policarpo is soon enslaved by a lustful and unnatural passion for Auristela, some fifty years his younger (in II, 7, p.194, the reader is informed that Policarpo is seventy and Auristela seventeen). Furthermore, he deceives himself into believing he is right in choosing Auristela as his wife. In II, 5, in an intimate dialogue with his daughter Sinforosa, he opens his troubled heart to her and explains his personal view on the question of royal marriage. This is a self-justificatory peroration bearing on the same arguments as Clodios's speech to Arnaldo in the previous chapter, but reaching the opposite conclusion: if for Clodio high birth is a priority in the choice of a royal bride, this is not so for Policarpo, who is convinced that a king's nobility can by itself make any woman he might choose his equal (22). It is interesting to compare the two views:

Desmengua y apoca el respeto que se debe al príncipe el verle cojar en la sangre, y no basta decir que la grandeza de rey es en sí tan poderosa que iguala consigo misma la bajeza de la mujer que escogiere.  
(Clodio, p.175)

no ha de levantar la mujer al marido, sino el marido a la mujer. Las majestades, las grandezas altas, no las aniquilan los casamientos humildes, porque en casándose igualan consigo a sus mujeres.  
(Policarpo, p.180)

It seems to me that Cervantes intended to suggest here how difficult
it is to have one single definitive "truth" and how anyone can manipulate certain facts or notions to suit one's personal situation. It is a further example of "perspectivism", that is of multiple perspectives on the same subject, which helps undermine the uniform and stable world of romance. Such multiplicity of voices reproduces the nuances of human experience, as in the case of the ambivalent nature of Periandro's curiosity, and shifts the balance in favour of a more realistic treatment of romance.

The readers' appreciation of Policarpo in his true colours is strengthened by two authorial comments on the king's hypocrisy and dissimulation:

\[
\text{los ímpetus amorosos que suelen parecer en los ancianos, se cubren y disfrazan con la capa de la hipocresía; que no hay hipócrita, si no es conocido por tal, que dañe a nadie sino a sí mismo, y los viejos, con la sombra del matrimonio, disimulan sus depravados apetitos. (p.198)}
\]

\[
\text{Quisiera buenamente lograr sus deseos a pie llano, sin rodeos ni invenciones, cubriendo toda dificultad y todo parecer contrario con el velo del matrimonio, que, puesto que su mucha edad no lo permitía, todavía podía disimularlo, porque en cualquier tiempo es mejor casarse que abrasarse. (p.249)}
\]

By way of contrast, the theme of senile love is re-elaborated in the episode of king Leopoldio which Periandro narrates as a flashback at the court of Policarpo. Leopoldio, a widower for many long years, fell in love with a lady of inferior social status who soon after betrayed him with a young footman and plotted his murder. The king however managed to escape death and finally apprehended the traitors who are now, at the time of his encounter with Periandro, in his power awaiting punishment. When Periandro urges him to temper justice with
mercy, the aged king abandons his revenge and agrees to free his would-be murderers and hand them over to Periandro. The story ends with the two ships parting ways abruptly just when the prisoners, now dangerously free, are about to embark on Periandro's ship. The reader is left wondering about king Leopoldio's chances of survival at the mercy of his enemies, but he apparently contrives to avert the danger because a few chapters later he is mentioned as waging a fierce war on Denmark (II, 21, p.272). Unlike the self-deceived Policarpo, Leopoldio is shown as a disillusioned man, fully aware of his sin:

por culpa mía, que de los pecados que se cometen, nadie ha de echar la culpa a otro, sino a sí mismo, digo que, por culpa mía, tropecé y cay en la de enamorarme de una dama de mi mujer. (p.232)

Furthermore, the reader realises that since his election to the throne Policarpo has been employing a character of dubious reputation as his confidant and private counsellor, the Spanish witch Cenotia ('su consejera Cenotia', p.206), who had previously been at the service of Policarpo's predecessor ('díme presto a conocer al rey antecesor de Policarpo', p.202) (23). The dream of a utopian land governed by an ideal prince is therefore shattered by the unpredictable but ever present human factor; the idealised world of romance collapses under the machinations of a foolish king blinded by sensual passion and of his wicked adviser, and even after they are finally removed, the king deposed and the witch hanged, the readers' confidence in their own expectations of romance has been seriously undermined.

Another instance in which readers are led into the wrong conclusions is the episode of the old pilgrim in II, 6. Her grotesque physical
portrait is finished off with an intriguing remark on her bad nature:

En efecto, toda ella era rota y toda penitente, y como después se echó de ver, toda de mala condición. (p.313)

Rafael Osuna, noting that the authorial promise of a further explanation of the old pilgrim's morals is left unfulfilled, interprets the whole episode as an example of the carelessness with which Cervantes composed his last book and which, together with the lack of revision of the manuscript, eventually led to the many omissions he detects in the novel: 'Lo anunciado simplemente no se cumple. He aquí un personaje que no realiza su destino novelístico.' (24). In fact, if we think of such olvido as a strategy which Cervantes deliberately employed to mislead his readers and shake them out of their expectations, the half-finished sketch of the old pilgrim acquires a new dimension of far-reaching implications. Cervantes anticipates the pilgrim's evil character after a long exhaustive description of her rather ugly features which helps reinforce in the readers' mind the conventional association between moral and physical ugliness. However, if instead of looking for a further episode to fulfill the announced 'como después se echó de ver', we consider the pilgrim's words as the natural sequel to the author's introduction of her, we realise that the stereotyped equation between ugliness and evil is demolished, and we are therefore ready to reconsider our wrong assumptions. This old woman is unquestionably a bad pilgrim, because she is not moved by authentic religious piety; in fact her pretext for going on pilgrimage is an idle desire to while the time away. Nevertheless, she has a saving grace, a deep knowledge
of her nature which prevents her from deceiving herself under the mantle of a feigned religious devotion. Such self-knowledge also gives her a clear insight into other people's motivations, and although she defends the moral value of pilgrimages, she levels a scathing attack at the hypocrisy of many an opportunist pilgrim (25):

\[
\text{bien sé que [la peregrinación] es justa, santa y loable, y que siempre la ha habido, y la ha de haber en el mundo; pero estoy mal con los malos peregrinos, como son los que hacen granjería de la santidad, y ganancia infame de la virtud loable; con aquellos, digo, que saltean la limosna de los verdaderos pobres. Y no digo más, aunque pudiera.  (p.315) }
\]

Inserted at a point in the novel when particular emphasis is placed on the devotional side of our pilgrims' progress, her words are a salutary reminder of the ambivalent nature of man and of the inevitable friction between the real and the ideal. Added to this realistic note is her physical portrait which Baquero Goyanes describes as an almost Quevedesque caricature. According to Goyanes, this and other realistic details in the novel bear witness to the 'exacta fusión de idealismo y realismo' achieved by Cervantes in his Byzantine story (26). In fact, I would say that it is not a fusion but rather a movement of point/counterpoint whereby the realistic note is sounded in order to undermine a predominantly idealistic pattern. In other words, it is a case of modal counterpoint: Cervantes uses the realistic mode, typical of the novel, to introduce a change in the tonality of the work which disrupts the supposed uniformity of his romance.

At this point the reader may recall a detail in the story of Feliciana
de la Voz, which has just reached a happy conclusion in Guadalupe, namely Feliciana's motive for joining the main characters on their pilgrimage to Rome. It is true that she enjoys their amiable company, but what she really wants is to flee the land of her dishonour:

\[\text{y lo principal por volver las espaldas a la tierra donde quedaba enterrada su honra, pidió que consigo la llevasen como peregrina a Roma.} \] (III, 4, p.298)

This is not to say that she is a \textit{mala peregrina}, but her hasty decision to join the pilgrims is tainted with self-interest and it is revealing that the pilgrimage itself is cut short once her honour has been restored. It is also appropriate here to stress the main reason for the protagonists' pilgrimage as told by Seráfido in a flashback at the end of the novel, that is Persiles' urgent need to escape the wrath of his elder brother Magsimino:

\[\text{Abrazóla [Sigismunda] la reina, contó su respuesta a Persiles, y entre los dos concertaron que se ausentesen de la isla antes que su hermano viniese, a quien darían por disculpa, cuando no la hallase, que había hecho voto de venir a Roma, a enterarse en ella de la fe católica ... jurándole primero Persiles que en ninguna manera iría en dicho ni en hecho contra su honestidad.} \] (IV, 12, p.467)

Persiles and Sigismunda seem to have made a virtue out of necessity, and although there is nothing morally wrong or reprehensible in it, such concealed motivation and the human emotions behind it give a tinge of reality to the allegory of pilgrimage and to the characters themselves (27). This reminds me of the story of the two hermits Renato and Eusebia at the end of Book II, where contrasting views are expressed about the choice of a life of solitude in praise of God. Rutilio has just been converted by Renato's captivating tale to the
joys of such a life, when Mauricio warns him that to become a hermit is in some cases tantamount to abdicating one's responsibilities towards society, an easy solution for those who are idle and have nothing to lose (28):

Modos hay de vivir que los sustenta la ociosidad y la pereza, y no es pequeña pereza dejar yo el remedio de mis trabajos en las ajenas, aunque misericordiosas manos. . . . Fuera va deste cuento Renato, que le trajeron a estas soledades, no la pobreza, sino la fuerza que nació de su buen discurso. (II, 19, p.265)

In Mauricio's opinion, Renato does not fall into this category. However true this judgement appears in the light of the hermit's virtuous behaviour, the reader may now recall why Renato fled his country and withdrew to a desert island:

determiné salir de mi patria . . . a buscar lugar donde no me alcanzase la infamia de mi infame vencimiento y donde el silencio sepultase mi nombre. (II, 19, p.263)

As in the case of Feliciana de la Voz, once his honour is restored, Renato is quick to cast aside 'la santa soledad' and 'el sabroso silencio' he had so lavishly praised before, to return to more mundane pleasures. Was he therefore a malo ermitaño? His life of hardships and sexual restraint bear eloquent witness to his moral integrity; it is however difficult to draw a line between pure religious commitment and self-interest (we have already seen how Auristela's vocation is similarly tainted by considerations of personal interest). What this episode, like the previous ones, reveals is Cervantes' appreciation of the complexity of human nature purposely set in a context of romance.

Another detail, again in the story of Feliciana de la Voz (III, 2-4),
leaves the readers puzzled and frustrated in their expectations. The story begins in *medias res* and has all the staple characteristics of romance. One dark night a newly-born baby is hurriedly handed over to our pilgrims by an unknown horseman who wishes the infant delivered to two gentlemen in Trujillo together with a piece of jewellery, a golden chain, which the reader recognises as the ever-present talisman of recognition in romance fiction. The man fears the persecution of mysterious enemies and spurs his horse away. Soon after a beautiful young woman arrives at the shepherds' camp where the pilgrims are spending the night. She is in tears and about to faint, her few, crumpled but rich clothes betraying her high rank. Ricla conjectures that she must be the baby's mother. The day after the woman, whose name is Feliciana, tells the pilgrims her tragic story: although she loved Rosanio, her family had decided that she was to marry the noble Luis Antonio. On the very day on which she was to be betrothed to Luis Antonio she gave birth to Rosanio's child, the fruit of their secret love. She handed the baby to her maid and somehow managed to run away from home to escape her father's vengeance. Periandro in turn tells her the story of the newly-found baby and the old shepherd confirms that the baby is now in the safe hands of his sister in the nearby village and will soon be brought back to her. Feliciana then muses about how she is going to recognise it since she has never seen her own child:

Y si yo la viese [esa prenda mía], . . . quizá por los paños en que viene envuelta sacaría a la luz la verdad de las tinieblas de mi confusión; . . . Y cuando esto no sea, quizá la sangre hará su oficio, y por ocultos
sentimientos le dará a entender lo que me toca.

(Ill, 3, p.295)

The scenario is set for a culminating anagnorisis, which in fact never occurs. Feliciana does not recognise the baby's clothes as her own, has never seen the golden chain, and although she knows that Rosanio has friends in Trujillo, she cannot remember the name of any of them. What is even more curious is that the baby itself does not trigger off any maternal feelings in her:

lo que más es de considerar, el natural cariño no le movía los pensamientos a reconocer el niño, que era varón el recién nacido. (III, 4, p.297)

And yet the omniscient author in the end confirms the baby's identity:

envió Don Francisco por el niño que le había llevado la labradora, que era el mismo que Rosanio dio a Periandro la noche que le dio la cadena. (III, 5, p.309)

We may wonder whether Feliciana's baby was temporarily exchanged with the baby of the old shepherd's sister who, as the reader is told along the narrative, 'estaba recién parida' (III, 4, p.298); or else, we may find an explanation for Feliciana's failed recognition in 'her shocking postnatal circumstances' which have temporarily undermined her maternal instinct, as Wilson suggests (29); or we may agree with Osuna (30), who regards the discrepancies in the story as due to Cervantes' oblivious neglect. However, Osuna himself admits that the failed recognition causes no little surprise to the reader. In my opinion, given the pattern of expectations raised and then undermined which runs throughout the novel, there is scope in considering this puzzling episode as one more significant blow inflicted to the readers' most obvious expectations; the more so since such
expectations were fully met instead in a parallel episode of Heliodorus' *Aethiopica*, when Charicleia ponders on a mother's instinct which never fails to recognise her own child, and later, as if to confirm this, both her parents have a premonition when they first see her after a long time (31).

Some disconcerting details can also be found in the story of Ruperta and Croriano (III, 16-17), which offers another example of the ironic juxtaposition of different stylistic levels illustrated in the episode of Rosamunda's failed seduction of Antonio.

At the end of this chivalric tale of irrational and blinding passion, the fearsome and vengeful widow Ruperta unexpectedly marries Croriano, the young son of Claudino Rubicón, her husband's murderer, who, insanely in love with Ruperta, had killed her husband in a fit of envious jealousy. Their union is celebrated in a highly rhetorical style as the victory of love and reconciliation over hate and revenge:

\[
\text{Triunfó aquella noche la blanda paz desta dura guerra,} \\
\text{vivióse el campo de la batalla en tálamo de desposorio;} \\
\text{nació la paz de la ira; de la muerte, la vida, y del} \\
\text{díscolo, el contento.} \\
\text{(III, 17, p.391)}
\]

The same marriage is commented in a rather different way by Ruperta's old squire. He is now disposing of the relics of Ruperta's past of hatred, that is her husband's skull and shirt and the assassin's bloodstained sword on which she had more than once sworn to avenge his death, and blames this sudden and unexpected change of situation on Ruperta's light and capricious mind:

\[
\text{Murmuró de la facilidad de Ruperta, y en general, de} \\
\text{todas las mujeres, y el menor vituperio que dellas dijo} \\
\text{fue llamarlas antojadizas.} \\
\text{(III, 17, p.392)}
\]
The squire's words cannot be simply dismissed as the 'senile mutterings' of a misogynist (32); in fact, his cynical comment reported by the author in ordinary plain language provides a different perspective on the same episode and is a welcome deflation of the elevated style of the previous paragraph. Is therefore Ruperta an agent of reconciliation or a whimsical woman, inconstant and unpredictable like all women are according to men? It seems to me that one interpretation does not necessarily exclude the other; however, I interpret the more realistic view as a counterpoint to the ideal world of romance. Ruperta's moral regeneration is also undermined by Cervantes' ironical description of her sudden change from revenge to love:

vio que la belleza de Croriano, como hace el sol a la niebla, ahuyentaba las sombras de la muerte que darle quería, y en un instante no le escogió para víctima del cruel sacrificio, sino para holocausto santo de su gusto.

(III,17,p.389)

Playing on the word "holocaust" as a sacrifice involving the ritualistic burning of the victim, Cervantes subverts the terms of the metaphor whereby it is not the victim who is ultimately burned, but the offerer who consumes herself in the flames of love: instead of immolating Croriano to the cruel god of vengeance, Ruperta chooses to sacrifice him on the altar of her pleasure, 'holocausto' and 'gusto' conveying the image of the burning passion of desire (33). Furthermore, her whimsical nature is revealed in one puzzling detail that deserves some explanation.

At the beginning of the episode the pilgrims are peeping in
astonishment into a room all draped in mourning when an old man, likewise clad in black, approaches them with the key to their curiosity. He is Ruperta's old squire who, recounting the story of his mistress' life, reports to the pilgrims her oath of vengeance:

> y en tanto que no llegare a efeto este mi justo, si no cristiano deseo [de venganza], juro que mi vestido será negro, mis aposentos lóbregos, mis manteles tristes y mi compañía la misma soledad. (III, 16, p.386)

However, when the pilgrims finally catch a glimpse of her, she is wearing pure white, albeit only in her headdress ('blanquisímas tocas', p.387). The emphasis on black as the colour of mourning was so pronounced only a few paragraphs earlier that this sudden change to white sounds to the reader as a shocking incongruity, although it is never questioned by the characters themselves. One simple explanation could be that we are faced again with another of Cervantes' mistakes caused by his writing under the spur of impending death. A more plausible justification is proffered by Blecua in the conscious contrast of colours between the black robes and the white headdress, symbolising the two different worlds which encroach along the episode: the world of classical antiquity and tragedy, where the traditional colour of mourning is white, and that of the Christian Middle Ages with their chivalric tales of love and vengeance. Blecua shows how Cervantes in his creative process contaminates the classical fable of Cupid and Psyche with the famous nocturnal scene of seduction between Elisena and Perión from the first chapter of Amadís: 'Al recuerdo de la luna real del Amadís se une la representación visual de la viuda con tocas blancas para sugerir una imagen compleja,
complementaria y antitética de la anterior de Croriano: el sol y la luna, lo masculino y lo femenino.'(34). One might add that white as a symbol of purity anticipates Ruperta's moral regeneration and stresses her positive role in the allegorical pattern of near-death and resurrection characteristic of romance; it is also true that in the episode of the 'Cueva de Montesinos' in Don Quixote Part II the widow Belerma and her attendants wear black dresses with 'tocas blancas' (35), just like Ruperta. However valid these interpretations might be, I would like to suggest that since incongruity and discordance often produce ironic meanings (36), such contrast between the colour Ruperta swears she will dress in and the one she is actually wearing could be Cervantes' ironic comment on Ruperta's volatile mind, an anticipatory hint which gives further support to the old squire's demystifying view. It suggests that since Ruperta has already broken her oath on one point, she might be inclined to change her mind on another, perhaps more vital matter, as she does when deciding to abandon her plans of vengeance and marry the son of her husband's assassin.

Another secondary character, Mauricio, like Clodio and Rosamunda, turns out to be somewhat different from what the reader would have expected. He is introduced through the external, physical description of his attire denoting at once his profession as an astrólogo judiciario:

un anciano varón, al parecer de edad de sesenta años, vestido de una ropa de terciopelo negro, que le llegaba a los pies, forrada en felpa negra, y ceñida con una de las que llaman colonias de seda; en la cabeza traía un
Not a word is spent in qualifying his character or his present state of mind, which is rather surprising in view of the more psychological portraits of Rosamunda, Clodio and Ladislao in the same paragraph, as if the author wanted to leave the character of Mauricio entirely to his self-presentation and the readers' impressions.

The unexpected recognition of his long-lost daughter Transila causes him to faint, and once he has recovered from the emotion, he tells his story to the assembled party. The way he demands the attention of his audience suggests a person of great authority and determination, and not little arrogance:

el anciano Mauricio dio una gran palmada en la mesa, como dando señal de pedir que con atención le escuchasen. Enmudecieron todos. (I, 12, p.111)

From his speech he emerges as a devout Catholic and an enlightened man who values compromise and dissimulation as a means of survival in a country whose customs do not always follow the dictates of reason:

Segúf las costumbres de mi patria, a lo menos en cuanto a las que parecían ser niveladas con la razón, y en las que no, con apariencias fingidas mostraba seguirlas, que tal vez la disimulación es provechosa. (p.111)

In this respect he seems to agree with Rosamunda whose pragmatic views he endorses in I, 14, p.119. He is a wise and learned man, capable of giving a rational explanation to the supernatural episode of the witch's metamorphosis into a wolf ('Lo que se ha de entender desto de convertirse en lobos, es que hay una enfermedad a quien llaman los médicos manía lupina', I, 18, p.134); he is critical and perceptive
in his response to Periandro's narration in Book II (see his comments in 11, p.217; 14, pp.234 and 239; 15, p.244; 20, p.266). But what impresses the reader in Mauricio's eloquent introductory speech is his role as a caring father who only seeks his daughter's good, in particular when asking her consent on the choice of her husband:

tomando consentimiento primero de mi hija, por parecerme acertado y aun conveniente que los padres casen a sus hijas con su beneplácito y gusto. (p.112)

Furthermore, in recalling his country's barbarous custom of *ius primae noctis* he has words of vehement condemnation:

Costumbre bárbara y maldita que va contra todas las leyes de la honestidad y del buen decoro. (p.112)

Yet he does not move a finger to save his daughter from her dreadful fate:

Muchas veces había yo intentado de persuadir a mi pueblo dejase esta prodigiosa costumbre; pero apenas lo intentaba, cuando se me daba en la boca con mil amenazas de muerte, donde vine a verificar aquel antiguo adagio, que vulgarmente se dice, que la costumbre es otra naturaleza, y el mudarla se siente como la muerte. (p.113)

The death threats of which he becomes a target bring to the surface his cowardly and selfish nature dominated by the natural, albeit inglorious, instinct of self-preservation, rather than the more fatherly feelings of generosity and total abnegation. In the end it is Transila who has to defend her honour and fight her way out of such an ordeal. The model father of Mauricio's self-portrait is in fact a rather ordinary human being.

Finally, a few remarks on the short episode involving Taurisa, Auristela's maid and companion in misfortune. In the opening chapters
of the novel she is in Arnaldo's hands, about to be sold to the barbarians in order to investigate Auristela's fate on the dreaded island. Periandro, disguised as a woman, assumes her role and is then sold as a slave in her place. At this point Cervantes leaves her until Ch. 17, the title of which — "Da cuenta Arnaldo del suceso de Taurisa" — promises an explanation of her actual circumstances. Through Arnaldo's flashback the reader is informed that Taurisa was left seriously ill in the safe hands of two gentlemen, friends of Arnaldo's, who were to take her back to Ireland and trust her in the care of the local prince (I, 17, p. 128). Her case is happily and conclusively despatched by the prince of Denmark and consequently by the reader as well. That is why it comes as an utter surprise to both readers and characters to discover, some time later, that the unconscious maiden, brought ashore by two bold young men who then engage in a deadly duel to win possession of her, is none other than the unfortunate Taurisa (I, 20, p. 145). In I, 21, we finally learn that Arnaldo had unwittingly entrusted Taurisa to pirates. It is undoubtedly true that this is a very fine example of Cervantes' mastery of the technique of fragmentary exposition, whereby the author interrupts the main narrative thread with varying but relevant episodes for the sake of holding the audience in suspense and arousing admiratio through surprise and variety. However, it seems to me that in this case Cervantes also intended to undermine the readers' expectation of a happy, or at least uneventful, ending to Taurisa's story. The tightening and unravelling of the knot of complication, a
technique of epic disposition employed with mastery by Heliodorus in his *Aethiopica*, becomes in Cervantes' hands an indispensable instrument to shock his readers and shake them out of their obvious but erroneous assumptions.

These examples seem to point, in their number and consistency, to a definite strategy on Cervantes' part: through the presentation of multidimensional characters, the use of multiple and contrasting perspectives on the same episode, and the ironic manipulation of language, Cervantes achieves for his work a kind of generic hybridisation which calls into question the theory that the *Persiles* is pure, uncontaminated romance. Realism infiltrates the fabric of romance and the result is a subtle subversion of many stereotypes of romance and the exposure of their intrinsic fallacy.
NOTES

1) Although I hint at Cervantes' ironic voice on several occasions in the present discussion of some secondary characters and episodes, I leave an analysis of irony in the Persiles to Ch.7.

2) See Otis H. Green's comment in his Spain and the Western Tradition: The Castilian Mind from 'El Cid' to Calderon, 2nd edn, 4 vols (Madison, Milwaukee, and London: The University of Wisconsin Press, 1963-66), I, pp.200-01: 'It should be realized that Cervantes' interest is in his hero: that he uses the inconsistent whim of the heroine as an escalation for the purpose of refining and exalting the moral qualities of the hero, even though this reduces the moral stature of the heroine.' I agree on the question of the "escalation", but I think that this focuses the readers' interest on the heroine rather than the hero, Auristela being the more unpredictable character of the two.

   Another possible etymology of the Greek name Periandro could be derived from per* + Genitive = about, around (said of places) as signifying the man going around places, the wanderer. Diana de Armas Wilson, in Allegories of Love (Princeton: Princeton University Press, 1991), describes the choice of the name of Periandro as an 'onomastic strategy' on Cervantes' part to alert the reader to the fusion of sexual genders in the figure of the androgyne, which, according to her, is the organising metaphor for Cervantes' romance; however, she acknowledges that 'Cervantes may, in fact, have borrowed the name of Periandro from Greek romance, from characters oddly called Periandro or Periandra in Achilles Tatius' Leucippe and Clitophon.' (p.86).
   The name of Periandro also appears in Lodovico Corfino's Istoria di Phileto Veronese, ed. by G. Biadego (Livorno: Giusti, 1899), p.29, where there is a reference to the historical figure of Periander, tyrant of Corinth, c.625-585 B.C. Incidentally, Periander of Corinth is also the protagonist of one of the erotika pathēmata written by Parthenius of Nicaea (1 B.C.). The story tells of the incestuous passion of Periander's mother for her son whom she made love to during the night, forbidding him to know her identity, as in the tale of Eros and Psyche. The final recognition led to Periander's madness and to his mother's suicide. See Quintino Cataudella, La novella greca (Napoli: Edizioni Scientifiche Italiane,
In Allegories of Love, Diana de Armas Wilson describes Periandro as 'a character of refreshing fallibility' (p.145).

On the literary problems of "unity in variety" and "verisimilitude" which arise in the confrontation between Periandro, the narrating author, and his critical audience, see Alban K. Forcione, Cervantes, Aristotle and the 'Persiles' (Princeton: Princeton University Press, 1970), Ch. 6 "Periandro's narration", pp.187-211.


On the symbolism of the rose see briefly J. C. Cooper, An Illustrated Encyclopaedia of Traditional Symbols (London: Thames and Hudson, 1978), pp.141-42. See also, more extensively, the Emblem literature of the Renaissance, a good anthology of which is the Emblemata: Handbuch zur Sinnbildkunst des XVI. und XVII. Jahrhunderts, ed. by Arthur von Henkel and Albrecht Schone (Stuttgart: Metzler, 1967), a collection of emblems from various authors, pp.289-305 on the flower Rose. In Filippo Picinelli's Mondo simbolico (1653; Venezia: Combi & La Nou, 1670), Book XI, Ch.18, pp.403-409, the rose is given as a symbol of, among others, 'bellezza umana', 'bontà divina', 'virtù perseguitata', 'verginità' (white rose), 'martirio' (red rose), 'umiltà di Maria Vergine', 'eccellenza di Maria Vergine'; but also of 'vita umana e morte immatura', 'bellezza cadente', 'felicità mondana', 'libidine', 'piacere carnale'. In Los emblemas de Alciato, Andreas Alciatus' Emblemata (1531), translated into Spanish by Bernardino Daza (Lyon: Rovillio, 1549), the emblem of lust (n.46) is represented by "La sepultura de la ramera", the poetic explication of which is in the form of a dialogue between 'Lector' and 'Autor', which could be Rosamunda's epitaph:

L. ¿Y cómo echó a perder la muerte dura
tanta beltdad que al Sol escureciera?
A. Ya estaba fea con la edad madura.

There is no such emblem of Lust and Slander in either Andrea Alciati's Emblemata (1531), or in the two Emblemas morales
written respectively by Juan de Horozco y Covarrubias (1589) and Sebastián de Covarrubias Orozco (1610). Even in Cesare Ripa's Iconologia (1593; Padova: Tozzi, 1611), 'Lussuria', 'Maledicenza', 'Detrattione' and 'Calunnia' are represented individually by the picture and/or description of a woman. However, in Filippo Picinelli's Mondo simbolico, pp.403-409, the rose is referred to as a symbol of both 'Eloquenza satirica' ('Fiorisce, ma ferisce') and 'Mormoratore' ('Similmente l'astuto mormoratore, se cominciando dalle lodi, pare che sparga quante parole, tante Rose, finisce nei vituperi, punendo e lacerando la fama del suo prossimo'). In a similar way, Clodio, 'satirico y maldiciente' (I, 14, p.118), might be linked to the rose, the ambivalent symbol of feminine beauty, celestial virtue and carnal love embodied by Rosamunda. John T. Cull, in 'Emblem motifs in Persiles y Sigismunda', Romance Notes, 32 (1992), 199-208, studies a few emblem motifs in the Persiles (ocasión, fortune, elm and vine or elm and ivy, tongue and sword, crane, peacock, peasant and snake, the boat race in II, 10, the emblematic cart in II, 15, and Auristela's emblematic portrait in IV, 6, the enigma of which is left unresolved) and concludes that Cervantes was familiar with the contemporary emblematic tradition.


9) The reader of Don Quixote will recall how, on getting ready for his first sally, the knight makes use of his past experience and cunningly refrains from putting his helmet to the test a second time:

la tornó a hacer de nuevo [la celada], poniéndole unas barras de hierro por de dentro, de tal manera, que él quedó satisficho de su fortaleza y, sin querer hacer nueva experiencia della, la diputó y tuvo por celada finísima de encaje.

Miguel de Cervantes Saavedra, Don Quijote de la Mancha, Part I, p.39.

10) Alban K. Forcione, Cervantes and the Humanist Vision (Princeton: Princeton University Press, 1982), in the section of Ch.2 entitled "La gitanilla and Erasmus' Colloquy on Courtship". The full quotation from La gitanilla runs as
follows: 'No quiero juramentos, señor Andrés, ni quiero promesas; sólo quiero remitirlo todo a la experiencia de este noviciado.' (I, p.122).


Donald W. Bleznick, in his 'Spanish Reaction to Machiavelli in the Sixteenth and Seventeenth Centuries', Journal of the History of Ideas, 19 (1958), 542-550 (p.549), explains how Spanish thinkers who constantly criticised Machiavelli's views, nevertheless justified dissimulation, cunning and deceit for the sake of the State, especially when it came to save the prince's reputation: 'The prince, the prime motivating force of government, was considered the model for his people's behavior. Furio Ceriol [Fadrique Furio Ceriol, El consejo y consejeros del príncipe, 1559] clearly demonstrated how important the prince's role was in establishing norms for the conduct of his subject . . . Political theorists sanctioned the dissimulation of all those facts which might mar the ruler's spotless reputation.'

On a reappraisal of Machiavelli's political thought see the study of Isaiah Berlin, 'The Originality of Machiavelli', in Studies on Machiavelli, ed. by Myron P. Gilmore (Firenze: Sansoni, 1972), pp.149-206.

12) Rosamunda's little speech against calumny might be taken as Cervantes' criticism of the secret ways of the Inquisition. 'The records of the Inquisition are full of instances where neighbours denounced neighbours, friends denounced friends, and members of the same family denounced each other. Many of these cases would have arisen through sheer malice or hatred.' From Henry Kamen, Inquisition and Society in Spain in the sixteenth and seventeenth centuries (London: Weidenfeld and Nicolson, 1985), Ch.9 "The procedure of the Inquisition", p.164.

Since the name of witnesses was kept secret, this was, as Kamen puts it, 'an open invitation to perjury and malicious testimony' (p.168). Arrest was followed by immediate confiscation of property, which was not even allowed to pass to the descendants of the accused. As a consequence, whole families faced destitution and perpetual infamy.

Constance H. Rose, in Alonso Núñez de Reinoso: The Lament of a Sixteenth Century Exile (Cranbury, NJ: Associated University Presses, 1971), points to Isea's invective against rumours or false accusations (Clareo y Florisea, Ch.XV, p.448a) as a clear condemnation by Reinoso of the evils of the Inquisition: 'this digressive diatribe, which does little to advance the plot, not only supplies the cause of Isea's eventual fall from fortune but also reveals the reasons for Reinoso's leaving Spain. The
passage would seem to summarize the agonizing existence of a converso, falsely accused, denounced to the authorities, embroiled in legal battles, threatened in a thousand ways, living in dread of the consequences.' (p.125).

13) Rosamunda's words recall those of another self-confessed impenitent sinner, the witch Cañizares in Cervantes' short story El coloquio de los perros:

Yo tengo una de estas almas que te he pintado: todo lo veo y todo lo entiendo, y como el deleite me tiene echados grilles a la voluntad, siempre he sido y seré mala. (III, p.299)

Like Rosamunda, Cañizares acknowledges her sins; but, unlike the unfortunate courtesan who cannot hold Time and Beauty still for her convenience, and therefore dies when rejected by young Antonio, the witch Cañizares has found a suitable way of life which allows her to pose as a saint while still engaging in her favourite activity:

Quisiera yo, hijo, apartarme de este pecado, y para ello he hecho mis diligencias: heme acogido a ser hospitalera; cure a los pobres ... rezo poco, y en público; murmuro mucho, y en secreto; vame mejor con ser hipócrita que con ser pecadora declarada: las apariencias de mis buenas obras presentes van borrando en la memoria de los que me conocen las malas obras pasadas. En efecto: la santitud fingida no hace daño a ningún tercero, sino al que la usa. (III, p.296)


16) This view is reflected in the old Spanish proverb "Piensa mal y acertarás". See Juan Suñé Benages, Refranero clásico: Colección de más de 2,200 refranes entre los cuales figuran los usados por el Marqués de Santillana, D. Antonio Hurtado de Mendoza, Mateo Alemán, Cervantes, Avellaneda, Quevedo, Vélez de Guevara y de otros autores (Barcelona: Gil, 1930), where the proverb is glossed as follows: 'Refrán con que se quiere dar a entender que, para no equivocarse, hay que tener mala opinión de los hombres.', p.232.

17) Angelo J. Di Salvo, in his 'Spanish Guides to Princes and the Political Theories in Don Quijote', Cervantes, 10 (1989), 43-
58, gives a long list of Spanish political treatises, from Antonio de Guevara's Relo de Príncipes (1529) and Fadrique Cerio's El consejo y consejeros del príncipe (1559) to Baltasar Gracián's El político (1646). These were written along the lines of Erasmus' Institutio Principis Christiani (1516) and Thomas More's Utopia (1516) which supported the ideal of a Christian prince as a model for his people, embodying the Christian virtues of temperance, prudence, mercy, etc., both in his private and in his public life, as against the more realistic and empirical views on the role of the prince expounded by Niccolò Machiavelli in Il Principe (1513).

18) That Ladislao is subjected to his wife, showing little will of his own, is clear from one of Cervantes' comments on the secret desires of his characters in II, 4, p.176:
Mauricio haciendo disimios de volver a su patria contra la voluntad de Transila, que no quería volver a la presencia de gente tan enemiga del buen decoro como la de su tierra. Ladislao, su esposo, no osaba ni quería contradecirla.


22) Ironically, it is Policarpo's self-interested view that is more in tune with Erasmus' advice to the model Prince in his Institutio principis christiani (1516), The Education of a Christian Prince, trans. by Lester K. Born (1936; New York: Norton, 1968), p.241:
if you please to make a choice becoming a prince, your wife should be selected from all women for her integrity modesty and wisdom, and (she should be) one who would be an obedient wife to a good prince and would bear him children worthy both of their parents and the state. She is honourable enough, whatever her birth, who will make a good wife for the good prince. (Emphasis mine)

23) In Ch.2 "The Byzantine Romance: Origins and Developments", I have already noted how Cenotia seems to have a precedent in the witch employed by the evil king in Calímaco y Crisóforro, ed.


26) Mariano Baquero Goyanes, 'Sobre el realismo del Persiles', *Boletín de la Biblioteca Menéndez Pelayo*, 23 (1947), 212-18. In his article Goyanes quotes three more realistic moments in the Persiles, namely the ironic comment made by the old shepherd on women's weakness after delivery (II, 13, p.229); a very prosaic remark of Periandro juxtaposing poetry and hunger (III, 6, p.313); and the picaresque letter written in jail by Bartolomé 'el Manchego' (IV, 5, pp.432-34).

27) This remains true even if we allow the theme of elopement, or erotic escape, to be a commonplace in the Greek romances of adventures.


30) Rafael Osuna, p.84.

31) Heliodorus, *An Ethiopian Story*, trans. by J. R. Morgan in *Collected Ancient Greek Novels*, ed. by B. P. Reardon (Berkeley: University of California Press, 1989), Book IX, p.536: Joy welled in him [Hydaspes] at the sight of the young pair; he felt an instant attraction to his own flesh and blood. Hydaspes' fatherly feelings are confirmed by a dream (p.556), and so is Queen Persinna's maternal instinct (p.559), although she gives the dream a wrong interpretation. Terence Cave, in his *Recognitions: A Study in Poetics* (Oxford: Clarendon Press, 1988), analyses *anagnorisis* as a form of literary contrivance capable of astonishing the readers, taking
them from ignorance to knowledge by means which differ from rational cognition. Cave points out how, due to their artificial quality, 'recognition scenes in literary works are by their nature "problem" moments rather than moments of satisfaction and completion. Anagnorisis seems at first sight to be the paradigm of narrative satisfaction: it answers questions, restores identity and symmetry, and makes a whole hidden structure of relations intelligible. Yet the satisfaction is also somehow excessive, the reassurance too easy; the structure is visibly prone to collapse.' (p.489). For him the recognition scene in the Aethiopica is a source of tension in the narrative. The identity of Charikleia is repeatedly contested by her father Hydaspes who needs proof after material proof, and who becomes 'virtually the personification of the interested but suspicious reader' (p.21). Cave stresses how 'the narrative brings to the surface the fear of imposture, of becoming foster-parent to a bastard, and of the consequent challenge to his [Hydaspes'] authority.' (p.18). Be that as it may, the parents finally recognise their lost child. By contrast, Cervantes takes the anxiety and the ambiguity, which Cave associates with most recognition scenes, a step further, denying place to the recognition itself. R. M. Price, in 'Cervantes and the Topic of the "Lost Child Found" in the Novelas ejemplares', Anales Cervantinos, 27 (1989), 203-14, acknowledging his debt to Cave's study, examines the topic in La española inglesa, La fuerza de la sangre, La gitanailla, La ilustre fregona, and El coloquio de los perros. He concludes his article by saying: 'It certainly seems that the recognition scenes in the Novelas ejemplares, usually seen as part of the convention of romance narrative, are in fact shot through with improbability and irony, that their credibility is impugned, destabilized almost, by coincidences, doubtful human testimony and physical accidents . . . Cervantes seems to be using the "lost child found" topos to cause pleasure and wonder, while at the same time not concealing its dubious nature.' (pp.213-14).


33) See Joaquín Casalduero's allegorical interpretation of a temporary triumph of matter over spirit - 'Son bodas en que la pasión ha dominado' (Sentido y forma de 'Los trabajos de Persiles y Sigismunda', p.191) -, a shift in the balance in favour of Sensuality soon to be redressed by the scourging fire which breaks out at the inn in the following chapter.

35) Vi por las paredes de cristal que por otra sala pasaba una procesión de dos hileras de hermosísimas doncellas, todas vestidas de luto, con turbantes blancos sobre las cabezas, al modo turquesco. Al cabo y fin de las hileras venía una señora... asimismo vestida de negro, con tocas blancas tan tendidas y largas, que besaban la tierra.
Miguel de Cervantes Saavedra, Don Quijote de la Mancha, Part II, p.707.

CHAPTER VII
THE ROLE OF IRONY AND THE QUESTION OF THE ENDING

This last chapter deals with Cervantes' ironic voice in shaping the ending of the *Persiles*. It is divided into two closely interdependent sections. The first one tries to question the widespread, but superficial assumption that Cervantes' Byzantine story ends with a glorious finale celebrating the lovers' marriage in the best tradition of romance (1); this is achieved through a detailed analysis of how the conventional happy ending is prefigured in the course of the narrative, and how it is finally described in Book IV. The second section focuses more specifically on the role of irony as an instrument of genre criticism in Cervantes' hands. Because of its relevance to my study of genre in the *Persiles*, I have chosen to introduce first the question of irony and its relationship to romance and the novel.

This does not purport to be an exhaustive study of irony in Cervantes' Byzantine story, but simply a small contribution towards the detection and reconstruction of whatever ironic meanings I found in reading the book. I shall justify each example on rhetorical grounds and explain Cervantes' strategy in the overall context of his romance. In doing this, I am well aware of the usual *caveat* against over-reading a text,
a danger ever present in any literary interpretation, but especially relevant in the case of the Persiles. Many critics, such as Casalduero, Forcione, and El Saffar, reading the Persiles as an undiluted "quest romance" with a triumphant finale, have found no ironic voice at all (2); not surprisingly, since romance, as a wish-fulfilment dream, requires from the reader a total immersion in its vision, a complete identification with its ideal. By contrast, irony, a rhetorical device that "says" one thing and "means" another, asks for a critical, independent judgement from the reader, who is required to reject the literal meaning and reconstruct the covert meaning intended by the author. Through this process of repudiation or reversal of meanings, irony insinuates doubt, uncertainty, ambiguity in the fabric of the text, and therefore is eminently suited to the literary form of the novel, which expresses the ambiguities and complexities of real, unidealised existence (3). As Frye schematically puts it, romance and irony stand in stark contrast, being 'the champions respectively of the ideal and the actual' (4). When they do encroach on one another and irony weighs heavily on the ideal world of romance, a parody of the latter is usually intended, whereby the author criticises the genre by mocking its conventions: Don Quixote, the first modern novel in European literature, is a parody of chivalric romance, whose comic power derives from the contrast between fantasy and reality, from the incompatibility of idealistic romance and ordinary, realistic experience (5). But the Persiles is no Don Quixote. For most critics irony is absent from
Cervantes' posthumous work, and no one, with the exception of Zimic (6), has ever read the book as a parody of the Byzantine romance. And yet, other readers have noticed how "the real" impinges on the fabric of romance, namely Baquero Goyanes (7), Jennifer Lowe (8), and Diana de Armas Wilson (9).

Recent criticism, discussing the question of genre in Cervantes' works, has stressed the active interplay between romance and novel in all his works, which are never pure forms of either genre; in fact, works written in a predominantly romantic vein show some degree of "displacement" towards the novelistic, and viceversa. Riley, in his article 'Cervantes: A Question of Genre' (10), borrows the term "displacement" from Frye's definition of the novel as 'a realistic displacement of romance' (11), in order to describe the movement in Cervantes' works toward one kind of fiction in the context of the other. Such displacement is usually signalled by clues or "indicators" in the text, which Riley lists as follows:

a) moments of detachment, which issue in ironic comments or in speculation on some alternative artistic treatment of the narrative;

b) presence in one kind of fiction of some element or motif associated with the other kind, but without any sign of humour or irony which might signal parody;

c) parody or burlesque.

According to Riley, in the Persiles there are a few moments in which pure romance is displaced in favour of the novelistic, and they fall mainly in the above first two categories. Among the moments of authorial detachment, (a), are included many intrusions of irony and
scepticism (not exemplified by Riley, but of which I give a few illustrations in Appendix I), and the suggestion that the Persiles could be re-worked in terms quite different from the prose romance, namely as a pictorial story ('el lienzo' of III, 1); as a play (a 'comedia, o tragedia, o tragicomedia', a work-in-progress, whose end is still undecided because 'aun todavía iban corriendo las vidas de Periandro y de Auristela, cuyos fines habían de poner nombre a lo que de ellos se representase', III, 2, p.285); or as a book of aphorisms ("Flor de aforismos peregrinos", which could just as well bear the title of "Historia peregrina sacada de diversos autores", in IV, 1 and 2, yet another example of a work-in-progress, the trajectory of which follows the lives of its protagonists). The above three episodes of the Persiles are Cervantes' comments on the problems of literary creation and the vexed question of verisimilitude, and as such contribute to a certain degree of literary consciousness in the characters who, like Don Quixote, seem to be aware of their "reality" in a work of art which has yet to reach its end. As Gaylord Randel rightly suggests, the poet-playwright of Book III and the poet-pilgrim of Book IV, as surrogate authors, point to 'the absolute arbitrariness of all literary endings', and therefore offer a more realistic alternative to the glorious, idealistic finale of romance, which in fact never materialises in the book (12). This identity between the itinerary of life and art advocates a novelistic displacement in the Persiles, and an ambivalence within the author himself, torn between the demands of novel and romance.
As far as points b) and c) are concerned, Riley indicates the picaresque incidents in Books III and IV as realistic interludes without any parodic implication. Unlike Zimic, he cannot find in the Persiles any hint of a consistent parody or burlesque of romance, which is usually a clear indicator of "realistic displacement", as in the case of Don Quixote.

This last point brings to the fore the question of parody as an instrument of genre reversal or criticism. Parody is defined as 'the imitative use of the words, style, attitude, tone and ideas of an author in such a way as to make them ridiculous.... In fact, a kind of satirical mimicry. As a branch of satire, its purpose may be corrective as well as derisive.' (13). A successful parody, like Don Quixote, is one which strikes a balance between a close imitation of the original and a deliberate distortion of its principal characteristics; through this subtle blend of imitation and creativity, the parodist aims at exposing the conventions of the original, a critical attitude not entirely devoid of fascination for the peculiarities of the genre in question. It is true that romance seems particularly prone to parody, its elevated diction and lofty ideals having a latent potential for comic deflation either by the author himself or by later generations of readers with a more cynical eye (14). In point of fact, Leucippe and Clitophon (II A.D.) is now widely regarded as the humorous and scornful answer of a Sophistic and sceptical author, Achilles Tatius, to the naive morality of pre-Sophistic romances like Chariton's Chareas and Callirhoe (I A.D.)
Similarly, Zimic sees the Persiles as a book of entertainment, a tribute to the contemporary vogue for the Byzantine romance, and, at the same time, a serious critical commentary on its aesthetic flaws carried out by means of a sustained parody of its literary conventions. He lists several examples of Cervantes' ironical attacks on the prolixity and artificiality of the Byzantine romances and the excesses of such rhetorical devices as that of "dramatic retardation", aimed at creating suspense in the reader, but in fact producing only irritation and frustration among Periandro's audience in Book II. Other stylistic weaknesses include a marked propensity toward sensationalism for the sake of arousing admiratio outside the confines of verisimilitude, and an unchecked sentimentality. Most criticism occurs in the context of Periandro's narration in Book II, and in the malicious commentaries of the satirical poet Clodio, again in Book II, chs.2, 4 and 5, where the imitation of the Byzantine romance is at its most pronounced.

However true this might be, it is only partially true. I agree with Randel in her criticism of Zimic's view, when she says that 'rather than ridiculing his model, Cervantes makes self-conscious the standard gestures of the romance, and further, exploits them as an integral part of his meditation on the itinerary of writing.' According to Randel, this meditation on the theme of literary production leads Cervantes not just to a humorous parody of the Byzantine romance, but to a re-consideration of the scope of romance itself, whose conventions, especially that of the happy ending, are put to the acid
test of "reality" and are seen to crumble under its pressure. She concludes her reading by stating that the Persiles is a 'would-be Christian romance', and argues in favour of a similarity between Don Quixote (novel) and the Persiles (romance): 'In the self-destruction of romance, Cervantes finds the imperative of the novel. The Cervantes who discovers in the impossibility of romance the key to the novel is of course none other than the author of Don Quixote.' My main reservation to Randel's comments concerns the description of the Persiles as a 'would-be Christian romance', where "would-be" seems to indicate an unachieved aspiration, a sort of unfulfilled wish, as if Cervantes had set out to write the perfect Christian romance, but had then opted, almost with resignation, for a more secular, and therefore more realistic, allegory, shifting romance towards the novel. For Randel this amounts to the same process that takes the heroine away from her religious vows towards her marriage: 'marriage, particularly for Sigismunda, marks a gesture of resignation, the acceptance of her temporality.' (17). In my opinion the text argues against an over-spiritual Auristela whose religious vocation has been frustrated by secular marriage, as much as against a Cervantes preoccupied with his unfulfilled Christian version of romance. In fact, the text presents a coherent strategy of genre criticism right from the beginning, and it is on this point that I now wish to concentrate.

With the Persiles Cervantes did not intend a parody of the Byzantine romance; whatever parody may be found in the book, it is not an end in itself, but an occasional means to a more wide-ranging goal, that
of revising and calling into question not just the literary
conventions of one type of romance, the Byzantine story, but the more
generic repertoire of romance itself. Cervantes worked "within" the
genre, exposing its limitations not through ridicule, but by playing
with and twisting its most entrenched assumptions.

One of the strategies he employed to convey his criticism of romance
is the use of irony, as hinted by Riley in his article. In my opinion
nowhere in the book is irony more patent than in the ending chosen by
Cervantes. But before embarking on the reconstruction of Cervantes'
ironic voice, I wish to quote Booth's view that irony is not just "in
the eye of the beholder", but is a form of communication established
primarily by the author himself: 'Whether a given word or passage or
work is ironic depends, in our present view, not on the ingenuity of
the reader but on the intentions that constitute the creative act. And
whether it is seen as ironic depends on the reader's catching the
proper clues to those intentions.' (18). Paramount to his study of
irony are therefore the author's intentions, which, he argues, even
in works rich in ambiguity can be reconstructed in order to reveal the
meaning of the work as the author might have intended (19).

The relevant clues to the author's choices are to be found "inside"
the text and "outside" it, that is in the literary and historical
context. When looking for such clues one has to consider other parts
of the work itself and how they relate to the whole; other works of
the same author; his statements of intentions; the author's life and
times and, possibly, his ideas; the reactions of readers in his own
time; and last but not least, how genre expectations are shared between author and reader. Genre offers a reliable track for the reader to channel his inferences about the work under scrutiny. Booth endorses Hirsch's suggestion that the author's meaning is determined by his writing in what he calls a particular "intrinsic genre"; hence, it is the task of the critic to reconstruct the generic conventions of the text. However, the reader must be alert to the fact that, as Dubrow explains in *Genre* (20), 'one motive for writing in a genre is the urge to question some of the underlying attitudes that shape that literary mode.' By twisting, ignoring, or downplaying some of the conventions of the genre in which he writes, the author makes clear his critical stance and argues his case for the transformation of the genre in question. This is exactly Cervantes' strategy in the *Persiles*. It consists in enticing the reader into the world of romance through immediate identification of the generic model, the Byzantine romance in general and Heliodorus' *Aethiopica* in particular, carefully raising the readers' expectations of a conventional happy ending only to undermine them consistently throughout the narrative. Cervantes encourages such identification between readers and the fictional world of his romance by means of his own authorial declarations, qualifying the *Persiles* as 'libro de entretenimiento', 'libro que se atreve a competir con Heliodoro' (21); by the choice of title, which recalls other Byzantine romances named after the successful protagonists; and finally, by the opening episodes and descriptions of characters which conform to the conventions of the genre. The happy ending is also
inferred through a knowledge of the literary climate of the time, with its frequent reprints of ancient Byzantine stories and its original re-creations. We have already seen how Heliodorus' *Aethiopica* (IV A.D.), Achilles Tatius' *Leucippe and Clitophon* (II A.D.) and its re-elaboration, *Clareo y Florisea* by Alonso Núñez de Reinoso (1552), Jerónimo de Contreras' *Selva de aventuras* (in its two different editions of 1565 and 1583), and Lope de Vega's *El peregrino en su patria* (1604), all conform, in their different ways, to the romantic convention of the happy ending; they all arouse, and then gratify, the reader's expectations of a triumphant end to the lovers' plight. This is as unmistakably true now for the modern reader as it was then for the contemporary one. Amyot, the French translator of the *Aethiopica*, in the prologue of his version of 1547, later translated into Spanish and included in the Antwerp edition of 1554, praises the author's narrative technique, and especially the way the end meets the reader's expectations:

> siempre el entendimiento queda suspension hasta que viene a la conclusion, la cual deja al lector satisfecho, como lo son aquellos que al fin vienen a gozar de una cosa muy deseada y de mucho tiempo esperada. (22)

In the *Persiles* a happy marriage also concludes such secondary stories as the rural *entremés* of Tozuelo and Cobeña, the chivalric episode of Ruperta and Croriano, and the Italianate novella of Isabela Castruccio and Andrea Marulo, whereas earlier on in the book, it also sealed the fate of the Spaniard Antonio and Ricla the barbarian. In all these instances, the wedding ceremony follows the pre-Tridentine custom whereby the betrothed join their hands and exchange their marriage
vows, a simple rite generally performed in the Persiles amid mirth and gaiety, in an atmosphere of reciprocal love. For example, Mari Cobeña proudly speaks up in defence of herself and the young man whose baby she is expecting:

Ni yo he sido la primera, ni seré la postrera que haya tropezado y caído en estos barrancos. Tozuelo es mi esposo, y yo su esposa, y perdónenos Dios a entrambos cuando nuestros padres no quisieren.

The incident is resolved into comedy: 'Vino Tozuelo con el parecer de la moza, dieronse las manos los donceles, acabóse el pleito, y pasó el baile adelante.' (III, 8, p.330).

A few chapters later, the proud and fearsome Ruperta, about to avenge the death of her husband by killing the murderer's son, Croriano, in the secrecy of her alcove, falls in love with him at first sight, and spares his life. Marriage is soon proposed and accepted:

Dame esos brazos - respondió Ruperta - y verás, señor, cómo este mi cuerpo no es fantástico, y que el alma que en él te entrego es sencilla, pura y verdadera.- Testigos fueron destos abrazos y de las manos que por esposos se dieron, los criados de Croriano, que habían entrado con las luces . . . Amaneció el día, y halló a los recién desposados cada uno en los brazos del otro.

(III, 17, p.391)

Another woman in love who endeavours her utmost and succeeds in securing the husband of her choice against her uncle's plans, is Isabela Castrucho. She feigns demonic possession and swears that the only cure for this must be administered by a certain Andrea Marulo. When the young man finally arrives at the inn where Isabela, her uncle and our pilgrims are gathered, he performs a counterfeit exorcism, and the two lovers join hands and marry. Isabela's uncle, shocked and
confused by the pace and the unexpected turn of the events, cannot reconcile himself to the truth of the matter:

- Con todo eso . . . quiero saber de la boca de entrambos qué lugar le daremos a este casamiento; el de la verdad, 
  o el de la burla.
- El de la verdad - respondió Isabela -; porque ni Andrea Marulo está loco, ni yo endemoniada. Yo le quiero y escojo por mi esposo, si es que él me quiere y me escoge por su esposa.
- No loco ni endemoniado, sino con mi juicio entero, tal cual Dios ha sido servido de darme.
  Y diciendo esto tomó la mano de Isabela, y ella le dio la suya, y con dos síes quedaron indudablemente casados.

A further endorsement comes from two priests present in the room who give their blessing to the apparently irregular ceremony, and, again, from the lovers themselves: '- Y de nuevo le confirmamos - dijo Andrea. Y lo mismo dijo Isabela.' (p.411). Their marriage is then consacrated in church through a regular religious rite, symbolically performed together with the baptism of Andrea's brother and the funeral of Isabela's uncle (23):

y de allí a dos días entraron por la puerta de una iglesia un niño hermano de Andrea Marulo, a bautizar, Isabela y Andrea a casarse, y a enterrar el cuerpo de su tío, porque se vean cuán extraños son los sucesos desta vida; unos a un mismo punto se bautizan, otros se casan y otros se entierran. (p.411)

In this marriage nothing is left unsaid, neither the reciprocal dedication of the lovers, nor their steely determination to marry, not even the details of their actual wedding. Similarly, the earlier marriage of Ricla and Antonio is described by Ricla as the perfect sexual and spiritual union of two like minds, who come to share not only their bodies, but also their language, their religion and their
Yo, simple y compasiva, le entregué un alma rústica, y él - merced a los cielos - me la ha vuelto discreta y cristiana. Entreguéle mi cuerpo, no pensando que en ello ofendía a nadie, y deste entrego resultó habérselo dado dos hijos, como los que aquí veis, que acrecientan el número de los que alaban al Dios verdadero. (I, 6, p.82)

Influenced by these textual and contextual references to marriage as the happy ending of all trials, the reader of the Persiles comes to the end of the book with distinct expectations, which are then disappointed by the way the protagonists' wedding is conducted. However, before concentrating on this last episode of the book, I wish to show how Cervantes builds up such expectations of a happy ending and then deflates them repeatedly throughout the narrative, weaving a coherent and consistent pattern which accompanies the reader until the end of the novel. To do so I propose to follow the characters' itinerary from Book I to Book IV.

In Book I the reader's attention is instantly captivated by mystery and suspense. Through the complementary disclosures of Taurisa (2, p.56), Arnaldo (16, p.124), Periandro (16, p.125), and Auristela (23, p.156), one realises that the story has a clear direction and a specific objective: the two lovers, feigning a brother/sister relationship, have embarked on a religious pilgrimage to Rome in order to fulfill a vow and repossess their true identity and the use of their free will. See, for instance, Periandro's words to Arnaldo:

My hermana y yo vamos llevados del destino y de la elección a la santa ciudad de Roma, y hasta vernos en ella, parece que no tenemos ser alguno, ni libertad para usar de nuestro albedrío. Si el cielo nos llevara a pisar la santísima tierra y adorar sus reliquias santas,
In Books II and III the mystery shrouding Periandro's and Auristela's real identity is slowly, but steadily unveiled, as their journey progresses from the northern islands to Portugal, Spain, France and Italy. Rome is mentioned as the goal of their pilgrimage, the point of arrival, the end which will illuminate the beginning. As Randel suggests, this is true for the characters, who can only disclose their identity in Rome, as well as for the reader, who will arrive at the solution of the mystery only at the end of the book: a parallel is thus drawn between the journey of the pilgrims to Rome and the journey of the reader towards the end of the narrative, where its meaning ultimately rests. For example, in II, 9, p.207, when asked to recount his life, Periandro answers that he can only start in medias res, because he cannot reveal his origin to anyone till he has reached Rome with Auristela. Not only is the structural necessity of the in medias res beginning recognised implicitly by the author when he abides by the rules of epic disposition, but it is also explicitly argued for by a character who, at a certain time, assumes the role of surrogate author. This produces the cumulative effect of reinforcing the idea of Rome as the setting of a happy denouement, where it will be possible for the characters to fulfill their vows and desires as if by magic, the key words being all along cumplir el voto and alcanzar el deseo.

Furthermore, two prophecies forecast a happy ending, respectively in II, 15 and III, 18. The first one is an allegorical representation of
the ordeals still awaiting the protagonists, and their final triumph. On the one hand, Sensuality warns Periandro that he will have to pay a price for being her enemy, on the other Continence and Modesty, the two maidens accompanying Chastity who has temporarily assumed the form of Auristela, assure him that they will protect his beloved through all the trials that lurk on Auristela's way to Rome, where all her tribulations and wanderings will finally meet a happy end:

La Continencia y la Pudicia . . . acompañamos perpetuamente a la Castidad, que en figura de tu querida hermana Auristela hoy ha querido disfrazarse, ni la dejaremos hasta que con dichoso fin le dé a sus trabajos y peregrinaciones en la alma ciudad de Roma. (p.243)

The second one is Soldino's prophecy:

a ti, Periandro, te aseguro buen suceso de tu peregrinación: tu hermana Auristela no lo será pronto, y no porque ha de perder la vida con brevedad. (p.396)

The reader is prone to believe the hermit because he has just successfully forecast a fire in the inn where the protagonists are lodging. At the beginning of the following chapter, Soldino is given further credit by Cervantes' recapitulation of previous oracles proved true by experience.

Expectations of a 'dichoso fin', 'buen suceso' are thus constantly strengthened in the mind of the reader, who is eager to reach Rome with the pilgrims. But already in Books II and III, Cervantes suggests doubts and fears as to the happy resolution of the lovers' plight. Let us look again at these two prophecies. The first one is part of a dream narrated by a surrogate author wishing to please his audience; however, even if we discard the possibility of Periandro's conscious
manipulation, we cannot help noticing how ambiguity is fostered by the connotation of the dream as a wish-fulfilment projection of the hero's mind. This prophecy therefore carries no authority, unlike the uncontroversial oracles coming from the omniscient writer in the Aethiopica, which unambiguously anticipate the happy ending for Theagenes and Charicleia (24). The second prophecy, so clear in its first part, is marred by the mystery surrounding Auristela. Soldino's words could mean either a) "your sister will soon not be your sister", i.e. she will be your wife, or b) "your sister will not be your wife soon" (25). The first possibility has a positive implication, in so far as Soldino forecasts that Auristela will soon cease to be Periandro's sister, and this not because she is going to die, thus implying that she will soon become his wife; the second might be a play with the word 'hermana' meaning "sister" but implying "wife", with the negative implication of suggesting a delay in the resolution of the protagonists' trials. In both cases the double identity of Auristela as Periandro's feigned sister and lover is taken for granted by Soldino, who, as a seer, seems to know more than the other characters do.

A crucial point is reached in II, 4, at the court of king Policarpo, where all the characters are haunted by unfulfilled desire. Auristela, tormented by a harrowing jealousy, has lost hope of reaching Rome on a pilgrimage increasingly fraught with trials and dangers. Fearing death, she has decided to enter a convent and save her soul:

Fuera estamos de nuestra patria, tú perseguido de tu hermano, y yo de mi corta suerte. Nuestro camino a Roma...
Periandro will eventually succeed in restoring her lost confidence and infusing her with renewed faith. He will exhort her with the following reassuring words:

> Sigamos nuestro viaje, cumplamos nuestro voto, y quédense aparte celos infructuosos y mal nacidas sospechas. (p.188)

> aunque Roma es el cielo de la tierra, no está puesta en el cielo, y no habrá trabajos ni peligros que nos nieguen del todo el llegar a ella, puesto que los haya para dilatar el camino. (p.192)

From now on Auristela will radiate hope and optimism. Evidence for this temporary change of heart are her words of encouragement to her frightened friends, 'estranjeros y ausentes' in Policarpo's palace (p.198); in Book III, she professes a reinvigorated enthusiasm in her devotional pilgrimage and stresses her being "one" with Periandro: 'un solo deseo nos gobierna y una misma esperanza nos sustenta' (III, 4, p.296). Fears are dispelled for now, but a long-lasting damage has been inflicted to the fabric of romance: Auristela's intention to take the veil has created a precedent which might influence readers' reactions in Book IV. Furthermore, Auristela's vocation reminds the reader of a parallel episode of bodas humanas/bodas místicas in the story of the Portuguese Manuel and his prospective bride Leonora in I, 10. Suffice it to say here that Leonora is a prefiguration of Auristela, and her speech one of the ironic clues placed by Cervantes early in the narrative for a better understanding of Auristela's later
behaviour, as we shall see when dealing with the role of irony.

The obstacles on the lovers' path to happiness do not simply respond to the formal, structural necessity of a complication and unravelling of the epic plot, but stem from an inner need to question the generic mould of the novel itself. This assertion requires further expansion through a chapter-by-chapter analysis of Book IV, where the pattern of expectations raised and frustrated can be appropriately described in terms of a point/counterpoint technique.

In IV, 1, the protagonists reach Acuapendente, 'lugar cercano a Roma'. They are now approaching the goal of their pilgrimage and the reader shares with Periandro the hope of an imminent resolution of the pilgrims' trials:

Ya los aires de Roma nos dan en el rostro; ya las esperanzas que nos sustentan nos bullen en las almas; ya, ya hago cuenta que me veo en la dulce posesión esperada.

(p.413)

The lovers' pledge of marriage is strengthened and their real identity is being regained:

este Periandro que aquí ves es el Persiles que en la casa del rey mi padre viste. Aquel, digo, que te dio palabra de ser tu esposo en los alcázares de su padre, y te la cumplirá en los desiertos de Libia, si allí la contraria fortuna nos llevase.

(p.414)

Periandro asks Auristela to examine her conscience and see whether she still loves him; a rhetorical exercise, because he is admittedly confident that she will marry him after fulfilling her vow. On her part, Auristela answers that her will is as firm as it was the very first day of their love. She renews her old promise: 'en cumpliendo mi voto, haré que se vuelvan en posesión tus esperanzas.' (p.414).
However, after all these reiterations of mutual love, when hope is just about to be fulfilled, she casts doubts about their future after marriage:

Pero dime, ¿qué haremos después que una misma coyunda nos ate y un mismo yugo oprima nuestros cuellos? Lejos nos hallamos de nuestras tierras, no conocidos de nadie en las ajenas, sin arrimo que sustente la yedra de nuestras incomodidades. (p.414)

Resuming the parallel between the pilgrims' journey to Rome and the readers' itinerary of discovery of the meaning of the book, we can see that it is precisely when the narrative approaches its final resolution that Auristela's words question the conventional happy ending of romance, in so far as she seems to doubt that they will live happily ever after. Similarly, at the end of the book, readers are being gradually, but steadily shaken out of the pre-conceived romance ending they have been constructing since its opening. Auristela's anxious question, trespassing the boundary of the subject-matter of the book, undermines the triumphant vision of fulfilment initially held by readers and pilgrims alike, and later confirmed by most literary critics. In fact, her words might evoke a sequel of ordeals which could befall the newly-married couple on their return to the northern kingdoms of Thule and Frislanda, in their inevitable confrontation with Periandro's rival brother, Magsimino, and the barbarians, who have resurrected from the ashes of their kingdom and reinstated their cruel customs (IV, 8, p.451). At the end of their troubled journey the pilgrims have to reconsider their idea of "arrival", just as readers are made to ponder on the arbitrariness of
their assumptions. As Randel points out, it is very appropriate that in the same chapter, after Auristela's questioning of the end of her life, Cervantes introduces the autobiographical figure of the poet-pilgrim, as an illustration of the problems of artistic creation trying to encompass life in a work of art. He is composing a "Flores de aforismos peregrinos", which could be aptly retitled "Historia peregrina sacada de diversos autores", 'según habían sido e iban siendo los que la componían' (IV, 2, p.419): as Randel comments, 'the difficulty of concluding and reducing to significance has to do with the flow and overflow . . . of life itself.' (Randel, p.156). This would seem to point to the realistic "open" end of a novel in contrast to the "closed" structure of romance. The whole episode dealing with the questions of fiction reproducing life and life breaking the constraints of fiction, has therefore a symbolic meaning, which is further enhanced by its setting, an inn, recognised by the author himself as a microcosm of life-stranger-than-fiction: 'un mesón, adonde siempre les solía acontecer maravillas' (IV, 1, p.415) (26). In IV, 2, hopes of an imminent happy resolution are renewed with words overflowing with unconditioned joy:

y aquel mismo día vieron a Roma, alegrándoles las almas, de cuya alegría redundaba salud en los cuerpos. Alborozáronse los corazones de Periandro y de Auristela viéndose tan cerca del fin de su deseo; los de Croriano y Ruperta y los de las tres damas francesas ansimismo, por el buen suceso que prometía el fin próspero de su viaje, entrando a la parte de este gusto los de Constanza y Antonio. (p.419; emphasis mine)

To shelter from the scorching midday sun, the pilgrims enter a wood, the conventional place of uncertainty and chaos. They soon lose their
peace of mind when confronted with a portrait of Auristela hanging from a tree, and when they realise to their horror that 'todas aquellas hierbas manaban sangre' (IV, 2, p.420). It becomes clear that blood was shed by the two jealous rivals, prince Arnaldo and the duke of Nemurs, who fought over Auristela's portrait, a mere copy, but for them the prelude to the possession of the original. Evil sentiments now rage uncontrolled: the two antagonists voice their arrogance, jealousy and vindictive wrath, whereas the three French ladies accompanying Auristela in her pilgrimage fall prey to envy and hurt pride. As a result of the fight, the journey suffers a delay of eight days.

In IV, 3, the protagonists come into sight of Rome for the second time and kneel in adoration (27):

llegando a la vista della, desde un alto montecillo la descubrieron, y hincados de rodillas, como a cosa sacra, la adoraron. (p.426)

A fellow pilgrim, who happens to be near them, recites a sonnet in praise of Rome, the celestial city on earth. What in fact the reader, and the pilgrims, do not hear is the sonnet vituperating Rome, apparently written by a Spanish poet whom the poet-pilgrim dismisses as an 'enemigo mortal de sí mismo y deshonra de su nación'. He wishes his demoniac counterpart were caught and made to pay the maliciousness of his tongue with his life: 'Pero la culpa de su lengua pagará su garganta, si le cogieran.' (p.427). The mode of his punishment is intriguingly reminiscent of Clodio's death. Given that Clodio was a slanderer, but also revealed a perspicacious mind and spoke the truth
on countless occasions, the supposedly calumnious sonnet could, by association, be truthful and offer a desecrating, but equally valid view of Rome, undermining its accepted role as the centre of Christianity. A subtle counterpoint to the triumphant vision of Rome is thus woven into the fabric of romance. However, without searching for meaning in what was left unwritten, we may notice that the sonnet in praise of Rome is rather ambiguous, celebrating as it does the glory and power of the city without any mention of Christian evangelical messages; it amounts to an act of purely external devotion, which seems a prelude to the arid liciones on catechism which Auristela receives from the Penitentiaries in Rome (IV, 5, pp.435-36).

In IV, 4, the protagonists are finally in Rome, where Arnalido entreats Periandro to persuade Auristela to marry him:

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y pues ya está en Roma, adonde ella ha librado mis esperanzas, se tú, ¡oh hermano mío!, parte para que me las cumpla. (p.430)
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Again the idea of Rome as the point of arrival, where old promises are to be fulfilled, is simultaneously affirmed and negated by the fact that it is not the hero, but one of his antagonists who asks for the fulfilment of Auristela's vow (28). In a parallel move, the duke of Nemurs proposes to Auristela via a third party, Croriano. Meanwhile the heroine is completely oblivious to both proposals, concentrating her thoughts on the Catholic catechism.

Ch.6 re-enacts the situation presented at the beginning of IV, 1: Periandro's hopes are raised to new heights and sympathetically shared
by the reader, only to be dashed again by Auristela's fears about the future. Compare how Periandro's expectations of a happy ending suffer a dramatic reversal at Auristela's disappointing insecurity:

con otros ojos miraba Periandro a Auristela, pareciéndole que ya ella había cumplido el voto que la trajo a Roma, y que podía libre y desembarazadamente recibirle por esposo. (p.436)

[Auristela] estaba mirando si por alguna parte le descubría el cielo alguna luz que le mostrase lo que había de hacer después de casada. (p.436)

Auristela now seems to be lacking that very light of hope in adversity which she was able to preach to the Portuguese Manuel in I, 9, p.97. The heroine is far from being a paragon of perfection, a point which I have expanded upon when dealing with the problems of characterisation. Cervantes symbolically hints at the ambivalence of her character when he describes how the pilgrims find in Rome a portrait of Auristela with the attributes of the Virgin Mary, the crown and the world under her feet. Ironically, the crown is split in half: this seems to suggest that the Christian symbol of attainment and completeness (29) cannot find its full expression in the heroine, possibly because she is not an exemplary character, but and ordinary human being. People gather around Auristela's coach in order to gaze upon the original, of which the portrait with the broken crown is only a copy. Her beauty is so bright that it dazzles the eye and Periandro suggests she should cover her face with a veil:

Auristela hermana, cúbrase el rostro con algún velo, porque tanta luz ciega, y no nos deja ver por dónde caminamos. (p.438)

It is the paradox of the power of beauty which blinds the eye of the
beholder (30); but it is also an allusion to the Neoplatonic doctrine of physical beauty as a mirror of spiritual perfection, in this case enhanced by the religious instruction imparted by the Penitentiaries, an allusion reinforced by the portrait of Auristela as the Virgin Mary. However, just as the portrait's symbolism may be questioned by the revealing detail of the broken crown, so the reader might be led to see in Periandro's words not only a positive reference to the light of faith which illuminates the path of men in their earthly pilgrimage, but also a warning against the all-too-bright light of religious exaltation, which can obscure common sense and such Christian virtues as generosity and charity. To prove the point, one has only to think of how Auristela's religious fervour will obnubilate her love for Periandro and any human consideration for his sorrow. The image of beauty and light is resumed in the following chapter dealing with the next obstacle on the lovers' journey to happiness, when Periandro, succumbing to his curiosity and Zabulón's deceit, enters the den of the courtesan Hipólita, who will unsuccessfully attempt to seduce him. As for Hipolita's beauty, the omniscient author sententiously remarks:

La hermosura, en parte ciega y en parte alumbra: tras la que ciega corre el gusto, tras la que alumbra el pensar en la enmienda. (IV, 7, p.443)

A disturbing association is encouraged between "blinding" light (Auristela's) and pleasure, as against "illuminating" light and moral regeneration. It is even more disturbing to realise that such opposites are in fact the two sides of the same coin.
Periandro overcomes his test of constancy and at the end of the chapter, before the governor of Rome, he stresses that his identity, indeed his whole life, is in Auristela's hands:

    y cuando me dé el tiempo lugar, y la necesidad me fuerce, diré quién soy; que el decirlo agora no está en mi voluntad, sino en la de mi hermana. (p.448)

Again the reader is made to look forward to some momentous decision on Auristela's part, namely her consent to marry Periandro.

Unfortunately, a further delay occurs when in IV, 8 and 9 Auristela falls victim simultaneously to one of her violent fits of jealousy and to Hipólita's scheming. The poison administered to her by a Jewish witch at Hipólita's instigation plunges the heroine into a disfiguring illness, making her repellent to everybody except Periandro, whose true love, like Ricaredo's in La española inglesa, transcends the boundaries of mere physical attraction.

In IV, 10 and 11 Auristela finally recovers her beauty and Periandro rekindles his expectations, until one day she discloses her intention to become a nun. The happy ending the reader is longing for suffers yet another set-back. Auristela's decision to forsake human love for divine love reminds the reader that she had voiced a similar intention in the palace of king Policarpo. Once again, as before, the reader is shocked at her uncaring and self-indulgent behaviour.

We are now at the nadir of the protagonists' fortunes, but before the alternating pattern of expectations raised and frustrated is resumed, the reader is encouraged to pause and think about the allusive metaphor on good and evil which opens IV, 12:
Parece que el bien y el mal distan tan poco el uno del otro, que son como dos líneas concurrentes, que aunque parten de apartados y diferentes principios, acaban en un punto. (p.464)

In IV, 13 the happy resolution of the lovers' trials seems yet a long way away. Periandro and Auristela are still moved by conflicting passions. The reader is reminded that only a little before she had wished to become a nun:

Dijo su voluntad Auristela a Periandro, cumplió con su deseo, y satisfecha de haberle declarado esperaba su cumplimiento, confiada en la rendida voluntad de Periandro. (p.469)

By now, however, a contrite Auristela looks at Periandro with more benevolent eyes. This notwithstanding, her hopes of quietly regaining her lover are dashed by the ominous arrival of Magsimino:

Pasmóse Auristela con las no esperadas nuevas; desaparecieronse en un punto, así las esperanzas de guardar su integridad y buen propósito, como de alcanzar por más llano camino la compañía de su querido Periandro. (p.471)

In front of St. Paul's, where all the characters are conveniently assembled, events move fast, and the long expected marriage of the protagonists finally takes place. But no religious or secular celebration, no joyful atmosphere mark their union. The protagonists are given away as man and wife by Periandro's elder brother Magsimino in a climactic moment of anguish and near-death, with Periandro lying seriously wounded in the arms of a silent, probably unconscious Auristela, and Magsimino himself about to die of a fatal disease. This final scene upsets and reverses the reader's expectations in many ways. First of all, the protagonists' wedding is another unofficial
pre-Tridentine rite, performed on a field outside St. Paul's church in Rome; it is also a hurried and incomplete affair when considered in itself and compared to the secondary weddings previously mentioned. The reader is left without the sense of achievement suggested by the culmination of the inset stories where the mutual dedication of the two lovers is made to triumph against all odds. Instead, the protagonists do not arrive at their wedding with a fully conscious mind, but are plunged into it by a combination of chance and Divine Providence ('fortuna, que no es otra cosa que un firme disponer del cielo', IV, 14, 474).

Secondly, the silent Auristela, now Sigismunda, compares unfavourably both with the resolute and outspoken heroines of other Byzantine romances, like Heliodorus' Charicleia, and with such secondary characters as Ricla, Mari Cobeña, Ruperta, Isabela Castrucho, and many other women in the text (Transita, Sulpicia, Feliciana de la Voz, Eusebia, Agustina Ambrosia) who work their way towards happiness with courage and willpower. If one agrees with Frye that the heroine of romance is only apparently passive, being in fact a guileful little trickster, able to get out of a tight spot through sheer presence of mind and the cunning use of deceit (The Secular Scripture, pp.68-73), then Auristela clearly does not fit the bill. On the whole she is timid, fearful, doubtful, passive, and often silent. We have already seen how in the first few chapters she conforms to the one passive facet of the generic stereotype of the romantic heroine - the yet unsullied victim of an unmerciful fate about to be sacrificed --, but
instead of calling on all her inner resources to avert the danger, like other romance heroines do, she settles in this passive and negative mould, and only voices her will in order to doubt and disrupt the marriage plans which should bring happiness to herself and her lover. She raises delaying obstacles to the fulfilment of desire long awaited by hero and readers alike, and in the end she is Spiritually absent from the scene of her wedding. Readers know that she is physically there, but they are only made to witness Persiles' 'sí'. In a book where all the characters' actions and thoughts are accounted for, it is all the more strange that not a word is said about the heroine at the culmination of her quest. Precisely because of her silence, the release of tension at the end of the narrative is only partial (31).

Thirdly, the much feared Magsimino, Persiles' rival in the love and courting of Sigismunda, reverses all expectations and turns out to be the agent of peace and reconciliation. Such a wedding cannot fail to strike a discordant note in the reader's mind, who comes to share with Arnaldo a feeling of bewilderment at the "new and strange", in other words, alien, unconventional and unexpected, wedding of Sigismunda:

Mucho sintió Arnaldo el nuevo y extraño casamiento de Sigismunda; ... Confuso, atónito y espantado, estuvo por irse sin hablar palabra. (IV, 14, p.475)

Finally, to render the contrast even more acute, Cervantes seals his narrative with the traditional formula of romance and folk-tales, where all the characters are taken care of and the protagonists made
to live happily ever after:

Y habiendo besado los pies al Pontífice, [Sigismunda] sosegó su espíritu y cumplió su voto, y vivió en compañía de su esposo Persiles hasta que biznietos le alargaron los días, pues los vio en su larga y feliz posteridad.

(IV,14,475)

To me this discordance between the suggestion of an "open" end and the blatantly "closed" finale, the reversal of situations and the jarring contrast between what is in the text and what the reader can infer from it, spell out the presence of an ironic voice, and not a failed, unconvincing finale hastily written by Cervantes on the spur of death (32). I agree with Booth that in all literary evaluations 'one should always accept the reading that contributes most to the quality of the work'. This is admittedly a troublesome test, resting as it does on subjective judgements of literary quality and value. However, Booth argues, 'difficult as it is, the test of whether a given interpretation - however plausible in itself - destroys or enhances a work is sometimes the only final arbiter of disputes about irony. The test will work most clearly when we are reasonably sure of the generic grooves in which we travel, and of how irony or its absence will incise them further.' (p.184). This is the case of the Persiles, written within the generic grooves of romance, but significantly modified by irony.

Irony demands a contrast of reality and appearance, an opposition or incongruity between text and context or within the text itself, which usually provokes in the reader a rejection of the literal meaning and a search for the new, ironic meaning intended by the author (33).
Essential to irony is, according to Booth, 'a powerful shock of negative recognition' (p.22); he explains the first step in reading irony as 'a resounding "NO" and a pulling back to discover some possible way of making sense that replaces the rejected nonsense.' (p.24). From this first act of repudiation, a reconstruction of unspoken meanings ensues which entails a decision about the author's intentions. These can be inferred by the reader through various clues found in the text or taken from the literary and historical context of the work itself. As for where and when to stop in the reconstruction of ironic meanings, Booth suggests that in the case of literary, imaginative or creative works, 'we stop not with a pattern of reconstituted messages which replace the overt message [as in the case of rhetorical, discursive or didactic works], but with some kind of human character, situation, or story that we have been led to see as superior in interest, emotional quality, or poetic truth to the ostensible offering of the ironic words.' (p.141).

In my opinion, to read the last chapter of the *Persiles* as ironic enhances the interest, the emotional quality and the poetic truth of the work. This last chapter is superbly ironic because the reader, like Arnaldo, is made to look upon Sigismunda's "new and strange" wedding as an anti-climax, an unfit end to the protagonists' love, even allowing for the fact that Arnaldo is biased, talking as he does from the point of view of the rejected suitor. The reader's confidence in the unconditional happy ending of romance seems to be restored in the last sentence of the narrative, with Sigismunda and Persiles
living a long life of domestic bliss surrounded by their numerous progeny. But this is only the surface meaning. Given the way the story unfolds in Book IV, with its frequent reversals of expectations - since Rome does not represent for the pilgrims either the final point of repose or the cessation of desire -, and taking into consideration the unexpected events leading to the indecorous wedding of the protagonists, it would seem proper to read in the last sentence Cervantes' ironic voice, undercutting the generic conventions of romance writing. The reader is left to imagine a different sequel to the story, one in which Sigismunda might again torment her husband with unnecessary fears and doubts, or might test their conjugal happiness with renewed bouts of religiosity that take her away from her family responsibilities (34).

It could be argued that this reading is an example of irony wrought by time, whereby we modern readers see as ironic something which was not intended as such by the author and his contemporary readership. Irony is nevertheless supported in the text by one consistent internal clue, namely the way the heroine is portrayed as a woman frightened of death and prone to the torments of jealousy, combining in herself both good and evil, and thus destabilising the conventional moral opposition of romance.

Auristela's troubled nature is revealed most clearly on three occasions, namely in her speech to Periandro at the palace of king Policarpo, when she first declares her wish to choose the cloister (II, 4, pp.176-77); when she announces a similar decision in Rome (IV,
10, pp.458-60), and soon after when she discusses the importance of looking after one's own soul (IV, 11, p.461). In all these episodes, but particularly so in the soliloquy of IV, 11, Cervantes displays his masterly ironic touch, resorting to what is generally called "irony of self-betrayal" to criticise Auristela and her religious devotion. In the "irony of self-betrayal" the author withdraws from the text and creates characters who unconsciously ironize themselves. Irony may be conveyed through the contrast of the characters' words with their deeds, or through the incongruity between what they said at different times and on different occasions, or between words uttered in soliloquy and words exchanged with other characters. A major source of irony is therefore the contrast between what characters think or believe about themselves and the world, and what the reader can infer about them by means of the characters' unconscious self-betrayal. In the episodes mentioned above, Auristela laments the dangers and uncertainties of life ('Esta nuestra peregrinación ... tan llena de trabajos y sobresaltos, tan amenazadora de peligros, cada día y cada momento me hace temer los de la muerte', p.176), and finally, for the second time, intends to take refuge and solace in religion, not before finding a suitable bride for Periandro:

Querría agora, si fuese posible, irme al cielo, sin rodeos, sin sobresaltos y sin cuidados ... Yo no te quiero dejar por otro; por quien te dejo es por Dios, que te dará a sí mismo, cuya recompensa infinitamente excede a que me dejes por él. Una hermana tengo pequeña ... Con ella te podrás casar.' (pp.459-60)

However reasonable her argument might sound, if we assume that it was prompted by a sincere vocation and a concern for the future happiness
of her lover, it gives away a different portrait of Auristela, that of a morally weak woman, jealous of what she considers Periandro's attentions to Sinforosa first and Hipólita later, more preoccupied about her own well-being and peace of mind than that of Periandro. Her spiritual health is again foremost in her thoughts in the soliloquy of IV, 11, p.461. Those are words of outstanding selfishness, which betray not her virtuous prudence, but her self-concern and total disregard for her companion:

Mal he hecho; pero, ¿qué importa? ¿No es mejor que mi hermano sepa mi intención? ¿No es mejor que yo déje con tiempo los caminos torcidos y las dudosas sendas y tienda el paso por los atajos llanos, que con distinción clara nos están mostrando el felice paradero de nuestra jornada? Yo confieso que la compañía de Periandro no me ha de estorbar de ir al cielo; pero también siento que iré más presto sin ella; sí que más me debo yo a mi que no a otro, y al interese del cielo y de gloria se ha de posponer los del parentesco, cuanto más que yo no tengo ninguno con Periandro. (p.461; emphasis mine)

Her straight short-cut to heaven recalls the conventional choice between the two paths of duty and pleasure, illustrated in the allegories of "Hercules at the Crossroads" or "The Dream of Scipio": in Renaissance iconography Virtue's way is a narrow rocky path, as opposed to the path of Vice, flat and easy, hence the ironical association of Auristela's 'atajo llano' with pleasure and hell (35). It is difficult to harmonise such a selfish speech with Auristela's profession of love for Periandro which follows a few paragraphs later, in the dialogue between the heroine and her friend Constanza:

por él vivo, por él respiro, por él me muevo y por él me sustento ... nuestros deseos, con honestísimo efeto se están mirando; sola la ventura es la que turba y confunde nuestras intenciones. (pp.461-62)
Such patent incongruity between Auristela's wilful hindrance of her marriage and her blaming chance ('la ventura'), results in the ironic portrait of the heroine as a complex, realistic human character, victim of her own foibles and of an intricate "irony of events", whereby what happens is the reverse of what she confidently expected. In the last four chapters of the novel, Auristela goes from excessive self-confidence to being a pawn to chance and the workings of the Divine Providence, which together seem to engineer the final wedding of the protagonists, irrespective of Auristela's will (36). No ceremony could be more different from the weddings of the secondary characters, as we have seen before. The inset stories are described by Wilson as 'mimetic antiromances that differ from the reified, often ossified, allegorical idealization of the main plot.' Focusing on the theme of erotic love, and showing an understanding of female desire through the portrait of several resolute and independent women, they represent realistic interludes which work towards a 'novelization' of allegorical romance. According to Wilson, 'all the sex and violence of these interpolations give a new resonance to . . . the idealized, Christian, morally uplifting allegory of the main narrative, with its rigid ideology of chastity, fidelity, and prudence.' In conclusion, 'two texts - two disparate generic forms - problematically coexist here: the romance world of the main narrative and the novelistic one of the interpolations.' (37). However, I think that it is not just a question of the more realistic stories undermining the fabric of romance, but also of the ironic mode, typical of the novel,
infiltrating directly into the main narrative and destabilising its romantic pattern. The recapitulation at the very end and the emphasis on the role of chance to bring about the happy ending, ('los engaños de la variable fortuna', p.473), are Cervantes' open gestures of submission to the conventions of romance, which however turn out to be twisted if we detect in them, and reconstruct, the author's ironic voice. Ironically enough, the realistic secondary stories do end on the uncompromisingly happy note of romance, whereas the long-expected wedding of the protagonists closes the main narrative in a mood of chaos and uncertainty, with the heroine trying to come to terms with both her responsibilities and the unknown ways of chance in which, as Cervantes states in keeping with his times, there is also a strong element of Divine Providence.

Cervantes' ironic comment on the happy ending of romance is sustained by internal clues placed along the narrative on three focal points: a) the tale of the Portuguese Manuel in I, 10; b) Auristela's intention to become a nun in II, 4; c) Auristela's similar decision in IV, 10.

Leonora prefigures Auristela, not only in her decision to repudiate her betrothed and embrace mystic love, but also in the way she cheats him of his legitimate expectations. Leonora, like Auristela, is an exemplary victim of the "irony of self-betrayal". In her explanatory speech to Manuel, she defends her vocation, and the decision to take her vows on the day of their intended wedding, with a self-contradictory argument in which she gives her true self away. What she
regards as a perfectly plausible reason for her devious conduct is
couched in terms of "deceit":

Y así, porque sé que los encaños, aunque sean honrosos y
provechosos, tienen un no sé qué de traición cuando se
dilatan y entretienen, quiero, del que os parecera que os
he hecho, sacaros en este instante. Yo, señor mío, soy
casada ... Yo no os dejo por ningún hombre de la
tierra, sino por uno del cielo, que es Jesucristo ... a Él le di la palabra primero que a vos; a Él sin engaño
y de toda mi voluntad, y a vos con disimulación y sin
firmeza alguna ... sí esto os parece traición o
descomedido trato, dadme la pena que quisiéredes.
(pp.102-03; emphasis mine)

Leonora's strategy of self-defence pre-empts Manuel's possible
objections, because she herself contemplates the possibility of her
vocation being interpreted as 'traición', 'engaño'. However, I detect
an intended irony on Cervantes' part when, later on, the reader is led
to associate Leonora's equation between vocation and deceit with
Auristela and her religious call. Since the heroine's vocation seems
to stem from a lack of faith in Periandro, a fear of death, and an
egotistic longing for sosiego, later motivated by an intense Catholic
indoctrination in Rome, in retrospect it is ironical that it should
be Auristela who preaches the virtue of hope to the desperate Manuel
in I, 9, p.97; or the one to warn Constanza of the dangers of hurried
vows in III, 9, p.340. In both cases, it is the contrast between
Auristela's words and deeds that makes her the butt of Cervantine
irony.

According to Wilson, the exemplary novel of the Portuguese Manuel is
rounded off in Book III as a cautionary tale for Auristela, who is
told in Lisbon that Leonora had died in the convent soon after
learning about Manuel's fate, 'o ya por la estrecheza de la [vida] que hacía siempre, o ya por el sentimiento del no pensado suceso' (III, 1, p.281). In this short sequel a rather cynical doubt undermines the motives for the death of the two lovers: did Manuel die of unrequited love, or did he rather embody the stereotype of the love-and-melancholy-stricken Portuguese and follow the custom of his country, as his burlesque epitaph suggests? Was it love mixed with a feeling of guilt that made Leonora die of a broken heart, or, rather, the severity of her ascetic life? Wilson argues that 'the tale points to the nunnery as a sign of maladjustment. The ascetic solution, for Cervantes' main protagonists, is no solution: it is not love but estrecheza that kills.' (38). That is why, in her opinion, the narrator's voice ends the main story with the romance formula of the "happy marriage blessed with children and grandchildren", as if Auristela had learnt from Leonora's exemplary lesson. In fact, there is no sign of Auristela/Sigismunda learning from experience: she obstinately reproduces in her life the pattern of Leonora's vocation. On the one hand, this point, together with the role played by chance in her wedding, argues against her being a "novelistic" character, shaped by events which in the novel are made to follow a chain of cause and effect. On the other hand, if one detects the author's ironic voice in the final statement of the Persiles and in the portrait of Auristela, one realises how deeply Cervantes corrodes the foundations of romance, without however complying entirely with the norms of the novel. For Cervantes the nunnery is indeed a sign of
maladjustment, and Auristela is a maladjusted character, undecided till the very end between the peaceful attraction of the cloister and what, for her, is a life of dangers and insecurity with Periandro. Hence, her wedding to Periandro is not the triumphant ending of romance, but Cervantes' ironic undermining of romance as a wish-fulfilment dream which sails unfettered to its glorious end.

The end of the *Persiles* has cast doubts on Cervantes' literary creativity and generated inane speculations about supposed missing episodes. In fact, it is consistent with Cervantes' plan of writing a work in a specific generic mould in order to break it and make a counterstatement (39). We have seen how the *Persiles* begins and ends as a romance; it develops, however, as an anti-romance. This is evident in the treatment of the ending. Cervantes is not interested in modifying or expanding on the traditional happy ending of romance. What intrigues him is how this crucial moment of the highest tension is achieved in the narrative. As I have tried to show, the longed-for marriage of the protagonists is finally arrived at through a recurrent pattern of expectations raised and then frustrated, and in the last chapter the wedding itself follows this pattern. This has the effect of deflecting the readers' attention from the falsely reassuring acceptance of pre-conceived patterns of fiction. Neither characters nor readers are allowed to indulge in the self-complacent thought of a saintly pilgrimage with a triumphant ending, because this is a wish-fulfilment dream, which very rarely, if at all, materialises in real life. They are to learn to foster their ideals without losing touch
with reality and without abdicating their responsibilities in the vain pursuit of an idealised world.

In his last novel Cervantes wished to expose the engaño of another form of escapist literature, the romance in its Byzantine form, just as he wrote Don Quixote to dispell the artificiality and the illusionment of the romances of chivalry. As in Don Quixote, so too in the Persiles he managed to combine genre and antgenre in a single work, writing in the mould of romance, but counteracting its mind-numbing effect with a destabilising technique, employed to full effect in the pacing of the happy ending. Resorting to irony, he transformed romance into a kind of intergeneric fiction that explores new ways of reproducing life. The result is a verisimilar allegory embracing the complexities of life within the framework of an entertaining romance.
1) The following studies uphold the same vision of a triumphant happy ending:

2) See for example Ruth El Saffar, p.130, where the author describes the protagonists' wedding as follows: 'Unlike his earlier works of fiction, Cervantes' Persiles ends both happily and conclusively.' This unconditional celebration of harmony explains to her the total absence of Cervantes' ironic voice in the text.


6) Stanislav Zimic, 'El Persiles como crítica de la novela
bizantina', Acta neo-philologica, 3 (1970), 49-64.


14) Think, for example, of Jane Austen's Northanger Abbey (1818), a parody of the absurdities of the "Gothic novel"; more recently David Lodge, in his novel Small World: An Academic Romance, (1984; London: Penguin, 1985), contrives to parody romance and its conventions in the lives of a group of international academics whose main literary subject is Romance itself, which leads to additional parody on the involutions of contemporary literary criticism.

15) See Ch.V "The Heroine in the Works of Tatius, Reinoso, and Contreras: A Model for Cervantes' Auristela?", p.181, n.13. Another ancient novel which has been described as a parody of the Greek romantic tale of love and adventure, is Petronius' Satyricon (I A.D.): 'Petronius presents the adventures of a hero, or anti-hero, Encolpius, a conventionally educated young man, without money or morals, and his catamite, Giton, handsome and unscrupulous. . . . He is a ludicrous victim of fortune's
whims, raised up and thrown down, living for the day; he is a voyeur plagued with impotence . . . In the Greek romances hero and heroine are wont to be buffeted by fortune; their perils and escapes are dire and astonishing; but in the end true love obtains its reward. Petronius burlesques this kind of plot. His homosexual lovers are faithless and unfortunate. Virtue tested and triumphant is replaced by vice rampant and frustrated. But no moral is intended: Petronius seeks only to subvert or mock or suggest comic resemblances.' From The Cambridge History of Classical Literature, vol.II Latin Literature, ed. by E. J. Kenney (Cambridge: Cambridge University Press, 1982), "Prose Satire: Petronius", by F. R. D. Goodyear, pp.635-38 (p.636).

16) Similarly, Alban K. Forcione detects the ascendance of parody in Book II, where he finds 'an increase in the narrator's parenthetical remarks revealing the author's discomfort with his artistic medium.' (Cervantes, Aristotle, and the 'Persiles', ch.8 "The Narrator in the Persiles", p.281). This is the voice of the "playful narrator" which contrasts along the narrative with the "conservative narrator", that is to say the voice of Cide Hamete Benengeli pitched against that of the Canon of Toledo. As Forcione puts it, 'On the one hand the narrator constantly recalls both his literary ambitions to write the Renaissance prose epic, modeled on Heliodorus, and the aesthetic principles associated with his ambition. . . . Occasionally, however, this aesthetically conservative voice generates a critical response, and we discern the mocking, self-deprecating tones of Cide Hamete Benengeli sounding a plea for artistic freedom and undermining the aesthetic foundations on which the prose epic is based.' (p. 300). According to Forcione, these two divergent tendencies are never resolved harmoniously within the work, and therefore indicate that Cervantes viewed his creation with conflictive attitudes, at the same time complying with and rebelling against the Neo-Aristotelian literary principles of the moment.

17) Mary Gaylord Randel, p.158, n.16; p.166; p.168; p.164.


19) When talking about the "author", Booth specifies that he really means the "implied author" rather than the "real author", that is the creative author found in the work itself, instead of the real, historical person substantiated by historical evidence outside the work; hence, it seems to him more appropriate to talk about the work's intentions, rather than the author's. However, in his attempt to discover the meaning of a work of literature, he combines both "intentionalism" and
"historicism", basing his interpretations on a close reading of the text, but relying also on historical knowledge or inferences about the author, his works and the social and cultural background of his times.

Another distinction central to his view on literary criticism is the one taken from the American hermeneuticist E. D. Hirsch Jr (Validity in Interpretation, 1967) between the meaning and the significance of a work of art: the meaning is what the author meant at the time of writing, whereas the significance is whatever message different people at different times read in the work itself, and is therefore subject to historical and social changes. Booth's positive approach to textual interpretation is based on what the reader can infer about the author's intentions, taking clues from "inside" and "outside" the text, and on the assumption that the author knew what he was doing.

For a critique of the so-called "intentional fallacy" and an argument in favour of the instability, or ambiguity, of literary meanings, see instead Terry Eagleton, Literary Theory: An Introduction (Oxford: Blackwell, 1983), pp.66-90.


The original French reads as follows:

de sorte que tousjours l'entendement demeure suspendu, jusques à ce que l'on vienne à la conclusion, laquelle laisse le lecteur satisfait de la sorte que le sont ceux qui à la fin viennent à jouyr d'un bien ardemment désiré, et longuement attendu.


23) The symbolism of life and death (marriage meaning a new life as "one" for the two lovers; baptism being the sacrament through which the baby is reborn to Christian life; and the Christian funeral marking the end of the life of the body and the beginning of the life of the soul) might have lent itself to the elaboration of a folkloric story, such as the one recounted in El licenciado Vidriera, which is very similar to the above
episode of the Persiles:

Estando un día en una iglesia vio que traían a enterrar a un viejo, a bautizar a un niño y a velar una mujer, todo a un mismo tiempo, y dijo que los templos eran campos de batalla, donde los viejos acaban, los niños vencen y las mujeres triunfan.


24) See Appendix I to Ch.IV "Charicleia, Auristela, and the secondary female characters of the Persiles".


And to you, Periandro, I give the assurance that your pilgrimage shall turn out well; your sister Auristela shall not be that for long - and not because she is soon going to lose her life.

It is to be noted, however, that by tradition oracles are obscure and can be interpreted in a variety of ways.

26) I thank Prof. Ángel M. García Gómez for drawing my attention to the inn of Juan Palomeque in Don Quixote, Part I, 32-46, as the symbolic crossroads of different life stories. On this subject see Karl-Ludwig Selig, 'Reflection on the Inn in Don Quixote', in Studies in Honor of Bruce W. Wardropper, ed. by Dian Fox, Harry Sieber, Robert TerHorst (Newark, Delaware: Juan de la Cuesta, 1989), pp.257-66.

27) A momentous step towards the end of the pilgrims' journey, the adoration of Rome from the hilltop is recorded as part of the customary itinerary of pilgrimage:

'The approach to Rome took the pilgrim over Monte Mario to the north west of the city where he had the first sight of his journey's end. It was known as Mons Gaudii, Mount of Joy . . . When Charlemagne first went to Rome in 773 it was said he alighted from his horse at the top of Monte Mario and entered the city on foot like other pilgrims.' James Hall, A History of Ideas and Images in Italian Art (London: Murray, 1983), p.170.

28) It is interesting to note how Arnaldo employs the debasing terminology of money and commerce in his dealings with Auristela and Periandro, as if Auristela were an item of exchange "due" to him on a certain date in a certain place. From the Diccionario de Autoridades, 3 vols (1726-37; Madrid: Gredos, 1963), II, p.398, 'Librar . . . vale también dar libranza, ordenar por escrito que alguno entregue cantidad
cierta de dinero u otra cosa. . . . Por extensión vale poner al cargo, y confianza de otro la ejecución o consecución de alguna cosa.'

29) See J. C. Cooper, An Illustrated Encyclopaedia of Traditional Symbols (London: Thames and Hudson, 1978), under "crown", p.47: Sovereignty; victory; honour; dignity; reward; the highest attainment; dedication; completeness; the circle of time, of continuity and endless duration . . . Christian: the righteous; blessing and favour; victory over death; attainment; the reward of martyrs. The golden crown depicts victory over vice. The crown, often of stars, is worn by the Virgin Mary as Queen of Heaven.

I found no description or picture of a broken crown in the Emblem literature of the Renaissance which I mention in Ch.VI "Periandro and some secondary characters and episodes", pp.236-37, n.7 and 8.

30) An extreme example of this paradox is found in Alonso Núñez de Reinoso, Historia de los amores de Clareo y Florisea, y de los trabajos de Isea, Biblioteca de Autores Españoles, vol.3 'Novelistas Anteriores a Cervantes' (Madrid: Rivadeneyra, 1849), Ch.III, p.28:

esta infanta Narcisiana es tan hermosa y tiene tanta fuerza en el mirar, que mata en la misma hora que mira; por lo cual, sus padres, como personas que quisieron evitar aqueste daño, la enviaron a esta insula, adonde ningún hombre verla pudiese; y no bastó esto, sino que trae delante de su rostro una forma de velo o antifaces, con que lo cubre, porque así pueda ver, y siendo por ventura vista, no matar.

31) Ángel M. García Gómez, in his 'Incomunicación en la dramaturgía calderoniana', in Hacia Calderón, Octavo Coloquio Anglogermano 1987, ed. by Hans Flasche (Stuttgart: Steiner, 1988), pp.13-29, argues against a satisfying end for all of Calderón's plays. He has pointed out how comedias like La dama duende, No hay cosa como callar, and Basta callar, or tragedias, such as El médico de su honra, and El pintor de su deshonra, are 'dramas tocados de tristeza o cargados de angustia, que prestan cuerpo a una visión de la condición humana y de las relaciones interpersonales donde la comedia no llega a comedia, a pesar de la boda final, y donde la tragedia no alcanza a ser tragedia, a pesar de culminar en muertes crueles y despiadadas.' (p.14). This is because the final anagnorisis, with its cathartic release of tension for characters and readers alike, is never fully achieved in the text due to an all-too-powerful system of 'incomunicación' which traps and isolates characters in a
labyrinth of deceit and silence, preventing them from discovering and sharing the truth about themselves and the others. For example, La dama duende ends in marriage; but, as A. M. García suggests, 'No se trata . . . del triunfo gozoso de Eros. Don Manuel acepta, viendo salida a su laberinto. La dama calla y su silencio nos desazona.' (pp.18-19).

32) Suppositions about the Persiles as an unfinished work, truncated by the death of the author, were fuelled by Cervantes' valediction in the "Dedicatoria al Conde de Lemos" (Persiles, p.45): 'Puesto ya el pie en el estribo,/Con las ansias de la muerte,/Gran señor, ésta te escribo'. See Rafael Osuna, 'Vacilaciones y olvidos de Cervantes en el Persiles', Anales Cervantinos, 11 (1972), 69-85; and Antonio Cruz Casado, 'Una revisión del desenlace del Persiles', in Actas del Segundo Coloquio Internacional de la Asociación de Cervantistas, Alcalá de Henares 1989 (Barcelona: Anthropos, 1991), pp.719-26. Casado argues that the Persiles is an unfinished romance, failing as it does to reproduce the circular movement of the quest, since the protagonists do not seem to return to their Northern kingdoms as the reader might expect from the tradition of the Byzantine romance and from certain clues in the text.

33) Besides Wayne C. Booth's A Rhetoric of Irony on the mechanics of sharing ironies, for a study and classification of irony see D. C. Muecke, The Compass of Irony (London: Methuen, 1969); see also of the same author Irony (London: Methuen, 1970).

34) As I have already pointed out in Ch.1, n.12, and Ch.6, n.31, recent criticism has stressed the role of irony in the Novelas ejemplares, for example in the La gitanilla and in other short stories like La ilustre fregona and La fuerza de la sangre, where the final recognition scenes are not occasions of pure, unconditioned happiness, but problematic moments charged with ambiguity. Likewise, Ellen D. Lokos in 'Clausura y final de La fuerza de la sangre', in Actas del Tercer Coloquio Internacional de la Asociación de Cervantistas, Alcalá de Henares, 1990 (Barcelona: Anthropos, 1993), pp.509-17, questions the assumption of a conventional happy ending to this novela: 'Nos encontramos ante un final que no nos produce la sensación de veracidad propia de un final clausurado, sino que rebosa de irónicas contradicciones.' (p.514). Her view is supported by an analysis of the psychological make-up of the characters - Leocadia is described as a woman of great discreción, that is to say common sense and prudence, but also sagacity and personal initiative (on this point see also Adriana Slaniceanu, 'The Calculating Woman in Cervantes' La fuerza de la sangre', Bulletin of Hispanic Studies, 64 (1987), 101-10); Rodolfo, instead, is a selfish and sensual man, who
ruthlessly exploits the privileges of his own social class to the detriment of others. The motives behind their actions, when set against the background of contemporary society and its code of honour, create a tension in the narrative in marked contrast to its fairy-tale ending. Such contrast leaves the reader perplexed and dissatisfied.

35) See James Hall, Dictionary of Subjects and Symbols in Art (London: Murray, 1974), p.152, under the heading "Hercules at the cross-roads; the choice of Hercules": 'An allegory which depicts the hero seated under a tree, choosing between two standing female figures who personify Virtue and Vice, each of whom invites him to follow her. He chose the former.' And again under "The dream of Scipio", p.275, we read: 'Cicero's Somnium Scipionis relates a dream of the younger Scipio (c. 185-129), the grandson by adoption of Scipio Africanus Major. In the dream his grandfather appeared to him and described the heavenly abode to which the great and honourable on earth were admitted. A commentary on Cicero's work by the late Roman mythographer Macrobius (fl. c. A.D. 400) defined the virtues proper to the hero as the active and contemplative ways of life, in contrast to the ignoble pursuit of sensual pleasure. . . . The idea was expressed as an allegory by artists. Raphael (Nat. Gall., London) depicts the younger Scipio as a warrior in armour lying asleep under a bay tree. Behind him are two women. One, in plain sombre garb, offers him a SWORD and a BOOK (activity and contemplation); the other, more alluring yet still chaste, offers a sprig of MYRTLE (the attribute of Venus).'


36) On this point see my comments at the end of Ch.5 "The Heroine in the Works of Tatius, Reinoso and Contreras: A Model for Cervantes' Auristela?".


38) Diana de Armas Wilson, Allegories of Love, p.166. See Wilson's definition of the "exemplarity" of the inset stories: 'I would define an exemplary novel within the Persiles as a "true" story or confession of personal experience, of varying length (from one page to two chapters) told by a subcharacter, sometimes as part of a joint narration, about his or her past erotic history. The story is told to subjects prepared to use it as a template for their own input, to characters and readers ready to fulfill its narrative potential. As such, an exemplary novel is an "imitable" rather than an "inimitable" story, a model
that invites imitation or rejection by both its audience within and its readers without.' (Allegories of Love, p. 153). Such stories are "exemplary" in so far as they can be either a paradigmatic example to be followed, or a deterrent example, an aviso, to be rejected.

39) Alistair Fowler, Kinds of Literature: An Introduction to the Theory of Genres and Modes (Oxford: Clarendon Press, 1982), pp. 174-76, where "counterstatement" is listed as one of the processes by which genres change.
APPENDIX I. FURTHER NOTES ON IRONY AND REALISM IN THE PERSILES

I wish to add a few examples of ironical or sceptical comments which, in my opinion, introduce a note of realism in the predominantly romantic fabric of the story. They act as modal counterpoints in defusing the lofty idealism of romance, and are more predominant in the "realistic" second half of the book.

In Ch.6, "Periandro and some secondary characters and episodes", I have already discussed Clodio's speech (II, 5, pp.181-83) as an ironical counterpoint to the world of romance. I have also pointed out how ironic meanings are generated by the clash of two different stylistic levels in the episode of Rosamunda's frustrated seduction of Antonio on the Snowy Isle (I, 19), and in the story of Ruperta and Croriano (III, 17), which ends with the abrupt, cynical comment of the old squire pitted against the high diction in the rest of the episode.

In III, 1, p.275, Cervantes employs a topic of Platonic-Augustinian provenance - 'están nuestras almas siempre en continuo movimiento, y no pueden parar ni sosegar sino en su centro, que es Dios' - to justify man's inconstancy in general, and Arnaldo's fickleness in particular: 'Esto se ha dicho en disculpa de la ligereza que mostró Arnaldo en dejar en un punto el deseo que tanto tiempo había mostrado de servir a Auristela.' Cervantes' ironical emphasis on ligereza undermines the concept of honra that Arnaldo defends in his rhetorical speech on "Love, Honour, and Filial Compassion" in II, 21, pp.272-73. The irony stems from the apparent incongruity between a) the high
diction of Arnaldo's speech, and the noble metaphor of the restless
soul striving for God, the Supreme Goodness, and b) mundane ligereza,
a character trait which, the reader is led to infer, might just as
well be responsible for Arnaldo's actions.

In Book III we find several hints at contemporary social mores. For
example in III, 4, pp.301-02, Cervantes comments on the greed and
corruption of escribanos and procuradores, whom he calls 'los sátrapas
de la pluma'. Later, in Rome, the pilgrims realise that money opens
all doors: Croriano and Ruperta are able to free Bartolomé and his
girlfriend Luisa from prison, 'que adonde interviene el favor y las
dádivas se allanan los riscos, y se deshacen las dificultades'
(p.435); with the promise of money, Periandro bribes the Swiss Guards
who have just caught and beaten him on the grounds of Hipólita's false
accusation of theft, and asks to be brought before the governor of
Rome to plead his case; the governor himself is portrayed as a greedy
man, who graciously accepts Auristela's portrait as a gift from
Periandro, but in fact, as Cervantes explains soon after, 'él se quedó
con el retrato, porque estaba puesto en razón que se había de quedar
con algo' (p.449). Another sarcastic comment is found at the end of
the episode of Rafala and the moriscos in III, 11. Rafala, a young
morisco girl, her uncle, the jadraque or sacristán, the priest of the
village, and the escribano, are the only survivors after an incursion
of Turkish pirates, who have raided their village and taken all the
moriscos families, with their most treasured possessions, back to what
these Valencian villagers ill-advisedly regard as their old land and
religion. When the ordeal is over, we witness the different reactions of Rafala and the clerk: the *morisco* girl rejoices at her freedom ('Cristiana, cristiana y libre, y libre por la gracia de Dios'), whereas the clerk, the only *cristiano viejo* in the village together with the priest, laments the loss of his estate ('El escribano ni adoró, ni besó las manos a nadie, porque le tenía ocupada el alma el sentimiento de la pérdida de su hacienda', p.358). This passing remark seems to question the accepted wisdom of the moral superiority of the *cristianos viejos* over the *moriscos*, a point of view strongly defended by the sacristan, who, in a *vaticinatio ex-eventu*, foretells Philip III's expulsion of the *moriscos* in 1609; as a matter of fact, Cervantes shows Rafala as capable of a much deeper spirituality than the clerk, who is more worried about his material world than his spiritual self. On another occasion, with a similar ironic comment, Cervantes throws light on one of the secondary characters, *el conde*, Constanza's brother-in-law, who would now like to marry her: 'quería seguir la discreta elección de su hermano, o ya por no dar los veinte mil ducados, o ya por el merecimiento de Constanza, que era lo más cierto' (IV, 8, p.452). This brief remark on the count's possible avarice leaves the reader uncertain about the real motives behind his marriage proposal, despite the fact that the author has no doubts about Constanza's virtue being the prime reason for it. Finally, one of the major sources of realism and irony in Books III and IV are undoubtedly the picaresque incidents involving Bartolomé the muleteer and his loose-living girlfriend, Luisa. Generally
speaking, both characters and their low-life adventures in Rome offer a counterpoint to the ideal world of romance as portrayed in the devout pilgrimage of Periandro and Auristela; they show the picaresque in its role as the antitype of idealistic romance (1). The relation of the picaresque to the romance, their thematic and structural differences and similarities - among others, the pícaro's journey through life, and the wanderings of the romance hero; the pícaro's ups-and-downs in life, and the hero's trials, near-deaths and resurrections; the element of deception, engaño, used in romance fiction as a positive way-out of thorny situations (2) - require a more detailed study than this brief Appendix allows, as does Cervantes' response to picaresque literature. Edward C. Riley and Peter Dunn have recently explored Cervantes' relation to the picaresque in Don Quixote and the Novelas ejemplares. Dunn has described Cervantes' best fiction as "intergeneric", and has shown how the author of Rinconete y Cortadillo and El coloquio de los perros recycles and transforms the conventional repertoire of the picaresque to experiment with new thematic and structural combinations (3). Likewise Riley has pointed out how 'Cervantes attempted generic combinations with the picaresque and modifications of the genre unheard of'. He has also remarked on how

Cervantes's generic awareness is, almost by definition, an integral part of his highly developed critical consciousness, which often shows signs of its presence in the very midst of the imaginative creation. Of course, it is not always clear whether a critical matter has been turned into novelistic material or an imagined situation has sparked off a critical question. Cervantes' creative and critical faculties interpenetrate. (4)
I believe that in the *Persiles* Cervantes, while entertaining his readers with an extravagant tale of love and adventure, attempted a reversal of generic conventions, and a re-definition of the scope of romance. It is acknowledged that the rise of the picaresque novel in Spain was a response to the criticism levelled by humanists at contemporary romance fiction, considered "untruthful", and therefore superficial and irresponsible. Picaresque literature, on the other hand, was true-to-life and, by depicting the pícaro's struggle between good and evil, fostered in the reader a sense of moral responsibility (5). In the "Declaración para el entendimiento deste libro", Mateo Alemán described his work as a 'poética historia', that is to say a verisimilar fiction aiming at a mimetic representation of life (6). When writing the *Persiles* Cervantes had the same objective in mind, but achieved it in a different way: instead of fully embracing realism in the new picaresque form brought to fruition by Alemán, he worked within the genre which was most congenial to him, romance, and showed how even escapist romance could be re-modelled and made to mirror life and its complex moral choices. He reversed the expectations of romance as a well-rounded story with a climactic, triumphant ending; instead, he gave us a portrait of a tormented heroine, whose fate is undecided till the very end, and whose story is closed by only a perfunctory, and therefore ironical, happy ending.

I have already explained how the presentation of multidimensional characters, the use of contrasting perspectives on a given episode, and the introduction of irony undermine the conventional pattern of
romance. I now wish to consider how the two generic strands of realism and idealism interact in the picaresque interlude of Bartolomé, and to what purpose. Let us recall the relevant passages.

Bartolomé is one of Antonio's servants in Quintanar de la Orden. He is appointed muleteer to our pilgrims and accompanies them in their journey to Rome. He is soon perceived by the reader as the paradigm of rústica discreción, like Sancho, and his short exchanges with Periandro in III, 11, pp.351-52, and 14, pp.371-72, seem to echo the many conversations between master and servant in Don Quixote. The presence of such low-life character in the story is justified by the author when he declares that

no siempre va en un mismo peso la historia, ni la pintura pinta cosas grandes y magníficas, ni la poesía conversa siempre por los cielos. Bajezas admite la historia; la pintura, hierbas y retamas en sus cuadros; y la poesía, tal vez se realza cantando cosas humildes. Esta verdad nos la muestra bien Bartolomé, bagajero del escuadrón peregrino, el tal, tal vez habla y es escuchado en nuestra historia. (III, 14, p.371) (7)

Bartolomé is joined by Luisa, the former adulterous wife of the Polish Ortel Banedre. She too is a picaresque character of easy virtue. She is first introduced by Ortel Banedre, when he narrates his life story to the pilgrims in III, 6. Banedre recalls how he fell in love with her at an inn in Talavera, and how he learnt from Martina, the innkeeper, that Luisa was 'algo atrevidilla y algún tanto libre y descompuesta', the type of unrepentant, wanton girl who 'no dejará de seguir su gusto si la sacan los ojos' (p.322). Martina's insight into her friend's nature will prove true along the narrative. Luisa joins the pilgrims in an attempt to reform her character, but she soon falls
back into her old wayward habits. On finding themselves left to wait outside Soldino's cave, excluded from the company of their masters, Bartolomé and Luisa decide to abandon them and go to Rome dressed in the pilgrim clothes they steal from the baggage. Cervantes is careful to stress that they act out of 'despecho, o ya llevados de su ligera condición' (III, 18, p.394); as a matter of fact, they are possibly motivated by both the circumstantial feeling of disappointment at not being among the elect ('viéndose no ser de los escogidos ni llamados de Soldino'), and by their inner predisposition to delinquency. If we are to exploit the biblical connotation of the words 'escogidos' and 'llamados', we might say that Bartolomé and Luisa are not predestined to celestial glory, but rather to a life of misdeeds without redemption. This is confirmed in the same chapter by Soldino's prophecy, which tells the pilgrims about Bartolomé's escapade, and stresses again what we already knew about Luisa, that 'la moza es más del suelo que del cielo, y quiere seguir su inclinación a despecho y pesar de vuestros consejos' (p.397). Later on, Bartolomé goes in search of the pilgrims and gives the stolen luggage back to them; but, although he repents of his sin, he is incapable of leaving Luisa, because, he says, 'no siento fuerzas que se opongan a las que hace el gusto con los que poco saben' (III, 19, p.400). Like the witch Cañizares in El coloquio de los perros, and the courtesan Rosamunda, he simply cannot help following his own gusto. This, of course, leads him into trouble. In Rome, both he and Luisa become murderers, are arrested and sentenced to death. The reader is led to believe that it
could not have been otherwise. Bartolomé's letter to Antonio, written from prison, starts somewhat abruptly with three apposite proverbs, which are a perfect illustration of the theory of psychological and social determinism often associated with the picaresque:

Quien en mal anda, en mal para; de dos pies, aunque el uno esté sano, si el otro está cojo, tal vez cojea; que las malas compañías no pueden enseñar buenas costumbres.

(IV, 5, p.432)

In the recapitulation at the very end of the book, we come to know that 'Bartolomé el manchego y la castellana Luisa se fueron a Nápoles, donde se dice acabaron mal, porque no vivieron bien.' (IV, 14, p.475). This comes as the expected, fitting end to a roguish career influenced by both external circumstances and the innate criminal predisposition of the characters.

Unlike Guzmán, Bartolomé and Luisa experience no climactic religious conversion which might make them reappraise their own lives. Furthermore, Cervantes eschews the first-person mode of presentation typical of the picaresque; the only autobiographical piece is Bartolomé's letter, but it is set within a third-person frame. The close end of this picaresque interlude and its pervading determinism might be read as Cervantes' critical reply to the open-endedness of autobiographical picaresque novels, which he also mocked in Don Quixote's encounter with Ginés de Pasamonte (Part I, Ch.22); it could also be seen as Cervantes' comment on the moral ambiguities inherent in the narration of Guzmán, a repentant sinner, who clearly delights in his past adventures, but retrospectively takes a hard moralising stance against them (8). Francisco Márquez Villanueva makes an
interesting suggestion when he describes Bartolomé's letter as Cervantes' counterpoint to the letter Guzmán receives in prison from a black slave girl who had been his lover in Seville. Just as the girl's letter is a rare example of deep humanity and genuine affection in the bleak world of the novel, and as such denotes a certain Cervantine flavour, so the story of Bartolomé and Luisa is indebted to Aleman in so far as it conforms to the picaresque stereotype of an evil and corrupted mankind with little or no hope of redemption (9). Taking into consideration Márquez Villanueva's remarks, I would like to discuss this particular picaresque stereotype "within" the context of another generic stereotype Cervantes wished to undermine.

The realistic picaresque story of Bartolomé acquires a fuller meaning if we take into consideration its romantic context. It seems possible to me that Cervantes dealt here with questions of genre: the close, expected end of the picaresque incidents contrasts ironically with the ambiguity surrounding the supposed triumphant ending of the romance story of Persiles and Sigismunda; as I have already pointed out, their atypical marriage is not a satisfactory end to their trials, and the reader is inclined to think of the protagonists' future married life as open to the vagaries of Auristela's character. Cervantes showed that what a picaresque author like Aleman was striving for in his work - a kind of mimetic truth alien to romance - could be achieved, instead, within the generic framework of romance itself. By contrast, the picaresque element in the Persiles is confined to a realistic, comic interlude, but one that, however, gives readers very little food
for thought, and whose end comes as no surprise to them. Its realism is confined to a superficial description of low life, and to the use of a low diction, but it implies no moral tension in the characters. Frye has pointed out how in romance fiction we often find secondary characters who call the reader's attention to more realistic aspects of life, 'fools and jesters who are licensed to show fear or make realistic comments, and who provide a localized safety valve for realism without allowing it to disrupt the conventions of romance'; in fact, their function is rather 'to intensify and provide a focus for the romantic mood.' (10). Bartolomé the muleteer could well fall into this category, and his witty, picaresque letter from jail might be said to provide a temporary relief of tension in the highly-charged adventures of Periandro and Auristela. I incline to think that in the *Persiles* Cervantes experimented once more with the picaresque, this time debasing it to an amusing, but otherwise flat and uninspiring interlude of delinquent life; by way of contrast, he channelled the exploration of the themes of moral evil and human responsibility, by now the self-styled domain of the picaresque, into the romance of the main plot. By doing this, he wished to show that the *Persiles* could not only overtly compete with Heliodorus for its entertainment value, but it could also stand a more subtle comparison with the contemporary picaresque novel for its genuine edifying qualities (11).
NOTES


2) On the use of deceit, engaño, in picaresque (realistic) and in romance (idealistic) fiction, see Northrop Frye, The Secular Scripture: A Study of the Structure of Romance (Cambridge, MA and London: Harvard University Press, 1976), Ch.3, where he describes fraud or deception as the driving force behind both comedy and romance. It is interesting to note how Ricardo and Leonisa, the highly-born characters of El amante liberal, are aware that deceit is beneath their social condition: 'es menester usar en esto lo que de nuestra condición no se puede esperar, que es el fingimiento y engaño' (I, p.200; emphasis mine).

3) Peter N. Dunn, 'Cervantes De/Re-Constructs the Picaresque', Cervantes, 2 (1982), 109-31. Dunn shows how Cervantes elaborates the paradox of the pícaro virtuoso in La ilustre fregona and La gitanilla. Furthermore, he says, 'if we think autobiography and the single focus are indispensable, here is Rinconete y Cortadillo with two boys presented by a third person narrator who, moreover, occasionally appear uncertain of his story. If Rinconete y Cortadillo drops the autobiographical mode of presentation, the Coloquio retains it, but abandons the human subject.' (p.117).

4) Edward C. Riley, 'Romance, the Picaresque and Don Quixote I', in Studies in Honour of Bruce W. Wardropper, ed. by Dian Fox, Harry Sieber, Robert TerHorst (Newark, Delaware: Juan de la Cuesta, 1989), pp.237-48 (p.241). In this article, Riley discusses two episodes from Don Quixote Part I, the innkeeper's conversation with the knight in Ch.3, and the encounter with Gines de Pasamonte in Ch.22, as 'two cases of generic confrontation' (p.237).

5) See Alexander A. Parker, op. cit., Ch.1 "The Genesis of the Picaresque", in particular pp.21-27.

7) Alban K. Forcione, in *Cervantes, Aristotle and the 'Persiles'* (Princeton: Princeton University Press, 1970), pp.278-79, points out how 'the muleteer Bartolome brings the discordant notes of the picaresque romance into the idealized world of the *Persiles*. He then justifies Cervantes' inclusion of "low" subject matter in epic poetry by means of contemporary literary theory which agreed to such medley, but at the same time considered it as producing an inferior type of poetry. Forcione recalls how Ariosto was criticised for introducing the "low" in his lofty, heroic poem, and how Cide Hamete Benengeli, for example, facetiously complied with the contemporary notion of decorum by deleting the chapters concerning the friendship between Sancho's ass and Rocinante (Part II, Ch.12). However, he does not detect any parody in this case, rather, he concludes, 'the literary principles, although misapplied, are presented as a valid justification for the presence of the muleteer. I think that the digression must be interpreted as an indication of Cervantes' lingering preoccupation with his literary aspirations in writing the prose epic as well as the continuing uneasiness that marks his processes of artistic selectivity'.

8) On the encounter between Don Quixote and Ginés de Pasamonte, and Cervantes' uneasiness with the autobiographical form, see, in particular, Claudio Guillén's remark on how 'the saturation of the picaresque with the narrator's individual and willfully limited point of view is most remote from history.' (op. cit., p.156). The same view is expressed by Francisco Márquez Villanueva, who in 'La interacción Alemán-Cervantes', in *Actas del Segundo Coloquio Internacional de la Asociación de Cervantistas*, Alcalá de Henares 1989 (Barcelona: Anthropos, 1991), pp.149-81, points out how fictional autobiography is for Cervantes 'una imposibilidad amañada en sus pretensiones de objetividad inmediata' (p.157). He also stresses how in *El coloquio de los perros* Cervantes 'abre ... las puertas a la inestabilidad engañosa de la clásica autobiografía picaresca, que va a proyectar ahora hasta un extremo de relato inasible' (p.162). According to Márquez Villanueva, Berganza represents the unreliable, self-interested narrator who manipulates and re-orders his own life to suit his purpose, just as Lázaro and Guzmán did at a climactic moment in their lives. Berganza shares also with Guzmán a somewhat dubious conversion, which makes him a most unlikely moral commentator. Villanueva stresses Cervantes' opposition to Guzmán's hypocritical manipulation of reality and quotes Edwin Williamson, 'Cervantes as Moralist and Trickster: The Critique of Picaresque Autobiography in *El casamiento engañoso* and *El coloquio de los ...

9) Francisco Márquez Villanueva, 'La interacción Alemán-Cervantes', pp.173-78. Márquez Villanueva actually believes that the slave girl's letter is 'un experimento creador basado en la más profunda comprensión de Cervantes y su obra' (p.174); more specifically, 'aquel par de páginas es inconcebible sin la previa familiaridad con Rinconete y Cortadillo en su descubrimiento del tema "sevillano", culminante a su vez en la alegría pasional de las mujeres que concurren al patio de Monipodio.' (p.175). As for the chronology of the two works in question, he quotes Agustín G. de Amezúa and Mayo who, in his Cervantes creador de la novela corta española, pp.114-15, dates the short story back to 1601 or 1602, and therefore enables it to have had an impact on the second part of Guzmán de Alfarache, published in 1604. As for Cervantes' debt to Alemán in the episode of Bartolomé, Márquez Villanueva comments: 'Siguiendo en esto las reglas de un juego a lo Mateo Alemán, Luisa y el Manchego (una pareja de bajas credenciales) han "bailado" ajustadamente al obligado son picaresco, igual que la esclava sevillana se negara a hacerlo en la otra novela. La criminal pareja es, por lo demás, tan inquilina en el mundo del Persiles como la esclava en el del Guzmán de Alfarache.' (p.178).


CONCLUSION

Half-way through his eventful pilgrimage from Thule to Rome, Periandro addresses the following words to his fearful lover Auristela:

Yo quisiera, por aquietar tus bien nacidos recelos, buscar nuevas esperanzas que me acreditasen contigo; que puesto que las hechas pueden convertir el temor en esperanza, y la esperanza en firme seguridad, y desde luego en posesión alegre, quisiera que nuevas ocasiones me acreditaran. (III, 4, p.297; emphasis mine)

Periandro is at a loss to find new words with which to cement Auristela's trust in him, and thus turn her fear into hope, and hope into solid certainty and happy possession of what they both long for. The progression from 'temor' to 'esperanza', from faint hope to 'firme seguridad' and 'posesión alegre' is a fitting description of the trajectory of desire experienced by the protagonists and most secondary characters in the Persiles, and for that matter, in any other Byzantine story. But does Periandro's hope of marrying his betrothed ever turn into the happy ending expected by protagonists and readers alike?

This is the question I asked myself at the end of my first reading of the work, and which I hope to have answered in the present study. My approach has been entirely textual and intertextual, relying on detailed analyses of the Persiles and other Byzantine romances.
Abstract theory in the form of a brief investigation on the nature of genre and the purpose of its classification, has provided the basis on which I built my interpretation of the work. After a description of the characteristics of the two main genres of narrative fiction, romance and the novel, that is to say after establishing what the "norm" is in generic terms for both the romance and the novel (if we accept the somewhat limiting concept of norm for such a multifarious and all-embracing literary genre as the novel), I focused mainly on how the ending of the Persiles and the characterisation of the protagonists and some secondary characters could be said to conform to or depart from the conventions of romance as used in previous or contemporary works of the same kind. Writing in a genre elicits certain expectations from the reader, and the fulfilment or disappointment of such expectations was a crucial test to ascertain Cervantes' possible conformity to or deviation from his generic model. And of a generic model we could undoubtedly talk: Heliodorus' Aethiopica was, in Cervantes' own words, the work which his own Byzantine story "dared to compete with".

Taking into consideration Cervantes' statements of intentions; the treatment given to the same topics and questions in the corpus of his work; Cervantes' life and times and, possibly, his ideas; the literary background and the reactions of contemporary readers; and finally, how genre expectations are usually shared between author and reader, I have tried to make sense of a work which, while showing all the staple characteristics of romance, can at the same time puzzle the reader
with its incongruities. Such incongruities in the ending of the novel and the characterisation of the heroine I have described as deviations from the generic norm of idealistic romance that veer in the direction of a more novelistic, and therefore realistic, approach to the underlying allegory of man's pilgrimage on earth.

But not only does the *Persiles* depart on some fundamental points from the conventions of the genre it claims to belong to, it also incorporates into its world of fantasy the realistic or ironic mode typical of the novel. The presentation of characters who turn out to be different from what the reader expected them to be; the many fleeting, but poignant disclosures of hidden and profoundly human motivations behind their actions, which provide new perspectives on the episodes in question; and a consistent use of irony, are all examples of modal counterpoints weaved by Cervantes into the fabric of his romance in what might be called a successful attempt at generic hybridisation.

The point of such generic eclecticism was not just that of adding breadth and variety to a monolithic tale of romantic love and adventure, but ultimately to question the validity of the romantic stereotype. Cervantes' 'novelization' of romance does not have to be interpreted only in the restricted sense that he pitted the more realistic secondary tales against the idealistic main plot, as D. de Armas Wilson has suggested (1). It should be seen as an attempt to transform escapist romance into a verisimilar fiction reproducing life and its moral dilemmas. The aim is similar to that behind *Don Quixote*,
to expose the falseness of a fantasy world, and is in keeping with the ethical climate of the Counter-Reformation with its emphasis on a literature of moral edification. Yet it is achieved through different means. While in Don Quixote Cervantes chose to parody the romances of chivalry and their moral and aesthetic faults, in the Persiles he concealed his criticism of the genre under a superficial identification with its conventions. Such identification seems at first total and unconditional: the work opens with powerful images of near-death and resurrection typical of romance, and ends with the traditional recapitulation by which the protagonists "lived happily ever after". However, the romantic pattern is consistently undermined throughout the narrative. The work therefore acquires an anti-romantic dimension, difficult to detect if we only take the novel at face value, but obvious enough if we let Cervantes' ironic voice speak for itself.

It is clear that with the Persiles Cervantes wished to create a work of great entertainment value, as its editorial success can prove; however, it is difficult to accept that an author like Cervantes, whose recurring literary preoccupation was the quest for "truth", in the sense of both moral truth and fictional truth or verisimilitude, would abdicate his long-standing commitment to enseñar deleitando in order to embrace a "romantic dream" and depict an idealised world crowned by peace and harmony, where good and evil never contaminate each other, and no moral challenge is addressed to either the protagonists or the readers. In fact, it does more justice to
Cervantes' creative powers, and to his interest in the workings of literature, to say that in the *Persiles* the decoding of any moral lesson is intriguingly left to the reader. Cervantes' idea of edification cannot be easily separated from his emphasis on aesthetic pleasure. As E. Williamson has pointed out (2), in the Prologue to the *Novelas ejemplares* Cervantes invites the reader to expect entertaining tales from which a hidden 'sabroso y honesto fruto'(3) can be extracted: as the metaphor suggests, the fruit to be harvested from his fiction is not only "morally" good, but it also pleases the senses. These two aspects of literature are also intrinsically connected in the *Persiles*, and it goes to the credit of Cervantes' ingenio that, unlike what happens when reading the juxtaposed consejas and consejos in *Guzmán de Alfarache*, in his last work we are not sure where the entertainment ends and the moral instruction begins.
NOTES


2) Edwin Williamson, 'El juego de la verdad en El casamiento engañoso y El coloquio de los perros', in *Actas del Segundo Coloquio Internacional de la Asociación de Cervantistas, Alcalá de Henares 1989* (Barcelona: Anthropos, 1991), pp.183-99. Williamson concludes his study on the question of moral and literary truth by stating that 'para Cervantes, la ficción, por muy inverosímil que parezca (como lo es ésta de los perros habladores), si está bien compuesta y place al lector, puede conducir a un mejor entendimiento de la verdad. Y la verdad a la que la literatura tiene la virtud intrínseca de conducirnos puede entenderse en dos sentidos. En primer lugar, el arte literario es capaz de trascender el engaño - la ilusión en que se funda - y establecer una auténtica comunicación entre el autor y el lector. En segundo lugar, nos puede ofrecer un modo nuevo de ver la vida misma, recreando así los ojos del entendimiento. Quizá sea éste el "misterio escondido" al que se refiere Cervantes en el Prólogo, ese misterio que "levanta" la "mesa de trucos" que son las *Novelas ejemplares* al plano de la verdad.' (pp.197-98).

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