

THE UNPUBLISHED TEXTS OF “DON QUIXOTE”

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[C]omo todo escritor, [Jaromir Hladik] media las virtudes de los otros por lo ejecutado por ellos y pedia que los otros lo midieran por lo que vislumbra o planeaba.

Jorge Luis Borges, “El milagro secreto”

IN ONE OF HIS TYPICALLY INSIGHTFUL COMMENTS on the work of Miguel de Cervantes, Antonio Carreño writes: “la locura le llega a don Quijote únicamente a través del lenguaje: imitado, parafraseado, desencadenado, parodiado y hasta enajenado” (59). The written word both causes Don Quixote’s madness and –given his status as a fictional character– constitutes his very essence. As one so intimately concerned with the nature of language, its use, and occasional misuse, Cervantes himself had very definite opinions regarding when, why, and in what manner one’s writings should best be shared with others. In fact, from the early stages of his literary career he displays a keen interest in the distinction between those who merely compose literary works and authors willing to risk making their writings available to the public by publishing them. In the prologue to his first work of prose, *La Galatea*, Cervantes describes writers’ divergent attitudes regarding the desire to publish: “Mas son tan ordinarias y tan diferentes las humanas dificultades, y tan varios los fines y las acciones, que unos, con deseo de gloria, se aventuran; otros, con temor de la infamia, no se atreven a publicar lo que, una vez descubierto, ha de sufrir el juicio del vulgo, peligroso y casi siempre engañado” (157).¹ The contrast presented in the prologue is quite clear: some writers do not dare to seek an audience for their work given that the act of publishing requires them to expose their writing to the judgment of the *vulgo*; others, like Cervantes himself, are undeterred by –or perhaps even embrace– the unrefined reception of their work.²

This exploration of the differences between those who publish and those who do not extends beyond the reach of Cervantes’s prologues and pervades

the body of his fiction as well. The ensuing pages examine how Cervantes, through both parts of *Don Quixote* as well as in the prologues to a number of his works,³ not only censures writers unwilling to publish, but actively defends those whom he considers fearless and generous: the select group of authors like himself who "se aventuran a publicar". I read the first part of *Don Quixote* as a critique of writers all too willing to pass judgment on the work of others but loath to make public what they have written themselves.⁴ Specifically, I argue that Cervantes shows disdain for the authors of what I term the "unpublished texts" of *Don Quixote*: the autobiography of Ginés de Pasamonte and the book of chivalry composed by the Canon of Toledo. In both cases the characters, who resoundingly condemn the published work of others, boast of their own literary creations which remain both unfinished and unpublished. Analyzing the fundamental distinction made in *Don Quixote* between writers willing and unwilling to publish their work will help reveal Cervantes's views on the proper role of the writer in society, and, moreover, lead to a more general understanding of the notion of authorship in the evolving print culture of early modern Spain.

The epigraph to this study, describing the Borgesian character Jaromir Hladik, helps show the enduring relevance of Cervantes's unqualified endorsement of the decision to publish. Like Ginés de Pasamonte and the Canon of Toledo, and indeed like many writers both in Cervantes's time and today, Hladik employs a literary double standard: evaluating others based on what they have published while judging himself solely on what he plans to do. We will see that throughout *Don Quixote* Cervantes makes plain his view of this crucial difference, calling into question the tenuous nature of "lo vislumbrado o lo planeado" and celebrating "lo ejecutado".

Publishing in the Prologues

After describing how different writers react to the prospect of publishing their work, the prologue of *La Galatea* goes on to identify the Scylla and Charybdis facing all who consider making their writings known to the public: one danger lies in publishing too early, before the text is sufficiently developed, while the other, caused by an insidious perfectionism, results in never publishing at all.⁵ Additionally, Cervantes points out that literary endeavors not made public are of no benefit to others. He cautions irresolute writers against waiting too long to publish, given that "tarde o nunca aprovecha con el fruto de su ingenio y estudio a los que esperan y desean ayudas y ejemplares semejantes para pasar adelante en sus ejercicios" (157). A writer,

therefore, must bear in mind not only the possible dangers of entering the public realm,⁶ but also the benefits to readers who eagerly await new texts. Near the prologue's end the author, unafraid to face the judgment of his readers, communicates his strong desire to share what he has written with others, explaining of his book: "para más que para mi gusto solo le compuso mi entendimiento" (158). For the author of *La Galatea*, then, the conscientious writer is both fearless, undaunted by the prospect of critical disapproval, and generous, willing to make writings available to the community of those interested in literature.⁷

The topic of publication reemerges in the prologue to the *Novelas ejemplares*, published in 1613. In this text Cervantes once again extols the audacity of those who make their works public, describing himself as someone "quien se atreve a salir con tantas invenciones en la plaza del mundo, a los ojos de las gentes" (16). As in the prologue to *La Galatea*, the image that the writer evokes suggests a popular reception of his literary work, with the townsfolk looking over his creation in the public square. Cervantes also makes clear the advantages of publishing by asserting that his *novelas* "van creciendo en los brazos de la estampa" (19), while underscoring the communal benefits that result from the publication of his work: "Mi intento ha sido poner en la plaza de nuestra república una mesa de trucos, donde cada uno pueda llegar a entretenerse" (18). Though he acknowledges that more than a few readers will find his book unsatisfactory –the prologue ends with Cervantes addressing the reader: "Dios te guarde y a mí me dé paciencia para llevar bien el mal que han de decir de mí más de cuatro sotiles y almidonados. Vale" (20)⁸ – he nevertheless chooses to publish his work, at least in part, for the enjoyment of others.⁹ While not explicitly disparaging those who prefer to keep their literary efforts to themselves, he implies that other writers would be well-served to follow his example, seeking a wide audience for their works by daring to publish them.

The Unfinished Autobiography

The views regarding publishing that Cervantes articulates so directly in his prologues are complemented by similar notions suggestively interwoven throughout both parts of *Don Quixote*.¹⁰ In Chapter 22 of the first part of the novel Don Quixote and Sancho come into contact with a group of galley slaves whose most notorious member is a haughty yet unpublished writer: Ginés de Pasamonte. Driven by a curiosity regarding the prisoners' fortunes, the knight speaks with a number of them in an effort to find out why they

have been sentenced to the galleys. When he meets Pasamonte, however, the conversation immediately turns to literature. Though heavily guarded and on his way to the galleys, the infamous prisoner displays his literary pretensions from the moment he introduces himself to Don Quixote, declaring: "sepa que soy Ginés de Pasamonte, cuya vida está escrita por estos pulgares" (I, 22; 242). Like Don Quixote, then, the galley slave takes pains to identify himself to others based on his self-fashioned identity: in the way that Alonso Quijano views himself as a knight errant, the prisoner considers himself an author. The language used by the two men when meeting others even shares some similarities. Not long before the adventure with the galley slaves, Don Quixote introduces himself to one of the *encamisados* by saying: "sepa vuestra reverencia que yo soy un caballero de la Mancha llamado don Quijote, y es mi oficio y ejercicio andar por el mundo enderezando tuertos y desfaciendo agravios" (I, 19; 204). Perhaps Cervantes is suggesting in both cases that simply saying who you are –whether famous knight errant or accomplished writer– does not necessarily make it so.

Not only is Ginés de Pasamonte writing his life story, he boasts that his work will eclipse *Lazarillo de Tormes* when it is published. His actual words regarding his autobiography are: "Es tan bueno [...] que mal año para *Lazarillo de Tormes* y para todos cuantos de aquel género se han escrito o escribieren. Lo que le sé decir a voacé es que trata verdades y que son verdades tan lindas y tan donosas que no pueden haber mentiras que se le iguallen" (I, 22; 243). It should be remembered that the prisoner's work has not yet been completed and made public, so we have only his word that it contains "verdades [...] lindas y donosas". Ginés de Pasamonte certainly considers his autobiography quite valuable: one of the guards explains of the galley slave: "él mesmo ha escrito su historia, que no hay más que desear, y deja empeñado el libro en la cárcel en doscientos reales", to which the prisoner responds: "Y le pienso quitar [...] si quedara en doscientos reales" (I, 22; 243). Since the incomplete work is unavailable to the general public, it is unclear how much a bookseller might offer to obtain the rights to publish it or, in fact, what a reader would be willing to pay for a copy of the book.¹¹

Regarding the prisoner's claim that his still unpublished work will be better than *Lazarillo*, Cervantes may have unproven writers like Pasamonte in mind when (in the novel's second part) he has Don Quixote say in reference to those finding fault with the book written about his adventures: "muchos teólogos hay que no son buenos para el púlpito y que son bonísimos para conocer las faltas o sobras de los que predicán" (II, 3; 654). Undoubtedly, and this would be true in the case of the galley slave, it is much easier to criticize the work of others than to complete and publish one's own book. In

fact, Cervantes's choice of *Lazarillo de Tormes* as the work disparaged by the prisoner creates a stark contrast between both the authors and the texts in question. The galley slave seems solely interested in himself and his life's story; as far as we know, Pasamonte has been the only reader of his inchoate literary endeavor and has no real insight into the reading public. The author of *Lazarillo*, on the other hand, writes of the work's readers in the very first words its prologue.¹² Moreover, given that the picaresque work was published anonymously, *Lazarillo de Tormes* serves as an example of a book without an author while Ginés de Pasamonte could be considered nothing more than author without a book (given the unpublished, therefore unknown, nature of his autobiography).

When the knight, always interested in discussing literature, asks the galley slave if he has finished his autobiography, Pasamonte replies: "¿Cómo puede estar acabado [...] si aún no está acabada mi vida?" (I, 22; 243). One might imagine Cervantes here, very much immersed in the literary scene of his time, reflecting on the multitudinous excuses writers proffer to explain why they have not finished what they are working on. Seen in this light, Pasamonte's statement would seem to be the most failproof authorly excuse imaginable: It is impossible for me to finish what I am writing while I am alive. After explaining the unfinished nature of his autobiography, the prisoner also gives Don Quixote his opinion regarding his forthcoming return to the galleys, explaining: "no me pesa mucho de ir a ellas, porque allí tendré lugar de acabar mi libro" (I, 22; 243), an enigmatic commentary given that the prisoner has just made clear that his book will be finished only upon his death. The future of the literary project seems intimately linked to the galley slave's fate: either he will end his days in the galleys, thereby effecting the completion of his autobiography (the death of the author providing the necessary conclusion of the book); or he will break free from his confinement, and perhaps never again have the opportunity to finish writing his own life story. Given his escape in the first part of *Don Quixote*, followed by his reappearance in the second part as Maese Pedro—an artist now dedicated to staging theatrical performances—*La vida de Ginés de Pasamonte* most probably shares the same fate as the book of chivalry begun, but never completed, by the Canon of Toledo.

Even if the galley slave attempts to finish and publish his book, there remains the paradox of how the autobiography will actually be completed by someone responsible for both living and writing his own story. If the prisoner, just before death, completes his manuscript by writing "I am dying", his text is accurate but not quite complete—for when the text is read, the author will have recorded only his act of dying but not his own death. On

the other hand, if Ginés de Pasamonte writes "I died" just before he takes his last breath, his text will be accurate for a later reader of his autobiography, but inaccurate at the moment it was written.¹³ Regarding the difficulty facing the prisoner, Ruth El Saffar astutely comments: "The paradox is that the author of a true story must use himself as the subject, but to finish an autobiography is impossible. The compromise must be either the unfinished book, as in Ginés' case, or an unreliable story, as in Cide Hamete's case" (177). Based on the pronouncement that his book cannot be completed until his life ends, the galley slave has unwittingly created for himself an impossible, and unfinishable literary undertaking.

Ginés de Pasamonte's assertion that he will be able to complete his book in the galleys is not his only unusual commentary to Don Quixote. He also says to the knight: "Señor caballero, si tiene algo que darnos, dénoslo ya y vaya con Dios, que ya enfada con tanto querer saber vidas ajenas" (I, 22; 242), an odd statement from someone who is writing his life story. Surely given his cutting remark regarding *Lazarillo de Tormes*, an "éxito enorme" (Rico, xv) upon its publication, the prisoner would expect an even wider readership of his own book, and the only readers interested in autobiographies, after all, are those with a curiosity about "vidas ajenas". The galley slave, then, is presented to us as a would-be author content to exalt his own work, yet unable to finish and publish it. He seems unaware of the very impossibility of completing his literary project, and has harsh words for the potential readers of his work: those curious about others' lives. I contend that Cervantes includes Ginés de Pasamonte within *Don Quixote* as an example of the braggart, the literary poseur with no real understanding of what it takes to get a work published, yet eager to denigrate the literary efforts of others. Cervantes may have in mind writers like Ginés de Pasamonte when he asks in the prologue to the second part of *Don Quixote*: "¿Pensará vuestra merced ahora que es poco trabajo hacer un libro?" (619).¹⁴

The Incomplete Book of Chivalry

Another character content to criticize the work of others while not publishing his own is the Canon of Toledo. When he first meets Don Quixote the Canon readily defines himself as an expert in books of chivalry.¹⁵ Soon thereafter, while sharing with the Priest a detailed point by point analysis of the numerous faults of the works that compose the genre, he admits:

aunque he leído, llevado de un ocioso y falso gusto, casi el principio de todos los más [libros de caballerías] que hay impresos, jamás me he podido acomodar a leer ninguno del principio al cabo, porque me parece que, cuál más, cuál menos, todos ellos son una misma cosa, y no tiene más este que aquel, ni estotro que el otro. (I, 47; 547)¹⁶

Among a host of complaints regarding books of chivalry, the Canon particularly derides their composition, claiming that not one has ever been properly constructed.¹⁷

Having referred to the books of other writers in order to dismiss them (much as Ginés de Pasamonte does with regard to *Lazarillo de Tormes*), the Canon (again, like the galley slave) brings his own literary efforts into the discussion. He explains to the Priest: "Yo, a lo menos [...] he tenido cierta tentación de hacer un libro de caballerías, guardando en él todos los puntos que he significado, y si he de confesar la verdad, tengo escritas más de cien hojas" (I, 48; 551). He adds that he has shared his writings with readers, both "dotos y discretos" and "ignorantes". The felicitous results, according to the Canon, are that "de todos he hallado una agradable aprobación" (I, 48; 551). Despite these positive reactions by the readers to whom he has shown his writings, the Canon concludes of his literary efforts: "no he proseguido adelante". Like Ginés de Pasamonte, then, the Canon tries his hand at writing, dabbling in literary endeavors, and convinces himself that he has created—or at least could create—a laudable work: in this case, the perfect book of chivalry. While the galley slave relied only on his own opinion of the merits of his work, the Canon does allow others to read his writings. We should not be surprised when his friends, chosen specifically by the Canon, approve of his chivalric creation.

The Canon's admission that he felt a "tentación" to write is well understood by Cervantes, who, in the prologue to the 1615 *Quixote* writes: "bien sé lo que son tentaciones del demonio, y que una de las mayores es ponerle a un hombre en el entendimiento que puede componer y imprimir un libro" (618-19).¹⁸ With the Canon, as with the galley slave, Cervantes is presenting us with would-be authors who speak well, criticize often, judge others, yet refuse to publish themselves; "más de cien hojas" does not a book constitute. And the Canon's reasoning regarding his refusal to finish and publish his book smacks of hypocrisy. Though he insists: "no quiero sujetarme al confuso juicio del desvanecido vulgo", at the same time he maintains that his book has already been praised by "ignorantes, que solo atienden al gusto de oír disparates" (I, 48; 551). It would seem that the Canon is not so much bothered by the prospect of having his work judged by the *vulgo* (as he suggests), but rather by the necessity of exposing what he has written to readers

who are not his handpicked acquaintances. Moreover, his criticism that no book of chivalry ends in a way that corresponds with the work's beginning and middle would seem ill-informed given that, by his own admission, the Canon has never managed to read a work of the genre all the way through from start to finish.

Like the galley slave, the Canon plays with ideas and tries his hand at writing while remaining unwilling to let others impartially judge his work. His unpublished text, like Pasamonte's, is not to be considered a laudable literary effort but rather an empty promise that reveals nothing more than self-indulgent authorial braggadocio. The treatment of these two characters in the 1605 *Quixote* is particularly harsh when considered in light of the work's prologue, in which Cervantes makes clear that there exists another class of authors: those bold enough to publish what they have written, welcoming of their readers' critical estimations of their work, and fully understanding the necessity of appealing to a heterogeneous reading public.¹⁹ Unlike the Canon of Toledo, who rejects the views of the *vulgo* (unless the *ignorantes* are his friends), or Ginés de Pasamonte, who relies only on his own opinion of his work, Cervantes—as he had done twenty years earlier with *La Galatea*—willingly publishes what he has written.

Cervantes's strong desire to publish, first commented on in 1585, remains in full force near the end of his life. Twenty years had passed between the publication of his pastoral novel and the first part of *Don Quixote*, by which time the author is fifty-eight years old. Aware that he is approaching the end of his life, Cervantes cannot let another twenty years pass before he publishes again. In his final years (he dies in 1616) the author writes furiously in a number of genres and publishes frequently;²⁰ in fact, his success as the author of the adventures of Don Quixote helps greatly in getting his other work published. Donald McCrory explains: "The reading public thirsted for *Don Quixote, Part Two*, but Cervantes delayed the sequel. The success of *Part One* meant that he knew he could use the promise of *Part Two* to ensure that Francisco de Robles published his other writings" (234). Undaunted by the refusal of theaters to stage his plays, Cervantes—unlike Ginés de Pasamonte or the Canon of Toledo—decides to publish his completed work and accept the judgment of readers of all sorts.²¹

This essay began by analyzing the prologue to Cervantes's first prose work: *La Galatea*. I would like to end by citing the introductory material to the text that assures the author's literary fame: the first part of *Don Quixote*. Even before the prologue of this 1605 novel, in the dedication to the Duke of Béjar, Cervantes affirms: "he determinado de sacar a luz al *Ingenioso Hidalgo don Quijote de la Mancha*" (7-8). He does not—to return to the

words of Borges— simply “vislumbrar o planear”, but rather “ejecutar”. And ten years later, with the continuation to his novel, Cervantes again writes, finishes, and publishes what he has composed. Thanks to his determination to “sacar a luz” his work, four hundred years later readers the world over are still enjoying *Don Quixote*. It is our good fortune, then, that Cervantes’s novel cannot be counted as an unpublished text.

NOTES

1. The word *vulgo*— “[t]raditionally a disparaging term for the uneducated masses” (Gilbert-Santamaría 18)—was often used at the time in opposition to the reader or spectator who was *discreto*, or discerning.
2. In his recent book, Donald Gilbert-Santamaría (2005) extensively discusses both the *vulgo* and *discreto* Spanish public of the time and analyzes how three authors (Cervantes, Lope de Vega, and Mateo Alemán) “all [...] find themselves responding to the demands of popular taste” (16). The study includes an analysis of the prologue to the first part of *Guzmán de Alfarache* (1599) in which Alemán foregrounds the heterogeneous nature of the reading public by including two separate prologues: one for the *vulgo* and the other directed to the *discreto lector* (90-93).
3. It can be difficult to determine if the words in Cervantes’s prologues accurately reflect the views of the author. A particularly thorny case, for example, is the prologue of the first part of *Don Quixote* in which we are presented with two narrative voices: that of the prologuist and that of the prologuist’s friend. Nevertheless, my reading of Cervantes’s prologues largely coincides with that of Howard Mancing, who, in a recent article titled “Cervantes as Narrator of *Don Quijote*”, asserts: “It seems quite clear to me that the extrafictional voice of the prologues that the reader perceives is that of Miguel de Cervantes” (123).
4. Cervantes’s discussion of the fundamental importance of publishing is just one of a multitude of literary topics touched on in his most famous work. In his seminal study, *Cervantes’s Theory of the Novel*, E. C. Riley affirms: “I know of no writer who vitalized critical problems as he did. *Don Quixote* itself is a work of criticism in a very peculiar sense” (vi).
5. Cervantes explains the dilemma in terms of his own decision-making process: “Yo, no porque tenga razón para ser confiado, he dado muestras de atrevido en la publicación de este libro [*La Galatea*], sino porque no sabría determinarme de estos dos inconvenientes, cuál sería el mayor: o el de quien con ligereza, deseando comunicar el talento que del Cielo ha recib[id]o, temprano se aventura a ofrecer los frutos de su ingenio a su patria y amigos; o el que, de puro escrupuloso, perezoso y tardío, jamás acabando de contentarse de lo que hace y entiende, teniendo sólo por acertado lo que no alcanza, nunca se determina a descubrir y comunicar sus escritos. [...] Huyendo de estos dos inconvenientes, no he publicado antes de ahora este libro” (157-58).
6. Regarding the inevitability of criticism, Cervantes notes of Virgil that “el príncipe de la poesía latina fue calumniado en algunas de sus églogas por haberse levantado más que

- en otras" (158), and adds of his own pastoral novel: "no temeré mucho que alguno condene haber mezclado razones de filosofía entre algunas amorosas de pastores" (158).
7. In his biography of Cervantes, Jean Canavaggio explains that readers did indeed greet the work enthusiastically: "To be sure, *Galatea* receives quite a favorable reception when it comes off the press. Admired in literary salons, praised by Lope de Vega, it will appear in a second edition, five years later. Published again in Paris in 1611, in the wake of the success of *Don Quixote*, it will be much appreciated at the French court, where, we are told, ladies and gentlemen knew it 'almost by heart'" (113).
 8. In his edition of the work, Jorge García López notes that 'sotiles' refers to 'criticones,' and of 'almidonados' writes: "parece tener el sentido de 'engreídos', si bien Cervantes también utiliza el término con el matiz de 'afeminados'" (20).
 9. It must be remembered that among Cervantes's motivations is the desire to be paid for his published work. Donald McCrory explains: "The fact that Cervantes eventually wrote for a living offers us an important clue to the kind of writer he was and to the sorts of things he wrote, whether or not he was successful financially. He clearly knew what kind of fiction the public enjoyed, and he tried his best to deliver it" (196).
 10. Stephen Gilman writes: "En la elaboración de esta novela—más seguramente que en ninguna otra—hay un sistemático, consciente y calculado propósito de combinar la invención creadora con la meditación crítica. O dicho de otra manera más radical aún, el *Quijote* fue escrito en un continuo acto de creación crítica y de crítica creadora" (123). I would contend that Cervantes's critical meditations throughout *Don Quixote* focus not just on the substance of literature, but also on extra-literary topics including the "why" and the "when" to publish.
 11. Cervantes's own experience in getting his work published gives an indication of the economic realities of the bookselling trade in early modern Spain. Translated into modern monetary values, Cervantes's "annual salary while he worked for the government as a traveling commissary officer, paying his own expenses, was in the neighborhood of \$10,000. Cervantes received about \$1,500 for the First Part of *Don Quixote*, which cost \$20 for the 664-page volume" (Canavaggio 316).
 12. The prologue begins: "Yo por bien tengo que cosas tan señaladas, y por ventura nunca oídas ni vistas, vengan a noticia de muchos y no se entierren en la sepultura del olvido, pues podría ser que alguno que las lea halle algo que le agrade, y a los que no ahondaren tanto los deleite" (5). Two points are of interest here. First, the very publication of the work is the first step in assuring that it reach the "noticia de muchos". Pasamonte, of course, cannot even contemplate publishing the book until it is finished (if it is ever finished). Second, like the prologue of *Guzmán de Alfarache* (*Lazarillo's* picaresque successor), this prologue acknowledges that the work will have different classes of readers; the galley slave's story may quite likely never exceed a readership of one.
 13. This episode shows just one example of Cervantes's interest in the relationship between literature and death. Anselmo, one of the protagonists of the *Novela del Curioso impertinente*, actually dies while writing. His note explaining how "[u]n necio e impertinente deseo me quitó la vida", abruptly ends, followed by an explanation in the text of what has happened: "Hasta aquí escribió Anselmo, por donde se echó de ver que en aquel punto, sin poder acabar la razón, se le acabó la vida" (I, 35; 422). Neither part of *Don Quixote* informs us whether the galley slave's final moments were similarly literary.

14. Cervantes's query here in the 1615 *Quixote* is most directly addressed to the author of a continuation of *Don Quixote* published in 1614, Alonso Fernández de Avellaneda. Nevertheless, I would argue that the question can be read in a more general way and applied to any number of would-be authors.
15. In response to Don Quixote's question: "¿Por dicha vuestras mercedes, señores caballeros, son versados y peritos en esto de la caballería andante?", the Canon proudly affirms: "En verdad, hermano, que sé más de libros de caballerías que de las *Súmulas* de Villalpando" (I, 47; 544). Though, as we will see, the Canon never finishes writing his own book of chivalry, he unhesitatingly declares himself an authority on the subject. Once again—and we have seen this with both Don Quixote and Ginés de Pasamonte—Cervantes seems to be calling into question the self-identifying proclamations of his characters.
16. This is just one example of many throughout the work showing the extent to which "the *Quixote* simultaneously incorporates into itself and carries on a dialogue with all the forms of imaginative literature current in late sixteenth-century Spain" (Johnson 71). The Canon, whose literary criticism is analyzed extensively in any number of studies (e.g. *Cervantes's Theory of the Novel*), receives scholarly attention most commonly because of his role as a reader. In this study I choose to focus on the Canon as a writer.
17. "No he visto ningún libro de caballerías que haga un cuerpo de fábula entera con todos sus miembros, de manera que el medio corresponda al principio, y el fin al principio y al medio, sino que los componen con tantos miembros, que más parece que llevan intención a formar una quimera o un monstruo que a hacer una figura proporcionada" (I, 47; 549).
18. Once again, the direct reference in this case is to Avellaneda, author of the spurious sequel to *Don Quixote*. Cervantes's description of the *tentación* as "una de las mayores", however, implies that a broad segment of society—and this would include the Canon—underestimates the work involved in both finishing and publishing a book.
19. I read both of the following statements as expressing Cervantes's views. The prologuist, referring to the book as his stepchild, explains: "no quieroirme con la corriente del uso, ni suplicarte casi con lágrimas en los ojos, como otros hacen, lector carísimo, que perdones o disimules las faltas que en este mi hijo vieres [...] y, así, puedes decir de la historia todo aquello que te pareciere, sin temor que te calunien por el mal ni te premien por el bien que dijeres della" (10). Recognizing the wide array of readers likely to read the work, the prologuist's friend advises: "Procurad también que, leyendo vuestra historia, el melancólico se mueva a risa, el risueño la acreciente, el simple no se enfade, el discreto se admire de la invención, el grave no la desprecie, ni el prudente deje de alabarla" (18).
20. In 1613 he publishes the *Novelas ejemplares*; in 1614 his poem *Viaje del Parnaso*; 1615 sees the publication of the second part of *Don Quixote* as well as his *Ocho comedias y entremeses*; finally, in 1617 his novel *Persiles y Sigismunda* is published posthumously.
21. "Clearly, Cervantes had originally intended his plays to be performed on the stage and, therefore, conceived each work initially with this end in mind. Only after being rejected by the *autores de comedias* of whom he speaks did he consider presenting them to the public through a different medium – in printed form" (Reed 63-64). In the prologue to his *comedias* Cervantes tells his readers: "vendíselas al tal librero, que las ha

puesto en la estampa como aquí te las ofrece; él me las pagó razonablemente; yo cogí mi dinero con suavidad, sin tener cuenta con dimes ni diretes de recitantes. Querría que fuesen las mejores del mundo, o a lo menos razonables; tú lo verás, lector mío" (94).

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