

CERVANTES
Don Quixote

An engraving showing Don Quixote on his dark horse and Sancho Panza on his white horse. Don Quixote is in armor and holding a long lance, while Sancho is in a simple hat and coat. They are riding through a landscape with hills and a path.

Translated, with Notes, by
JAMES H. MONTGOMERY

Introduction by
DAVID QUINT

Don QUIXOTE

*Dedicated to Lois (My Dulcinea of Toboso), and to the
Incomparable Miguel de Cervantes*

MIGUEL DE CERVANTES SAAVEDRA

Don QUIXOTE

Translated by
JAMES H. MONTGOMERY

Introduction by
DAVID QUINT

Hackett Publishing Company
Indianapolis/Cambridge

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Printed in the United States of America

14 13 12 11 10 09 1 2 3 4 5 6

Corrected in 2010

For further information, please address

Hackett Publishing Company, Inc.

P.O. Box 44937

Indianapolis, Indiana 46244-0937

www.hackettpublishing.com

Cover design by Brian Rak and Abigail Coyle

Text design by Carrie Wagner

Composition by Bill Hartman

Printed at Sheridan Books, Inc.

Library of Congress Cataloging-in-Publication Data

Cervantes Saavedra, Miguel de, 1547-1616.

[*Don Quixote*. English]

Don Quixote / translated, with notes, by James H. Montgomery ;
introduction by David Quint.

p. cm.

ISBN 978-0-87220-959-6 (cloth) — ISBN 978-0-87220-958-9 (pbk.)

Montgomery, James H. (James Houston), 1930- . II. Title.

PQ6329.A2 2009

863'.3—dc22

2008052822

Adobe PDF ebook ISBN: 978-1-60384-115-3

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INTRODUCTION

Spain, Cervantes, and Chivalry

IN THE YEAR 1519, BERNAL DÍAZ, the Spanish conquistador and companion of Hernán Cortés, saw for the first time the valley of Mexico and the complex of cities, built out onto shallow lakes and intersected by canals, that surrounded the great Aztec capital of Tenochtitlán. Looking back on the experience in his memoirs, he could only compare it to the fantasy world of the chivalric romances that were the best-selling fiction of the sixteenth century: “These great towns and temples and buildings rising from the water, all made of stone, seemed like an enchanted vision from the tale of Amadís.”¹ One hundred years later, a text of 1619 recounts an incident on the other side of the non-European world, in India, where the Portuguese were besieging a city during their incessant wars with their Muslim commercial rivals. A group of Portuguese soldiers carried along with their weapons a book of chivalry with which they passed the time. One of the men, more ignorant than the others, thought that nothing printed could be a lie and took everything in the book for the truth. Amused, his comrades encouraged his belief in giants, damsels in distress, and superhero knights. When the time came for the men to join the siege, the good soldier—filled with a burning desire to perform deeds of chivalry of his own—rushed furiously into the fray, flailing his sword wildly. He was immediately surrounded by the enemy and had to be rescued by his friends. When reproached for his rashness, the soldier answered, “Come on, tell me I didn’t do half as much as one of those knights you read about every evening from your book.”² He did not know how closely he was imitating the hero of *Don Quixote*.

These anecdotes are exemplary for a reading of *Don Quixote* on two counts: they indicate the global extension of Iberian power in the sixteenth century, and they suggest the hold of chivalric romances on the men and women, Miguel de Cervantes among them, who experienced the rise of Spanish greatness on a European and world stage. In January of 1492, the year in which

1. Bernal Díaz, *The Conquest of New Spain*, trans. J. M. Cohen (Hammondsworth: Penguin, 1963), p. 214.

2. The passage is from Francisco Rodríguez Lobo, *Corte en Aldea y Noches de Invierno* (1619), translated from Portuguese into Spanish by Juan Bautista de Morales. The passage is cited in Marcelino Menéndez y Pelayo, *Origines de la Novela* (Madrid: Bailly-Baillière e hijos, 1905–15), 1:ccxxxvi–vii, n.2; it is cited in turn from Menéndez y Pelayo by Irving A. Leonard, *Books of the Brave* (1949; rpt. Berkeley and Los Angeles: University of California Press, 1992), p. 26.

Columbus, sailing under the Spanish flag, would later find the Americas standing in his way to China, the Catholic monarchs Isabella and Ferdinand captured Granada, the last Islamic power on the Spanish peninsula, and completed the more than two-century-long process of the *reconquista*. The marriage of Isabella to Ferdinand brought together the realms of Castile and Aragon, uniting the nation and preparing it for its takeoff in the following century.

Charles V, grandson of Isabella and Ferdinand, ascended to the Spanish throne in 1516, inheriting a trans-European empire that was now composed of not only Spain but also present-day Holland and Belgium, the Duchy of Milan, Italy south of Naples (including Sicily and Sardinia), Austria, the present-day Czech Republic and Slovakia, and parts of Germany. In 1554, Charles' son and heir, Philip II, married Mary Tudor, the Queen of England, and it appeared briefly, until Mary's death in 1558, that England, too, would become part of this imperial system. Meanwhile, the conquistadors who followed in the wake of Columbus added vast overseas possession to the Spanish crown: Mexico (claimed by Cortés), Peru (by Pizarro), California on one side of the Pacific, and the Philippines on the other. In 1497, Vasco da Gama had found, for Portugal, the sea route around Africa to India, paving the way for an Indian Ocean trading empire that stretched from Mozambique and the straits of Hormuz to Malacca and even to the fabled Spice Islands in the Moluccas. After the Portuguese King Sebastian and most of his leading nobility were killed on a misguided crusading war in Morocco in 1578, Portugal and this vast eastern empire, too, fell for the next sixty years into the hands of Spain.

A few months after the conquest of Granada in 1492, Isabella and Ferdinand expelled the Jewish community—some two hundred thousand people—from Spain, an act that even such a hardheaded realist as Niccolò Machiavelli, in *The Prince* (1513), judged to have been extraordinary in the human suffering it inflicted.³ Spain's imperial expansion in Europe, the Americas, and across the globe thus came on the heels of a great national and religious crusade that was perpetuated in Spain's ongoing struggle with the other expansionist empire of the sixteenth century, Ottoman Turkey. Since the capture of Constantinople in 1453, Turkish armies had been steadily advancing westward through Christian eastern Europe, conquering Greece, the Balkans, and Hungary. Collision was inevitable between the two great powers—Christian and Muslim—struggling for control over the Mediterranean. In 1571, the combined maritime forces of Spain and of the Italian states led by Venice defeated the Turkish fleet at the battle of Lepanto, halting the Ottoman menace. Spain's victories over enemies whose faiths were alien to the Roman Catholicism of the Spanish crown led

3. "An act without parallel, and truly despicable." Niccolò Machiavelli, *The Prince*, ed. and trans. David Wootton (Indianapolis and Cambridge, MA: Hackett, 1995), p. 68 (chap. 21).

Spaniards to believe they had a special providential mission in history. They also gave them a militant spirit of paranoia and racism. The mass exodus of Spain's Jews would be repeated over a century later, between 1609 and 1614, when the crown expelled the Morisco population—Muslims who had been forcibly converted to Christianity, but who were still regarded as unassimilable. Cervantes explores the Morisco emigration in the story, related in Chapters 54 and 63–65 of Part Two of *Don Quixote*, of Ricote and his daughter Ana Félix, former neighbors in La Mancha of Don Quixote and Sancho Panza. The Spanish Inquisition, first instituted in 1483, was aimed not at professed Jews and Muslims, but rather at *Conversos*, or so-called New Christians, those converts who were suspected of backsliding and still practicing their old faiths. The Inquisition also went after the new Protestant heresy, burning books and people. Part One of *Don Quixote* contains a parody auto-da-fé in Chapter 6, where the priest and the barber burn much, though not all of Don Quixote's library of chivalric books. Part Two virtually concludes with another parodic auto-da-fé, but this time, in Chapter 69, the victims are Don Quixote and Sancho Panza themselves, as the duke and duchess make a last attempt to control the characters Cervantes had invented. Complementing the efforts of the Inquisition, royal edicts were promulgated about *limpieza de sangre* (purity of blood) that barred from government office anyone with Jewish or Muslim ancestry. In a country where intermarriage had been common, these caused the manufacture of a great number of falsified genealogies. They explain Sancho Panza's frequent assertions that, for all that he is a peasant nobody, he is an Old, long-time Christian, no alien blood in *his* bloodline.

But Spain's glory quickly began to fade. In 1588 Philip II sent the Invincible Armada out on the next stage of the great Spanish crusade against the infidel, this time the English Protestants of Queen Elizabeth. The Armada turned out to be all too vincible, and its defeat, as disastrous as the victory at Lepanto had been triumphant, was followed by the bankruptcy of the Spanish crown in 1596. From 1568 onward, the Dutch Revolt would tie Spanish armies down for eighty years in the Low Countries. The constant wars and the maintenance of its own empire had exhausted Spain by the end of the Spanish century, emblematically brought to a close by the death of Philip II in 1598 and then by the terrible plague of 1599–1601, in which the country lost fifteen percent of its population. Silver from the New World had helped to maintain the empire's military and bureaucratic establishments, but it also caused rampant inflation. After expelling the Jews (many with considerable commercial skills and networks), Spain had failed to develop a mercantile community capable of exploiting the opportunities offered by its new colonies, and soon saw enemy Dutch and English traders interloping into Spanish markets. The country's agricultural and artisanal economy stagnated, while colonies and war drained away the country's manpower. Spain, the European and world giant, was in

decline, and there were many who knew it. *Desengaño*, or disillusionment, was a common motif taken up by Spanish writers. The first literary work that brought Cervantes real literary fame was a satirical sonnet on the enormous funerary monument to Philip II erected in the cathedral of Seville in 1598; grandiose and pompous, it was also temporary and literally empty. *Don Quixote*, where an aging, dried-up, and impoverished hidalgo wishes to revive an outmoded chivalric past only to encounter the hard realities of the present, develops what had become a national theme into great art.

Miguel de Cervantes Saavedra lived this history of Spanish glory and rapid decline. He was born in 1547 to a hidalgo family—the lower gentry to which Don Quixote also belongs—of modest means. Little is heard of him until 1569 when a warrant for his arrest was issued: he had been condemned both to the loss of his right hand and to exile after having badly injured a man in a quarrel. In his later play, *The Gallant Spaniard*, we are told that its main hero, named Saavedra, fled Spain for Italy after wounding a man in a duel—perhaps the playwright’s attempt to recast this episode of youthful violence in a more honorable light.⁴ Cervantes, too, fled Spain for Italy, where he was briefly a servant in the household of Cardinal Acquaviva, in Rome. In 1571 he embarked as a common soldier in the Spanish fleet assembled against the Ottomans, and he fought at Lepanto, “the most glorious encounter the past and present ages have ever seen or future ones will ever hope to see,” as he calls the battle in the Prologue to Part Two of *Don Quixote*, and there he received three gunshot wounds, one of which shattered and permanently maimed his left hand. It is at Lepanto that Cervantes’ character, Captain Viedma, who recounts his story, the captive’s tale, in Chapters 39–41 of Part One of *Don Quixote*, fell prisoner to the Turks. The author of *Don Quixote* knew intimately the military theater of the Spanish-Turkish conflict and participated both at the capture of Tunis in 1573 and in the unsuccessful campaign to relieve the fortress of La Goleta in 1574. In 1575, as he was sailing back to Spain, Cervantes was captured by prowling Muslim corsairs and, like his fictional captain, he was held for ransom in Algiers. He was redeemed only after five years of captivity. Captain Viedma refers to “a soldier by the name of Saavedra,” Cervantes himself, whose exploits “would entertain and astound your graces considerably more than my own story.” His ransom placed financial obligations on his family that would plague Cervantes for years; his petition for a government subsidy in return for his military service and his wounded hand was turned down. Now Cervantes sought to join the Spanish venture in the New World. In 1582 and again in 1590 he applied for administrative jobs in the Americas. He was rejected both times, but this failed alternative is dramatized in *Don Quixote* in the figure of Captain Viedma’s brother, the judge, who is

4. *El Gallardo Español*, 3:51–56.

going off to Seville, the port of embarkation to the Americas, in order to take up a lucrative post in Mexico City. Everyone in Part One seems to be traveling to Seville, and the novel geographically opposes the pursuit of military glory in the Mediterranean to mere money-making across the Atlantic, where a third Viedma brother is a wealthy colonial merchant in Peru. As if making a virtue of his inability to find preferment in the New World, the war veteran Cervantes implies in his fiction that *he* had done the honorable, if unprofitable thing by staying at home. During this decade Cervantes tried his hand as a playwright, and he also published his well-received pastoral novel, the *Galatea*, in 1584. In that year Cervantes, already the father of an illegitimate daughter, Isabel, married Catalina de Palacios Salazar Vozmediano, who brought him a small dowry of vineyards and an orchard, beehives, forty-five chickens, and one rooster. They were to have no children, but the death of his father a year later made Cervantes responsible for his sisters and a niece. In pursuit of gainful employment, Cervantes was, in 1587, swept into the project of the Invincible Armada, and he would become one of its minor casualties. He took a job as commissary, a tax-collector to raise funds and provisions for the Armada. It would involve him in a series of financial misadventures and disputes that lasted for the next ten years and landed him in jail on at least two occasions, including a three-month stint in 1597, during which, the Prologue to Part One of *Don Quixote* suggests, he conceived the germ of his great novel.

When it was published in 1605, *Don Quixote* was an immediate and enormous success, and although Cervantes' precarious economic situation only gradually and modestly improved, he entered into a period of intense literary creation. He published his twelve *Exemplary Novels* in 1613, his poem, *The Voyage to Parnassus*, in 1614, and his *Eight Plays and Eight Interludes* in 1615. All the while he was working on the Second Part of *Don Quixote*. At the end of Part One, he had incautiously placed as a closing epigraph a verse from the Italian poet Ludovico Ariosto's chivalric epic, *Orlando Furioso*: "Forse altri canterá con miglior plettro" ("Perhaps some one else will sing with a better plectrum [i.e., inspiration]"). This was Ariosto's own ironic invitation to others to write about his characters Angelica and Medoro; ironic because there is nothing to write about characters who marry and live happily ever after. Nonetheless, five sequels to Ariosto's fiction, three in Italian and two in Spanish, had been published by Cervantes' time. He had asked for trouble and got it: in 1614, a Second Part of *Don Quixote* appeared in print by one pseudonymous Alonso de Avellaneda. Adding insult to injury, it contained an unflattering portrait of Cervantes and mocked his crippled hand. When this spurious version reached him, Cervantes seems to have been in the middle of Chapter 59 of his own Second Part, and he quickly brought the second installment of the novel to a conclusion, incorporating a satire on Avellaneda's inferior literary work into the fiction. (Avellaneda, as a character in Chapter 59 complains, had changed

the name of Sancho Pancho's wife from Juana to Mari; to make a joke of this inconsistency, Cervantes himself went back and changed Juana's name to Teresa in his own Part Two.) Published in 1615, Cervantes' Second Part of *Don Quixote* again enjoyed great success, and from 1617 onward the two parts were published together as one book. In the last year of his life, Cervantes completed the prose romance on which he staked his greatest hopes as a literary artist, *The Trials of Persiles and Sigismunda*, published posthumously in 1616. Cervantes knew that he was dying, and in the Prologue to the *Persiles* he wrote a moving, wry farewell to life and to his admiring readers: "Adiós, jests, adiós wit, adiós merry friends; for I see that I am dying and hope to see you soon, happy in the next life." He died on April 23, 1616, the same date (if a few days apart, because the Spanish and English calendars differed) as the death of his greatest contemporary, William Shakespeare.

In the final sentence of Part Two of *Don Quixote*, its author looks back on the whole novel and declares that "my sole desire has been to instill in mankind an abhorrence of the false and absurd stories in books of chivalry, which are surely already tottering and headed for total collapse, thanks to those of my genuine Don Quixote." Fantasies of chivalry delighted sixteenth-century readers. The vogue for romances of chivalry exploded with the invention of the printing press around 1450 and for the next century and a half, they would provide the West with its first secular, popular reading matter and mass entertainment. Ariosto's *Orlando Furioso*, first published in 1516, was not only the first best-seller—it went in Italy alone through 113 editions between 1540 and 1580—but also a literary masterpiece. Cervantes derived several episodes of *Don Quixote* from Ariosto's poem, as well as its intricate weaving together of simultaneous plot threads and inset tales. *Orlando Furioso* exploited and in turn produced a rage for other romances. Publishers rushed them into print for a reading public eager for the new entertainment that the press now made plentiful and affordable. Most were not masterpieces. In Spain, Garcí Rodríguez de Montalvo had revised an earlier fifteenth-century prose romance into *Amadís of Gaul*, published in 1508, and a similar printing boom took place: some fifty other romances appeared within as many years, and we read many of their titles in the Inquisition performed on Don Quixote's library. Amadís is one of the favorites among the knights whom Don Quixote seeks to imitate. In Chapter 26, at the midpoint of the fifty-two chapters of Part One of the novel, the madman Don Quixote has to decide how he should himself go mad for his love of Dulcinea, his peerless lady-love who is an idealized version of a peasant woman, one Aldonza Lorenzo of the village of El Toboso. Should he do so in the manner of Amadís or in the manner of Ariosto's Orlando (who goes mad at the exact midpoint of *Orlando Furioso*)? His decision to adapt the model of Amadís, who in the guise of the penitent Beltenebros maintains that his mistress Oriana can never be in the wrong even

when she unjustly spurns him, rather than that of Orlando, who accuses his beloved Angelica of betraying him when she marries another, injects a serious ethical note into the farcical situation. The Don Quixote who worships Dulcinea may be saner than he looks, saner at least than the various jealous lovers—Grisóstomo, Cardenio, and Eugenio—whom he encounters on his adventures and who are all too ready to complain about the ladies—Marcela, Luscinda, and Leandra—whom they profess to love.

Written in verse and, more and more, in prose, the chivalric romances contained impossible deeds of knightly prowess; love stories described in precious, convoluted language; monsters and giants; enchanted palaces at the bottoms of lakes. Fabulous as they might be, they often advertised themselves as histories or chronicles and claimed to be based on an earlier manuscript or to be translated from an exotic tongue. Cervantes takes this literary game a step farther into parody, and farther still into self-conscious reflections upon authorship. In Chapter 9 of Part One, the narrator writes that he discovered in the marketplace of Toledo a manuscript, a *History of Don Quixote de la Mancha, Composed by Cide Hamete Benengeli, Arab Historian*, that conveniently starts up where the work of an anonymous first author whom he earlier followed broke off. To complicate matters, this new manuscript by a potentially lying Arab has to be translated into Spanish by a scarcely more trustworthy Moor who will interject his own comments into the book. Just who is writing, whose voice do we hear in the narrator's, and what difference does it make to our “belief” in the story?

The most vulgar forms of the chivalric romances were the comic books of their day, and they still exist in comic book form in the present: in sword and sorcery fictions or—in slightly disguised form—in the superheroes of Marvel Comics, in the *Star Wars* films, and in videogames. In their freedom from the boundaries of real life they provide escapist pastimes for their readers, and this imaginative freedom and escapism are mirrored in the stories they tell of their protagonists' repeated escapes from perils and imprisonment. Cervantes provides a real-life version of such stories in the captive's tale of his escape from slavery in Algiers. For his part, Don Quixote, freed from his tedious country existence into the chivalric fantasies of his reading, repeatedly seeks to liberate others, even if, in Part One, Chapter 49, he himself ends up “enchanted” and disempowered, a prisoner in a cage of the king's justice for having freed a gang of galley slaves back in Chapter 22. In Part Two his cage is a gilded one, the palace of a cruel duke and duchess who retain him as their guest for their own amusement: Don Quixote leaves them in Chapter 58 speaking to Sancho Panza about the opposed good and evil of liberty and captivity.

Everyone in *Don Quixote* has read books of chivalry or had them read to them: the priest and the barber from Don Quixote's village; Luscinda, who sends her love letter to Cardenio in a copy of *Amadís of Gaul*; Dorotea,

who knows how to imitate the books' heroines and poses as the Princess Micomicona; the innkeeper who enjoys hearing the books when the reapers are gathered by the hearth at harvest time; even the lowly kitchen maid, Maritornes, who likes to listen to the romantic bits. The innkeeper even takes them for the true stories they make themselves out to be: for him, as for Don Quixote and for the Portuguese soldier in India, nothing printed can be a lie, especially nothing printed with a royal license. The anxiety that the novel's priest and the canon from Toledo experience when they confront this credulity resembles the anxiety social authorities of our own day have expressed about tabloid accounts of the latest sighting of Elvis or about films like Oliver Stone's own version of the assassination of President Kennedy. Both testify to the power of the mass media that emerged with the new invention of the printing press: the assumption that seeing—in print or, today, on screen—is believing. Royal decrees forbade the importation of books of chivalry—"Amadís and others of his sort"—to the New World, lest the native Americans "confuse these tales with writings of genuine authenticity and authority such as the Holy Scriptures and the works of the saints."⁵ Only one kind of miraculous narrative was to be permitted to these American Indian converts.

Don Quixote, the Novel, and Sancho Panza

Belief in the historical reality of the knights and monsters of the chivalric romances is not the real issue in *Don Quixote*, but it points to real and central issues of the novel: the separation of lived, human experience from inherited literary and imaginative constructions of experience and the tenacious hold which those constructions retain in shaping human perceptions and desires. Don Quixote himself has a quite sophisticated sense of the fictional aspects of the literature that so enchant him. In Chapter 25 of Part One, he asks, apropos of his devotion to Dulcinea, "Do you think that each and every Amaryllis, Phyllis, Sylvia, Diana, Galatea or Fílida, with which all the books, ballads, barber shops, and theaters are filled, really was a flesh-and-blood lady and mistress of the person who sings or sang her praises? Certainly not. They only pretend they are real in order to have someone to extol in their verses so people will think they are in love or will consider them manly enough to deserve such love." Don Quixote justifies his own purely imaginary love for Dulcinea, the ideal of womanhood, behind whom the real Aldonza Lorenzo disappears. In the same chapter, he says something similar about the knights he wishes to emulate. Like the heroes of Homer and Virgil, they are not depicted "as they were but as they should have been, so that their virtues would remain examples for future ages. In this same way Amadís was the

5. Leonard, *Books of the Brave*, p. 82.

north star, the morning star, the sun for those valiant, enamored knights, and the person all of us should imitate who do battle under the banner of love and chivalry.” Don Quixote knows his Aristotle’s *Poetics* and its doctrine that poetry differs from history and is superior to it in its depictions of universals rather than particulars. He invokes a standard idea of Renaissance humanist education: students were to learn moral virtue by reading and imitating the deeds of famous exemplary figures, both literary and historical; so in Chapter 47, the canon from Toledo praises “the wiles of Ulysses, the piety of Aeneas, the bravery of Achilles.” But humanists such as the canon did not dream of applying this practice, fit for the classics, to vulgar books of chivalry.⁶ Don Quixote seems, at least intermittently, to know the difference between fact and fiction, but he *chooses* to treat the fantastic exploits of Amadís as if they were real and repeatable through his own imitation. He proclaims early in the novel, in Chapter Five, when he is being helped back to his village by his neighbor Pedro Alonso after suffering defeat at the hands of the muleteer: “I know perfectly well who I am . . . and know that I can be not only those I have mentioned but all Twelve Peers of France and even all Nine Worthies, for the total exploits performed by them as a group or individually shall be surpassed by my own.”

It is not hard to understand why the impoverished hidalgo Alonso Quijano decides to rename himself Don Quixote and to live in the world of the fictions he has read. His lands in the arid, backward region of La Mancha are scarcely able to provide him with a minimal subsistence and respectability—especially after he sells large tracts of them off to buy the library from which he receives imaginative sustenance. Don Quixote is fifty and unmarried. By early modern standards, he is an old man—and if his brains dry up from his reading, they only match the rest of his lean, wizened body. He parrots an encyclopedic knowledge of the world and causes his hearers to wonder at how so much good sense can be mixed with madness, but it is all book-knowledge. As unfertile as the landscape through which he travels, Don Quixote not only seems to lack a life, but to be afraid of it. His idealized love for Dulcinea is a censoring device. When in the darkness of the inn, in Chapter 16 of Part One, Don Quixote mistakes the lowly wench Maritornes, groping her way toward her Moorish muleteer, for the princess of the castle of his fantasies, Don Quixote tells her that he cannot sleep with her because of the allegiance he has sworn to “the peerless Dulcinea of El Toboso, sole object of my innermost thoughts.” The ideal lady keeps real women at a distance, even real women already transfigured by his imagination. By Part Two, where Don Quixote’s

6. Alban K. Forcione, *Cervantes, Aristotle and the Persiles* (Princeton: Princeton University Press, 1970), pp. 91–130; Timothy Hampton, *Writing from History: The Rhetoric of Exemplarity in Renaissance Literature* (Ithaca and London: Cornell University Press, 1990), pp. 264–68.

chastity appears to be under assault by the supposedly lovesick Altisidora, we may begin to suspect that he has never had any sexual experience at all. But his emotional repression has, as its obverse, a fantasy life (one of extraordinary richness, fed by the chivalric romances of his library) that finally takes him over.

On the one hand, this fantasy life is sheer egotism. Dulcinea is peerless because she is the projection of her knight's desire to have no peers: Don Quixote will be the best of all knights and his exploits will surpass those of all previous knights put together. This is Don Quixote's fantasy of being in rivalry not only with the knights he has read about, but also with whomever should stand in his way, for a knight proves his valor against other knights. In Chapter 18 of Part One, Don Quixote answers his own rhetorical question to Sancho Panza: "What pleasure can equal that of being victorious in battle and triumphing over one's enemies? None whatsoever." He mostly does harm to himself in the various fights and scuffles he gets into, but he also inflicts real injuries, and if the comic decorum of the novel prevents him from killing anyone in Part One, it is not because he hasn't tried. Cervantes does not minimize the aggressive, even sociopathic dimension of Don Quixote's madness in Part One. We are told in the very first chapter of the novel that among all the knights in his books, Don Quixote admires most of all Reinaldos de Montalbán, a literal robber baron who "would sally forth from his castle to rob all those he encountered." Don Quixote appears to want a return to some idealized version of the feudal independence and anarchy that preceded the modern state; and the authorities of that state, the Holy Brotherhood who show up at the inn in Part One, Chapter 45 regard *him* as a highwayman. This aggression, as well as Don Quixote's delusions largely disappear in Part Two of *Don Quixote*, and here lies a major difference between the two installments. Toward the end of Part Two, Don Quixote meets a real-life highwayman, Roque Guinart, on the outskirts of Barcelona; when he tries to preach Christianity to Roque and his bandit gang, his words seem equally directed to his former self in Part One. The obverse side of Don Quixote's delusions of grandeur is a form of persecution mania: he thinks of himself as the pawn of rival enchanters, good or bad, who are also the authors who are writing down his story. Recourse to these enchanters may be a convenient way for Don Quixote to explain discrepancies between his mad fantasies and the reality of the world, but by the end of Part One, his self-centeredness seems to have turned into a paranoia that anticipates Kafka and those post-World War II novelists, especially post-war American novelists (Pynchon, DeLillo) for whom literary plot—in the absence of the