'his hero's right, | And still pursues the right;—to curb the bad | His only object'(canto 13, st. 9). Actually, Don Quijote's story is far from the straightforwardly ethical one that Byron postulates. As B. W. Ife remarks, 'whenever there is a fight it is Quixote who starts it; the criminals he encounters have been lawfully convicted':[13] indeed, in releasing the nefarious Ginés de Pasamonte and the entire chain gang of convicts in which he is being transported, Quijote undermines the strengthening of criminal justice under reforming Spanish monarchs. The uneasy juxtaposition of the chivalric code of honour with the evolving procedures of modern legislation demanded by an emerging nation state is one of the most fruitful sources of tension in *Quijote*. Tense juxtaposition—of literary genres, of linguistic registers, of ideological beliefs and of character types—is the identifying feature of the work. As Anthony Cascardi writes:

> In addition to the 'discourses' of the epic and ballad, the pastoral and the chivalresque, the Petrarchan love lyric, the fable, and the proverb, Cervantes echoes the 'feminized' language that was prominent in the sentimental novels, the street slang of rogues and criminals, the pretentious language of university graduates, and the hybridized forms of speech that circulated among Christians and Moors in places like Algiers.[14]

Cervantes thus creates the model for the 'loose baggy monster', the melding and clashing of discourses under the intermittent control of the narrative impulse, that the English eighteenth-century novel would later try to become, though writers would emphasize different elements of the possible mix. What did *Don Quijote* have to offer those eighteenth-century novelists who would turn to it for inspiration as the century progressed? In what follows, we will describe the smorgasbord of novelistic possibility that Cervantes made available to those who came later rather than tracing the nature of that influence in detail.

Readers fresh to *Don Quijote* are first surprised to find themselves directly invoked in the work's Prologue. The narrator who addresses us seems agreeably devoid of pomposity: self-deprecating though not without his own kind of arrogance that derives from—another surprise—his not actually being the book's 'parent' and therefore lacking the defensiveness that usually results from being so. Admitting that he is unable to provide the learned machinery that so often precedes published works, he confesses that a friend has told him how easy it is, actually, to fake the Latin tags and other fag-ends of learning that others use to make themselves sound impressive. What a clutch of devices are here invented that will be of great service to later imaginative writers. Jonathan Swift in his proto-novel *A Tale of a Tub* (1704) will similarly mock those aspects of contemporary bookmaking that he considers to be particularly vitiated by vanity: prologues, dedications, prefaces, 'the bookseller to the reader', cod-learning derived from indexes and

[13] B. W. Ife, 'The Historical and Social Context', in Anthony J. Cascardi (ed.), *The Cambridge Companion to Cervantes* (Cambridge: Cambridge University Press, 2002), 14.
[14] Anthony Cascardi, '*Don Quixote* and the Invention of the Novel', in *Cambridge Companion to Cervantes*, 62.

anthologies rather than from genuine scholarship. Here, too, Cervantes introduces the self-conscious narrator, so vital to the later writing of Fielding and Sterne—the figure who can step in and out of the narrative at will, can pause it to interject remarks or to cut away to other parts of the story, and can set a tone that in various respects departs from neutrality and colours the reader's understanding. We come to learn, in Chapter 9, that what we are reading has not actually been written by the narrator who addresses us in the prologue, but is instead the work of a Moorish writer called Sidi Hamid Benengeli, written in Arabic in some old notebooks that the narrator has bought in the Toledo marketplace from a boy who was about to sell them to a silk dealer, and translated for us by 'some Moor who could speak Spanish'. Somehow, though, the story of Don Quijote was already known to the narrator independently of the notebooks, because it was the words of Dulcinea del Toboso spoken by the Moor that alerted him to the value of his find. This Chinese-box narrative instance is going to prove useful for future novelists who wish readers to bear in mind not just the *content* of what they are reading, but also the formal manipulations through which that content has been produced—those, that is, who wish to stress the fictionality of fiction. Our narrator is in fact some kind of antiquarian, a collector fascinated by yellowing manuscripts—an ancestor, in that respect, of the narrator of Horace Walpole's *The Castle of Otranto* (1764) and later Gothic novels who wish to acknowledge only a diminished responsibility for what they present. He is at best an 'editor' of the material—and is thus of service to those English novelists who, like Samuel Richardson in *Pamela; or, Virtue Rewarded*, wish to downplay elements of their own invention primarily for ethical reasons, setting themselves up as editors of a correspondence rather than as creators of it.

The complications of 'narrative instance' in *Don Quijote* are heightened by the novel's degree of self-consciousness. The captive Moor, while he is describing the conditions of Turkish enslavement, has occasion to mention 'a Spanish soldier named Saavedra' whose extraordinary reputation saved him from maltreatment (pt 1, ch. 40). Thus Cervantes becomes a character in his own story. That is as nothing, however, to the sport Cervantes has with the unauthorized continuation of *Don Quijote* made by a writer calling himself Avellaneda before Cervantes had published his own second part. Avellaneda makes it possible for Don Quijote and Sancho Panza to read about themselves and to express indignation at their unconvincing representation in that pirated work; indeed, at one point the Don finds himself in a print shop where copies of the sequel are in the process of being printed (pt 2, ch. 63). Part 2 is sustained by the antics of the Duke and Duchess, who have become rabid Quijote fans by reading Avellaneda and who are willing to divert immense resources into rigging Quijote's world to resemble the chivalric pageant of his belief. The mixture of respect and mockery in their treatment of him muddies water much as the clean lines of any distinction between the commonplace and the heroic, the sane and the mad, and the real and the fictional, are consistently blurred in the novel. It is in Sterne's *The Life and Opinions of Tristram Shandy, Gentleman*