present chapter being the translations of Italian *novelle* by Giovanni Boccaccio and Matteo Bandello that derive from William Painter's celebrated *The Palace of Pleasure Beautified, Adorned and Well Furnished* (1566–7). Painter's anthology of 'Pleasaunt Histories and Excellent Novelles' prints translations of stories from more than twenty ancient and modern authors; the collection's imperishable claim on posterity being, of course, that the ancient stories and those by Boccaccio, Bandello, and Cinthio contain the outline sources of seven of Shakespeare's works.[8] The first full translation of Boccaccio into English came surprisingly late—in 1620—but this was several times reprinted, and the currency of both Boccaccio and Bandello was renewed in the eighteenth century, by translations of the *Decameron* in 1702 and 1741, and by Eliza Haywood's 1727 translation of six Bandello *novelle* as *Love in Its Variety*—a later novelist's homage to an earlier pioneer, even if the work's subtitle, 'being a collection of select novels; written in Spanish by Signior Michael Bandello. Made English by Mrs. Eliza Haywood', does not suggest that she knew a great deal about her author.[9]

Evidence that these bawdy Italian *novelle* and Cervantes' *Novelas ejemplares* were conflated in readers' minds is furnished by the fact that the *Exemplary Novels*, available in Mabbe's 1640 translation of the Cervantic stories (republished as *Delight in Severall Shapes* in 1654), were entitled *The Spanish Decameron: or, Ten Novels* when re-translated by Roger L'Estrange in 1687.[10] Post-Restoration novelists such as Alexander Oldys in his 1682 *The Fair Extravagant, or, The Humorous Bride*, show this confusion in practice. Oldys' pugnaciously patriotic subtitle is 'An *English* Novel' (1), and he takes an early opportunity to inform us that his heroine, Ariadne, is 'an *English* Woman and our Neighbour' (2). He does not intend, he says, to 'put any *Spanish* Intrigue' upon us, but we soon learn that Ariadne's closet is adorned with pictures of '*Don Quixot*, and *Sancho Panca*, which hung just over against *Amadis de Gaul*, and directly opposite to *Oroondates* and *Caesario* in Combat' (2, 3). Anticipating the heroine of Charlotte Lennox's *The Female Quixote* (1752), Ariadne is in fact a devoted reader of romances and a 'great lover of Knight Errantry, and was a little that way addicted' (4), which fixation shapes the developing story. What we might term the Boccaccio–Bandello tradition, sometimes with a Cervantic admixture, is certainly influential on early fiction writers in the post-Restoration period. Philip Ayres' collection of 1696, for example, entitled *The Revengeful Mistress; Being an Amorous Adventure of an English Gentleman in Spain* (also containing 'three other Novels, Viz.

[8] *The Rape of Lucrece, Romeo and Juliet, The Merry Wives of Windsor, Timon of Athens, All's Well, Othello*, and *Measure for Measure*.

[9] Haywood probably translated from an intermediate source such as Catherine Bédacier's *Henry, duc des Vandales . . . avec un extrait des histoires tragique de Bandel, traduites par Belleforest*. No Bandello original has been discovered for the sixth and final novella in *Love in Its Variety*, 'The Witty Reclaimer', which may be from another source or a makeweight by Haywood herself (see Patrick Spedding, *A Bibliography of Eliza Haywood* (London: Pickering & Chatto, 2004), item Ab.38).

[10] This edition published five of Mabbe's six stories, fleshing them out with five stories by a different author, Alonzo Castillo Solórzano.

The Wrong'd Innocence clear'd, The Generous Impostor, and The Unfortunate Collonel') is a compilation whose principal novel is designed to teach young noblemen touring abroad to shun the dangers concealed by the seductive '*Lindas Margaritas*' of Madrid (sig. A3^{r}). Steward to Sir Richard Fanshawe's embassy to Spain and Portugal in the 1660s, Ayres presumably knew what he was talking about.

Ayres' Spanish/Italian influenced collection entered the market in a decade—the 1690s—that marked a step-change in Cervantes' cultural importance to English speakers. Prior to that time, they could read about Quijote in the translation by Shelton and anonymous others (the second part), revised at various times throughout the century. The availability of the *Exemplary Novels* has been mentioned briefly above. Only one of the constituent stories was separately published, as *The Jealous Gentleman of Estremadura* (1681). That story continues to be among the most influential and suggestible for later imitators. Abridgements began in 1684, four having appeared by 1700. And in 1687, John Phillips, John Milton's nephew, produced the first fresh translation of *Don Quijote* since 1620, *The History of the Most Renowned Don Quixote of Mancha; and His Trusty Squire Sancho Pancha*. This translation was, however, excoriated almost as soon as it was published and only served to increase demand for a more satisfactory version.

Two such versions arrived at the very end of the century, the appetite for them created by a burst of Cervantic activity in 1694. In that year, Walter Pope translated six of the *Novelas ejemplares* as *Select Novels*, one of which, the intriguing *El licenciado vidriera* ('The Glass Graduate') had not been translated by Mabbe. More significant was the production at the Queen's Theatre, Dorset Garden, followed by publication, of the three parts of Thomas D'Urfey's *The Comical History of Don Quixote* (1694, 1696). Spawning a host of editions of separate songs and of complete songbooks, D'Urfey's version was not an unqualified success with the discerning, but it fixed in the imagination of a generation a series of characters and scenes from the novel that became iconic—as well as developing characters such as Sancho's wife and daughter (Mary the Buxome) and Dulcinea, who figure scarcely or not at all in Cervantes, and whom the later translations have to suppress. Through D'Urfey, the theatre-going public would see for the first time three-dimensional versions of Quijote and Sancho Panza as physical and mental antitypes, of the curate and the barber, Marcella the scornful shepherdess, the innkeeper's daughter Maritornes, the personnel of the Cardenio story, the criminal Ginés de Pasamonte who would return later as Peter the puppeteer, the entourage surrounding the Duke and Duchess who perpetuate Quijote's fantasy world, and the student Samson Carrasco who does his best to snap him out of it. The year 1700 saw new translations by Captain John Stevens, properly a refurbishment of Shelton, and the first of Peter Motteux's four volumes, which (completed by 1703, and aided by John Ozell's corrections beginning with the fourth edition in 1719) would be the preferred form in which eighteenth-century readers obtained their Cervantes for the next fifty years.