

A NEW LOOK AT THE STRUCTURE OF *DON QUIJOTE*

REVISTA DE ESTUDIOS HISPANICOS, Vol. VII, No. 1, January 1973

Posted at: <http://www.armandfbaker.com/publications.html>

From the beginning and with good reason, affirms Helmut Hatzfeld, critics have rejected the supposition that Cervantes' masterpiece had been composed according to a planned architectonic design.¹ He notes, furthermore, that the structure of *Don Quijote*, like that of the picaresque novel and the novel of chivalry before it, is strictly episodic and that, rather than any structural relationship between the parts, there are certain recurring themes or leitmotifs which give the work its essential unity.²

This opinion held by one of the outstanding critics of *Don Quijote* seems to be almost universally accepted today. Since other forms of the novel contemporary to it were episodic—Cervantes' other long novel, *Persiles y Sigismunda*, included—it has always been taken more or less for granted that *Don Quijote* follows a similar pattern.

One notable exception to this opinion is that of Otis H. Green who, in his formidable study, *Spain and the Western Tradition*, refers to what he calls the “marvelous architectural structure that is *Don Quijote*,”³ a structure which corresponds to a series of “metamorphoses” of the hero, caused by an

¹ Helmut Hatzfeld, *El “Quijote” como obra de arte del lenguaje*, trans. M. C. de I. (Madrid, 1949), p. 37.

² Hatzfeld, p. 174.

³ Otis H. Green, *Spain and the Western Tradition* (Madison, Milwaukee, and London, 1966), p. 72.

imbalance of bodily humors.⁴ Green explains his theory in the following manner:

The details of the phases of the metamorphosis are exquisitely planned and brought to their conclusion. There are three of them: an initial psychosomatic disturbance (excessive heat of the brain) that causes the Knight's three sallies; a resolving crisis (involving defeat, discouragement, and loss of cerebral temperature) that three times brings Don Quijote back to his village and to his bed; and a long sleep which, with other physical agencies, brings about a general cooling with consequent restoration (partial or complete) of the mental faculties. Twice the therapy of sleep returns the Knight to a merely relative sanity (till a new crisis sends him off again). After the third and last return, complete lucidity is achieved as the adust humor yields to its opposite, the ultimate cold of death...⁵

The structure which results from the foregoing, then, is composed of three separate, but parallel trajectories, each of which include three key moments: an imbalance of the bodily humors which puts the hero's imaginative process into action; a defeat which brings the former to a halt; and a period of sleep which helps to restore the necessary balance of the humors. Although the reference to don Quijote's lack of sanity is a point which can be debated,⁶ the analysis of the structure of the novel seems to have some validity; however, as we shall see, it does not give us the entire picture of the structure.

In order to help clarify the problem of whether *Don Quijote* does indeed have a structure which goes beyond the typical episodic pattern of other works of the same period, it will be useful to examine the novel in

⁴ For a detailed discussion of the relation between *Don Quijote* and Juan Huarte de San Juan's differential and typological psychology, see Otis H. Green, "El ingenioso Hidalgo," *Hispanic Review*, XXV (1957), pp. 175-193.

⁵ *Spain and the Western Tradition*, p. 61.

⁶ According to the theory of Professor Oelschläger, the so-called insanity of don Quijote is not to be taken literally, but is rather a Cervantine metaphor for "militant idealism"; see Victor R. B. Oelschläger, "Quixotessence," *Quaderni Ibero-Americani*, No. 27 (1961), p. 144 and also pp. 146-148.

in the light of some observations made by José Ortega y Gasset in his essay, "Sobre el punto de vista en las artes."⁷ It should be stated clearly at this point, however, that the purpose of the present study is not to prove that there is necessarily any direct relation between Cervantes' novel and the artistic trends examined by Ortega in his essay, but only to use his observations as an instrument of literary criticism in the hope that it will help us to arrive at a better understanding of the novel itself.

Ortega's essay can be of help to us in the consideration of two important aspects of the novel: 1) the relationship of certain key episodes to the work as a whole, and 2) certain structural differences between the first part of the novel published in 1605, and the second which appeared ten years later in 1615.

(1)

With a concept that smacks strongly of Bergsonism, Ortega begins his essay by saying that history is a constant, evolutionary flow from the beginning of time to the present: "La verdadera realidad histórica no es el dato, el hecho, la cosa, sino la evolución que con esos materiales fundidos, fluidificados, se construye" (p. 172). Limiting himself then to a discussion of the history of painting, he goes on to declare that there has been a gradual movement of the "point of view," the visual focus of the painting, over the past six centuries. While in the beginning the focus was on the hard, clearly delineated, exterior object, it has slowly changed position until it is centered within the mind of the artist himself. This change, a change from objectivism to subjectivism, as it were, has its parallel in the other arts and in philosophical thought as well.

⁷ José Ortega y Gasset, "Sobre el punto de vista en las artes," in *La deshumanización del arte y otros ensayos estéticos* (Madrid, 1962), pp. 173-195.

Fourteenth-century painters cultivated what Ortega calls “*pintura de bulto*” (p. 180). Everything in their paintings, whether seen from near or far, is painted with the same amount of detail, as though it were all on the same spatial plane. A painting from this period is, in effect, many small pictures, each one of them independent and complete, painted as though it were seen from close up. Each object must be looked at separately, and, consequently, there are as many points of view as there are objects.

During the Renaissance, painters like Leonardo da Vinci, Rafael and, somewhat later, El Greco introduced a sort of pattern, an abstract element of composition or “architecture,” that gave their canvases a certain unity, or as Ortega puts it, “*la idea geométrica de unidad*” (p. 182). This was no intrinsic necessity of form produced by the context of the painting, but rather a balanced, symmetrical arrangement of objects used arbitrarily by the artist to try to center the point of view in one place.

The chiaroscurists made certain advances toward achieving a unified point of view by the use of light and shadow, but it was not until Velázquez and the “*pintura de hueco*” that we really have a single, unified point of view (p. 186-188). The eye is no longer caught and held by each individual object; it is attracted inevitably toward a central point around which everything else in the painting is located. The painting is now composed in such a way that the point of view is drawn into this “hollow,” and little by little the artist begins to assume responsibility for organizing the objects in the painting.

Ortega goes on to explain how, with Impressionism and then Cubism, the point of view withdraws even further toward the artist. In the former it becomes part of the act of sight, in the retina, as it were, and in the latter it is centered within the artist’s mind, a part of his personal vision of reality.

However, this is as far as we need to trace the change in order to make our application to *Don Quijote*. The entire process described here cannot, of course, be applied to a work of literature because of the fundamental difference in the two types of artistic expression, but thinking only of the general principle of composition involved in the creation of a work of art, a definite parallel can be seen between Cervantes' novel and the first half of the process as described by Ortega. The important steps to be kept in mind for the present study are that 1) in the beginning there was no structural unity, 2) later artists imposed arbitrary patterns on their paintings in an effort to force unity of vision, and 3) the point of view finally solidifies according to an internal necessity of the work itself.

(2)

Returning to our discussion of literature, then, we note first of all that there is a remarkable similarity of form in both the novel and the painting of the late Middle Ages and the early Renaissance. In the episodic structure of the novel of chivalry, as well as the picaresque novel, there is no one, unified point of view. One might say, paraphrasing what Ortega said with respect to the painting of this period, that there are as many points of view in the novel as there are episodes. Each episode is independent of the others, complete in itself, and its location in the work could normally be altered without affecting the total structure. The order of the episodes is governed by chance, not by any intrinsic principle of cause and effect, arising from the events themselves.

Looking even further, we note that Cervantes was a contemporary of El Greco —El Greco lived from 1541 to 1614; Cervantes, from 1547 to 1616—but that his masterpiece, *Don Quijote*, which was published toward the end of his career between the years 1605 and 1615, falls more or less between the career of El Greco and Velázquez, who lived from 1599 to 1660.

Now, if what Ortega affirms is true, that a similar change was occurring not only in painting, but in other art forms as well, since Cervantes belonged to the same period as El Greco, we might expect to find that in *Don Quijote* there is no one unifying point of view, that each episode represents a separate entity, but that there might well be an attempt to order certain elements in a fashion that would create an external impression of unity, as in the painting of El Greco. We might also expect to find that there are other elements, perhaps in the second half of the novel, which anticipate the effect of total unification that is found in the painting of Velázquez.

Without jumping to any premature conclusions, let us examine the novel to see if there is indeed any foundation for these conjectures. Joaquín Casaldüero makes several useful observations about the structure of *Don Quijote*. First, he calls attention to the circular movement of the sallies of the hero,⁸ and he goes on to state that in his opinion the climax of the first half of the novel is the “Aventura de los batanes” (I, 20).⁹ Then, Edmund de Chasca, in his study of some rhythmic aspects of *Don Quijote*, discusses the trajectory of the protagonist, affirming that it ascends until it reaches a climax after which it descends until his death.¹⁰ In de Chasca's opinion,

⁸ Joaquín Casaldüero, *Sentido y forma del Quijote* (Spain, 1949), p. 21.

⁹ Casaldüero, p. 107.

¹⁰ Edmund de Chasca, “Algunos aspectos del ritmo del movimiento narrativo del *Quijote*,” *Revista de Filología Española*, vol. XLVII, 1964, p. 298.

furthermore, this ascending trajectory reaches its high point, or climax, in the second half of the novel with the "Aventura de los leones" (II, 17).¹¹ If we combine these two observations, then, we see that there are two circular sallies with a climax, a major victory for the protagonist, occurring in each. Thus, a certain pattern does begin to emerge.

Once we have begun in this fashion, it is not difficult to ascertain that there is a definite plan governing the trajectory of don Quijote as he moves through the entire novel. In addition to what we might call the "physiological trajectory," caused by the imbalance of don Quijote's bodily humors—we have already seen Green's theory with respect to this situation—there are at least two other types of trajectory here also. The first is purely spatial and traces the physical movement of the hero as he travels in the ever widening circle of his sallies. The other is of a psychological or spiritual nature and is closely related to don Quijote's success or failure as a knight errant. I agree with de Chasca that this spiritual trajectory ascends until it reaches a climax after which it descends again. But I differ with him in that, where he sees only one ascending and descending trajectory, I accept Green's theory that this movement is divided into three phases—three ascents, followed by three descents—one of which corresponds to each of the three circles of the physical trajectory in a manner which is both parallel and symmetrical. That is, in each case, the ascending part of the spiritual trajectory occurs during the first 180 degrees of the circle, while the descent takes place in the remaining 180. By way of summary, one might say that it is the physiological trajectory, produced by the relation of don Quijote's humors, that causes a corresponding movement in space, as well as in the protagonist's mental state.

¹¹ de Chasca, p. 306.

The physical trajectory is easy to follow: don Quijote sets out from his village on three different occasions, travels more or less in a circle, returning three times to the point of departure.

The spiritual trajectory can perhaps best be traced by focusing on three key moments in each of the sallies. The first of these occurs during the ascent of the protagonist when he has traversed approximately 90 degrees of the circle in his physical trajectory. The second takes place when he has moved 180 degrees, to the end of his ascent and is on the verge of beginning to descend. The third key moment comes at approximately 270 degrees of the circular physical trajectory when the hero is in full descent.

At this point it would perhaps be well for me to define more clearly just what I mean by “ascent” and “descent.” I mean simply that while don Quijote ascends everything goes more or less well for him; although he may suffer some momentary set-backs, his triumphs predominate, and his spirit rises accordingly. During the descent, however, his adventures turn out badly, his morale declines, and except for an occasional, passing victory, the tone of defeat is predominant.

Looking once again, then, at the three key moments of the spiritual trajectory, we note that each of them is, in effect, double in that it is composed of two parts. The first of these, corresponding to the upward movement of the trajectory, is always the occasion of a major victory for the hero, as well as the moment in which he receives a title of some kind, as if to emphasize the importance of his victory.

The second key moment, besides being the end of the ascent and the beginning of the descent, is also the start of a *burla*, some kind of a fraud or deceit. The third key point, corresponding antithetically to the first, is a definite defeat for the hero, after which the *knight errant*—and this is significant as we shall see—is carried home once again.

The first sally is of course only a rough outline of the others, and since its scope is rather limited, the first two key moments occur almost simultaneously, with the third following shortly thereafter. At first, everything goes well: don Quijote sets out in search of adventure, he arrives at the inn, which he transforms into a castle, and he is received by two prostitutes, whom he immediately converts into gracious ladies. The first key point, then, is his victory over the mule drivers which is followed by the receiving of his first title, that of "caballero andante" (I, 3). This same moment, as well as being the high point of the spiritual trajectory, is also the beginning of the *burla*, which is initiated when the innkeeper pretends to knight him. It should be noted also that the climax of the trajectory occurs in chapter three, exactly in the center of the five chapters which comprise the first sally.

Then, believing himself to be a true knight errant, don Quijote leaves the inn, and the descent begins. It moves slowly at first, without the protagonist being fully aware of it. Soon it speeds up, however reaching its maximum velocity with the arrival of the third key moment, that of his resounding defeat by the merchants of Toledo (I, 4). Moments later his neighbor, Pedro Alonso, arrives and carries the vanquished knight home on a donkey.

Here, then, in simplified form, we have the pattern which will be repeated more or less exactly in the following sallies.

In the second, again everything goes well in the beginning in spite of some minor difficulties, which pass quickly. The ascent begins to gain momentum when don Quijote achieves his first victory over the Biscayan (I, 9). He passes through a pleasant pastoral interlude with the goat herders and eventually gains another victory when he succeeds in dispersing the procession of the “cuerpo muerto” (I, 19). The first key moment of this sally—Casalduero, as we noted, calls it the climax, and in a sense it *is* the climax of the ascent—is the moment when don Quijote receives the title, “Caballero de la triste figura,” and undertakes the “Aventura de los batanes” (I, 20). That the episode has a comic conclusion, as is usually the case, does not detract from the authentic triumph of the hero. Whether or not the danger was real, his courage, in the face of what was a terrifying situation for both him and Sancho, represents a true moral and spiritual victory. In the episode which follows he gains one more victory over the barber of the helmet of Mambrino (I, 21), and his spirit continues high as he enters the Sierra Morena.

Finally, though, the ascent ends with the beginning of the *burla* staged by the priest and the barber. Again, it is interesting to note the symmetrical arrangement of the events; there are fifty two chapters in the first part of the novel, and this second key moment occurs exactly in the center, at the beginning of chapter twenty-six, when don Quijote is at the point farthest from his home.

Thus, as they leave the Sierra Morena and begin to complete the last half of the physical trajectory, the spiritual descent also begins: the priest reminds don Quijote of the unpleasant result of his liberation of the galley slaves, they learn of the unfortunate conclusion of the adventure of Andrés, and then the knight practically disappears from sight when they arrive at the inn.

It might seem that he has another victory when the question of the helmet of Mambrino is finally resolved in his favor (I, 45), but it must be remembered that this occurs as part of the *burla* and is not a victory in the same sense as those which occurred earlier during the ascent. In keeping with the atmosphere of the *burla*, don Quijote is tricked by Maritornes and the innkeeper's daughter (I, 42), and finally the third key point of the sally arrives, corresponding antithetically to his major victory in the first half of the trajectory; he is defeated at last by the same "malos encantadores" against whom he has been struggling throughout the entire first half of the novel (I, 47) and is carried home once again, this time in an ox cart. As there were several victories of less importance during the first half of trajectory, he has two minor defeats here also: one at the hands of the goatherd (I, 51), and the last when he attacks the troop of disciplinants (I, 52).

The third sally, which takes up the entire second half of the novel, is more complex, but the symmetrical pattern remains essentially the same. Once again, the trajectory starts relatively low and then begins to climb. Although the enchantment of Dulcinea has a profound, demoralizing effect on don Quijote, it occurs toward the beginning of the sally, before his spirit has had an opportunity to rise, and does not mark the beginning of his decline as one critic has affirmed.¹² It is not long, in fact, before other more pleasant adventures help to take his mind off his sadness, and shortly afterward the ascent continues again. Indeed, it is immediately after this that he has the first real victory of this sally in his battle with the "Caballero del Bosque" (II, 14), and from this moment almost everything begins to go in his favor.

¹² Salvador de Madariaga, *Guía del lector del "Quijote"* (Buenos Aires, 1943), p. 167.

Thus, fresh from his triumph and very pleased with himself, he encounters don Diego de Miranda, and we reach the first key moment of the third sally, the “Aventura de los leones” when the hero once again receives a title: that of “Caballero de los leones” (II, 17). As in the corresponding moment of the first sally, don Quijote’s victory here is of a moral and spiritual nature, and, again, the comic effect of the conclusion does not detract from the authentic expression of courage by the knight errant in the face of what he and all the others considered a very real and tangible danger.

In a sense, de Chasca is correct in saying that this is the high point of don Quijote’s career as a knight errant. This moment is, in some respects, the most important of the entire novel. Not only is it the occasion of his bravest act, but it is also the last time that he may choose to show his courage of his own free will, since it is not long after this that the *burla* of the duke begins and he is no longer able to direct the course of events.

At any rate, after this major victory has given full impetus to the ascent, the hero’s morale continues high throughout his visit in the house of don Diego and the wedding of Camacho. He passes through the adventure of the Cave of Montesinos (II, 22), and he has one more victory when he triumphs over the Moorish puppets of *maese* Pedro (II, 26). Finally, his ascent reaches its highest point—the second key moment of the third sally—with the wonderful reception given to him upon his arrival at the palace of the duke. Cervantes himself calls attention to the fact that this is indeed the culmination of his spiritual trajectory when he says: “Y aquél fue el primero día que de todo en todo conoció y creyó ser caballero andante verdadero y no fantástico” (II, 31).

This moment of spiritual exhilaration is, however, as in the case of the two earlier sallies, also the beginning of the descent, a fact which the author takes pains to emphasize when he causes don Quijote to fall physically as he goes to greet the duke for the first time (II, 30). Although this fall has its comic, human aspect, it is also symbolic of the spiritual decline which begins here with the *burla* in the palace of the duke and which continues later in Barcelona in the house of don Antonio Moreno.¹³

As we noted earlier, the structure of the final sally is more complex. The symmetry here is not as perfect as in the others—the high point of the trajectory is reached in chapter thirty-one, somewhat earlier than the exact center of the second part—but the overall movement remains essentially the same; it climbs toward the center and then declines until the end. Perhaps Cervantes makes this third descent somewhat longer and more pronounced than the others since it is indeed final, leading to the last major defeat and the eventual death of the hero.

Ironically, then, as in each of the preceding sallies, when don Quijote thinks that he is about to realize one of the greatest moments of his career, the reader is aware that just the opposite is happening. Again, the descent is almost imperceptible in the beginning, but it soon gathers momentum when Sancho leaves for his government and the proud knight is forced to suffer the mortification of his ruined stocking (II, 44). Then, following quickly is a series of unpleasant events: the painful incident of the cats (II, 46), the mysterious pinching attack of the duchess and Altisidora (II, 48), the frustration of the duel with Tosilos (II, 56), and finally, his humiliation when he is accused of having stolen Altisidora's garters (II, 57).

¹³ de Chasca also considers this the moment in which the spiritual trajectory begins to descend: “Hasta ahora... los contrastes de luz y sombra han sido brillantes, y los nubarrones que ocultan el sol han sido pasajeros. Pero, después de volver una vez más a las andadas con la aventura del barco encantado... a través de los 44 capítulos restantes, las sombras son las que anuncian la noche fría, y la luz se enturbia de crueldad por las vergonzosas burlas en el palacio de los duques, y por el espíritu vengativo de Sansón Carrasco”; de Chasca, p. 300.

Upon leaving the duke's castle he passes through the pleasant interlude of the "Arcadia fingida," but this episode also ends badly with the stampede of the bulls (II, 58).

As don Quijote enters Barcelona, he experiences another fall in a physical sense (II, 61), again, symbolic of his spiritual decline as well as a foreshadowing of his real "fall" which occurs shortly thereafter at the hands of the Knight of the White Moon.

The last key point, of course, is don Quijote's defeat by the vengeful Sansón Carrasco (II, 64). We affirmed earlier that the "knight errant" is always carried home after his vanquishment, and he is here also. Although don Quijote is mounted upon Rocinante as usual, it must be remembered that he is no longer a knight errant; he has promised his conqueror that he will leave his profession and return home for a year. As a result, he has removed his armor, the empty symbol of his former heroic self, and it is loaded upon Sancho's donkey. Thus, once again the "don Quijote-knight errant," represented here by the armor, is carried home in defeat. And, as if to emphasize the knight's humiliation, when they finally arrive at the village of don Quijote, Cervantes has Sancho cover the armor with the flame-covered suit of penitence that the former had been forced to wear upon his last visit to the castle of the duke. The tragic defeat that we witness here is that of the noble and brave spirit of the idealistic hero, the knight errant, who had struggled to right the wrongs of the world, all of which is described symbolically in this last pathetic scene at the end of the final sally (II, 73).

Recapitulating, then, in the first short sally where everything is condensed, the first two key moments occur simultaneously, with the third only a short time later: 1) the victory of don Quijote over the mule drivers and the reception of the title of Knight Errant; 2) the *burla* of the innkeeper and the beginning of the descent; 3) his defeat by the merchants and the return home on his neighbor's donkey. In the second sally the key moments are 1) his acquisition of the title, "Caballero de la triste figura," and his moral victory in the "Aventura de los batanes"; 2) the initiation of the *burla* of the priest and the barber and the start of the descent; 3) his capture by the evil enchanters and the trip home in the ox cart. Then, in the final sally, they are 1) his second moral victory in the "Aventura de los leones" and the title, "Caballero de los leones"; 2) the *burla* of the duke and the beginning of the descent; 3) his defeat by Sansón Carrasco and the symbolic return of his armor on Sancho's donkey. In all three sallies the action follows this essentially symmetrical movement. It is not a pattern which arises as an absolute necessity from the events themselves, but rather is created by the author himself who, in his effort to give the work artistic unity, has subtly arranged the events in this fashion.

It might be added that, in addition, both Hatzfeld and de Chasca have called attention to other technical devices of a similar nature—parallelism, recapitulations, series of related events or themes, alternation of active and reflexive phases, and rhythmic events in general—all of which, although not a basic necessity of the development of the action, also have a structural function in that they serve to unite, extrinsically, the various parts of the novel. What first seemed only a long chain of loosely related episodes is now seen to be linked by an entire network of structural elements which form a complex architectonic pattern.

Thus returning to our point of departure, although the novel is still fundamentally episodic, these very episodes have been arranged and balanced in a complex pattern which is remarkably similar to what Ortega has observed in contemporary painting. This is not to say that Cervantes was influenced directly by these painters studied by Ortega and certainly not that they, in turn, were influenced by him. It would seem, rather, that all were following certain basic artistic principles that were in effect at the time and which produced similarly structured creations in different fields of artistic endeavor.

(3)

There remains one last consideration to be dealt with, that of the difference between the two parts of *Don Quijote*, the first published in 1606, and the second, in 1615. Once again it will be useful to consider the novel in the light of what Ortega has said in his essay on "point of view." We observed that Cervantes' career falls more or less between those of El Greco and Velázquez; and it is indeed interesting to note that the difference between the earlier and later parts of the novel is remarkable similar to that which Ortega has pointed out between these two painters.

Cervantes himself is the first to indicate that the novel of 1615 will take a different form from that of the earlier one. He states that he has been criticized for digressing from the central action in the first part of *Don Quijote* and declares that he will refrain from doing so in the second (II, 44).

Although he does not always follow this plan strictly, it is still evident that there is a fundamental difference between the novels of 1605 and 1615. Casaldueiro agrees, stating that the multiple actions of the first part are reduced to one in the second where the protagonist is never lost from sight.¹⁴ In a similar vein, Madariaga points out that in the early *Don Quijote* the structure has no other plan than the caprice of Rocinante, and he compares the episodes to a string of beads. Exactly the opposite occurs in the second part, however: “Cervantes ha recobrado su pleno dominio sobre el argumento central, y el impulso creador no vuelve a vacilar ya en su movimiento fácil y suelto, pero seguro, hacia su bello y emocionante final.”¹⁵

One might say, then, that in 1605 Cervantes was still writing within the tradition of an earlier movement, but that already in 1615 he was beginning to feel himself drawn toward a new type of artistic form. In the first half of the novel, there are many separate actions and episodes with little concern about their causal relationship. In the second half, however, not only is there just one central action that always follows the principal characters, but it now begins to show signs of being unified by something which is intrinsic to the context of the work.

This scheme of interior unity found in the novel of 1615 is not yet a rigid one since some deviation does still occur—don Quijote may pause or turn aside to enjoy a new adventure from time to time—but the novel does move in a fixed direction; the protagonist always knows exactly where he is going, quite different from the earlier novel where he simply sets out in search of any adventure that may come his way. His primary intention in the second part is, of course, to go to Saragossa and on the way to pay a visit to El Toboso, to explore the cave of Montesinos, and to see the Ebro river. Eventually, motivated by the discovery of the false *Don Quijote*, he decides to go to Barcelona rather than to Saragossa, and then he is finally obliged to return home by his promise to Sansón Carrasco.

¹⁴ Casaldueiro, p. 206.

¹⁵ Madariaga, p. 69.

Throughout all these events the movement is toward a specific goal. Even during the long *burla* at the duke's palace, although the action is controlled by someone else, it still has only one aim: to derive pleasure and amusement from the ridiculous situations which don Quijote and Sancho were forced to encounter. In other words, the direction of the action is now determined by the events themselves. Where in the early *Don Quijote* there were as many points of view as there were separate episodes, now there is only one, and it is fixed steadily on don Quijote and Sancho.

* * *

In conclusion, perhaps the reason that much of the foregoing has not been observed before is because many critics, as Américo Castro has noted, have always considered Cervantes merely an "ingenio lego," a brilliant, but crude artistic genius, who was too busy trying to make a living to be really interested in or even aware of the artistic principles of his time. His masterpiece was, they felt, only a fortunate accident.¹⁶ Castro, with his many demonstrations that Cervantes was not ignorant of the humanistic thought of his day, has done much to disprove the myth of the supposed cultural ignorance of the author of *Don Quijote*. Perhaps this short study will also help to prove that Cervantes was by no means out of touch with the artistic trends of his time and that his masterpiece, *Don Quijote*, represents an integral link in the chain of artistic evolution that connects the simple, episodic novel of the past with the closely knit structure of the novel which we know today.

ARMAND F. BAKER

State University of New York at Albany
Albany, New York

¹⁶ Américo Castro, *El pensamiento de Cervantes* (Madrid, 1925), pp. 384-388.