

Dana B. Drake

Virginia Polytechnic Institute and State University

***DON QUIJOTE* (1894-1970):
A SELECTIVE AND ANNOTATED BIBLIOGRAPHY,
VOLUME TWO, WITH AN INDEX TO VOLUMES ONE AND TWO**



-- EDICIONES

EDICIONES UNIVERSAL

**P. O. Box 450353 (Shenandoah Station)
Miami, Florida 33145, USA.**

FOREWORD

Our previous volume of summaries of *Quijote* criticism between 1894 and 1970 was published in 1974 as Number 138 of *North Carolina Studies in the Romance Languages and Literatures*. That volume was designed to present to the reader certain types of leading criticism of Cervantes' masterpiece since the publication of Leopoldo Rius' excerpts of *Quijote* criticism at the turn of the century. Included in our first volume were more than three hundred résumés of leading books and articles dealing with various aspects of Cervantes' novel: studies of its sources, its meaning or philosophy, its style and structure; studies of the circumstances surrounding its composition; works concerned with the two central figures; books and articles dealing with the criticism of the *Quijote* over the centuries or in an epoch, such as Romanticism; certain collections of articles on Cervantes and his works.

One function of this volume is to present in summary form additional works of the types listed above, which were not included in the first volume. One might note, also, that certain types of leading works were not summarized in the first volume: indexes and bibliographies; works on Cervantes' vocabulary and grammar; and studies on the influence of the *Quijote* on the literature of a particular country or author. After careful consideration, we have decided to include in this second volume leading indexes, bibliographies, and studies of Cervantes' vocabulary and grammar, but to postpone until the next volume the vast material on the influence of the *Quijote* on the literature of various countries and on individual authors. The remaining critical material on Cervante's masterpiece will be dealt with in subsequent volumes.

Many of the works presented here seek to examine two related questions: 1. The true purpose of Cervantes in writing the *Quijote* and the general attitude of the author; 2. the meaning of the two central figures. In the former case, there is no general

agreement. Some believe, as Cervantes' contemporaries appear to have believed, that the *Quijote* is merely a satire on chivalric novels. Pessimistic critics find the story an attack on all human enthusiasm. Many, however, believe that the *Quijote* is a book of inspiration. Some consider Cervantes' masterpiece a harsh condemnation of his era. Others find both the author and his work tolerant of the foibles of the times.

In regard to the studies of the central figures, there are various approaches: For example, the psychiatric, the symbolistic, the historical. Numerous psychological analyses of the two leading figures have been presented. Some critics, for example, examine Cervantes' heroes from the point of view of the medical knowledge of the times. Others study the Knight and Squire as body types with inherent mental outlooks. Still others examine the paranoiac traits of the Don or his repressed sexuality. Another group, using the dialectics of Jung, view the two protagonists as archetypal figures. Still another school, following the ideas of Erik Erikson, find the *Quijote* to be a study in identity crisis.

Since the days of Schelling and the early German Romantics there has existed a symbolistic school which considers the Knight the representative of idealism and the Squire the representative of materialism. For much of the nineteenth and early twentieth century there has been a tendency to deify the Don and to downgrade the Squire. More recently, however, criticism has tended to move away from that attitude, and several critical works summarized in this bibliography find excellent qualities in the Squire, and other works conclude that the Knight is a man who needs to be purged of his pride and craving for glory.

One approach to Cervantine criticism seeks to identify the literary or real-life models for the two central figures. Over the years many historical figures have been suggested as the source of the two protagonists. Those who investigate the prior literary models for the Knight point to similar figures in such works as the *Entremés de los romances*, the *Primaleón*, and a short story by Sacchetti. Those critics who search for earlier literary models for Sancho have pointed to the squire Ribaldo in the fourteenth-century novel *Cifar*, the figure *Bandurrio* in the *Entremés de los romances*, or the part wise, part comical figure of the *gracioso* of the Spanish stage.

It will be observed that various works summarized here seek to

determine why the *Quijote* is a significant step in the development of the modern novel. Here, too, there is no unanimity of opinion. Some find the real-life environment the important factor. Others believe that the autonomous, non-deterministic nature of the protagonists is the key point. Still others conclude that the thematic structure of the story is what gives the work its modern note. And still another group believes that the attitude of the author is what makes the *Quijote* modern.

In preparing this volume, we have used standard bibliographical material. Raymond L. Grismer's two volumes, which list the critics of Cervantes and their works, were heavily relied upon for material up to 1960. For matter subsequent to that date, we have found the annual bibliographies of *Studies in Philology*, *The Modern Language Association*, *The Year's Work in Modern Language Studies*, and *Anales Cervantinos* to be of invaluable help.

A word of apology to the reader. We have sought to obtain many works, but have not been wholly successful. Some items could not be located; others, though located, could not be obtained. No doubt we have simply overlooked other items. And for this we express our regrets. With all its shortcomings, we hope that this volume, along with its predecessor, will be of some small benefit to the reader, if only in calling to his attention the varying approaches to Cervantes' novel and in assisting the reader in locating material relevant to his interests.

Dana B. Drake
Associate Professor
Department of Foreign Languages and Literatures
Virginia Polytechnic Institute and State University
Blacksburg, Virginia 24061

1. Abramowitz, Barbara Hillson. «Don Quijote's Ambiguous Names.» Unpublished Ph.D. dissertation, The Johns Hopkins University, 1970. Pp. x + 222 + 13.

[Abramowitz tends to follow Américo Castro's view that Cervantes is on the side of the *conversos* and that the treatment of lineage is a central idea in the *Quijote*. The names Quijada, Quesada and Quejana are studied, the critic concluding that the name Quijada was a name used by *judíos confesos*. Attention is devoted to the name *Mancha* and its double meaning: a dry place as well as a stain (on the blood). A tendency on the part of the Knight to falsify genealogies is observed. The didactic feature of the *Quijote*, to Abramowitz, is its rebuke to a racist society. In Chapter V the name *Quijano* is examined, the critic stating that this name may well be the Spanish version of the Hebrew name *Cohen*. Much attention is devoted to the expression «el Bueno» in the hero's final name, and its possible meanings are discussed. Two appendices deal with the Quixano family and the meaning of *bueno* as *limpio*.]

2. Aguirre [Sirera], José Luis. *Cervantes y Don Quijote*. Valencia: Cosmos, 1959. Pp. 164. (As reviewed by Alberto Sánchez in *Anales Cervantinos*, VII, 1958, p. 311.) [The original could not be located.]

[Sánchez states that Aguirre's work contains four parts which deal with the historico-cultural background to Cervantes' masterpiece, with its stylistics, and with the literary influences upon it. It also contains, the reviewer states, an appendix which reveals the pictorial and theatrical interpretations of the *Quijote*. All in all, Sánchez finds Aguirre's work to be «un excelente manual de iniciación a los estudios cervantinos.»]

3. Alarcos García, Emilio. «Cervantes y Boccaccio,» in *Homenaje a Cervantes, II (Estudios cervantinos)*. Edited by Francisco Sánchez-Castañer. Valencia: Mediterráneo, 1950, pp. 195-235.

[While this study deals largely with the *Novelas ejemplares*, several references to the *Quijote* are to be found here. The opinions of prior critics as to the influence of Boccaccio on Cervantes' style are examined: Menéndez y Pelayo, Icaza, Schevill, Savj-Lopez, Cesare de Lollis, and Helmut Hatzfeld.

Menéndez y Pelayo concluded that Boccaccio affected Cervantes' artificial, elegant style but not his familiar style.. Alarcos García is very doubtful whether this is possible. «What was it in Boccaccio's style that influenced Cervantes?» asks the critic. Hatzfeld (*Don Quijote als Wortkunstwerk*, 1924) found it to be the Italian's use of symmetrical antithesis, ornamental epithets, and sentence rhythm. Alarcos García, in this connection, notes a use of symmetrical antithesis by Lotario in the story of *El curioso impertinente* similar to that found in the *Decameron*, the Eighth Story of the Tenth Day, and by Dorotea in her speech to Fernando similar to a construction used in Boccaccio's *Fiametta*. Hatzfeld went on to say that Cervantes only used this rhetorical device in the mouths of his characters. This is not correct, states Alarcos García, who points out narrative passages in the *Quijote* where symmetrical antithesis is found.

The critic notes that it was possible for the author of the *Quijote* to have drawn on only Spanish sources for his rhetorical devices, but finds that the reading of Boccaccio was of advantage to Cervantes in that it contributed toward perfecting and polishing his rhetorical formation and stimulating his gifts as a writer. The critic concludes that there was no direct imitation of Boccaccio by Cervantes, but that the latter completely assimilated the Italian's style.]

4. Alas, Leopoldo («Clarín»). «Del *Quijote* (Notas sueltas),» *Ilustración Española y Americana* (Madrid), XLIII, pt. 2, Núm. 41 (1899), 262-263.

The understanding of Cervantes is nothing compared to what it ought to be, to what it could be if Europe knew Cervantes as intimately as it knows Shakespeare. The erudite critics have prepared the way to an understanding of the author of the *Quijote* but they themselves have not really understood him.

The repeated reading of Cervantes' masterpiece is a means of