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THE TECHNIQUE OF INTERPOLATION IN SELECTED
NOVELS OF THE SEVENTEENTH AND EIGHTEENTH
CENTURIES.

City University of New York, Ph.D., 1977
Literature, comparative

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1977

THE TECHNIQUE OF INTERPOLATION IN SELECTED NOVELS OF
THE SEVENTEENTH AND EIGHTEENTH CENTURIES

by

GEORGIA ADAMS

A dissertation submitted to the Graduate
Faculty in Comparative Literature in
partial fulfillment of the requirements
for the degree of Doctor of Philosophy,
The City University of New York.

1977

This manuscript has been read and accepted for the Graduate Faculty in Comparative Literature in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

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PREFACE

This study will analyze the interpolated stories in eight Spanish, French, and English novels spanning approximately two centuries, from Guzmán de Alfarache (1597 - 1602) to the latter part of the eighteenth century just before the inset-story was to disappear almost completely from the novelist's repertoire of conventions. The interpolations will be studied not so much for their qualities as independent stories as for their relationship to the larger works in which they are contained. An understanding of the structure of the novel of the period covered by this study is made more complete by a clarification of the aesthetic principles underlying the use of interpolated stories and the techniques which were used to integrate them into the novels. Although contemporary criticism, in contrast to that of the nineteenth century, tends to accept the interpolated story as an integral part of the novel of the seventeenth and eighteenth centuries and although some studies of interpolations have been done, an examination of the interpolative techniques as they were used in different national literatures over a long period of time has been lacking.

The works selected for inclusion in this study have been chosen for their manifestation of interesting interpolative techniques. The pastoral novel has been excluded, in part for

reasons of chronology and in part because its relatively loose organization, in which space is more important than time, easily admits stories which can be removed or added without disrupting the total design. The lack of a well-defined protagonist and the absence of a single main action in Montemayor's Diana and Cervantes' Galatea set up relationships between the interpolations and their novels unlike those found in the picaresque and Cervantes. The "modern" fiction of the seventeenth and eighteenth centuries could not accept digressive stories with the same freedom as the pastoral novel had done. The techniques developed to meet the problems of integrating the inset-stories into the artistic whole of the novel will be the subject of this inquiry.

Since a complete history of interpolative techniques is not the aim of this study, a consideration of the inserted story as it was used in the Middle Ages and the Renaissance will not be attempted; but it will be necessary to discover the basis in classical theories and models for the motivation to include inset-stories as well as to find out in what ways later authors innovated. By means of an examination, in the Introduction, of ancient practices with respect to interpolating digressive material it will also be possible to identify some of the commonplaces of interpolation and to see how they are adapted in the novels being studied.

In preparing this investigation I have received the assistance of Professor Martin Nozick and the generous and helpful advice of Professor Robert A. Day. To them I wish to express my grateful acknowledgment. Above all, my thanks are due to Professor María Soledad Carrasco Urgoiti for suggesting the topic and for her most

kind and able guidance in carrying through this project. I am also indebted to Joann Kirtland for her help in the preparation of the manuscript.

Table of Contents

Chapter	Page
I--INTRODUCTION	1
The Classical Heritage: Theory	3
The Classical Heritage: Literary Practice	5
Literary Models for the Recital Situation	11
The Living Tradition of Interpolation in the Renaissance	23
Conclusion	26
II--GUZMÁN DE ALFARACHE	32
The Interpolated <u>Novelas</u> within a Mosaic-like Structure	32
The <u>Novelas</u> in Relationship to the Theme of Revenge	34
"Ozmín y Daraja"	36
"Dorado y Clorinia"	37
"Bonifacio y Dorotea"	38
A Divertissement	40
The Concept of Love in the Picaresque Narrative and in the Interpolated Stories	42
The Physical Universe of the Interpolations	44
The Secondary Narrators and the Settings of the Interpolations	46
Sayavedra's Picaresque Narrative	48
The Topoi of Interpolation	49
Conclusion	52
III--DON QUIJOTE	57
Critical Opinion of Interpolation of Stories	59
The Technique of Interpolation in Volume One	61
Two Techniques of Insertion--Framing and Interweaving	61

Chapter	Page
The Grouping of the Stories	64
The Stories in Volume One	66
"Grisóstomo y Marcela"	66
The Story of Leandra	69
The Cardenio-Dorotea Stories	70
The "Curioso impertinente"	71
The "Capitán cautivo"	74
The Story of Doña Clara	76
The Technique of Interpolation in Volume Two	77
The Stories in Volume Two	78
The Story of Camacho's Wedding	78
The "Cuento del rebuzno"	80
Three Stories from the Palace Sequence	82
The Ricote-Ana Félix Story	84
The Story of Claudia Jerónima	87
Conclusion	89
IV--MARCOS DE OBREGÓN	95
Ambivalent Identities	95
The Mergelina-Sagredo Episodes	97
The Story of the Captivity in Algeria	104
Don Aurelio's Story	106
Conclusion	109
V--GIL BLAS	111
"Superfluous" Moralizing	111
The Structure	115
The Interpolations	116
Enlargement of the Social Spectrum	118

Chapter	Page
Expressions of Feeling	120
The Topoi of Interpolation	122
The Interpolations and the Classical Oratorical Genres	126
Conclusion	128
VI--LA VIE DE MARIANNE	132
Point of View in <u>La Vie de Marianne</u> and <u>Lazarillo de Tormes</u>	132
The Narrative Voice	134
The Treatment of the Scenes	139
Mlle. de Tervire's Story	142
The Second Nun's Story	146
The Treatment of Emotions in the Three Narratives	148
The Mechanics of Interpolation	150
Conclusion	152
VII--TOM JONES	157
Human Nature	157
Use of the Interpolations	160
The Marital Vignettes	161
The Interpolations in Relation to the Novel's Theme and Structure	164
The Story of the Quaker's Daughter	167
The History of the Man of the Hill	169
The Story of Mrs. Fitzpatrick	173
The Gypsy Episode	175
Two Stories Narrated by Mrs. Miller	177
Conclusion	178

Chapter	Page
VIII--TRISTRAM SHANDY	183
Sterne's Parody of Literary Conventions	183
The Digressions in Relation to the Parody of Literary Conventions	186
The Digressions in Relation to the Organization of <u>Tristram Shandy</u>	189
The Nonfictional Digressions	191
The Digressive Material in Relation to the Book's Time Scheme	192
The Interpolated Stories	197
Uncle Toby's Amours	198
Poor Maria	203
Tristram's Travels in France	204
The Byzantine Romance and the Pastoral in <u>Tristram Shandy</u>	206
Trim as Narrator	208
The Le Fever Story	214
The Story of Hafen Slawkenbergius	217
Three "Framed" Stories Narrated by Tristram	218
Conclusion	219
IX--HUMPHRY CLINKER	224
The Elaboration of the Voyage Novel	224
The Voyage as Discovery	228
The Interpolations	230
The Lismahago Story	230
Captain Brown's Story	235
Two Stories of the Supernatural	237
The Baynard-Dennison Episodes	238

Chapter	Page
Conclusion	240
X--CONCLUSION	244
Bibliography	251
Critical Works Cited in This Study	251
Works from Antiquity	258
Other Works	259

Primary Texts

Citations in the novels with which this study is primarily concerned will be made in the following editions.

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CHAPTER I

INTRODUCTION

One of the most prominent features of the novel in the seventeenth and eighteenth centuries was its use of interpolated stories. Although the desirability, from an aesthetic standpoint, of incorporating digressive stories into a larger narrative has been questioned by critics from the time of Cervantes on, they nevertheless remained an important part of the novel down to the end of the eighteenth century, when their use was virtually abandoned. Material extraneous to the central narrative came to be regarded as a defect in plotting; and critical opinion, which had lost contact with the aesthetic norms of the earlier novel, condemned their use in an ex post facto application of the standards of its own time to works of another era. It is perhaps owing to this negative attitude that the technique itself has been neglected by the critics until relatively recently. What the present study will attempt to do is to examine the inset-stories in selected Spanish, French, and English novels of the seventeenth and eighteenth centuries in an endeavor to recapture the aesthetic sensibility underlying their use.

It is first necessary, however, to look back to the ancient authors on whom the seventeenth- and eighteenth-century fiction writers drew for theories and models relating to the interpolative

technique. A specific body of literary theory such as existed for the drama and epic was lacking for the novel; for prose theory they relied on rhetorical treatises which, according to Curtius, embodied the general theory of literature developed in antiquity.¹ These treatises were essentially Aristotelian, the most widely circulated being those by the unknown author of Rhetorica ad Herennium, Cicero, and Quintilian.² The esteem in which these authors were held and the imperative to imitate classical models were important determinants in the shaping of prose fiction. It is therefore not surprising to find traces of classical rhetorical dogma in the conventions used in connection with interpolated stories. As we shall see further on, the essential technique of handling the insertion of stories had already been worked out by the time of the Aethiopica; later rhetorical theory seems therefore to have been unimportant in shaping it. Augustine's work on homiletics (De Doctrina Christiana) does not appear to have made any further contribution to the development of prose fiction technique, and the medieval theoreticians were content to preserve the classical rhetorical tradition, which in their hands atrophied and became distorted.³ In connection with this point, Walter J. Ong observes that the ideal of the orator played a smaller rôle in the Middle Ages, when the primary scholarly preoccupation was with the written word, manifested in the copying and preserving of manuscripts, than in the classical era, when dialectic and oral, forensic rhetoric were the vital center of the educational system.⁴ Nor did the Ramistic revisions of classical rhetoric, which came along well after the interpolative technique had been established in literature, make any impact on it. Thus, as it was used in seventeenth- and eighteenth-century novels, the

interpolated story was essentially the offspring of classical rhetoric.

I. The Classical Heritage: Theory

Central to the use of digressive stories in fiction was the concept of variety which was sometimes cited as the rationale for their inclusion. Aristotle had asserted the value of variety in the Rhetorica: "To do the same thing often is pleasant, since, as we saw, anything habitual is pleasant. And to change is also pleasant: change means an approach to nature, whereas invariable repetition of anything causes the excessive prolongation of a settled condition: therefore says the poet, 'Change is in all things sweet.'"⁵ Later writers on eloquence expressed the same idea. In the De inventione, Cicero recommended variety in the discourse to avoid boredom: "Variare autem orationem magno opere oportebit; nam omnibus in rebus similitudo mater est satietatis."⁶ The concept of variety as a positive value in literature was taken up by such Renaissance critics as Scaliger, Pontanus and Vida.⁷ H. V. S. Ogden traces the idea's history and connects the principle of variety with the idea that the diversity and fullness of the universe created by God should be imitated by the artist.⁸

The use of digressions was approved by various authorities on rhetoric although there was sometimes disagreement as to the best position for them in the oration. Aristotle approved the use of fables in addresses to popular audiences (II, 20, 1394a) and recommended that speakers slip into their discourses material which the judges would enjoy (III, 16, 1417a). The author of Rhetorica ad Herennium⁹ agreed, advising the orator to relieve the fatigue of the audience

by provoking laughter with the use of interpolated material¹⁰ and himself enlivened his discussion with vivid illustrative examples. Cicero approved of the use of digressions to attack the opponent, to make a comparison, to amuse the audience or to amplify (De Inventione, I, xix, 27); and Quintilian¹¹ discussed the placement of digressions for the greatest impact on the audience. Stories inserted into novels were conceived along the same lines--the reader was presumed to gain respite and be pleased by material which diverged from the main action even though the conditions of reading a novel, which permit the reader to rest at will, are different from those in the forum or market place where orations were heard.

The ideal orator, according to the principles set down by Cicero in the De Oratore (I, v-vi, 13-17) was much more than a mere public speaker. He had to be versed in all branches of knowledge, possess a distinctive style of expression, and understand human emotions. He needed humor, wit, a liberal culture, and the ability to respond quickly in defensive and offensive discourse. To all of these the ideal orator would add charm and urbanity and a knowledge of history and law. For the delivery of discourses, he had to be in command of his posture, gestures, facial expressions, and voice. Furthermore, he had to have a good memory, for without it all of the other qualities pertaining to eloquence were worthless. In the course of this study we will see that the traits considered appropriate for the orator are sometimes given to the narrators of interpolated stories. A good orator, for example, had to have, as part of his understanding of human emotions, the ability to display discretion with regard to the time and place of the discourse.¹²

Such a story-teller as César, the narrator of two novelas in

Guzmán de Alfarache, is notable for his gift of suiting the discourse to the occasion. Of all the narrators included in this study, Trim in Tristram Shandy is the one who, with his wide knowledge of practical arts, delicacy of feeling, and mastery of voice and gesture, approaches most closely the Ciceronian ideal of the perfect orator.

II. The Classical Heritage: Literary Practice

There are basically two means of inserting stories into the main narrative. In the first, the interpolated or digressive story is framed and clearly marked off from the principal action by a situation in which it is read or recited by a secondary narrator; it is frequently complete and capable of being enjoyed as an entity quite apart from the larger work into which it is inserted. In the second, the author moves the action into the inset-story by allowing characters from the principal narrative to step into a story more or less separate from the principal plot line. In this way, he minimizes the story's quality of separateness by avoiding the framing situation and giving the illusion of a closer relationship to the main action. It is especially in the former method that it is possible to perceive the indebtedness of the technique of interpolation to the rhetorical tradition.¹³

The recital of a story has some obvious parallels to the oratorical situation; and writers of fiction, who were disposed favorably toward ancient models, mined them for material applicable to the technique of interpolation. As the evidence will show, the recital situation in the novel was conceived of as an imitation of the oratorical situation. Although certain parts of the treatises

on rhetoric designed to guide the orator in the three basic kinds of oratory--deliberative, forensic and epideictic--were not entirely suited for application to fiction, other parts were adaptable to the novel in general and to interpolated stories in particular. The advice of the rhetoricians, which was supposed to aid the orator in attaining the desired result with his audience, was applied to the fictional context in which interpolated stories were narrated.

A standard procedure of the classical treatises on eloquence was to discuss the traditional parts of a discourse: the exordium, or introduction; the narratio, which states the facts of the case; the confirmatio, or the proofs which the speaker brings to support his argument; the refutatio, or the rebuttal of the opponent's argument; the peroratio, or conclusion, in which the arguments are recapitulated and an appeal is made to the feelings of the listeners. The treatises advised the orator as to how to find arguments to support his case (inventio), listed a number of commonplaces (standard arguments on which he could draw for help in developing his subject), and gave suggestions for making rational, emotional and ethical appeals to the audience. They also had sections on elocutio, which treated questions of style including figures of speech; memoria, dealing with the art of memorization; and pronuntiatio, where problems of delivery, including the use of the voice and gestures (actio), were taken up. Just how such material was used in fictional interpolations will be taken up shortly, but it must first be pointed out that the recital situation had already been established in fiction as early as the time of Homer. Curtius observes that half of the Iliad and more than two-thirds of the Odyssey

are devoted to speeches by the characters.¹⁴ Furthermore, he points out that not all topoi originated in rhetoric; many of them had their beginning in poetry and were absorbed into rhetoric.¹⁵ The recital situation as it was adapted for use in novels therefore combined elements taken from both the rhetorical and literary traditions.

The topoi were systematizations of what effective speakers and writers did naturally; it must therefore not be assumed that the use of what may be described as a topos comes necessarily from direct reference to formal rhetorical theory. It is possible, however, to discern in the topoi used in connection with the insertion of stories the kinship between the rhetorical situation in fiction and oratory. The topos of brevity, for example, although its use in the novel is by no means confined to the insertion of stories, should be mentioned as one of the reminders of the influence of rhetoric.¹⁶ The rhetoricians advised brevity as a means of keeping the attention of the judges, and the novelists adopted the advice by using brevity formulas in connection with the narration of inset-stories. The narrator will express the intention to be as brief as possible or will apologize for undue length: "Y aunque por no cansar a Vuestra Señoría me acorto en referir por menor lo que padecí estos tiempos, Vuestra Señoría supla con su discreción cuánto sería . . . " ("Don Álvaro de Luna," Guzmán de Alfarache, II, i, 4, 524); " . . . quisiera habéroslo contado más brevemente, puesto que el temor de enfadaros más de cuatro circunstancias me ha quitado de la lengua." ("Historia del Cautivo," Don Quijote, I, xli, 101); "Je vais te conter, le plus succinctement qu'il me sera possible, par quel hasard j'ai embrassé la profession comique."

("Histoire de Laure," Gil Blas, VII, vii, 874).

Similarly, the topos of affected modesty¹⁷ stems from the rhetorician's advice to the speaker to gain the favor of the audience by presenting himself in a favorable light. In the interpolated story, this mode often becomes a ritual of requesting and exchanging stories. The speaker is too modest to tell his story without receiving a request to do so (e.g., "Je vous demande pardon . . . si je vous fais cette narration, mais vous l'avez exigée de moi." [Gil Blas, V, i, 776]) and sometimes politely exacts a promise from the listener that he will also tell a story. Mrs. Fitzpatrick in Tom Jones tells her story only after " . . . having obtained of Sophia a promise of communicating likewise in her turn . . . " (IX, v, 517) and ends with an apology for its dullness.

Advice to the orator with regard to management of the exordium generally involves making the hearers receptive and claiming their attention.¹⁸ When a story is recited to a group of listeners in the novel, this rule for orators is often distilled into some such introductory formula as "--Pues así es, esténme todos atentos; que la novela comienza desta manera . . . " with which Cervantes introduces the "Curioso impertinente" (Don Quijote, I, xxxii, 169) or "Antonia, Béatrix et moi, nous le prîmes au mot, et nous nous disposâmes à écouter son récit . . . " with which Le Sage begins Scipion's story (Gil Blas, X, x, 1067).

Curtius explains the often abrupt concluding topos of medieval poetry, or the absence of one, by the fact that the conclusion of an oration, which was supposed to recapitulate the points made and appeal to the emotions of the audience, was not adaptable to poetry.¹⁹ The situation in interpolated stories was

somewhat different. Although the ending sometimes adopts the phrasing of the abrupt variety of conclusion described by Curtius ("Esto me venía diciendo, cuando llegamos a el fin de la jornada." [spoken by the chief narrator of Guzmán de Alfarache, II, ii, 4, p. 644]; "Le vaillant fils de don Anastasio finit là son récit." [spoken by the chief narrator in Gil Blas, VIII, viii, 957]; "And thus, my dear, ends my history . . . " [spoken by Mrs. Fitzgerald at the conclusion of her story in Tom Jones, XI, 7, 536]), the appeal to the emotions is not unsuitable for many stories; and they frequently end with a display of feeling on the part of speaker and/or audience (Doña Mencia fondit en larmes après avoir achevé ce récit. Je la laissai donner un libre cours à ses soupirs. Je pleurai même aussi. . . . " [Gil Blas, I, xii, 538]). The abrupt ending can be combined with other concluding formulas, as in this conclusion from the story of Don Álvaro de Luna (Guzmán de Alfarache, II, i, 4, p. 530), in which the abrupt formula is followed by an equally commonplace closing situation in which the audience reaction is described, an evaluation takes place, and a topos of temporality²⁰ is used; "Con esto dio fin a su cuento y todos muy contentos quedaron determinando si la sentencia del condestable había sido discreta o justa. Loáronlo todos de cortesano y con esto, haciéndoseles a cada uno la hora para sus negocios, poco a poco se deshizo la conversación y se despidieron por acudir a ellos." The judgment given by Don Fernando at the end of the captive's tale (Don Quijote, I, xlii, 103) is an elaborate version of the reaction of wonder which is a frequent audience reaction to interpolated stories: " . . . el modo con que habéis contado este extraño suceso ha sido tal, que iguala á la novedad y extrañeza del mesmo caso. Todo es peregrino,

y raro, y lleno de accidentes, que maravillan y suspenden á quien los oye . . . "

Interpolative formulas for the conclusion of stories were derived from rhetorical advice regarding stimulation of the emotions in the peroration. The orator was advised by the theorists from Aristotle on as to techniques for swaying the judges by appeals to their feelings. The peroration was the decisive moment for getting a favorable ruling from the judges; and Aristotle recommended an emotional appeal, advocating the use of feelings in the peroration with the idea of either exciting or dispelling pity (IV, i, 28). In the interpolated stories of the novels this simplified formula becomes a pathetic ending in which the listeners mingle their tears with those of the unfortunate or compassionate narrator as a testimony to his success in properly playing on their sympathies.

Aristotle further recommended a disconnected style in the peroration to separate it from the rest of the discourse: "I have done. You have heard me. The facts are before you. I ask for your judgment." (III, xix, 1419b). This sort of conclusion seems to have been closely followed by Le Sage in the story of Rolando, in contrast with the longer sentences of the rest of the story ("Cela te rendrait suspect. Je tairai l'aventure. Eh bien! ajouta-t-il, es tu prêt à me suivre? J'attends ta réponse." [Gil Blas, III, ii, 636]); if so, it is evidence that classical theories were being consciously followed.

Although it is difficult to classify the stories according to the three traditional divisions of oratory, there are sometimes hints of the author's underlying conception of the story as belonging

to the deliberative, forensic, or epideictic kind. As we shall see in succeeding chapters, stories told for the purpose of advising the listener about a course of future behavior (such as the story of Mlle. de Tervire in La Vie de Marianne) might well have been conceived of as belonging to the deliberative genre, which was supposed to exhort the listeners to take a certain course of action. In other instances, the teller of the story will appeal for a judgment in a way recalling forensic oratory.²¹ In still other cases such as the series of robbers' stories in Gil Blas (I, v, 512 ff.), the interpolations were possibly conceived as belonging to the epideictic genre, whose purpose was to arouse the audience either to praise or blame. Horror stories such as "Dorido y Clorinia" (Guzmán de Alfarache, I, iii, 10, 441-455) and the Italianate story of Don Aurelio in Marcos de Obregón (III, vi-vii, 150-166) are perhaps motivated by Quintilian's observation that an atrocious case arouses great attention in the judge.²²

III. Literary Models for the Recital Situation

A look at some early examples of the recital situation in the literature of antiquity will be useful in illuminating the ancestry of the interpolated tale and will suggest the relationship between fiction and rhetoric. One of the most frequent occasions for the recital of a story is an event associated with rest, recreation, pleasure, and luxury, typically a feast or a drinking bout. Such an occasion serves as the fictional context for Helen's account of Odysseus' feats at Troy when Telemachus is being entertained at Menelaus' table in Book Four of the Odyssey. She introduces her narration by emphasizing the pleasure involved in hearing stories

("So take refreshment, take your ease in hall, and cheer the time with stories. I'll begin."). Her narration ends with praise from Menelaus ("An excellent tale, my dear, and most becoming!"),²³ who follows her story with one of his own about another of Odysseus' exploits. This scene contains the germ of many subsequent recital situations. It was to be used by Virgil at the end of the first book of the Aeneid when, after the banquet in Dido's court, the libations are poured, the guests begin to drink and they are entertained by music. Then Dido requests the story of the sack of Troy from Aeneas. Although the circumstances of the narrations will not always be so exalted, the recital of stories will be associated with eating and drinking throughout the history of the interpolated story.²⁴

To turn from the epic to another kind of work from antiquity which offers a variety of beginning and ending situations, we will consult Plato's Phaedrus, which is especially interesting because it is rich in elements which will later be used in forming the narrative pretext for the inclusion of interpolated tales. The dialogue between Phaedrus and Socrates, both of whom are depicted as enthusiastic listeners to discourses, begins as Phaedrus is about to read the manuscript of Lysias' speech on love to Socrates. The two men retire to pursue their conversation in a cool spot on the bank of the river Ilissus, made pleasant by the fresh air, the musical chirping of cicadas, the fragrance of an agnus castus and the shade given by a plane tree. The spot is sacred to the river god Achelous and the Nymphs. In this pleasant spot, Socrates bathes his feet and lies down, resting his head on a slope padded with thick grass. He urges Phaedrus also to make himself comfortable

before beginning to read Lysias' discourse, which attempts to convince a boy of the advantages of yielding to the advances of a suitor who does not love him but feels only physical desire for him. Socrates receives the speech with ironic praise and offers some specific criticisms. After some preliminary hesitation in which he displays the modesty supposed, as we have already seen, to characterize the orator, Socrates allows Phaedrus to persuade him to improvise a discourse on the same subject. He covers his head as a sign of his shame at delivering a discourse opposed to the true ideals of love, invokes the Muse and proceeds to give the speech. He encloses it in a brief secondary narrative situation which sets up a rationale for the speech of the lover addressed to the young man: "Well, then, once upon a time there was a very handsome boy, or rather a young man, who had a host of lovers; and one of them was wily, and had persuaded the boy that he was not in love with him, though really he was, quite as much as the others. And on one occasion, in pressing his suit he actually sought to convince him that he ought to favor a non-lover rather than a lover. And this is the purport of what he said . . . "25

Socrates then continues with the speech and afterwards proposes to leave but is urged by Phaedrus to stay until the noonday heat has passed. At the moment when he is about to cross the river, he receives some sort of divine sign forbidding him to leave until he has atoned for offending heaven by having given a speech offensive to Eros. He therefore extemporizes another speech, a palinode repudiating his former arguments. He again casts it in

the form of a discourse from the mouth of a secondary narrator but without any narrative preparation. At the close of the second speech, Phaedrus expresses his admiration; and he and Socrates continue with a discussion of what constitutes good writing and speaking. The original narrative situation is recalled by Socrates' reference to the cicadas, which prompts him to tell a myth about their origin. He proposes to gain the favor of the Muses of Philosophy through their help, and he and Phaedrus go on with their discussion even though the midday sun would make rest more appropriate. In the course of the discussion of rhetoric, Socrates illustrates another point with the myth of the invention of writing by the Egyptian god Theuth (Hermes) and, in connection with it, condemns the use of writing on the grounds that it induces forgetfulness and bars exchanges between the speaker and his hearers. The dialogue ends with Socrates' prayer to Pan and the local deities for inward beauty.

The pleasant rural spot chosen for the discourses of Socrates and Phaedrus is a manifestation of the ideal landscape which Curtius (chap. X) discusses and relates to the rhetorical tradition. The manuals of rhetoric had quite naturally assumed the forum or the market place to be the setting for the discourses, but imaginative literature required other milieux, and a locus amoenus similar to the one in this dialog will appear in more or less altered form in many works as the setting for the recital situation. The dignity of the recital scene in the Phaedrus is enhanced by its being set in a place associated with the Nymphs, who were said to like dancing and music and to inspire mortals with the power to create poetry.²⁶ Socrates feels the magic of the spot: " . . . there seems to be a

divine presence in this spot, so that you must not be surprised if, as my speech proceeds, I become as one possessed; already my style is not far from dithyrambic." (p. 43). Although the sanctity of the setting inhabited by a divine presence conducive to artistic expression will be lost in Christian literature, the feeling that such a place is suitable for the telling of stories will endure. The locus amoenus without the deity but sharing other characteristics of the setting of the Phaedrus will be recreated by Mateo Alemán: "Una vez destas, habiéndose alargado y detenido algo más de su ordinario por un alegre jardín que a la orilla del río Pisuerga estaba, recreándose de ver en su varia composición, hermosas flores, alegres arboledas y sabrosas frutas, entró el calor, de manera que, temiendo la vuelta y con el gusto de tanta recreación, determinó quedarse gozándola hasta la noche." (Guzmán de Alfarache, Part II, I, iv, 524). Two of Le Sage's interpolations will have similar settings: "Nous nous enfonçames dans le plus épais du bois, et nous nous arrêtaâmes dans un endroit fort agréable, sur un gazon entouré de plusieurs gros chênes, dont les branches entremêlées formaient une voûte que la chaleur du jour ne pouvait percer." (Gil Blas, IV, xi, 769); "Un jour qu'il nous prit fantaisie, après le dîner, d'aller faire la sieste dans l'endroit le plus agréable du bois . . . " (Gil Blas, X, x, 1067).

Other details which will mark the recital situation in the novel are the settling down and becoming comfortable at the beginning of the discourse,²⁷ and the manuscript from which Phaedrus reads and which is perhaps a distant relative of the manuscripts from which stories are sometimes read in novels.²⁸ More important are certain structural features which will be repeated in subsequent works

in which digressive stories appear. The three discourses of the Phaedrus all treat the theme of love in a different way and ultimately link it to the ideals of oratory--an arrangement suggestive of the way in which novelists will later create elaborate thematic rhythms through the balancing of interpolated stories against each other and the main narrative. Furthermore, the discourses are broken up by frequent exchanges between Socrates and Phaedrus which keep alive in the reader's mind the original dramatic framework. Later on, in the novel, the presence of a listener who asks questions, makes comments, encourages the speaker, and so on is one of the most constant features of the interpolative technique.

A final word must be said about the temporal-spatial references which mark the dialogue. At two different points, the interlocutors interrupt their conversation with references to time involving the heat of midday; and the whole is encased in a time-space frame of reference in which they begin the conversation after walking out of the city and end it as they propose to return. This kind of topos of temporality in which a narration or segments of a narration are marked by references to time is often an accompaniment of the interpolative framing situation. It is a version of the concluding topos, "We must stop because night is coming on," discussed by Curtius (p. 90). In the novel, the narrative situation in Marcos de Obregón is an example. The escudero relates his story to the hermit (I, ix, I, xxiv; introduction to II; III, xxv). The basic time-space framework is the flood which obliges the escudero to spend two days and a night in the hermit's hut, during which he relates his adventures with a hiatus for sleep at the end of the first relación.

The De Oratore by Cicero is divided into three books, each of which is marked off by topoi of temporality similar to those in the Phaedrus. They indicate the time supposed to have elapsed in the course of the dialogue: at the end of Book I, for example, the conversation is postponed until the next day; the participants will rest in the afternoon heat.²⁹ This is strongly suggestive of the way in which interpolated stories will sometimes be broken up into installments marked off by similar temporality topoi, corresponding in some cases to divisions of the novel into chapters or books.

The De Oratore purports to be a letter to the author's brother in which he describes a dialogue which he has heard about from one of its participants, in which the attributes of a great orator were discussed by Lucius Crassus, himself recognized for his eloquence. Within the framework of this dialogue, a second dialogue on oratory is recited by one of the interlocutors. The nesting of the dialogue within the dialogue within the letter is a device which will later be used by novelists who will similarly complicate the formal arrangement of their works.

The convention in the novel that the secondary narrator can reel off word for word a story which he had had from someone else is reminiscent of the way in which Antonius in the De Oratore recalls an earlier dialogue on rhetoric and recites it to Lucius Crassus and his friends. Cicero himself was supposed to have had an account of the chief dialogue from Cotta, who was one of the participants when it took place some years earlier. The rhetorical theoreticians agreed as to the importance of a good memory, gave suggestions for training it and recalled instances of feats of

memory performed by orators of the past.³⁰ In Guzmán de Alfarache, one of the secondary narrators of the story of Don Álvaro de Luna boasts of his memory in connection with the recital of a letter (" . . . por no ser pobre de memoria, me quedó toda en ella, y decía desta manera . . . [II, i, 4, 527]; but in most cases the ability of the narrator to repeat a long passage word for word passes unnoticed by the reader, who is absorbed in other aspects of the narration.

Cicero's dialogue has other traits which have already been pointed out in earlier works: the modesty formula used at the beginning of each of the narrative situations, the questions and comments which break into the inserted dialogues, and the locus amoenus chosen for the dialogue setting. The atmosphere in Crassus' villa in Tusculum is filled with a sense of comfort, relaxation, and refinement. Crassus has secluded himself there with a group of eminent men; and, after occupying themselves with public affairs, they eat, bathe, and rest. The next day, they begin their conversation on the attributes of a great orator. The place chosen for the dialogue is one suggested by the spot chosen by Socrates in the Phaedrus--in the shade cast by a plane tree ("Cur non imitamur . . . Socratem illum, qui est in Phaedro Platonis?" [I, vii, 25-28])--where the interlocutors adhere to the introductory ritual of making themselves comfortable, this time with cushions. The dialogue in book IV takes place in a similar place (. . . in silvam venit et ibi magna cum audiendi expectatione considitur [III, v, 18]).³¹

The Metamorphoses by Apuleius, a work containing a number of interpolated stories which was widely read in the Renaissance, contains

a recital situation worth quoting not only because it exhibits certain inherited commonplaces of interpolation such as the request version of the modesty topos and the ritual of getting comfortable at the beginning of the story but also because it associates the telling of a story with the pleasure which the audience expects to receive from it. Most interesting of all is that it clearly shows the relationship of the telling of a story to the rhetorical tradition. The scene is Byrrhaena's supper party, where there is a good deal of drunken merriment. One of the guests, Telephron, takes offense at some turn in the conversation and starts to leave. Byrrhaena begs him to stay and tell about an adventure of his:

"Please, dear Telephron," she said, "do stay with us a little longer, and with your usual good nature recount that adventure of yours. I want my dear child Lucius to have the pleasure of hearing the story you tell so well."

"You, madam," answered the man, "never fail your own high standard of good manners, but the insolence of certain others is intolerable."

This he spoke with deep emotion. But Byrrhaena would not relent; she begged him as he set a value on her life to proceed with his tale; she forced him willynilly to assent.

So tugging his couch rugs into a heap to make a rest for his elbow, he raised himself a little on his couch and extended his right hand. Then (the orator's gesture) he turned in the two lower fingers, stretched straight out the other two, and pointed the thumb upwards. Then with an introductory smile, he began . . . 32

Telephron's adjustment of the rugs and his "oratorical gesture" are clearly related to the training in actio--including specific advice as to adjustment of the toga, movements of the arms, hands and fingers, posture and facial expressions--which formed a part of an orator's education.³³ It can be presumed that Apuleius was familiar with this aspect of the art of eloquence since he himself was a rhetorician.³⁴ Later in the history of the novel, the attention to the gestures

of the speaker was to be continued by Sterne, who depicted the oratorical attitudes struck by Trim in Tristram Shandy at the beginning of his discourses.³⁵

Apuleius' protagonist, at one point in his travels, is captured by a band of robbers and is taken to their cave, which serves as the scene for the recital of the exploits of a member of the company.³⁶ A similar locale, a robbers' stronghold on a little island in a lagoon, provides the setting for the recital of Cnemon's story in the Aethiopica.³⁷ In the seventeenth century, Marcos de Obregón will hear a story in a similar setting (III, xviii, 237 ff.); and still later Le Sage's robbers will tell their stories (I, iv, 508 ff.) in a setting which coincides with Apuleius' cave in a number of details.

When we turn to the Aethiopica, we find that it has incorporated a large number of the commonplaces of interpolation which we have connected with the rhetorical and literary traditions.³⁸ After the discovery of its manuscript in 1526, it became accepted as a model for the kind of prose fiction which was to replace the romance.³⁹ It is interesting that this work, which satisfied classical standards of composition, contains some recital situations in which appear such standard elements of interpolation as the modesty formula coupled with the requesting and exchanging of stories, the temporality topos involving delay or protraction of the story because of the late hour, tiredness, the necessity of taking shelter from the sun and so on; the relation of a story in installments; the brevity topos; the nesting of one story within another; the interruptions from an active listener; a narrator (Cnemon) who, like Socrates, is also an eager listener; the device of having part of Cnemon's story read from

a tablet; the abrupt ending; the mingling of the tears of teller and listener at the conclusion of a pathetic narration; the forensic setting in which Chariclea tells her false story and gains a favorable ruling from the robber captain.

Although the management of recital situations in the Aethiopica is not new, the book is interesting because it brings together the major interpolative techniques in a single work. Some of them offer insight into the feeling of importance attached to the telling of stories. One of the frequent occasions for the narration of a story in the novel of the seventeenth and eighteenth centuries is the making of an acquaintanceship in the course of one's travels, especially after food has been shared. The assumption is that it is natural for one to tell one's story to a new acquaintance; but more important is the model in the Aethiopica which identifies the telling of one's story in these circumstances as a custom of cultivated people. Calasiris, in his rôle as narrator, tells how he met some strangers and was asked to join them in libations and a ceremonial banquet. Afterwards he asks them to tell about themselves. "'For I look upon it as the vulgar way of uncultivated people when, after sharing in the libations and the meal at table, they part without becoming acquainted with one another--after they have partaken of the salt which is sacred to the forming of friendship.' So then they told me that they were Phoenicians of Tyre . . . " (IV, xvi, 102). Earlier in the book, when Cnemon meets Calasiris, there is a mutual interrogation as to their destinations and so on: "Well then, said (Calasiris), "since you look like a Greek man, and some turn of Fortune, belike, is disguising you also, and you are filled with a

desire to hear my story, and I on my part am with child to relate it to somebody . . . " (II, xxi, 50). In later novels, as we shall see in the forthcoming chapters, a character's interest, or lack of it, in story-telling is sometimes an index of his refinement or crudity.

Another incident in the Aethiopica reveals a mystical side of the story-telling situation. At a banquet given by Nausicles, he remarks that story-telling is "pleasanter than any dancing or piping." Cnemon agrees: "A thousand blessings light upon you, Nausicles . . . for, after having called in all manner of musical instruments for our banquet, you despise them at this moment, renouncing the more popular kinds of entertainment, and show yourself eager to hear of matters truly mystical and in fact imbued with heavenly pleasure. To me you seem to have the finest understanding of the divine nature, linking as you do the cult of Hermes with that of Dionysus and mingling the flow of sweet-savoured words with the draughts of our wine How could one better propitiate Hermes than by raising from among the company some discourses as a festive contribution most appropriate to the god?" (V, xvi, 122).

Heliodorus, by linking Hermes and Dionysus, shows his awareness of the relationship between rhetoric and imaginative literature.

Hermes, as the messenger of the gods, was associated with the art of eloquence because a herald had to be able to state his business plainly and, as inventor of the lyre, was associated with literature.

The cult of Dionysus was thought to have been the origin of the art of the drama.⁴⁰ The idea that hearing discourses was a more

elevated form of entertainment than music had been expressed in

Plato's Symposium; the girl who played the pipe was sent away so that

the diners could hear discourses instead.⁴¹

The divine patronage of story-telling is also involved in an earlier scene of the Aethiopica when, after Cnemon and Calasiris have eaten, Dionysus possesses Cnemon's body and makes him eager to hear Calasiris' story: "Dionysus . . . delights in tales, and loves comedies: he has now taken up his abode in me, and disposes me to be a hearer of something . . . ; so now it is time for you to produce the drama of your story, as it were, upon the stage." (II, xxiii, 53). In later novels the presence of a god is no longer discernible in the story-telling situation, but the sense of importance of the event remains.

The duties of an orator, according to the De Oratore (II, xv), are to encourage, comfort, teach and warn. Perhaps this passage from Cicero stimulated another frequent narrative pretext for the relation of a story--the consolation of the listener for some loss or to make him forget an unhappy experience. The ostensible motivation for Cnemon's account of his misfortunes (I, viii, 7 - I, ix, 8) is to comfort the two lovers in their captivity. Later novels will use similar situations to introduce interpolations. Uncle Toby, in Tristram Shandy, expressed his idea of Trim's function as a story teller as " . . . to amuse me in my painful hours, or divert me in my grave ones " (Tristram Shandy, VIII, xix, 533).

IV. The Living Tradition of Interpolation in the Renaissance

Writers of prose fiction in the seventeenth century had before them, in addition to the tradition of interpolation as it had survived from antiquity and in the metrical and prose romances, more immediate models and theories in Renaissance literature. Stories

were sometimes inserted into the pastoral novel (Montemayor's Diana included the story of Felismena) and into such long poems as the Orlando furioso and the Gerusalemme liberata.

Even non-fictional prose sometimes included interpolated stories. The "Novela del gran Soldán, con los amores de la linda Axa y el Príncipe de Nápoles," included in Gracián Dantisco's courtesy book, the Galateo español, as an example of graceful story-telling, is accompanied by some of the standard topoi of interpolation. It begins with a variation on the modesty formula and a passing reference to brevitas ("Y porque en este libro procuramos dar pasto a los más gustos, el que desto no le tuviere, passe la novela, si le pareciere larga, y prosiga las demás cosas deste tratado."⁴²) and closes with a form of the abrupt concluding topos ("Fin del cuento, y prosigue el Autor." [p. 164]). The remarks following the story refer to story-telling as a way of filling up idle hours and explicitly advise the exchange of stories as a matter of courtesy--one should not make a nuisance of oneself by telling too many stories but should give others a chance to be heard also: "Deve también el que acaba de contar qualquiera cuento o novela como ésta, aunque sepa muchas, y le oigan de buena gana, dar lugar a que cada qual diga la suya, y no enviciarse tanto en esto que le tengan por pesado o importuno, no combidando siempre a dezillas, pues principalmente sirven para henchir con ellas el tiempo ocioso." (p. 164).

The critical opinion evoked by the Aethiopica, although reservations were expressed about its lack of sufficiently elevated subject matter, was highly favorable to it as a composition, including its interpolated stories.⁴³ Amyot's preface to his translation of

the Aethiopica (1547), which was to provide the foundation for subsequent critical commentary on the work,⁴⁴ praised it for the discourses which it contained and recognized their relationship to the rhetorical tradition: " . . . il y a en quelques lieux de beaux discours tirez de la Philosophie Naturelle & Morale: force ditz notables, & propos sentencieux: plusieurs belles harengues, ou l'artifice d'eloquence est tres bien employé & par tout les passions humaines peintes au vif, avecq' si grand honnesteté, que lon n'en scauroit tirer ocasion, ou exemple de mal faire."⁴⁵

For Amyot and subsequent commentators, the subject of interpolations was involved with the discussion of implementing the doctrine of beginning the epic narrative in medias res. A secondary narration, whether of an interpolated story or of material belonging to the main action which had occurred before the point where the main action had started, was analyzed as a method of creating suspense. Scaliger's Poetices libri septem (1561) gave high praise to the Aethiopica's composition, ranking its author with Virgil, and observed that interruptions in the main action occasioned by inserted narratives contributed suspense and aroused admiratio through the variety of the episodes.⁴⁶ Torquato Tasso (Dell' arte poetica, 1587) held up the Aethiopica as a model of epic composition and referred to the suspense created by the interruptions in the Iliad, the Aethiopica and the Gerusalemme liberata.⁴⁷

López Pinciano, whose Philosophía antigua poética (1596) offered the fullest exposition of Aristotelian literary doctrine in Spain,⁴⁸ dealt with the Aethiopica as if it were an epic poem in prose.⁴⁹ Applying epic standards to the work, he approved of

Heliodorus' composition because of the way it maintained the reader's interest through the use of suspense.⁵⁰ An advantage he claimed for the use of secondary narrations was that, according to epic theory, the author of the heroic poem was supposed to speak as little as possible in his own voice. Permitting secondary narrators to relate either interpolated stories or events of the main action preceding the work's beginning had the merit of allowing the poet to express his judgments more properly and freely than if he himself were the sole narrator. The secondary narrations also contributed variety, aroused emotions more readily because they were more convincing from the lips of one who was telling his own experiences and facilitated adherence to the in-medias-res principle.⁵¹

V. Conclusion

The inclusion of intercalated stories in the novel of the seventeenth and eighteenth centuries arose at least in part from a reliance on ancient prose theory and the desire to imitate classical literary models. Evidence for the survival of ancient theories and models in the interpolative technique is offered in certain features characteristic of the recital situations which were already established by the time of Heliodorus. They were continued in the Renaissance and were to persist in essentially the same form throughout the life of the interpolated story, whose demise corresponded roughly with the displacement of the art of eloquence from its central position in the classical curriculum.⁵² To what varied effects the inserted stories, surrounded by conventions of interpolation made trite by the frequency of their use, would be put in the Spanish, French, and English novel will be the task of the succeeding chapters to illustrate.

References

- ¹ Curtius, Ernst Robert, European Literature and the Latin Middle Ages, trans. Willard R. Trask (Princeton: Princeton University Press, 1973), p. 71.
- ² See Edward P. J. Corbett, Classical Rhetoric for the Modern Student (New York: Oxford University Press, 1965), pp. 535-568, for a survey of the history of classical rhetoric.
- ³ Curtius, p. 71.
- ⁴ Walter J. Ong, Ramus: Method and the Decay of Dialogue (Cambridge, Mass.: Harvard University Press, 1958), pp. 308-309.
- ⁵ Aristotle, Rhetorica, trans. W. Rhys Roberts, vol. XI in The Works of Aristotle, ed. W. D. Ross (Oxford: Clarendon Press, 1971), I, ii, 1371a.
- ⁶ Cicero, De Inventione, trans. H. M. Hubbell, Loeb Classical Library (Cambridge, Mass.: Harvard University Press, 1949), I, xl, 76.
- ⁷ See Harold S. Wilson, "'Nature' in Renaissance Literary Theory," Journal of the History of Ideas, 2 (1941), 430-448, for citations of Renaissance critics who adopted the ideas of variety, fecundity and diversity as values to be sought in literature.
- ⁸ H. V. S. Ogden, "The Principles of Variety and Contrast in Seventeenth Century Aesthetics and Milton's Poetry," Journal of the History of Ideas, 10 (Apr., 1949), 159-182.
- ⁹ The Rhetorica Ad Herennium (ca. 86-82 B.C.), of unknown authorship, was one of the most influential treatises on rhetoric and is the earliest extant work on prose style in Latin. (Cf. Corbett, p. 541.) References are to the Loeb Classical Library edition, trans. Harry Caplan (Cambridge, Mass.: Harvard University Press, 1954).
- ¹⁰ "Si defessi erunt audiendo, ab aliqua re quae risum movere possit, ab apologo, fabula veri simili, imitatione depravata, inversione, ambiguo, suspicione, inrisione, stultitia, exsuperatione, collectione, litterarum mutatione, praeter expectationem, similitudine, novitate, historia, versu, ab alicuius interpellatione aut adrisione" (I, vi, 10).
- ¹¹ Quintilian, Institutes of Oratory, trans. John Selby Watson (London: Henry G. Bohn, 1856), IV, iii.
- ¹² In the De Oratore, II, iv-v, the Greek orators were criticized for their want of tact in these matters.
- ¹³ It is sometimes not easy to decide whether a given episode is or is not an interpolated story. For practical purposes I have counted

as interpolations those stories, told by a secondary narrator or not, which digress from the main action. Flashbacks which relate events of the main narrative before the novel's present tense are therefore usually excluded as are myths, fables, apologues, and anecdotes which, although they may be digressive, function differently in relation to the main narrative than the interpolated stories. Obviously, the matter of length has some bearing. The interpolated stories, for all that they diverge from the principal action, may or may not interlock with it and are capable of bearing a variety of relationships to it.

¹⁴ Curtius, p. 64.

¹⁵ Curtius, p. 82.

¹⁶ See Curtius, XIII, 487-494, for a discussion of this topos.

¹⁷ Cf. Curtius, pp. 83-85.

¹⁸ See, for example, Ad Herennium, I, iv, 7; Cicero, De Inventione, I, xv, 20; Quintilian, Inst., IV, i, 5.

¹⁹ Curtius, 89-91.

²⁰ This topos will be discussed further on in this chapter.

²¹ Dorotea ends her story in the Quijote with a distinctively forensic ring: " . . . mirad y juzgad ahora si los suspiros que escuchastes, las palabras que oistes, las lágrimas que de mis ojos salían, tenían ocasión bastante para mostrarse en mayor abundancia . . . " (I, xxix, 77).

²² " . . . if a cause appears to be brought forward which is new, important, atrocious, and of consequence in regard to precedent, it generally renders the judge extremely attentive . . . " (IV, i, 33).

²³ Homer, The Odyssey, trans. Robert Fitzgerald (New York: Doubleday, 1961), pp. 72-73. Mary Lynn Skinner, The Interpolated Story in Selected Novels of Fielding and Smollett, Diss. University of Tennessee 1968 (Ann Arbor: University Microfilms, 69-7182), pp. 12-17, identifies six interpolative devices present in the Odyssey which were to be adopted by later authors: " . . . use of listener curiosity for introducing a tale; introduction of a tale ostensibly as a device to pass the time away; use of a summarized tale as a lead-in for a much longer tale told in full; use of book division as a structural device; use of interruption for transition, contrast, and emphasis; and use of the theme of a tale as reinforcement of larger themes of the work as a whole."

²⁴ Another distinguished example of the use of a banquet as the setting for discourses is Plato's Symposium. Trimalchio's banquet in the Satyricon also is the occasion for story-telling.

²⁵ Plato, Plato's Phaedrus, ed. and trans. R. Hackforth (Cambridge: University Press, 1952), IV, 237B.

²⁶ Cf. The Oxford Classical Dictionary (Oxford: Clarendon, 1961), s.v. Nymphs.

²⁷ In the Brutus (vi, 24), Cicero has the interlocutors make themselves comfortable near a statue of Plato. In Guzmán de Alfarache (I, iii, 10, p. 442), the pícaro brings a chair for the Neapolitan gentleman, who is about to narrate the story of Dorido and Clorinia. In Tristram Shandy the servants settle down in front of the fire in preparation for hearing Trim relate the Le Fever story.

²⁸ See for example, "Bonifacio y Dorotea" (Guzmán de Alfarache, II, ii, 9, pp. 711-712) and the "Curioso impertinente" (Don Quijote, I, xxxii, 167).

²⁹ Cicero, De Oratore, I, lxii, 265.

³⁰ Another instance of the importance given to a good memory comes from the elder Seneca, who claimed in the Controversiae (Trans. M. Winterbottom, Loeb Classical Library [Cambridge, Mass.: Harvard University Press, 1974], I, Preface, 2) to have been able, in his youth, to repeat in order 2,000 names which he had heard spoken and to recite in reverse order more than 200 lines of poetry supplied one by one by his assembled school-mates. Written in his old age, when Seneca modestly confessed that his memory was failing, the Controversiae as a whole nevertheless stand as a monument to the author's excellent ability of recall since the declamations were supposed to be reproduced from memory. Vivienne Mylne, The Eighteenth-Century French Novel: Techniques of Illusion (Manchester University Press, 1965), pp. 56-57, mentions the convention which credited narrators with good memories and relates it to the problem of verisimilitude which it created.

³¹ Cicero used a similar setting in the Brutus, except that this time the participants make themselves comfortable, as we have noted above, near a statue of Plato.

³² Apuleius, The Golden Ass, trans. Jack Lindsay (Bloomington, Ind.: Indiana University Press, 1962), pp. 62-63.

³³ See, for example, Quintilian, Inst. XI, iii, 92 ff.

³⁴ See Apuleius, p. 6 of Lindsay's introduction.

³⁵ "He stood . . . with his body swayed, and somewhat bent forwards,--his right leg firm under him, sustaining seven-eighths of his whole weight,--the foot of his left leg . . . advanced a little,--not laterally, nor forwards, but in a line betwixt them;--his knee bent, but that not violently. . . . This I recommend to painters:--need I add,--to orators?" (II, xvii, 138-139).

³⁶ Apuleius, p. 91 ff.

³⁷ Heliodorus of Emesa, Ethiopian Story, trans. Sir Walter Lamb (London: J. M. Dent, and New York: E. P. Dutton, 1961), I.8 ff.

³⁸ According to F. M. Warren, A History of the Novel Previous to the Seventeenth Century (New York: Holt, 1895), pp. 29-30, in the period when the Greek novel flourished, the teachers of rhetoric were influential in shaping its literary form, the influence of their teaching being evident in certain scenes and descriptions which were standard themes assigned for practice in the schools as well as in the pathos of the speeches and the elaborate style of letters included in the narratives. Also, since the teachers of rhetoric formed the literary class, they were responsible for the preservation of manuscripts; and they therefore had a hand in the selection of the novels which have been transmitted from the era.

³⁹ See Alban Forcione, Cervantes, Aristotle and the Persiles (Princeton: Princeton University Press, 1970), pp. 49-87), for a survey of critical opinion of the Aethiopica.

⁴⁰ Cf. The Oxford Classical Dictionary, s.v. Hermes and Dionysus.

⁴¹ Plato, Symposium in The Complete Texts of Great Dialogues of Plato, trans. W. H. D. Rouse (New York: New American Library, 1970), p. 119.

⁴² Gracián Dantisco, Lucas, Galateo español, ed. Margherita Morreale (Madrid: Consejo Superior de Investigaciones Científicas, 1968), p. 156.

⁴³ Forcione, p. 63.

⁴⁴ Forcione, p. 64.

⁴⁵ Heliodorus of Emesa, Histoire Aethiopique d'Heliodore (Paris: Groulleau, 1553), n. p.

⁴⁶ Forcione, p. 65.

⁴⁷ Forcione, p. 68.

⁴⁸ Shepard, Sanford, El Pinciano y las teorías literarias del Siglo de Oro (Madrid: Gredos, 1962), p. 7.

⁴⁹ Shepard observes (p. 139) that Pinciano and his contemporaries had no term for what is now called a novel and that, although El Pinciano does not formulate a theory of the novel, he opens the way for the later transference of the principles of epic theory to the novel.

⁵⁰ Alonso López Pinciano, Philosophía antigua poética, ed. Alfredo Carballo Picazo (Madrid: Consejo Superior de Investigaciones Científicas, 1953), pp. 206-207).

⁵¹ "Del narrar la cosa por persona agena del poeta nacen muchas cosas buenas a la acción; primeramente que hablando assí, le es más honesto el alabar o vituperar las cosas que ama y aborrece, y dar su sentencia y parecer más libre; lo otro, que dichas por una y otra persona, varía la lección y no cansa tanto como si él solo fuese el que narrasse; lo otro, para el movimiento de los affectos es importantíssimo, porque si otro que Vlyses contara sus errores y miserias, y otro que Eneas contara sus trabajos y desuentaras, no fuera la narración tan miserable, y, como el deleyte de la épica, ansí como el de la trágica, viene parte mayor de la compassión y misericordia, faltara mucho al deleyte de la tal acción; y es muy bien hecho que no comience el poeta heroyco del principio de la acción, sino que le dexe para que por otra persona agena dél sea narrado. . . . " (pp. 208-209).

⁵² See Curtius, chapter iv, especially p. 62 and p. 78. In the nineteenth century the teaching of rhetoric had declined considerably.

CHAPTER II

GUZMÁN DE ALFARACHE

Mateo Alemán's fictional autobiography of a pícaro initially appeared in two parts published respectively in 1599 and 1604. Evidence of the success of Guzmán de Alfarache in the seventeenth century is given by the numerous authorized and pirated editions which it went through in the years immediately following its first appearance. Part One was translated to French in 1600; other translations of one or both parts into Italian, German, French, English, Latin, and Dutch came out between 1606 and 1655.¹ Measured by the number of editions and translations, its popularity in the seventeenth century exceeded, according to Emilio González López, that of any other literary work which had gone before it.² By the eighteenth century, however, the editions generally available in French and Spanish had been drastically revised to satisfy a taste which preferred the novel of adventures shorn of its digressive moralizing; subsequent criticism has generally objected to the digressions in the original because they detract from the story of Guzmán's adventures.³

I. The Interpolated Novelas within a Mosaic-like Structure

In its original form, Guzmán de Alfarache is the life story of a criminal related by the protagonist, who has been condemned to

row in the galleys. The episodes in his autobiography are interspersed with a great quantity of digressive material in the form of stories, fables, proverbs, myths, sermons, anecdotes, and satirical legal documents, which are inlaid in the main narrative like the pieces in a mosaic.⁴ The diverse elements of which the book is composed are written in varying moods and styles and are incorporated into the book by means of the logical relationships which connect them to the picaresque narrative and to each other.⁵ The elaborateness of the arrangement of the elements tends to conceal the underlying logic of the relationship among the various parts and thus to create a superficially chaotic impression of the book's structure. Another factor which increases the sense of confusion created by the book is the ambiguity arising from the shifting moral stance of the narrator.

The novelas inserted into the book are detachable in the sense that their events have little bearing on the main action. Guzmán is a mere listener to the stories. He plays no rôle in their action, nor do their characters intervene in his life.⁶ Their narrators make their appearance to relate the stories and then quickly slip out of sight, taking no further part in the events of the picaresque narrative; and references to the stories themselves in subsequent portions of the book are exceedingly rare.⁷ The stories, characters and narrators can be said to be disposable elements because they are used and discarded once their purpose has been served.

The effect of fragmentation which this technique produces is reminiscent of the lack of sustained relationships throughout the life of the pícaro. Guzmán's relationships with other people occur

in serial fashion; the connection with a relative, a friend, an employer, or a wife is discontinued in short order and is replaced by another one. Unlike Don Quijote, Guzmán has no enduring companionship; nor does the book contain any of the nodal events in which large numbers of important characters are brought together in social interaction, such as those which occur in Cervantes' inn. The author has thus set up in the protagonist a state of alienation which is both the cause and the consequence of the book's structure.

II. The Novelas in Relationship to the Theme of Revenge

Certain recent critics, such as Celina S. de Cortazar⁸ and Francisco Rico⁹ have maintained that the intercalated novelas in Guzmán de Alfarache are independent of the book's didactic aims and that they are included merely as diversions. Edmond Cros differs, seeing in the novelas instances of justice being threatened by human passions. He thus establishes a relationship between the novelas and the "dialectic of mercy and justice" which runs through the book as its central, organizing idea.¹⁰ A close look at the context in which the stories are told, the way they are distributed in the novel, and, in three instances, the way they have been adapted from their sources will reveal that they are bound to each other and to the main narrative by the theme of revenge, which is a kind of subtopic of Cros' dialectic of mercy and justice.

From the beginning, Guzmán's vengeful nature is apparent. The first evidence of it is his vehement reaction to the episode of the omelette when, in his lurid fantasies, the innkeeper is burned alive or strung up by the ankles, whipped, and left for dead (I, i, 4, p. 160). This side of his character also comes out in

the episode of the veal and the stolen cloak (I, i, 6, p. 180), the spiteful tricks in the cardinal's house (I, iii, 7-8, pp. 415, 418), and while he is in the service of the French ambassador (I, iii, 10 and II, i, 3), the elaborate revenge on his uncle for which he waits seven years and which he remembers and savors after it is carried out (II, ii, 6, p. 669; II, ii, 7, pp. 684, 686, 688; II, iii, 2, p. 753), and the mutually vengeful exchanges between him and Soto (II, iii, 8, pp. 878 ff.). The key passage on revenge (II, ii, 8, pp. 689 ff.) is a medley on the subject containing such diverse material as the story of the lady who killed her suitor to avenge the blot which he put on her reputation, the anecdote of the fool who killed a dog for revenge, and the miracle of the statue of Jesus which bowed to Saint John Gualbert after he had forgiven an enemy. In the same chapter, Guzmán confesses that revenge is a constant preoccupation with him (" . . . siempre me aguijoneaba la venganza, que como con espuelas parecía picarme los ijares como a bestia Ponfame siempre a los ojos aquel zarandeado de huesos " [p. 694]). Of all evils, according to the narrator, revenge is the worst (" . . . siempre lo malo es malo y de lo malo tengo por lo peor a la venganza." [p. 693]). Later on, one of the proofs of the sincerity of Guzmán's repentance is his forgiveness of Soto's first offenses and the lack of revengefulness which he feels toward the galley officers who had so unmercifully punished him.¹¹

The three long novelas which are spaced symmetrically at the ends of alternate books (I, i; I, iii; II, iii) form a triptych which takes up the theme of revenge and reworks it in three different ways. The first and third novelas of the triptych are instances in

which revenge is dealt with in a Christian manner: in "Ozmín y Daraja" the opportunity for revenge is foregone in favor of forgiveness, and in "Bonifacio y Dorotea" the final revenge is taken by God. "Dorado y Clorinia," which occupies the middle position, is an illustration of the horrors of revenge.

III. "Ozmín y Daraja"

The story of "Ozmín y Daraja" appears at the end of the first book (I, i, 8) as the culmination of a series of events in which the idea of revenge plays an important part. It follows the episodes of the omelette, the veal and the stolen cape, the false accusation of theft, and the unjustified beating at the hands of the cuadrilleros. The older clergyman, shocked at the heat of Guzmán's anger at the innkeeper, has already delivered a sermon on returning good for evil; now the younger one takes another tack and relates the story of the two Moorish lovers ostensibly to make the boy forget the preceding unhappy events.

A look at the sources of the story reveals some important changes which Alemán made in it in order to play up the idea of revenge and thus to integrate it into the novel as a whole. Critics such as Moreno Baez¹² and Donald McGrady¹³ have pointed out the resemblance, in the separation, reunion and marriage of the lovers, to the plot of the Aethiopica. (Nevertheless, because of the details which it borrows from the Abencerraje and the use of conventions associated with the novela morisca, it is best classified in this genre rather than as a novela bizantina.) Certain colorful scenes such as the tournaments and bullfight, as Moreno Baez has suggested,¹⁴ were perhaps inspired by the fictional chronicle of Pérez de Hita.

What is most significant, however, for understanding the relationship of the story to the rest of the novel is that it is acted out against the historical backdrop of the siege of Baza. For the historical material, Alemán took some passages from Hernando del Pulgar's fifteenth century Crónica de los Reyes Católicos.¹⁵ In Pulgar's chronical Ferdinand and Isabella were distinguished by the merciful treatment which they accorded to the defeated Moors.¹⁶ When the full meaning of the historical background which Alemán added to the story of the two lovers is kept in mind, together with the charity of the Catholic Monarchs and the conversion of the Moors to Christianity through persuasion and love rather than by compulsion, the story takes on exemplary force.¹⁷ It forms a pair with the sermon which Guzmán has already heard from the first clergyman and reinforces the teaching that one should return good for evil instead of trying to get revenge. The lesson of Christian love and forgiveness is apparently lost on both Guzmán and the malicious mule driver because, although the story has held their attention, they are soon squabbling about money.¹⁸ Guzmán's inability to appreciate the moral meaning of the tale will be repeated after he listens to the other stories in the triptych. The order and harmony which prevail after the uncertainties of life have ceased to threaten the happiness of the lovers is seen by Stuart Miller to form an absolute contrast with the episodic plot of the picaresque narrative in which no order emerges to triumph over chance.¹⁹

IV. "Dorado y Clorinia"

The second of the novelas (I, iii, 10, 441-455) offers a shocking contrast to that of "Ozmín y Daraja." The story is related

in the French ambassador's dining room as if it has just occurred-- the narrator has brought news of an "atrocious" event which has happened that very day and which immediately captures the interest of the hearers.²⁰ It concerns a brutal double revenge: Oracio, enraged because Clorinia has rejected him, cuts off her hand; Dorido avenges her by cutting off both of Oracio's hands and garrotting him. No direct source of this story has been found; as McGrady points out, it is an amalgam of themes and motifs found in courtly tradition, the Italian novella, classical mythology and folklore.²¹ But the sonnet which Dorido attaches to Oracio's mutilated body and which forms the conclusion to the story is an unusual touch emphatically underscoring the story's connection to the theme of revenge. The ambassador's reaction of pity and wonder ("Al embajador causó gran lástima y admiración el caso [I, iii, 10, p. 455]), one of the commonplaces of the interpolative tradition, is appropriate; but the horrific tale does not have a proper effect on Guzmán. He is too crude to understand its teaching by contrary example, misses the point entirely, and merely thanks God that he is not in love.

V. "Bonifacio y Dorotea"

The third story in the triptych (II, ii, 9, pp. 711-730) closely resembles Masuccio's thirty-second novella as well as the sixteenth century Novela de las flores by Tamariz.²² Without reference to the problem of which details of the narrative Alemán inherited from Masuccio and which from Tamariz, it is clear that the story has been transformed in his hands; and, as in "Ozmín y Daraja," the changes point up aspects of the story which relate it to the theme of revenge.

In Masuccio and Tamariz, the woman with a virtuous reputation succumbs more or less easily to her abductor's advances; her husband is cuckolded and the jealous, vengeful suitor is humiliated. Alemán, on the contrary, insists upon the woman's purity; he builds her character in a leisurely manner which gives him the opportunity to establish her innocence. Her background as an orphan totally alone in the world is amplified in order to catch the reader's sympathy. When she is abducted, she gives in to her captor only because she has no choice. The tenor of the story is further changed by Alemán's endowing Sabina (Claudio's slave), as did Tamariz, with some of the scheming wit of the abductor in Masuccio so as to minimize his astuteness, which was the focal point of the Masuccio version.²³ The lessening of interest in Claudio allows the character of the vengeful teniente to assume more importance. All of these changes in Alemán's version of the story heighten the reader's sense of injury to a perfectly happy and chaste married couple and his sense of outrage at the actions of the abductor and the teniente.

That Dorotea returns to live with Bonifacio without telling him about her abduction would seem, on the face of it, not to constitute, as it does in Masuccio and Tamariz, a betrayal of her husband, but simple justice. Alemán appears to be amending the conventional code of honor, according to which it was necessary to keep up appearances regardless of what the true circumstances of one's life might be. Dorotea has done no wrong; there should therefore be no damage to her honor. Maurice Molho, however, has called attention to the story's equivocation on the question of honor. All of those who know of Dorotea's misfortune soon die, and

her good name is protected in a way that satisfied conventional standards.²⁴

Claudio's severe punishment and repentance, the teniente's humiliation and the death of the women who might have harmed Dorotea's reputation are God's vengeance: "Que así sabe Dios castigar y vengar los agravios cometidos contra inocentes y justos." (p. 730) The story does not provoke the comments which are so frequently and conventionally expressed at the end of interpolated tales, both in Alemán and in other writers as well. We have seen the failure of Guzmán to take to heart the lessons of the two preceding novelas; perhaps the best way to understand his reaction to this one is to look forward to the next book, where it is obvious from his conduct that he has not learned to fear God's wrath.

VI. A Divertissement

A fourth novela, occurring in II, i, 4, pp. 523-530, before "Bonifacio y Dorotea," is related by the same Neapolitan gentleman who earlier narrated "Dorido y Clorinia." It stands apart from the three just discussed because it does not fit into either their symmetrical arrangement or their thematic relationship. Its narration is occasioned by a mean trick played by Guzmán on two men who are dining with the Spanish ambassador. As a result, they begin to quarrel; and, to pacify them, the ambassador changes the subject by inviting the Neapolitan to give further news of Dorido. César declines, feeling that the subject matter is not appropriate to the occasion but relates instead a caso de amores which he thinks will be pleasing. McGrady surveys the modifications in Masuccio's forty-first tale of which Alemán's story is an adaptation and concludes that it has been transformed from " . . . a Renaissance

story of almost pagan exaltation of sensuality into a typical product of the Spanish baroque--bitter disillusionment with worldly pleasures."²⁵

The way the story is inserted into the narrative seems to disprove McGrady's interpretation. The setting in the Spanish ambassador's dining room is replaced in César's narration by another one--a pleasant garden on a river bank with flowers, trees, and fruits²⁶ in which Don Álvaro de Luna, in order to pass the time agreeably (a traditional motivation for telling and hearing stories), hears first Don Luis de Castro and then Don Rodrigo de Montalvo relate in two segments the story involving Don Luis' chagrin at losing a lady whom he courted for years to another man and Don Rodrigo's discomfiture at assuming a woman's identity and being introduced into bed with a woman whom he supposes to be the lady's husband. The story is thus technically separated from Guzmán's narrative by a double frame formed by the change of setting, the use of secondary and tertiary narrators, and a change in the motivation for its telling.

The delightful setting in a locus amoenus with its suggestions of sensuality and pleasure does not appear in the Masuccio version. The distance of the story from Guzmán's narrative created by the frame is thus emphasized precisely because of the story's amorality. Although Alemán plays down its pleasurable sensual aspects, the adultery remains and can go unpunished because there simply is no moral point. The story is merely amusing, as is confirmed by the reactions of its two audiences. Don Álvaro laughs as he gracefully and wittily awards the diamond, originally promised to the teller of the better story, to the lady whose honor was imperilled by

spending the night with Don Rodrigo. The Spanish ambassador's guests discuss Don Álvaro's verdict and praise him for his judgment.²⁷

VII. The Concept of Love in the Picaresque Narrative and in the Interpolated Stories

It is frequently said that the interpolated tales are introduced into a longer work for the sake of variety; this is true, as far as it goes, but does not entirely explain the aesthetic effect of the novelas in Guzmán de Alfarache. Variety is prized by Alemán's narrator; he compares the book to a meal from which readers may choose dishes to suit their individual tastes (II, i, 1, pp. 488-489). But, in this work, which is a compendium of diverse literary forms, the stories per se cannot contribute variety because the book's texture is inherently variegated. The novelas therefore do not stand apart simply because they are a departure from the picaresque action. What they do offer is a view of love which puts them on a plane different from that of the pícaro's autobiography.

Guzmán's relationships with women are essentially of three kinds: those in which he is tricked, humiliated, or ridiculed by women; those in which he victimizes women; and those in which the women are his confederates in crime. Guzmán as a very young boy has sexual adventures, beginning in Part I; but it is not until Part II, when he has left the Cardinal's house and entered the French ambassador's service at about age twenty, that this kind of episode occurs with any frequency. There is little contact with women in the succeeding book (II, ii), which is concerned mainly with

Sayavedra and the revenge taken on Guzmán's uncle. But running throughout II, iii, the period of Guzmán's maturity, is a remarkable series of episodes, moral reflections, and anecdotes having to do with women and marriage. Although there are a few conventional statements about the worth of women and the satisfactions of happy marriages, the preponderance of the material is unfavorable to women. There are Guzmán's two unfortunate marriages, the women who lead him on in order to steal from him, to ridicule him, or to accuse him falsely of rape; those who are his accomplices in crime; his mother, whose adopted "daughter" is a prostitute; the widow whom he cheats; the women from whom he embezzles; and the slave who is his lover and associate in crime. Furthermore, Guzmán is likened to Samson, whose downfall was caused by a woman.

In this diatribe against women and marriage, there is no mention of true love, even in the grudging tribute which the author grants in obedience to inherited literary formulas. The concept of women as a source of sin, an inheritance from clerical literature, is balanced by the view of women in the intercalated novelas, which were adopted in spirit or in substance from another literary tradition. The perfect chastity of Daraja and Dorotea, the faithfulness of Clorinia, and the mere existence of "true love" belong to an order of values remote from that of the picaresque, where there can be no love. Whatever ambivalence the stories may derive from the episodes of trickery, savagery, or horror which all of them possess in differing proportions, their world is one in which the women are distinguished for their beauty and chastity, the men for their handsomeness, discretion, and valor. These are conventional attributes of characters in stories of this kind, hardly

original with Alemán; but they temporarily remove the narrative from the sadness and ugliness of the main action into a different atmosphere where love and beauty exist.²⁸

It would be misleading, however, to leave the impression that the stories form an absolute contrast to the grimness of the picaresque narrative. Maurice Molho points out that the transition from the world of the picaresque narrative to that of the novelas is not accompanied by a change in the point of view. Although it is true that the novelas offer possibilities in the realm of love which contrast with those in the picaresque narrative, they are not entirely removed from the gloom and cynicism which permeate Guzmán's adventures. All of the stories have some sort of deceit as an essential element in the action. Molho's estimate of their function in the novel is that they tear to pieces the code of honor of "decent people" who are only interested in the outward appearances of morality.²⁹

VIII. The Physical Universe of the Interpolations

The distance between the realm of the novelas and that of the picaresque is evident not only on the moral plane but, in "Ozmín y Daraja," on the physical level as well. Detailed descriptions of the physical universe are rare.³⁰ Ordinarily a word or two suffices for the setting--an inn, the cardinal's house, a student hostel. In like manner, the physical objects are sketched by a phrase or two without many qualifying details: "un agnusdei de oro muy rico" (I, ii, 10, p. 345); "una cadena que vendían a un soldado, a mis ojos la cosa más bella que jamás vieron" (II, ii, 6, p. 668); "Tenía monseñor un arcón grande, que usan en Italia, de pino

blanco." (I, iii, 7, p. 412). That is, the settings and concrete objects have little graphic value, perhaps because their significance is of another kind. The settings are abstractions; they serve as a shadowy background for the episodes, which are impregnated with moral meaning. The objects are chiefly things to be coveted, stolen, or used for deceptive purposes; they are instruments in a moral discourse.

The situation is different in "Ozmín y Daraja," where objects of the physical universe are introduced for their pictorial and decorative value. Against the somber background of the picaresque narrative the interpolation stands out for its pictorial detail. It is not that the descriptions (e.g., the flowers in the garden; Daraja's richly embroidered handkerchief; the color and movement of the bullfight, the equestrian games, and the hunt) are more detailed than those found in the rest of the book; what is significant is their visual appeal. Alemán's use of the vivid decorative details in "Ozmín y Daraja" coincides with the use of such details in the Moorish ballads. María Soledad Carrasco Urgoiti has pointed out that equestrian games and similar spectacles were characteristic of the Moorish ballads and that the human figure in such ballads was set into an elaborate frame of costly objects and vivid colors. The physical details of the ballads were presented in a kaleidoscopic, fragmentary way rather than shaped to form a total image.³¹

Although the pictorial details in the other three novelas are not as prominent as those in "Ozmín y Daraja," it is worthwhile to mention that in each of them some ray of light or color is introduced (the gold thread in "Bonifacio y Dorotea," the green

ribbon in "Dorado y Clorinia," the diamond in "Don Álvaro de Luna") in a book which does not have much of either.

IX. The Secondary Narrators and the Settings of the Interpolations

Even though the plots of the novelas are composed of events which are extraneous to the picaresque adventures, the situations in which the stories are related are arranged to provide associative links to the rest of the work. The secondary narrator of each novela is quick to disappear after he has spoken his piece; but the glimpse which the reader catches of each one reveals his suitability as a narrator of his particular story. A clergyman is the right person to tell the story of Ozmín and Daraja, a tale of chaste love and forgiveness; perhaps it is also significant that the older clergyman delivers the sermon, but the younger one chooses to instruct his listeners by entertaining them. That a prisoner condemned to row in the galleys reads "Bonifacio y Dorotea" from his manuscript is a foreshadowing of the fate of Guzmán, who is also to become a galley slave and write his memoirs in moments of respite from the oars. The story which he tells is appropriately one in which God levels a just punishment against wrongdoers.

César, the Neapolitan gentleman, is an especially interesting narrator. He is introduced as the last in a series of three national types who are entertained at the French ambassador's table--the Englishman and the Spaniards are shown in an unflattering light, but the Neapolitan is presented as a "gentilhombre." His rôle as a story-teller is reminiscent of the great Italian story-tellers from whom his art derives; McGrady has observed that César, like Masuccio, is a Neapolitan; but he attributes it to an unconscious association rather than a conscious intention of Alemán.³² Later,

when César reappears briefly to tell the story of Don Álvaro de Luna (II, i, 4, p. 523), he is seen to be a man of taste and discrimination, one who can fit a story to the occasion and the needs of the audience. His delicacy of taste in suiting the story to the audience is perhaps owing to the advice of rhetoricians as to ways of manipulating the feelings of the audience.

The setting of each story is tenuously linked to Guzmán's experiences. "Ozmín y Daraja," while its historical background is the siege of Baza, transpires in great part in Seville, a fact which is mentioned by the monk in his introduction (I, i, 7, p. 193) to the story, perhaps because it would make the tale more interesting and immediate for the young Guzmán, who was himself born in Seville, and because at that moment in his travels he is still very close to that city. Later on, the captain of the galley selects for Guzmán's consolation the tale of Bonifacio and Dorotea from the stories in the prisoner's manuscript because its setting is Seville, a milieu which Alemán has substituted for the Venetian setting in Masuccio and the vague "ciudad noble de castilla" in Tamariz's Novela de las flores. A further connection of this story to Guzmán's adventures is the storm at sea in which Dorotea's brothers are lost (II, ii, 9, p. 712). This event and the commonplace observation about the mutability of fortune are recollections of the immediately preceding passage of the picaresque narrative in which fortune brings a terrific storm at sea and Sayavedra is lost. "Dorado y Clorinia," heard by Guzmán while he is in Rome, itself occurs in Rome; in fact its conclusion has occurred that very day, which associates it both in time and in place with Guzmán's life.

X. Sayavedra's Picaresque Narrative

A fifth interpolation, Sayavedra's autobiography, which is related for Guzmán's entertainment as he is travelling with his servant to Milan (II, ii, 4, p. 627-644), is related to the main action in an entirely different way than the novelas which have already been discussed. Rather than offering a change from the pícaro's world, it is a miniature version of Guzmán's life--a chain of criminal adventures paralleling the longer chain of greater crimes in the main action. Guzmán's boastful comparison of the greatness of his crimes with the pettiness of Sayavedra's, expressed in the metaphor of the whale and the sardine (" . . . con parecerme a mí, como era verdad, que con cuanto me había contado Sayavedra era desventurada sardina y yo en su respeto ballena [II, ii, 5, p. 646]), can also be applied to the way that the enormous novel swallows up the shorter picaresque story. The custom of inserting a story paralleling the action of the novel is, as has been pointed out in Chapter I, formally similar to the classical practice of nesting one philosophic dialogue into another.

The character of Sayavedra represents, as McGrady observes, the false Guzmán of the apocryphal continuation of Guzmán de Alfarache, in which Juan Martí used material plagiarized from Alemán.³³ The story thus gives Alemán the opportunity to mock Martí, who is given a small part in the story in the guise of Sayavedra's brother, for his pallid imitation of Guzmán de Alfarache. Aside from the meaning which the story acquires from its association with Alemán's grudge against Martí, the story is interesting because its method of insertion is a departure from the technique employed for the four

novelas. Sayavedra, unlike the characters in the novelas, has an existence outside the interpolation and plays a part in the main narrative. He robs Guzmán and for a time accompanies him as a servant. He eventually goes mad, being under the delusion that he is Guzmán, and hurls himself into the sea. For all that Sayavedra has a life in the novel outside the interpolated autobiography, his story is nevertheless separated from the main narrative by the recital situation which brackets it at the beginning and end. As a retrospective account of Sayavedra's life before his encounter with Guzmán, it is a distinct entity in spite of the fact that its narrator-protagonist interacts with Guzmán.

XI. The Topoi of Interpolation

In his use of the commonplaces of interpolation Alemán is close to the tradition in European literature which has been described in the introduction to this study. The standard beginning and concluding formulas join the conventional reasons for the telling of stories and the standard occasions for their recital. Some of the modifications of the interpolative topoi are interesting as examples of the way the formulas can bring a special effect to the story-telling situation.

"Ozmín y Daraja" contains some variations on the usual interpolative topoi which are significant for the total effect of the story. The narration by the clergyman is unusual because of the absence of the commonplace expressions of modesty. The reason for their absence is perhaps to be found in the moral qualities of the narrator and the audience. It would not be appropriate for the monk to make the usual polite protestations to an audience of two such reprobates as Guzmán and the mule driver. Quite to the contrary,

they must wait for the story until the clergyman has finished his prayers. The case is different in the other three novelas where the moral difference between the narrators and audiences is not so extreme; in each of them a conventional modesty formula appears. Also absent is the usual expression of an audience reaction at the end of the story; neither Guzmán nor the mule driver expresses the conventional sentiment of wonder, probably because both of them lack the refinement to do so. The temporality topos at the end of "Ozmín y Daraja" is also a variation on the usual formula, which is often expressed in terms such as those used at the end of Sayavedra's account of his life ("Esto me venía diciendo, cuando llegamos a el fin de la jornada." [II, ii, 4, p. 644]) in which the end of the story coincides with the end of a stage in the journey. In "Ozmín y Daraja," however, Guzmán implies that the clergyman had deliberately gauged the length of the story to correspond to the length of the journey--a tribute, perhaps, to his ability as a story teller (I, i, 8, p. 243). If this is true, it is an ability shared by Sayavedra, whose discourse on the history of Florence (II, ii, 1, p. 588-589) is similarly timed (" . . . parece que la midió con el tiempo, pues ya estábamos tan cerca de la noche como de la posada.").

It has been observed in Chapter I of this study that the convention that a teller of stories possesses the ability to recount long stories word for word from memory is possibly related to the idea in classical rhetorical theory that a good orator must have a good memory. At the end of "Ozmín y Daraja" Guzmán acknowledges that the story as he has transcribed it in his autobiography has been changed: " . . . más dilatada y con alma diferente nos la dijo de

lo que yo la he contado." (I, i, 8, 243). It is more usual for the one telling a story to say that he has told it exactly as he has heard it from another. Guzmán's remark is puzzling because it leaves the reader to wonder just what changes the pícaro has made in the story. Does Guzmán hint that it has been altered in some way that would affect its moral significance? Molho has remarked that Chapelain, who did one of the early translations of Guzmán de Alfarache into French, was disturbed by the idea that a clergyman was the narrator of a story in which a feeling of unwholesome melancholy was veiled by heroism and chivalry.³⁴ The hypothesis may be advanced that the elements in the story which conflict with the ideals of chivalry are implied to be changes wrought in the story by the pícaro, who by nature is unable to tell a morally straight story.

Another feature of the traditional interpolative technique--the custom of interrupting the digressive stories with comments from the listeners--is not used in the four intercalated novelas. The effect is to emphasize their quality of separateness from the picaresque narrative. Alemán's method of inserting each novela in a single block without interruptions has the advantage of preserving its wholeness and allowing it to stand on its own as an independent artistic unit. A different treatment is given to Sayavedra's story. It is broken by one interruption (II, ii, 4, p. 642) in the form of an anecdote which Guzmán remembers, but does not express orally, as a response to what Sayavedra is saying. Forthcoming chapters will show that the device of interrupting the narration can be used for the effect of linking the story to the main action by reminding the reader of the characters who are listening to the

recital. In the case of the anecdote interrupting Sayavedra's story, the unspoken interruption functions in the same way by returning the reader momentarily to the consciousness of the chief narrator.

XII. Conclusion

In its overall design, Guzmán de Alfarache incorporates many literary forms; it is not conceived structurally along a plot line which occupies the whole, or major, part of the book. Therefore the novelas and other interpolations which lead the reader away from the picaresque narrative are not, properly speaking, digressions. They do not retard the action; the pace of the action is not in question. The book moves deliberately along roundabout paths. Its beauty lies in a design which absorbs diverse literary forms into a harmonious whole by means of subtle interrelationships. In the variegated texture which is achieved by the use of mosaic-like bits of differing sizes and colorations joined together in an over-all pattern, the interpolated elements, no less than the other novelistic materials, play their due part. They are neither superfluous additions nor mere divertissements. By their connection with the theme of revenge, their exemplary value, their contrastive view of love and beauty, and, in the case of Sayavedra's story, the mirroring of the protagonist's adventures, they participate fully in the book's aesthetic unity.

References

- ¹ See Francisco Rico's introduction to the previously mentioned edition of Guzmán de Alfarache, pp. clxxxi - clxxxvii, for an account of the editions and translations of the book in the seventeenth century.
- ² Emilio González López, Historia de la literatura española (New York: Las Américas, 1962), p. 333.
- ³ Edmond Cros, Protée et le gueux (Paris: Didier, 1967), p. 24.
- ⁴ Cf. Edmond Cros, p. 207: "Alemán semble concevoir son ouvrage comme une juxtaposition d'éléments indépendants et tailler ses chapitres, ou tout au moins ses différentes séquences, comme on écrit des discours, l'un après l'autre, comme de lourds blocs indépendants, corsetés dans des structures rigides qui enferment l'épisode romanesque et découpent en tranches l'histoire du personnage."
- ⁵ An example of the way the digressive material is worked into the book may be seen in I, i, 1, pp. 105-124, in which Guzmán gives an account of what his father was like. Ostensibly writing in defense of his father's character, Guzmán really exposes his irreligi3n and immorality. In the course of the "defense" of his father, Guzmán tells the story of two painters who have been commissioned to do a picture of a horse, the anecdote of the farmer who doubts his ability to obtain justice in court, and the story about the monster of Ravenna. He also repeats a sermon on the dishonesty of magistrate's clerks. The stories and the sermon illustrate generalizations made by Guzmán about human character which have been prompted by events involving his father. Guzmán's observations are further supported by allusions to the Bible, classical authorities, and popular sayings. See Edmond Cros, pp. 181 - 209, for a discussion of Alemán's use of the exemplum and its relationship to rhetorical theory.
- ⁶ Américo Castro has noticed this characteristic of Alemán's interpolations and distinguishes Alemán's technique from Cervantes': "Alemán 'incrusta' sus novelitas, y Cervantes las enlaza vitalmente con el proceso de la acción principal" Cervantes y los casticismos españoles (Madrid-Barcelona: Alfaguara, 1966), p. 48.
- ⁷ An exception is the giving of a green ribbon representing hope by Clorinia to Dorido (I, iii, 10, p. 443). It is parodied later in the book when Guzmán's lover sends him a green ribbon in prison (II, iii, 7, p. 871); cf. Francisco Rico's note 29, p. 871.
- ⁸ Celina S. de Cortazar, "Notas para el estudio de la estructura del Guzmán de Alfarache," Filología, 8 (1962), 79-95, differs, considering the novelas to be mere diversions and unrelated to the didactic aims of the book.

⁹ In the introduction to his edition of Guzmán de Alfarache, pp. cliii-cliv.

¹⁰ Edmond Cros, pp. 404-408. For a different view, see Maurice Molho, Introducción al pensamiento picaresco (Salamanca: Anaya, 1972), p. 111. Molho's interpretation of the interpolated novelas is that they attack the conventional code of honor, which is based on appearances rather than on genuine morality.

¹¹ A denial of Guzmán's salvation is implied in Américo Castro's Cervantes y los casticismos españoles and in J. A. van Praag's "Sobre el sentido del Guzmán de Alfarache," Estudios dedicados a Menéndez Pidal, V (Madrid: Consejo Superior de Investigaciones Científicas, 1954), pp. 283-306. Moreno Baez in Lección y sentido del Guzmán de Alfarache, Revista de filología española, Anejo 40, 1948 (Madrid: Consejo Superior de Investigaciones Científicas, 1948), regards the book as an instrument for propagating Counter-Reformation ideals and accepts Guzmán's conversion as genuine (p. 75). Later critics who have concurred as to the sincerity of Guzmán's repentance, while not necessarily accepting Moreno Baez's opinion as to Alemán's intentions, include A. A. Parker, Literature and the Delinquent (Edinburgh: Edinburgh University Press, 1967), p. 22; Francisco Rico, La novela picaresca y el punto de vista (Barcelona: Seix Barral, 1970), p. 76; Celina S. de Cortazar, op. cit.; Stuart Miller, p. 109-110; Edmond Cros, p. 418; and Gonzalo Sobejano, "De la intención y valor del Guzmán de Alfarache," Romanische Forschungen, 71 (1959), 267-311.

¹² Moreno Baez, p. 183.

¹³ Donald McGrady, Mateo Alemán (New York: Twayne, 1968), pp. 147-157.

¹⁴ Moreno Baez, p. 182.

¹⁵ Georges Cirot, "À propos de la nouvelle de l'"Abencerrage," Bulletin Hispanique, XXXI, 1929, pp. 134-136.

¹⁶ Fernando del Pulgar, Crónica de los Reyes Católicos, Vol. II, Guerra de Granada, ed. Juan de Mata Carriazo, Vol. VI of the Colección de crónicas españolas (Madrid: Espasa Calpe, 1943), pp. 363-431 and especially chapter CCLIII, pp. 425-431.

¹⁷ In the generous treatment accorded to the Moors, Alemán's novela coincides not only with Pulgar's chronicle but also with the novela morisca in general.

¹⁸ Topoi of audience attentiveness mark the beginning of the story (" . . . estuvimos esperando en silencio y deseo." [I, i, 8, p. 193]; " . . . siendo de los demás con gran atención oído, comenzó el buen sacerdote la historia prometida" [I, i, 9, pp. 193-194]). At its conclusion, another indication is given of the power of the story-teller to keep the listeners interested: "Con gran silencio veníamos escuchando aquesta historia" (I, i, 8, p. 243).

19 Stuart Miller, The Picaresque Novel (Cleveland: The Press of Case Western Reserve University, 1967), pp. 10-12.

20 Mention has been made in the introduction to the present study of the possibility that the inclusion of horror stories in novels was prompted by classical advice to orators that judges were very attentive to atrocious cases.

21 McGrady, Mateo Alemán, pp. 157-160.

22 For a discussion of sources, see Donald McGrady, Mateo Alemán, pp. 164-167; also his "Sources and Significance of the Novelas del Licenciado Tamariz," Romanic Review, 51 (Feb., 1968), 10-15, and his "Masuccio and Alemán: Italian Renaissance and Spanish Baroque," Comparative Literature, 18 (1966), 203; Francisco Rico's edition of Guzmán de Alfarache, p. 712, note 8; Antonio Rodríguez-Moñino's introduction to his edition of Tamariz's Novelas y cuentos de verso; and Edmond Cros' Contribution à l'étude des sources de Guzmán de Alfarache, pp. 29-37.

23 Cf. McGrady, "Masuccio and Alemán , " p. 208.

24 Maurice Molho, Introducción al pensamiento picaresco (Salamanca: Anaya, 1972), pp. 110-111.

25 McGrady, "Masuccio and Alemán , " pp. 204-207.

26 Chapter I of this study has referred to the outdoor setting for recital situations. The locus amoenus is doubly suitable for this story because of its further associations with sensual pleasure.

27 The forensic overtones created by the rendering of a verdict at the end of the story link the recital situation to the rhetorical tradition.

28 Moreno Baez's view of the function of love in the novelas is similar. See his Lección y sentido , pp. 181-182.

29 Molho, pp. 108-111.

30 In connection with descriptions in Guzmán de Alfarache, see Edmond Cros, pp. 273-304, where Alemán's technique is related to the rhetorical tradition.

31 María Soledad Carrasco Urgoiti, The Moorish Novel: "El Abencerraje" and Pérez de Hita (Boston: Twayne, 1976), pp. 49-51, 106-107, and 115-119. See also Moreno Baez (p. 182), who identifies Pérez de Hita as the source of some of the pictorial details in "Ozmín y Daraja" and points out that he in turn had relied on the romances moriscos.

32 McGrady, "Masuccio and Alemán , " p. 146.

³³ McGrady, Mateo Alemán, pp. 113-129. McGrady's viewpoint is at variance with traditional criticism, which has usually identified the character of Sayavedra with Martí.

³⁴ Molho, p. 109.

CHAPTER III

DON QUIJOTE

How to synthesize two contradictory aesthetic imperatives transmitted from antiquity--that variety was an attribute of nature which should be imitated in art and that unity was essential to artistic creation--was a pivotal problem not only for Cervantes but for other writers of the period as well.¹ The management of interpolated stories is obviously related to the overall problem of reconciling these principles. In Guzmán de Alfarache the individual pieces of novelistic material, which Alemán had raided from many literary sources, assured the variety sought in the aesthetics of the period; how he was able to forge the blocks of disparate material into a unified whole has already been seen. For Cervantes, the problem was somewhat different. It was not so much a question of unifying borrowed material, although in some cases he did bring in material adapted from other sources, as it was of diversifying a narrative action which had been created out of whole cloth.

Like Alemán's pícaro, the protagonist of the Quijote goes from adventure to adventure; but in Cervantes' technique the narrative flow is quite different from the movement from block to block of novelistic material in the rigid composition of Guzmán de Alfarache. In the Quijote one episode leads naturally into another with few interruptions in the narrative stream, which is organized

around the central core of the hero's obsession with chivalry. The hero, who dominates the narrative events, imposes on the work a unity which differentiates it from Alemán's mosaic-like composition, in which at every moment the reader's attention is deflected from concern with the protagonist's adventures to other matters. It is from the monotony inherent in the hero's domination of the novel and the sameness of Don Quijote's encounters which the fictional narrator professes the desire to break by interpolating stories separate from the main narrative. Cervantes, of course, was aware of the rupture of unity inherent in the use of intercalated stories. One of the criticisms of Part One which Sansón Carrasco reported to Don Quijote was the inclusion of the "Curioso impertinente," " . . . no por mala ni por mal razonada, sino por no ser de aquel lugar, ni tiene que ver con la historia de su merced del señor don Quijote." (II, iii, 75). Cide Hamete, however, thought that confining himself to the actions of Don Quijote and Sancho was tiresome, and that by introducing other stories he would make his task more interesting (II, xlv, 123-124). Precisely what the canon admired in the chivalric romances was the scope which their capacity for absorption of diverse material offered the author: he could let his pen run freely, describing a large variety of events and characters and showing his command of different fields of knowledge. When the tale was written inventively and in a pleasing style, the variety of events and characters would form "una tela de varios y hermosos lazos tejida" and would achieve the desirable aim of simultaneously teaching and delighting the reader in accordance with the prevailing Horatian doctrine of delectar aprovechando (I, xlvii).

I. Critical Opinion of the Interpolation of Stories

In spite of ancient authority and Cervantes' justification of their use, the interpolated stories have not always received critical favor. Although Menéndez y Pelayo thought that the intercalated novelas, in which Cervantes had revived all types of earlier imaginative literature, were assimilated into the complete poetic world of the work, critical opinion of the eighteenth and nineteenth centuries was split along ideological lines. Américo Castro's survey of the critical commentary attracted by the "Curioso impertinente" divides it into two rough categories: Clemencín, Grillparzer, Bertrand, Schevill, Máinez and Unamuno reacted unfavorably for reasons relating to neoclassical standards of pertinence to the adventures of the protagonist; on the other hand, G. Schlegel, Tieck, Solger, Díaz de Benjumea and R. Renier, starting from a romantic outlook, found analogies and parallels to the main action in the interpolations.² Bruce Wardropper cites other critical opinions which he breaks into two broad categories--on the one hand, a total rejection of any aesthetic justification for the inclusion of the "Curioso impertinente" and, on the other, an acceptance of the story as a further illustration of some point which Cervantes was making in the main narrative.³

Américo Castro himself inclined, in 1925, to the romantic viewpoint and related the "Curioso" to an overall pattern of error and atonement prevailing in the behavior of Cervantine characters.⁴ More recent criticism has usually accepted the underlying principle asserted by the romantics that the interpolations are part of the book's aesthetic whole even though there are differences in the way the problem of unity is approached. For Vicente Gaos, the unity

achieved by Cervantes is not broken by the interpolations because it is not so much in the plot as it is in the psychological truth which emanates from the book's wide view of life with all of its unpredictability.⁵ E. C. Riley arrives at a conclusion somewhat similar to that of Gaos. Basing his opinion on a study of Cervantes' literary theories which found expression in his fiction, Riley rejects the usual notions about the thematic and symbolic techniques of achieving unity which many critics have found in his work, declaring them to be "critical artefacts" rather than accurate assessments of Cervantes' technique of composition. According to Riley, Cervantes' theories about the unity of the novel are based on contemporary standards of epic unity. He did not stop at a formal observance of these ideas, but went on to achieve a deeper unity which is "sustained by those strong and slender threads which link external events with the innermost depths of human personality."⁶

A new line of inquiry has been opened up in recent years which, instead of concentrating on analogies between the interpolation and the novel as a whole, considers the manner of insertion as it relates to the book's total aesthetic effect. Julián Marías observes that the way in which the "Curioso" is introduced into the Quijote, which makes much of its fictitious quality, lends reality to the larger fictitious world of Don Quijote in which it is told. When the reading of the story is interrupted by Don Quijote's nightmare, the reader returns to the main action with his belief in its "reality" increased.⁷

Wardropper's analysis bears a certain similarity to that of Marías although it concentrates on a different quality which sets it off from the rest of the work. The main narrative, which follows

a meandering course, was, in Renaissance nature-aesthetics a "true history"; that is, it was written "without art" and aspired to verisimilitude. The "Curioso," however, whose composition was artificial, represents another kind of truth. It stands in relation to the main plot as an abstract, rather than a true-to-life kind of truth. The story is thus able to bring the confusion of truth and falsehood running through the main narrative into a correct perspective. The certainty of what is true and what is false in the inserted story thus clarifies the book's moral values.⁸

Avalle-Arce essentially agrees with Marías and Wardropper, who have, he feels, put the story into its correct, that is, its artistic, perspective instead of what he regards as the extra-literary viewpoint from which the story had been judged with regard to the tradition of interpolating stories and the congruence of the story's moral lesson with that of the main plot. He goes further than Marías and Wardropper in asserting a relationship between the "Curioso impertinente" and the "Capitán cautivo." In his analysis, the "Curioso impertinente," with its mythic base in the traditional story of the two friends⁹ and its ending in which the fictional world is destroyed, is opposed to the "Capitán cautivo," which is notable for its roots in historical reality and is told in a context which insists on its truth to life. The "Capitán cautivo" thus stands in an antagonistic relationship to the "Curioso impertinente" and is judged at the end of its telling as if it were fiction while the "Curioso impertinente" is judged as if it were history.¹⁰

II. The Technique of Interpolation in Volume One

A. Two Techniques of Insertion--Framing and Interweaving. An

examination of the method by which Cervantes inserted his stories will reveal some interesting differences from Alemán's technique as well as some similarities. In Guzmán de Alfarache, it will be recalled, the stories are read or recited by a narrator to his audience. They are framed by the setting in which they are told; and it is easy to separate the story from the rest of the novel because the frame provides a kind of hard edge by means of which, if we wish, we can lift the story in its entirety out of its context in the novel. Cervantes used a similar, though somewhat modified, framing technique in the "Curioso impertinente" and, to a lesser extent, in the "Capitán cautivo"; but he also inserted stories in a completely different way by weaving them into the novel, as he did in "Grisóstomo y Marcela" (I, xii-xiv).

At the outset, the story reminds one of the beginning of "Dorado y Clorinia" in Guzmán de Alfarache; a boy arrives from the village with the news of Grisóstomo's death, which he tells to the goatherds and Don Quijote after their meal. But Alemán's narrator proceeds without interruption to the end of his story, where the conventional audience reaction is expressed. The process is quite different in the Marcela narrative. The boy tells what he knows in a conversational way, with interruptions in the form of questions and comments from his audience. When he has finished, the chief narrator resumes the narration of the central plot. The night passes, and on the following morning during the journey to the village Don Quijote discusses chivalric literature with Vivaldo. At this point it is hard to say whether or not one is still reading the Marcela story. It is true that the travelers are on the way to Grisóstomo's funeral and that the events which led up to his death

are discussed; but the conversation about books, which in turn provokes a discussion of Dulcinea's lineage, does not properly belong in the story. When the funeral scene begins, the reader finds himself once again definitively in the Marcela story, which is being related by the chief narrator, with the added complication of having his authority as storyteller usurped, as it were, by secondary narrators whom he allows to take over his duties briefly. Antonio's long speech gives more details about Grisóstomo's misfortunes in love, Grisóstomo makes himself heard from the grave when his song is read, and finally Marcela speaks lengthily in her own defense. As she disappears at the end of the narration, Don Quijote follows her because she seems to confirm the reality of his imaginary world. The use of multiple narrators to relate the story in stages, in combination with the interruptions from listeners and action extraneous to the story, has the effect of blurring the story's edges and weaving it into the main action. In this way, Cervantes creates an effect greatly different from that of the staged recital in Guzmán de Alfarache.

By assigning to the protagonist the rôle of participant-observer, by allowing him to take part however marginally in the action of the interpolated story Cervantes has anchored the story in the "present"--i.e., in the novel's here and now. Even when Cervantes employs the framing technique, he modifies it to link the story firmly to the rest of the work. In the case of the "Curioso impertinente" he interrupts the story just before the climax in order to bring in the climax of another story--Don Quijote's slaying of the giant (wineskins). The "Capitán cautivo," although set well apart from the main narrative, has its dénouement in the inn with characters from the novel's here

and now participating in it. In addition, one of its characters, a prisoner who escaped from the galleys, has a brother who happens to be in Don Fernando's entourage. He interrupts the story to give news of what happened to his brother after the escape. The interruption is a means of reminding the reader of the setting in which the story is related and of its listeners.¹¹

While Alemán's framing the interpolations and lifting them out of the picaresque action underlined their quality of distinctness, Cervantes' technique situates them solidly in the novel. The formal remoteness of Alemán's intercalated novelas is in harmony with their treatment of love, which is morally distinct from that of the picaresque action. In the Quijote, the close contact of the interpolations and the main narrative gives the feeling of one plot even when the affairs of Don Quijote and Sancho have been temporarily pushed aside. The sort of framing technique which clearly marks off the story from the rest of the work provides an orientation which leaves the reader in no doubt as to whether the action is situated in the interpolation or in the larger work.

B. The Grouping of the Stories. We have seen how Alemán spaced his three major interpolations symmetrically at the ends of alternate parts of Guzmán de Alfarache. It is also characteristic of his method of composition that the elements of the novel are grouped together by logical association, occurring singly and successively in an arrangement like beads on a string. In Volume One of the Quijote (1605) the interpolations are unevenly spaced, with some situated alone in the main narrative and others arranged in a complicated mass.¹² In a way comparable to the handling of "Grisóstomo y Marcela," the Cardenio story combines events involving

characters from the main action of the novel, a manuscript and material recited by multiple narrators. To complicate matters further, it meets and merges with the Dorotea story in such a manner as to become inseparable from it and to share with it a common dénouement; that is, the technique of interweaving is extended to involve an interplay between two interpolated stories as well as between the interpolated story and the chief narrative. Onto this entanglement is superadded the story of the Princesa Micomicona, which is developed in stages and interwoven with the main narrative and with the Cardenio-Dorotea story. The complexity of the narrative is further increased when, in the midst of the crossed Cardenio-Dorotea-Princesa Micomicona threads, the two parts of the "Curioso impertinente" are inserted so that they overlap Don Quijote's adventure of slaying the giant who had threatened the Princesa Micomicona.

At this point, the narrative structure is at its most complex. In part I (chapters i-viii), according to the division of the princeps, there are no interpolated stories; in part II (chapters ix-xiv) there is only one ("Grisóstomo y Marcela"); Cardenio's story is begun toward the end of part III (xv-xxvii); most of them occur in part IV (xxviii-lii). At the most complicated point (IV, xxviii-xxxvi) they are clumped together and almost crowd out the chief narrative; in fact, Don Quijote is asleep through most of the action in chapters xxxii-xxxvi. After the height of complexity is reached, there is a series of dénouements which rapidly simplify the structure. The "Capitán cautivo" and Doña Clara's story, although they have some common characters, are inserted successively, not simultaneously, into the plot. The final interpolation of

Volume One, the story of Leandra, stands alone in l-li. This unequal distribution of the stories causes an interesting variation in the density of the plot according to the number of narrative strands being plied at a given moment. At the point of maximum complexity, the interweaving technique creates an intricate situation which is pleasing precisely for the intricacy which it brings to the plot and the contrast which it offers to the more simply organized sections of the book.

III. The Stories in Volume One

Cervantes' extraordinary genius as a novelist requires no substantiation; but if it did, the remarkably skillful way in which the interwoven stories are inserted into the plot of the Quijote would provide it. Cervantes is no less adept, however, at setting up complex and delicate relationships and balances between the stories and the main narrative. The interpolations, although they clearly stand apart from the main action of the novel, are inserted in such a manner as to preserve the aesthetic integrity of the work. The adventures of Don Quijote and his squire are simultaneously developed along two avenues: the imaginary and the real, with the well-known resultant clashes between the two. Against this background of parodied chivalric adventures Cervantes projects a number of stories which rework or develop the already-established themes of love and chivalry and literature.

A. "Grisóstomo y Marcela." To understand the function of the first interpolated story, "Grisóstomo y Marcela," it is necessary to see it as a parodic element in a pastoral sequence which begins with Don Quijote's supper with the goatherds and contains also the

discourse on the Golden Age, the goatherd's song with accompaniment on the rebec and Rocinante's adventure with the Galician mares.¹³ What is chiefly interesting from the standpoint of the technique of interpolation is the setting and circumstances in which the story occurs. Don Quijote and Sancho have shared the meal of some goatherds whose manners, speech and way of life mark them as true rustics. The goatherds, besides furnishing an associational relationship with pastoral literature, function also as a foil for the artificiality of the rustic life of the shepherds who are Marcela's suitors.¹⁴ Her admirers are not really shepherds, but students who are living life as if it were pastoral literature. Interestingly enough, the pointing up of the artificiality of the students' pastoral way of life binds the story more closely to reality. It is made quite clear that they are acting as if they are characters in a literary form which idealizes nature and that they therefore must be play-acting in a real world which stands in opposition to the world of fiction. This story, then, is a continuation of the critical discussion of literature which runs throughout the novel. Avalle-Arce has identified a contrapuntal motif of poetry-history and has shown how it runs throughout the episode in a recurrent polarization between Don Quijote's poetic "then" of the Golden Age and the historic "now" of the goatherds.¹⁵

Don Quijote's discourse on the Golden Age, which ushers in the pastoral sequence, links the chivalric romance to pastoral literature: In the Golden Age, before evil entered the world, maidens could wander about freely without any fear; but in the Iron Age, even if they were enclosed in a Cretan labyrinth, their virtue would be in peril. The order of knight-errantry therefore was

established for their protection. Marcela is one of these maidens. She has been watched carefully by her guardian--almost as if she were locked up in the labyrinth mentioned by Don Quijote--to no avail; she cannot be shielded from the world. Yet she singlehandedly triumphs by the mere force of her virtue and her will. Grisóstomo is dead;¹⁶ the other suitors are abashed; and she is free to live her life in modest retirement as she chooses. In Luis Rosales' analysis of this episode, Marcela represents absolute freedom. She has taken refuge from society in order to seek freedom in contact with nature. ("Yo nací libre y para poder seguir siendo libre escojí la soledad de los campos." I, xiv, 321.) Rosales connects her search for freedom with similar actions in other Cervantine characters including Don Quijote, who has also made a radical break from society. In the overall system of Cervantes' thought described by Rosales, the ideal of happiness is reduced to the idea that man, in isolation from society but in contact with nature, can find God within himself and therefore must obey his own personal law. In all of this Rosales perceives a Stoic influence.¹⁷

Marcela is one of those pastoral heroines who cruelly disdain their admirers, but she is also a woman who lives in the real world, where she cannot be protected by the code of chivalry.¹⁸ The conventionally extravagant terms in which her admirers equate her disdain with cruelty and tyranny are reduced to absurdity by her spirited and rational defense of her independence. What Cervantes has done with the pastoral is similar to what he has done with the chivalric romance: he has demonstrated the absurdity of its conventions when they are exposed to reality. It will be recalled

that in Volume Two, after Don Quijote has suffered his final defeat but before he has recovered his sanity, he thinks for a while of becoming a shepherd. The pastoral life is congenial to him, a madman, because, like the world of knight-errantry, it is outmoded and imaginary.

The adventures with the yangüeses (I, xv) concludes the pastoral sequence by modifying and reworking the Marcela episode in a sharply different mood.¹⁹ It occurs in a typical pastoral setting--a meadow, green grass, a brook. The scene of Rocinante's dashing after the mares in a fit of passion and their violent rejection of him is a repetition of Marcela's rejection of her suitors in a kind of scherzo movement which jokingly rephrases the poetry, dignity and tragedy of the pastoral story.

B. The Story of Leandra. The Marcela story, the first of the interpolated tales, is balanced in I, li, by the story of Leandra, the last in Volume One. The narrator is a goatherd who has been chasing one of his goats, a female, of whom he is fond but whom he also finds exasperating. Her obstinacy, her tendency to stray and her name, Manchada, which implies some stain or dishonor, suggest the attributes of Leandra, who is perhaps related to the licentious female characters of picaresque fiction. The goat, who has snuggled down beside her master, gazes attentively at his face as he tells the story of the fickle and wayward Leandra.²⁰ The shepherds who fill the air with praise and blame of Leandra are very much like Grisóstomo's companions; and, in another touch reminiscent of "Marcela," both the priest and the canon comment on the artificiality of the rusticity in this version of Arcadia. As the comparison with the goat implies, Leandra follows her instincts and falls, quite unlike

the chaste and formidable Marcela. The pastoral interpolations, as well as the other stories which are placed between them, offer an opportunity to present a wide range of female types from innocent to impure.

C. The Cardenio-Dorotea Stories. In a different way, the Cardenio story takes up the chivalric theme of the novel. When Don Quijote and Cardenio meet in the Sierra Morena (I, xxiii), the two men gaze into each other's eyes in a moment of mutual recognition or sympathy. Cardenio's fit of mad jealousy and his solitary retreat in the forest will soon be repeated by Don Quijote, who has recalled and wishes to imitate not only the penance of Amadís but also the madness of Orlando, brought on by Angelica's inconstancy. It is clear that Cardenio is a kind of mirror image of Don Quijote. Both are mad; both are upset because of the presumed or imaginary infidelity of the women whom they love and respond by imitating fictional warriors. Like Don Quijote, Cardenio is a reader of chivalric novels; and they become deranged and violent in a dispute over the presumed adultery of the fictional Queen Madáxima. Their shared madness provides an initial point of contact between the main plot and the interpolation. Once the relationship is made, the further complications and resolution of the Cardenio-Dorotea plot are continued without much active intervention on the part of Don Quijote; that is, he participates only to the extent of hearing and interrupting Cardenio's account. With the exception of his involvement in the trumped-up story of Princesa Micomicona, he is shunted aside and is fast asleep when the dénouement takes place.

As a narrator, Dorotea belongs to a class of doughty female characters who relate stories, generally to a male audience and

frequently while they are dressed in masculine attire. Chariclea in the Aethiopica is an early example. Other such gallant women in the Quijote are Ana Félix and Claudia Jerónima; Doña Mergelina in Marcos de Obregón is their near relative. Dorotea's first appearance in the Quijote is the scene in which she washes her feet in a stream--possibly in imitation of Socrates, who bathed his feet before beginning his discourses in the Phaedrus. Whether or not the foot-bathing is related to the classical tradition, Dorotea's recital is begun only after the commonplace request for her story is expressed by the audience and after she has settled down and become comfortable in obedience to the classical topos (" . . . se acomodó en el asiento de una piedra . . ." [I, xviii, 52]). At its end the narrator also adheres to classical formulas by appealing for a judgment and making an emotional appeal to win the sympathy of the hearers.

D. The "Curioso impertinente." The discussion of chivalric literature in I, xxxii, prepares the way for the insertion of the "Curioso impertinente." This discussion must be read as a continuation of the scrutiny of Don Quijote's library in I, vi, conducted by the priest and the barber.²¹ In this initial conversation about books the housekeeper and niece, like the moralist critics, were suspicious of works of fiction and would have destroyed all of them because of their harmful effect on the reader. The barber and priest, however, with their more tolerant critical attitudes, did not disapprove entirely of imaginative literature but discriminated among the books, applying aesthetic as well as moral standards to them. Applying criteria of verisimilitude and style, they selected certain chivalric, pastoral

and poetic works as worthy of preservation.

A second literary discussion takes place in the inn (I, xxxii) among the guests, who form a cross-section of the reading public. Even though some of them do not know how to read, they all enjoy books of chivalry. The innkeeper likes to hear them read aloud as social entertainment and is especially pleased by the battle scenes. His wife's approach to literature is a rather utilitarian one; she likes having her husband distracted by the stories so that he does not make trouble around the house. Maritornes prefers the love scenes while the innkeeper's daughter would rather read the laments of knights who are absent from their lady-loves. These are the characters who make up the unsophisticated audience for the reading of the "Curioso impertinente." They read or listen to chivalric novels for pure pleasure without any regard for critical theory, although the innkeeper's wife betrays concern about the possible moral effect of the stories on her daughter. The priest, who speaks for the educated reading public, looks over the innkeeper's collection of books and, as in the scrutiny of the library, pronounces on their worth as measured by the standard of verisimilitude. He gets an argument from the innkeeper, whose naive literary taste does not permit him to distinguish between historical truth and fiction. In this, as Dorotea points out, he is not unlike Don Quijote (I, xxxii, 163).

Because the "Curioso impertinente" is inserted by the framing technique, it retains a separate, literary quality which is supported by the narrator's device of pretending that it is a manuscript,²² and further that it is a creation of the author of "Rinconete y Cortadillo," a copy of which was found with it in the

abandoned bag. It is the priest, the educated critic, who reads the story to the audience assembled in the inn and gives the critical reaction to it. He is a great reader, as one can gather from his earlier remarks in I, vi; and the title of the manuscript tantalizes him. In a way, he thinks that reading fiction is a waste of time; it would be better to spend the hours sleeping instead of reading, but he allows the others to persuade him.²³ The audience listens eagerly, and after the interruption caused by Don Quijote's nightmare the priest continues the story, which is approaching its climax, because the others wish it and also because he himself likes it. The reading public has given its opinion in the attention which it pays to the story; but the priest, a more intellectual critic, gives a deliberate opinion based on two aesthetic standards. He finds fault with it for lacking verisimilitude, but approves of its style. The story by the author of "Rinconete y Cortadillo" has given pleasure not only to the unsophisticated public but also to the priest, in spite of his theoretical objections to it. The spectacle of the priest avidly reading the story until late in the night is at once a picture of the triumph of imaginative literature over critical objections and a self-endowed recognition of Cervantes' power as a story-teller.

In this context it is useful to remember Don Quijote's argument with the canon (I, xlix, 261-273) in which he attacks the classical dogma of verisimilitude. Forcione's discussion of Don Quijote's debate with the canon²⁴ points out that the knight has discovered the weakness in an aesthetic theory which demands that the reader find it possible to believe a fictional work to be literally true. What Cervantes insists upon in the audience reaction

to the "Curioso impertinente" is the falseness of trying to impose a narrow standard of verisimilitude on imaginative literature and the great importance of pleasure in the aesthetic experience for both sophisticated and naive audiences.

E. The "Capitán cautivo." The narration of the "Capitán cautivo" is preceded by Don Quijote's discourse on arms and letters in which he argues that the former is a superior calling to the latter. As the discourse on the Golden Age earlier introduced a chain of pastoral episodes, the oration on arms and letters is a prelude to the "Capitán cautivo." It will be recalled that the three brothers in the story followed three separate occupations, the oldest going into military service, the second into commerce and the third to the university in Salamanca. It is the oldest who has been held captive by Turks and returns to Spain with Zoraida, a Moorish woman who has run away from her father with the intention of becoming a Christian. The second brother, who becomes wealthy in Peru, figures only marginally in the story; but the youngest, who has studied law and become a magistrate, appears by chance at the inn, where he is reunited with his older brother. The rivalry which is a characteristic part of many stories involving siblings is absent in this story. Although the captive at first hesitates to make himself known to the brother because he is not certain of the way in which he will be received, their meeting is cordial. Casaldueiro comments on the way that the discourse on arms and letters is related to the story of the brothers and points out that the two professions are linked by the fraternal feeling between the captive and the magistrate.²⁵

The critical approbation accorded by Don Fernando to the

captive's tale at its conclusion (I, xlii, 103) acknowledges the part which pleasure plays in the aesthetic experience, but in this case the sources of the pleasure are identified as the style and the unusual and wonderful events of the story (" . . . el modo con que habéis contado este estraño suceso ha sido tal, que iguala a la novedad y estrañeza del mismo caso. Todo es peregrino, y raro, y lleno de accidentes que maravillan y suspenden a quien los oye; y es de tal manera el gusto que hemos recebido en escuchalle que aunque nos hallara el día de mañana entretenidos en el mismo cuento, holgáramos que de nuevo se comenzara." [I, xlii, 104]). His opinion coincides with the way in which the canon will later describe the pleasure to be derived from well-written romances ("Hanse de casar las fábulas mentirosas con el entendimiento de los que las leyeren, escribiéndose de suerte que, facilitando los imposibles, allanando las grandezas, suspendiendo los ánimos, admiren, suspendan, alborocen y entretengan, de modo que anden a un mismo paso la admiración y la alegría juntas" [I, xlvii]). The canon stresses the proper use of marvelous events; that is, they should be made consistent with the critical precepts of verisimilitude and imitation, not necessarily by a strict adherence to literal truth, but by toning them down to make them more believable. This is the way in which the effect of admiratio is achieved in the captive's tale. Its miracle is brought about not by any gross manipulations of reality but by Christian love. Interestingly enough, in spite of the fairy-tale quality of its beginning (three young men go out in the world to seek their fortunes) and the novelistic coincidence which marks its conclusion, the story's Moorish heroine is drawn from life--an uncommon technique

in the Quijote.²⁶

The literary discussion surrounding the "Curioso impertinente" and the "Capitán cautivo" is consistent with Cervantes' engagement with contemporary literary problems as brought out in Alban Forcione's Cervantes, Aristotle and the Persiles. They function, then, as a kind of continuation of the book's literary dialogues and accept the challenge, inherent in the theorizing, of creating works of imaginative literature which delight the reader while maintaining a balance between excessively narrow rules of verisimilitude and the exaggerations which characterized the romances.

F. The Story of Doña Clara. The complicated mass of action centering in the inn tapers off and ends with the story of Doña Clara (I, xliii). The narration is occasioned by the love songs which Don Luis sings just before dawn under the window of the room occupied by the women. Dorotea, who is Clara's bed-fellow, wakes her up so that she can hear the singing and becomes curious when the girl seems upset by it. Clara then relates the story of her love for Don Luis by clasping Dorotea around the neck and whispering into her ear. The stress on the intimacy and privacy of the recital situation is very different from the oratorical techniques which are designed to gain and hold the attention of an audience in a public situation. When Dorotea, in the guise of the Princesa Micomicona, earlier related the stories of her misfortunes, she began with the commonplace settling down in a chair, throat-clearing and other gestures related to the rhetorical tradition (I, xxx, 109). Clara's gestures, however, seem to obey an emotional rather than a formalized rhetorical impulse and call to mind the bedroom scene in the Golden Ass when Fotis embraces Lucius and whispers secrets about

her mistress in his ear.²⁷

The innocence of Clara's story naturally recalls the opposite experiences of Dorotea, who is a little amused at the young girl's childishness. The charm and delicacy of the feeling of the Clara episode are owing in part to the intimacy of the recital situation. After the initial narration by Clara, when the story's action has merged with the central plot, the adults concerned are sympathetic to the young lovers; and a happy ending is implied. The entire episode is thus bathed in a rosy glow which gives it its own place in the novel's array of stories depicting a variety of experiences in love.

IV. The Technique of Interpolation in Volume Two

In the second part of the Quijote (1615), Cervantes' narrator proposed to make some changes in the handling of interpolated tales. Cide Hamete, in his discussion of the interpolations (II, xliv, 123-125), is alleged by the author to have distinguished two kinds of inserted stories: novelas such as the "Curioso impertinente" and the "Capitán cautivo" which are separate from the "history" of Don Quijote and the episodios which, because they relate "true" events involving Don Quijote, could not be left out. It is the former which he proposes to omit in Volume Two. He will not abandon the use of intercalated stories, but will tell them briefly and let them arise naturally from the true story of Don Quijote ("episodios . . . nacidos de los mesmos sucesos que la verdad ofrece . . . "). Of course, the criterion of truth is fake; it is part of the standing joke about the veracity of the book's author and the exactness of the history. It is important, however, to notice the reason which

the narrator gives for his proposed change in technique: the disadvantage of the loosely attached interpolations is that the stories themselves do not receive the attention and appreciation from the reader which they deserve. He does not criticize their insertion on the grounds of irrelevance as many later critics have done. On the contrary, he begs the reader's indulgence for confining himself to the adventures of Don Quijote and Sancho in Volume Two, even though he feels himself capable of writing on any topic in the universe.²⁸ Cervantes' problem is with the reader: to keep him interested in all the novelistic material while providing a respite from the main narrative. If it is the case, as Riley assumes, that Cervantes was composing the Persiles at the same time that he was writing II, xlv, of the Quijote, it is a further indication that he did not consider the use of digressive stories to be aesthetically wrong.²⁹

V. The Stories in Volume Two

In spite of his apologies for adhering closely to the main narrative, Cervantes does not really stick exclusively to the adventures of his protagonist. When he includes other stories, however, he either modifies the framing technique to blend the story with the main action or interweaves them with the protagonist's adventures to give the illusion of their being an integral part of the whole.

A. The Story of Camacho's Wedding. Cervantes typically begins an interwoven story by having a secondary narrator relate events which have occurred prior to the novel's present. Then, in a second segment of the story, the chief narrator resumes the

narration; and the action moves into the novel's mainstream. A case in point is the story of Camacho's wedding (II, xix-xxi). It is told in segments which are separated by material not belonging properly to the wedding story, although the dialogue of Don Quijote and Sancho on marriage is related to it and flows from it. The first segment in II, xix, is briefly related by a student who tells what has led up to the wedding. In the second segment, there is a shift to the chief narrator which coincides with a change in time to the novel's present. This way of breaking the story in two, with one part occurring in the past and another in the present, creates a sense of depth in time and simultaneously provides a means of allowing Don Quijote and Sancho to move into and around the story. They not only listen to the story but also observe its events firsthand, participate in a minor way in the action and comment on it by taking sides.³⁰

At first, Don Quijote sympathizes with Quiteria's desire to marry the marvelously talented but poor Basilio although he reacts to Sancho's initial enthusiasm for their love-match by expressing the opinion that love alone does not necessarily create a happy marriage and that parental authority should protect children from undertaking imprudent marriages when they are blinded by love. Later on, when Camacho's friends are ready to attack, Don Quijote defends Basilio, reasoning that his marriage to Quiteria is favored by heaven and that Camacho as a rich man will easily find another wife while Basilio has only Quiteria. Sancho's thinking is hedonistically oriented: the bounty of the wedding feast induces him to change his sympathies in favor of Camacho.

The way in which Don Quijote and Sancho respond to the events

of the rustic wedding is consistent with their identities, which have been fixed in the main narrative and which they retain both within the story and outside of it. Don Quijote is always the love-struck knight-errant, and as such he sympathizes with Basilio and speaks out on his behalf. Sancho, whose gluttony has been proved on other occasions, takes as much interest in the feast as in the wedding itself. Hatzfeld points out, in connection with their participation in the story, that, in comparing Quiteria's beauty with Dulcinea's, Don Quijote is functioning as a reflector of the action.³¹

The dialogue on marriage which the knight and his squire pursue intermittently throughout the story also defines and deepens its significance. Casaldueiro maintains that the story involves a conflict between law and nature and that the dialogue clarifies it.³² Thus the involvement of characters from the main narrative in the interpolated story is more than a simple interlocking of the action; it becomes a part of the way the novel creates its total effect.

B. The "Cuento del rebuzno." Don Quijote and his squire move into the action of the "Cuento del rebuzno" in somewhat the same way that they participate in the story of Camacho's wedding. The "Cuento del rebuzno" is introduced (II, xxiv, 122) when Don Quijote meets a traveller who is in such a great hurry to deliver some weapons to be used in a battle the next day that he cannot tell his story immediately but promises to meet Don Quijote in an inn and tell him something marvelous. When they have met in the inn, Don Quijote is so eager to hear the story that he can scarcely wait until the man has tended his mule. The preparation for the

recital of the story includes a variation of the exchange formula-- Don Quijote helps the man to take care of his mule " . . . humildad que obligó al hombre á contarle con buena voluntad lo que le pedía " (II, xxv, 134).³³ The preparatory scene in the stable is followed by the recital situation in which the narrator sits on a bench with Don Quijote beside him. The other listeners are referred to as "senado y auditorio."

The story of the ridiculous quarrel between two villages brought on by the braying of two men trying to find a lost ass is part of a chain of incidents involving warfare beginning with the first appearance of the story's narrator as he is carrying the weapons to be used in the battle between the two villages. This is followed by Don Quijote's meeting with a young man who is on his way to join an infantry company. The meeting inspires Don Quijote's comments on the military calling and the honor which death in battle confers. The interval between the conclusion of the narration and the battle between the villages which is supposed to take place on the next day is occupied by the appearance of Ginés de Pasamonte disguised as the puppet master. Don Quijote responds to the dramatization of the story of Gaiferos and Melisendra as if it were real life and impulsively attacks the Moors as they are pursuing the Christian couple. Maese Pedro's puppets are smashed to bits; but Don Quijote pays for the damages and the incident ends peacefully.

The last segment of the "Cuento del rebuzno" is moved into the action of the main narrative in II, xxvii, 181-191, as the villagers, whose standard bears an ass as an emblem, assemble and wait to fight their enemies from the other village. Don Quijote,

as he lectured Basilio and Quiteria in the story of Camacho's wedding, now lectures the villagers on divine law relating to acceptable reasons for fighting and tries to dissuade them from going into battle on such a silly pretext as the braying incident. Unfortunately, Sancho undoes Don Quijote's good work by choosing an unpropitious moment for his imitation of a braying ass and is attacked by the villagers who are touchy on the subject of braying. In an action unlike the rash valor he has showed on other occasions, Don Quijote makes a prudent retreat because the villagers are too many for him. The anticipated battle between the two villages does not take place because the enemy fails to show up.

The placement of the puppet show between the two segments of the "Cuento del rebuzno" delays the story's ending and juxtaposes two battle scenes--one fictional, in which Don Quijote plunges in against the enemy, and the other "real" in which the knight errant tries to talk the villagers out of the battle and, when Sancho is attacked, recognizes the superior forces of his attackers and does not attempt to defend him. Since Don Quijote's extreme bravery has been exhibited earlier in the encounter with the lion (II, xvii,), it is not a question of cowardice, but of distinguishing between the just and unjust causes of war. Although Don Quijote is mad, Sancho is amazed at the wisdom of his master's theological lecture on the justification of war. Don Quijote cannot distinguish consistently between the real and the imaginary, but he distinguishes clearly the situations which call for fighting and retreating.

C. Three Stories from the Palace Sequence. The long, central section of Volume Two whose action revolves around the tricks played on Don Quijote and Sancho by the Duke and Duchess (II, xxx-lviii)

contains two stories of dueñas doloridas which burlesque the maiden-in-distress theme of the chivalric romance. The first of these (II, xxxvii, 32 - xxxix, 51) is part of an elaborate hoax, carried out with a theatrical use of lighting, props, sound effects and costumes. It is narrated by the Duke's majordomo, who represents himself to be the countess Trifaldi, a dueña who permitted the princess Antonomasia to have an illicit love affair. The young woman and her lover are punished by being metamorphosed into disgusting metal animals while the countess Trifaldi and all the other dueñas of the palace sprout beards. The task of Don Quijote is to break the enchantment by fighting the evil magician, Malambruno, an enterprise in which the knight is declared to have broken the spell (the adventure with the wooden horse).

The second story of a dueña dolorida, told in II, xlvi, 214-221, is narrated in Don Quijote's bedroom, where he guards his chastity by remaining under the covers, as Doña Rodríguez relates how her daughter has been abandoned by a faithless lover. The telling of the story is accompanied by the kind of pranks which dominate the action in the palace. Don Quijote again achieves a victory in that the lackey who supplants the absent lover in the duel (never fought) is accepted by the young woman as better than no husband at all.

The pair of stories just described are two centers from which radiate much of the action in the palace; of relative unimportance themselves, they give pretexts for the buffoonery which precedes and follows them. Their quality of burlesque based on the distortion of chivalric literature marries them perfectly with the setting in which they are told, the palace with two characteristics extracted

from the literary tradition--a place where aggrieved maidens seek relief and a place associated with intrigue and trickery.

The third story of the book's central sequence is the one heard by Sancho as he is making the rounds of the city one night during his governorship of the island of Baratria (II, xlix, 238-249). It concerns a young girl who, because she is so closely guarded by her father that she is never allowed to leave her house, goes out one night in the company of her brother simply to see the city. Her virtue and extreme beauty capture the heart of one of the Duke's servants, who determines to ask for her hand in marriage. Like the story of Doña Clara in Volume One, the story gives its delicate effect by the pleasure in the girl's purity which it arouses, an effect which is immediately shattered when Sancho, with his usual comic vulgarity, begins to think of betrothing his daughter to the brother. The story is all the more striking because it comes after the disillusionment in love in the two stories of the dueñas doloridas and because it is set in the midst of the low comedy of the episodes of Baratria.

D. The Ricote-Ana Félix Story. The first installment of the Ricote-Ana Félix narrative (II, liv, 322-337) is told as Sancho is on his way to rejoin Don Quijote after he has ended his stay in Baratria. Its recital situation is an amalgam of a conventional place and occasion for story-telling--the locus amoenus and the banquet. In this story they achieve a new dimension by virtue of being enriched with added details and by the significance acquired in the context where they are found. The meal shared by Sancho, Ricote and the pilgrims on the grass under some poplar trees has as a prominent feature salt and salty foods--among them some ham

bones.³⁴ We have seen in the Introduction that the consuming of salt was associated with the forming of bonds of friendship; and this is just the case with Sancho and Ricote. The atmosphere in which the men eat so heartily and drink so liberally is marked by a great sense of comradeship. Ricote, as a matter of fact, is an old neighbor of Sancho's who had been exiled to Germany under one of the edicts ordering the expulsion of the moriscos in the first decade or so of the century.³⁵ While the other members of Ricote's party sleep after their feast, he relates how he has returned to Spain illegally to get a treasure which he has left hidden and to look for a way to find his wife and daughter, whom he knows to have left for Algeria. An unusual element in the narration is that the listener, Sancho, tells part of the story by giving information about what has happened to Ricote's wife and daughter after his departure from Spain. The conviviality of the banquet ends with expressions of brotherhood and friendship between Sancho and Ricote.

The second installment of the story (II, lxiii, 161 - lxv, 205) opens without any of the usual introductory topoi. Instead, Cervantes leads up to the story with the action and color of the naval battle and the dramatic appearance of Ana Félix on the captured brigantine, thus interlocking the story with the main action. From the first moment, it is apparent that the beautiful boy in command of the vessel is a woman; and, at the very moment when she is about to be executed, her identity is revealed. She relates the second part of the story, taking up approximately where Ricote and Sancho left off. After Ana Félix's narration, it is no longer possible to define the limits of the interpolation, so thoroughly are its characters absorbed into the main action.

Cervantes thus employs a mixture of techniques--a traditional framing situation for Ricote's part of the story; a dramatic preparatory scene instead of the commonplace introductory situation for Ana Félix's staged recital; the final interweaving of the action of the interpolated story with the main plot.

According to Casaldueiro's analysis of the Ricote interpolation, Cervantes expressed approval of the government policy of forcing the moriscos to leave Spain at the same time that he saw their suffering and recognized the sincerity of the faith of those who had been brought up as Christians.³⁶ Casaldueiro's reading of the story is disputed by Francisco Márquez Villanueva, whose study of the political circumstances surrounding the expulsion of the moriscos leads him to conclude that contemporary opinions on the government policy were divided and that the Ricote story is an expression of a moderate position by Cervantes on the issue.³⁷ The involuntary exile of persons who had been baptised was an acute moral crisis for the nation; and, while Cervantes would not have been at liberty to disagree openly with the government policy, he expressed through the vehicle of an interpolation related to the novela morisca³⁸ (in which the figure of the Moor is conventionally idealized) his reservations about the government decrees of exile. The story, related by Ricote and Sancho without any sentimental flourishes,³⁹ conveys the suffering of the moriscos not only because of the loss of their property but also because of their absence from their homeland. Ricote's defense of the government policy is ironically taken by Márquez, who points out that Ricote settled in Germany, where one was free to follow one's conscience in religious matters, not because he wanted to practice Islam, but

because he wished to give his wife and daughter a safe place where they could continue to be Catholics (a privilege which would not have been granted in North Africa) while he awaited enlightenment from God. The continuation of the Ricote story with the account of the love and marriage of Ana Félix to the son of an old Christian is the solution proposed by the moderates--assimilation through marriage.⁴⁰

The arrangement of the story in installments contributes a sense of sweep in time and space. Ricote recalls travelling to France and Italy and finally to Germany, where the degree of religious toleration encouraged him to settle. After a hiatus of eighteen chapters, Ana Félix recalls her exile in Algeria, painful to her not only because of her sincere Christian faith but also because of the peril to which her lover, also a Christian, was exposed. The father and daughter are reunited in Barcelona; but the second reunion, the one between the lovers, must await the outcome of a rescue expedition to be sent to Algeria to get Don Gregorio. Stretching the story out over a number of chapters enlarges its space and time, lending a verisimilitude which would be difficult to achieve in a single recital confined to a narrower space in the novel.

E. The Story of Claudia Jerónima. Like the narration of Ana Félix, the story of Claudia Jerónima is introduced, not by the conventional framing topoi but by a dramatic episode. Don Quijote and Sancho have fallen into the hands of a band of robbers when suddenly a woman in man's clothing, armed with a dagger, sword, shotgun and pistols gallops up at a furious speed. She has killed her lover in a fit of jealousy and appeals to the robber captain,

Roque Guinart, for aid in escaping to France. In contrast with the Ricote-Ana Félix story, which is stretched out in space and time, the story is very compactly told and possesses a verve which is owing in part to the rapidity of its action and the quick succession of events with their drastic consequences. The story also possessed an immediacy for its seventeenth century-audience that came from the fact that the character of Roque Guinart was drawn from a real-life bandit of the period who had captured the public imagination.⁴¹

Although Don Quijote would have intervened on behalf of Claudia Jerónima, Roque Guinart orders him aside; and he is left behind with Sancho while the reader accompanies the bandit and the woman for the outcome of the story. When confronted by a genuine hero of the moment, the fictional knight-errant is pushed completely out of the picture.

Although the ending of the story is managed by the chief narrator, it incorporates two of the commonplaces of conclusion characteristic of the recital situation: a tearful audience reaction and the formula of an abrupt ending. By separating the two commonplaces, expanding the details and tacking the abrupt conclusion on at the end of a sentence, Cervantes plays down the conventional aspect of the ending. The expanded tearful reaction comes first, this time not from the audience but from the witnesses of the action: "Tales y tan tristes eran las quejas de Claudia, que sacaron las lágrimas de los ojos de Roque, no acostumbrados á verterlas en ninguna ocasión. Lloraban los criados, desmayábase á cada paso Claudia, y todo aquel circuito parecía campo de tristeza y lugar de desgracia." (II, lx, 112). About a page later we find the

nearly-concealed formula of conclusion: "Los criados de don Vicente llevaron su cuerpo, y Roque se volvió á los suyos, y este fin tuvieron los amores de Claudia Jerónima. (II, lx, 113).

VI. Conclusion

The foregoing analysis of the interpolations in the Quijote is in basic agreement with the contention of those critics who see the interpolated stories as organically related to the work as a whole. Cervantes shares with Alemán the baroque quality of composition which balances contrasting elements within an integrated whole. The openness of the baroque structure is hospitable to interpolations which it assimilates by associations with its themes as well as by formal techniques. Yet the Quijote stands well apart from Guzmán de Alfarache in its total effect as well as in the specific ways in which the interpolations are integrated into the whole. In his insistence on the primacy of the main narrative, Cervantes created a unified effect depending on the thematic echoes and formal arrangements used by Alemán but added to them the interplay between the protagonist and the characters of the interpolations which he exploited for a more complex effect.

From the literary observations made by Cervantes' narrator (II, xlv, 123-125) and the Bachiller Sansón Carrasco (II, iii, 75-78) one may conclude that Cervantes did not merely follow a literary convention by including digressive stories in the Quijote but had thought about the aesthetic merits of their use. The originality and ingenuity of his interpolative technique is a further confirmation of the thought he dedicated to the technique inherited from his literary predecessors. He transcended that inherited tradition by

bending the technique to his own aesthetic ends and remains unsurpassed in the mastery with which he employed it.

References

- ¹ I have referred to E. C. Riley, Cervantes' Theory of the Novel (Oxford: Clarendon Press, 1962), pp. 116-131, in which he discusses the problems of variety and unity in Cervantes' theory of the novel and relates them to their sources in antiquity and to Renaissance theories.
- ² Américo Castro, El pensamiento de Cervantes (1925; rpt. Barcelona: Noguer, 1972), pp. 126-128.
- ³ Bruce Wardropper, "The Pertinence of 'El curioso impertinente,'" PMLA, 72 (Sept. 1957), 587-600.
- ⁴ El pensamiento de Cervantes, pp. 123-142.
- ⁵ Vicente Gaos, Temas y problemas de literatura española (Madrid: Guadarrama, 1959), p. 114.
- ⁶ Riley, pp. 130-131.
- ⁷ Julián Marías, "La pertinencia de 'El curioso impertinente'" in Ensayos de convivencia (Buenos Aires: Sudamericana, 1955), pp. 233-239.
- ⁸ Loc. cit.
- ⁹ Avallé-Arce explores the history of this traditional tale in "El cuento de los dos amigos" in Deslindes cervantinos (Madrid: Edhigar, 1961), 163-235.
- ¹⁰ Ibid., pp. 121-161.
- ¹¹ The Introduction has shown how the interruptions, the use of multiple narrators and the narration of a story in stages are related to the ancient rhetorical and literary traditions.
- ¹² The problem with Avallé-Arce and Riley's division of the inserted stories into two groups of six in Volume One and Two is that it is sometimes difficult to distinguish where one story ends and another begins or even to decide just what constitutes an interpolated story. See Juan Bautista Avallé-Arce and E. C. Riley, "Don Quijote" in Suma cervantina, ed. Avallé-Arce and Riley (London: Tamesis, 1973), p. 72.
- ¹³ In "La naturaleza como principio divino e inmanente" (chap. IV of El pensamiento de Cervantes) Américo Castro discusses Cervantes' relationship to Renaissance ideas about nature and their importance for the theme of the Golden Age and pastoral literature. Joaquín Casaldueiro, Sentido y forma del Quijote (Madrid: Insula, 1970), p. 82, points out that the discourse on the Golden Age serves to organize the stories which repeat the discourse in dramatic form.

¹⁴ Casaldüero points out that the contrast between the two kinds of rusticity enables Cervantes to make it clear that the pastoral genre leaves something to be desired because it does not adequately represent relationships between the sexes (p. 85).

¹⁵ Juan Bautista Avallé-Arce, La novela pastoril española (Madrid: Revista de Occidente, 1959), p. 217.

¹⁶ In "Grisóstomo y Marcela" (Deslindes cervantinos, pp. 97-119), Avallé-Arce argues that a deliberately ambiguous effect was sought by Cervantes as to the cause of Grisóstomo's death, the possibilities of suicide or death because of his unhappiness being equally convincing.

¹⁷ Luis Rosales, Cervantes y la libertad (Madrid: Barquillo, 1959), I, iii, 215-267.

¹⁸ Casaldüero sees in Marcela an expression of the Baroque conception of free will; genuine moral choices must be made in an atmosphere of freedom (p. 85).

¹⁹ The way in which the episode with the mares burlesques the purity of the pastoral conception of love has been discussed by Casaldüero, p. 96.

²⁰ The goat settles down and becomes attentive just as human audiences do before they hear stories. Compare the following with the introductory topoi surviving from the classical tradition:

Y luego rogó [el Canónigo] al cabrero que diese principio á lo que prometido había. El cabrero dió dos palmadas sobre el lomo á la cabra, que por los cuernos tenía, diciéndole:

--Recuéstate junto a mí, Manchada; que tiempo nos queda para volver a nuestro apero.

Parece que lo entendió la cabra, porque en sentándose su dueño, se tendió ella junto á él con entender que estaba atenta á lo que el cabrero iba diciendo; el cual comenzó su historia desta manera (I, i, 291).

There is also a reminiscence of Garcilaso's first égloga (Garcilaso de la Vega, Obras completas, ed. Elias L. Rivers [Columbus, Ohio: Ohio State University Press, 1964], p. 69):

El dulce lamentar de dos pastores,
Salicio juntamente y Nemoroso,
é de cantar, sus quexas imitando;
cuias ovejas al cantar sabroso
estavan muy atentas, los amores,
de pacer olvidadas, escuchando.

²¹ In this case, however, the priest, instead of burning books is the one who reads the novela aloud and makes a critical

estimate of it. Casaldüero refers to his double rôle with respect to literature and emphasizes the relationship of the reading of the story to the literary theme of the novel. See his "La lectura de 'El curioso impertinente,'" in Homenaje a Rodríguez Moñino (Madrid: Castalia, 1966), I, 83-90.

²² The use of a manuscript as a pretext for interpolating digressive material has been discussed in the Introduction.

²³ See the Introduction for the historical antecedents of the preparation for reading the story.

²⁴ Alban Forcione, Cervantes, Aristotle and the Persiles (Princeton: Princeton University Press, 1970), 107-124.

²⁵ Casaldüero, pp. 166-179.

²⁶ Jaime Oliver Asín, "La hija de Agü Morato en la obra de Cervantes," Boletín de la Real Academia Española, 27(1948), 245-339, evaluates the character of Zoraida in relation to her historical model. He also discusses the inclusion of certain incidents of the story, including the intriguing detail of Zoraida's lowering the noteto the captive on a stick, in Los baños de Argel.

²⁷ Apuleius, The Golden Ass, trans. Jack Lindsay (Bloomington, Ind.: Indiana University Press, 1962), p. 79.

²⁸ With regard to the broad intellectual background necessary for the writer, see Riley's discussion of Cervantes' beliefs on the subject and their roots in antiquity, pp. 73-80.

²⁹ Riley, p. 124.

³⁰ Avallé-Arce and Riley, p. 73.

³¹ Helmut Hatzfeld, Estudios sobre el barroco (Madrid: Gredos, 1966), p. 303. Hatzfeld also compares Cervantes' treatment of the wedding with the wedding in Góngora's Soledades, even suggesting that Cervantes might have drawn his inspiration from Góngora, although Hatzfeld distinguishes between Cervantes' baroque impressionist style and the mannerist treatment of the same subject by Góngora (pp. 272-307).

³² Casaldüero, p. 269.

³³ The conventional nature of the eagerness of a character to hear stories has been seen in the Introduction as has the equally conventional exchange formula.

³⁴ Américo Castro in Cervantes y los casticismos españoles (Madrid and Barcelona: Alfaguara, 1966), p. 14, interprets the pilgrims' possession of the ham bones as a safe-conduct proclaiming that they were moriscos and not Jews.

³⁵ Francisco Rodríguez Marín (Vol. VI, p. 330 of his edition of the Quijote) notes that there were several edicts of expulsion issued between 1609 and 1613. See Francisco Márquez Villanueva, Personajes y temas del Quijote (Madrid: Taurus, 1975), pp. 248-257, for a more detailed account of the government decrees as they applied to Ricote.

³⁶ See Casaldueiro's discussion of Cervantes' viewpoint on the morisco question, pp. 366-370.

³⁷ Márquez, pp. 229-335.

³⁸ Márquez, p. 244.

³⁹ Referring to Ricote's narration, Márquez points out, "No hay en todo su discurso el menor despunte retórico ni nota alguna de sentimentalismo cascado o libresco. Su noble alma es incapaz de abrigar rencores, y el desdichado morisco ni siquiera reclama el papel de víctima que con tanta justicia le corresponde." (p. 236).

⁴⁰ Márquez, p. 313.

⁴¹ See Rodríguez Marín's note (Vol. VI, p. 105, of his edition of the Quijote) for more information about the well-known, well-liked bandit. An earlier viewpoint was that Cervantes wrote in a political and social vacuum without reference to contemporary events. See Paul Hazard, Don Quichotte de Cervantès (Paris: Mellottée, 1949), p. 130.

CHAPTER IV

MARCOS DE OBREGÓN

In Marcos de Obregón, as in Guzmán de Alfarache, a large amount of digressive material is worked into the autobiography of the protagonist--moral reflections alternate with anecdotes, jokes, fables, reminiscences about real people, and descriptions of actual historical events. Among the digressions there are four narrative interludes which qualify as interpolated novelas because, although Marcos is involved to a greater or lesser degree in their action, they are distinct from the main plot owing chiefly to their length, which allows a more ample development than that accorded to the shorter episodes of the escudero's life.

I. Ambivalent Identities

George Haley's study of the relationship between Vicente Espinel and the fictional character of Marcos de Obregón analyzes the interplay between the real-life Espinel and the persona of the protagonist through whom Espinel is able to communicate his viewpoints and experiences and include sketches of his real-life acquaintances. With apparent lack of discrimination, the book combines historical occurrences and names of actual people with obviously improbable and fictional events and characters. At one moment, the narrator is relating a fictional event from his past and at the next he is recalling an anecdote involving someone known to the real-life Espinel. The face

of "Espinel" peeping out intermittently from behind the mask of Marcos is one in a series of narrative tricks played on the reader.¹

The alternation between the purely fictional events and the experiences of the writer creates a shifting point of view which María Soledad Carrasco identifies as a typically mannerist treatment of the novelistic process through which attention is deliberately called to narrative procedures. She goes on to point out that Marcos' first appearance, in circumstances suggesting that he is a pious fraud and that he practices his healing art more to the detriment than to the benefit of his patients, is another aspect of Espinel's conscious creation of ambiguous impressions.² The initial impression of hypocrisy soon disappears; and in its place emerges the true character of Marcos, who is endowed with quick wit, choleric temperament, an interest in music, ability as a healer, and decided opinions on medicine. With these traits he will be seen throughout the rest of the book even though his station in life will go through many changes.

In spite of the consistent way in which the character of the escudero is portrayed after the initial wavering, a further ambivalence is created by his oscillation between the rôles of teacher and learner. As the protagonist, he undergoes experiences in which he either learns from experience or assumes the task of teaching, advising, or consoling others. As the narrator, he is the wise old man who has already learned lessons which he now communicates to others. The alternation between the rôles of teacher and learner occurs rapidly because the retrospective narration enables the old Marcos to interlace accounts of the errors of his youth with moralizing conclusions and other didactic observations.

The reader, by virtue of his relationship to the narrator-protagonist, is also drawn into the interplay of shifting identities. The existence of two readers is assumed in the two separate dedications--one to the Cardinal of Toledo and one to the lector. The Cardinal is addressed twice in the opening pages (I, 83 and I, iv, 126); but the sense of his presence rapidly fades, and the actual reader becomes the one whom the writer delights and instructs with his life-story. As the book's narrative passages alternate with Marcos' edifying observations, the reader becomes involved in the fluctuations between the young Marcos' inexperience and the old Marcos' sagacity. In concert with the wise old narrator, the reader is able to discern the errors of the young Marcos.³ That is, the reader's knowledge or experience is superior to that of the protagonist; and he is taken into a kind of partnership with the narrator. At other times the narrator assumes the reader's ignorance or inexperience and reels off a mixture of factual information and ethical teaching for his benefit.

II. The Mergelina-Sagredo Episodes

The main narrative begins in the old age of Marcos and progresses through his earlier life by means of two separate series of flashbacks. What the retrospective narration accomplishes is to set the moral tone of the novel. The first flashback is narrated by the old Marcos, now a pensioner in the Hospital de Santa Catalina de los Donados, who is writing his life-story in moments of respite from his suffering with gout. The story of Doña Mergelina (I, ii, 94 - I, vi, 140) occupies the greater part of the first flashback: its position near the beginning makes it important in establishing

the book's framework of moral clarity, which in large part comes from the way the narrator, who has achieved, through a long life filled with misfortune, a Stoic spirit of resignation, comments on the action.

The fusion of narrator and protagonist into a single character produces a single-minded effect quite unlike that brought about by the multiple narrative voices used by Alemán and the third-person narration of Cervantes in the Quijote. In Guzmán de Alfarache, the unabashed pícaro, the hypocrite and the penitent, although they are only one character, alternate in order to pursue the narration in different and sometimes overlapping and confusing moral registers. Cervantes' Cide Hamete and his translator are distinguished from the hero; they stand back and comment on the action from a vantage point different from that of Don Quijote. Espinel's escudero, however, in his double function, entirely dominates the action of the novel and provides a running moral commentary on it. Carrasco points out that the book's moral teaching is transmitted through the reader's identification with the narrator-protagonist whose faults are not so serious as to create a great emotional distance between him and the reader.⁴

Underlying the docent purpose of the book is the double rôle of Marcos as learner and teacher, by which the diverse materials of which the book are composed are solidified into a whole. The stated aim of instructing youth and teaching patience through Marcos' example is to be accomplished in the traditional way by combining pleasure with learning or, in Espinel's medical metaphor, by administering a pleasing syrup before purging the patient with rhubarb. Each page of the work will convey his teaching: " . . . no hay en todo mi Escudero hoja que no lleve objeto particular fuera

de lo que suena." (I, 81). This is quite true; the pages of the work are peppered with lectures, moralizing conclusions, informative dialogues, bits of useful information, animal lore, and harangues on such topics as music and medicine. The narrator, in the guise of the longwinded and kindly old man, is unflagging in his efforts to disseminate learning and does not often spare the reader from his educational comments.⁵ The reader is disposed to accept the teaching because of its source in the old man who has earned the right to offer guidance and who shows it by the kindly manner in which he counsels Doña Mergelina. At the same time, the advantages of the first-person narration as it is used by Espinel are offset by the fact that the narrator calls attention to his own wisdom and kindness in a rather self-conscious and awkward fashion, which gives the narration an irritating, self-satisfied tone.

The story of Doña Mergelina's love for the barber's boy is introduced ostensibly to lighten the heaviness of the instructive passages recommending patience and the control of choler which have in turn been motivated by an insult to Marcos (I, i), which he has chosen to ignore: "Y porque la materia de suyo es algo pesada, quiero aligeralla con decir lo que me pasó sirviendo al más desazonado colérico del mundo" (I, i, 92). Marcos himself is endowed with a choleric temperament, but he has attained self-mastery. He is thus a person capable of understanding and dealing with Sagredo's tendencies to choler. The first glimpse of the escudero in his old age, with the character traits of the fully-developed man, is quite different from the view one gets of Lazarillo or Guzmán, whose characters emerge gradually from their beginnings in childhood. Starting, as Espinel does, at the end of

Marcos' life is a way of capturing the reader's interest by obeying the classical precept to begin in medias res; it also establishes the moral authority of the escudero.

Marcos, as one who has overcome his own problems of character, is capable of understanding the hazards associated with Sagredo's choleric temperament and avoiding the catastrophe which would surely follow if he should find out about his wife's indiscretions. Since Marcos has also been foolish about love in his youth, he is able to counsel others in his old age, a fact which points up another obvious advantage of the retrospective narration--the errors of the escudero's young manhood are always seen in the light of his subsequent reform. The enormous depravity and the grandiosity of the moral dialogue of Guzmán de Alfarache give way to a more mundane kind of moral teaching: to bear the vicissitudes of fortune patiently. Marcos' adventures inspire exhortations to good conduct which do not attain anything like the terrible magnificence of the preaching in Alemán's masterpiece.

Marcos has the unhappy experience of seeing his advice to the young wife to be less arrogant taken too much to heart; she goes to the opposite extreme and becomes romantically involved with a callow barber's boy who has a case of the itch. At this point in the story, the reader is not so much the one for whom the escudero's good advice is intended as the one who sees and laughs at the escudero's mistake. The story thus establishes the way in which the novel is to be read: the reactions of the reader are manipulated so as to alternate between amusement at the faults of the escudero and other characters and respectfully sober acceptance of the moral conclusions and lessons which are sandwiched between the events of

the plot.

The second Doña Mergelina-Sagredo episode (III, xviii, 237 - III, xxiv, 278) is situated close to the end of the novel and invites comparison with the first part, not only because it continues the story of the married couple, but also because it brings the book to an end at a point close to the time when it began.⁶ The second story, in which the husband and wife are physically separated and reunited when they again come into Marcos' orbit, is a repetition, in its general outlines, of the first story, in which the two are emotionally separated and later reconciled through the good offices of Marcos.

The texture of the first episode is quite diffuse, owing to the quantity of moralizing comments and the way it tapers off at the end into the dialogue on medicine which itself is broken up by further digressions. The second episode, in which an account is given of the fantastic voyage to the Strait of Magellan, extends the bipartite arrangement of the story by being itself divided into two parts (one related by Sagredo, one by his wife), each of which is in turn divided into two parts. The segment of the story related by Sagredo (III, xix, 240 - III, xxiii, 268) tells about the adventures with the monsters and giants; it lacks the rambling digressiveness of Marcos' narrative manner in the first episode and adopts a brisker, more compact style, suited to the account of the sailing expedition and to the narrator's character of a man of action. The division into two parts is created by an interruption caused by the arrival of some Portuguese traders (III, xxii, 257-258), which injects a note of comic contrast into the proceedings. The portion recited by Doña Mergelina (III, xxiv, 274-277) is divided into an

introduction and the story proper, with the chief narrator's observations about her recital intervening between the two sections of her discourse.

The second episode of the Mergelina-Sagredo story is at first disconcerting because the setting and events are so different from those in the first episode that it is hard to accept it as a logical continuation. Possibly the jarring effect of the contrast was intentional on Espinel's part. The atmosphere of the fantastic voyage, made all the more startling because of the geographical details which appear to situate it in the real world,⁷ is quite distant from the atmosphere reminiscent of the comic stage in which the lover is concealed behind the bookcase and the wife is dealt a salutary beating by her husband.

The difficulty of reconciling the differences between the two parts of the story--in part owing to the switch of levels of reality--is smoothed over by the explanation that Sagredo has given up medicine in order to become an explorer and adventurer. The sudden change in Sagredo's social identity, for which the presence of dueling weapons in the Sagredo house, where one would have expected books, has prepared the reader in the first episode, is explained as a function of his temperament (" . . . yo nací más inclinado a las armas que a los libros " [III, xix, 240]). We are thus reminded of Marcos' own tendency to choler, just as the disasters which Sagredo experiences at sea recall the similar misfortunes of Marcos.

The similarity between Sagredo and Marcos is carried further when Sagredo assumes the tasks of narrator-protagonist in the voyage story. The quick intelligence which the reader has come to associate

with Marcos is now transformed into the Ulysses-like ingenuity of Sagredo. As Sagredo pursues the narration, Marcos sits back and listens, thus acquiring an identity similar to that of the hermit who has been listening to Marcos' own story but who has vanished from the reader's consciousness to be supplanted in his rôle of listener by the reader himself.⁸ The story thus continues the kind of transformations of identity which are characteristic of Espinel's technique in the rest of the novel.

Although, as Carrasco points out,⁹ all of the major interpolations are inserted by interweaving them with Marcos' adventures, the classical recital situation with its debt to rhetorical theory is not entirely foregone. The second episode of the Mergelina-Sagredo story is related in the robbers' cave--a favored location, as we have already seen in the introduction, for the recital of tales since antiquity. Sagredo relates his part of the story to satisfy Marcos' request and to ease his own suffering (III, xviii, 239). The recital ends with an abrupt concluding formula followed by some conventional shedding of tears. The listeners react by trying to help Sagredo through their offers of consolation although the escudero, with his characteristic pedantry, points out that their efforts are clumsy and expresses some conventional wisdom on the best way to comfort a mourner.¹⁰ When it is Doña Mergelina's turn to recount her part of the adventure, she appears in a boy's clothing and begins her address to Roque Amador, the robber chief, with some gracefully flattering remarks designed to arouse his good will. Her address is reminiscent of Chariclea's address to the robber captain in the Aethiopica¹¹ and Claudia Jerónima's appeal to Roque Guinart in the Quijote (II, lx, 107-108) on which it is possibly modeled. The topos of the

audience's becoming attentive is observed, but it is the eavesdropping audience, not the robber captain, to whom it is applied: "Estábamos en la cueva muy atentos, oyendo la retórica con que el paje hablaba" (III, xxiv, 275). Even though the bandit professes not to understand "retrónicas," he is sufficiently charmed by the "boy's" exordial remarks to promise to help him. After Doña Mergelina's identity is revealed and the story of her misfortunes is complete, the conventional reaction of wonder is expressed on behalf of the eavesdropping audience. There is another round of weeping followed by an offer of consolation and another promise of help from Roque Amador.

III. The Story of the Captivity in Algeria.

The story of Marcos' captivity (II, vii, 48 - II, xiv, 116) is varied by the inclusion of disparate elements: moralizing remarks; the descriptions of St. John's Day celebrations; anecdotes showing Marcos' astuteness; the renegade's tale; and observations on humility, love, gossip, conduct of princes, and the like. The incorporation of these elements, because it gives a texture like that of the rest of the novel, creates a sense of continuity with it. Furthermore, although the story's boundaries are roughly marked off by misfortunes at sea, it is difficult to pinpoint its exact beginning and end. The technique of blurring the edges of the story is reminiscent of Cervantes' method of interweaving interpolations into the Quijote. The outcome of the story is deferred to III, xvi, with a change in narrator, a method of narration which has also been seen in the Quijote.

The story seems to evolve naturally from Marcos' other adventures because he moves into the story and dominates it in the same way he

dominates the rest of the novel. He maintains the qualities of healer, musician, and teacher which have defined his character in earlier parts of the novel. In his characteristically shrewd fashion, he is able to insinuate himself into the good graces of his master and win his freedom by teaching a turtle-dove to talk. But it is in his rôle as teacher of the tenets of Christianity to the Moorish brother and sister that he achieves his greatest interest in the story. Although he is consistently shown as the one who possesses knowledge and experience, he becomes, in another alternation of identity, the one who learns to control himself and not to give in to his feelings for the girl.

The story of Marcos' captivity resembles the captive's tale in the Quijote (I, xxxix, 7 - I, xlii, 119) in that it is related by the protagonist, who inspires love in the daughter of a wealthy and prominent man. Like Zoraida in the Quijote, the girl in the Espinel story eventually escapes to Spain, where she will be free to be baptised. Marcos' story also has a certain likeness to Cervantes' story of Ricote and Ana Félix in the Quijote (II, liv, 322-337 and II, lxiii, 161 - lxv, 205). Both give an account of a morisco who, in one way or another, has had to come to terms with the painful political realities of life in Christian Spain and who speaks as a representative of his people. In each case, the morisco's daughter is the central character in a love story involving her desire to be a Christian.

The inclusion of the renegade's tale (II, xii, 103 - 109) within the longer story of Marcos' captivity is in accordance with the practice, inherited (as we have seen in the Introduction) from antiquity, of nesting one interpolated story within another. The

escape of a beautiful Christian woman from her infidel husband in order to return to Spain repeats in a general way the flight of Marcos' young pupils to Spain, where they will request baptism.¹² The conventional audience reaction at the conclusion of the narration is varied by being cast in the form of a discussion of the psychological validity of the woman's behavior. Marcos, in his customary way of enlightening others, accounts for her actions in terms of contemporary medical beliefs.

IV. Don Aurelio's Story

The presence of Marcos, which, because of his double function as narrator and protagonist, is so forcibly felt in the novel, also permeates, as we have already seen, the first episode of the Doña Mergelina-Sagredo story and the account of the captivity in Algiers. Cervantes' Cide Hamete thought of his interpolations as a means of escaping from his protagonist; in contrary fashion, Espinel never allows Marcos to stray for long from the reader's consciousness. Even when, in Don Aurelio's story, the escudero is assigned to a relatively passive rôle as listener, his presence is still vividly felt. The manner in which he listens to the tale of the unjustly punished wife is such as to reinforce his image as a teacher and counsellor with a knowledge of human nature: "Yo no osaba preguntalle cosa, porque el verdadero camino para conservarse los hombres es transformarse en el humor de aquellos con quien trata; y, como no podemos saber los secretos del corazón ajeno, hemos de aguardar a que por alguna parte rompa el silencio; que es yerro escudriñar las cosas de que no nos dan parte, especialmente con personas poderosas, cuya voluntad se gobierna con el poder y

el apetito." (III, vi, 151).

The story incorporates elements found in Boccaccio, Ariosto, Straparola, and Bandello;¹³ but, in including it in his work, Espinel shapes it to the moralizing contours of the novel. The part of the story related by Don Aurelio begins on the moralizing note sounded often in the chief narrative: "¡Dichosos aquéllos que nacen sin obligaciones porque" (III, vi, 151). Furthermore, at the moment when Marcos enters the story actively, he does so as a counsellor and comforter to the married couple, rôles which he has fulfilled earlier in the first episode of the Mergelina-Sagredo story. He also continues to instruct the reader by guiding his responses to the story. Emotionally-charged words are used to play up the pitiable condition of the wrongly-accused woman; the narrator convinces the reader, by convincing the husband, that no point of honor is at issue and calls the attention of both the reader and Don Aurelio to the behavior of the dogs which is offered as proof of the woman's innocence. The narrator, by pointedly emphasizing the story's pathetic elements, leads the reader to a proper emotional response to the story in order to guide him to a correct understanding of it.

The narration of the story takes place under conventional circumstances: travellers meet on the road, they share a meal and one of them recounts the story of his misfortunes in order to lighten his load of unhappiness. But the conventional circumstances of the narration are elaborated to create a mood suitable for relating a story whose dominant emotional elements are pathos and horror. Marcos, alone and friendless, finds himself travelling on foot through an Italian plain whose inhabitants are suspicious and

hostile because it is apparent that he is a Spanish soldier. At dusk, the footsore traveller sees at a distance a solitary figure-- a gentleman with a falcon, who allows Marcos to catch up with him and offers him shelter for the night. In spite of the man's evident social rank, Marcos entertains some misgivings about him but nevertheless accepts his invitation. The badly tended and overgrown gardens of the country house to which Marcos is taken, the silent and melancholy servants, the touches of black in the interior of the house and, above all, his host's forbidding countenance make Marcos fear for his own safety.

The banquet scene, so frequently associated with story-telling and other entertainment, becomes, in Espinel's hands, a gloomy meal during which the usually talkative Marcos does not dare to speak. After the meal is over and the servants are out of earshot, Don Aurelio tells his story to Marcos, whom he can trust to receive his story because, as a stranger, he will not be around to embarrass Don Aurelio with the knowledge of his secret. At the conclusion of the recital, Marcos is drawn into the story's action and influences its outcome.

Later, after he has left Don Aurelio's house, a kind of coda is added which pushes the story past its own limits into the surrounding novel and ends it in the same way it began with a threatening encounter on the road. When Marcos is detained by Don Aurelio's servants, he experiences a moment of terror at what the consequences of his knowing too much might be. The effect is to make the story an integral part of the novel, to link it with the Marcos who is travelling through Italy and to free it from the confinement of the framing technique. In a further attempt at carrying the story beyond

its own boundaries, the author interlocks it, after a fashion, with Marcos' next adventure in Venice. Camila claims a relationship with Don Aurelio; and, in a sudden reversal of mood, she tricks Marcos and makes him look foolish.

V. Conclusion

The foregoing examination of Espinel's interpolative technique makes it apparent that, in his continuation of the interpolative tradition he is close to Cervantes, who was his immediate predecessor in the art of novel-writing. Like the intercalated stories in the Quijote, Espinel's interpolations are interwoven with the narrative rather than being framed and separated from the rest of the work as the novelas in Guzmán de Alfarache are. Espinel's exact indebtedness to Cervantes is difficult to assess; one cannot, of course, ignore the model which the tremendously influential Aethiopica could have provided for both Cervantes and Espinel. Cnemon's story in the Aethiopica is related in stages, and its protagonist becomes involved in the adventures of Chariclea and Theagenes. Like such narrators as Ricote or the goatherd who recounts part of the story of Camacho's wedding in the Quijote, Cnemon tells the part of the story which has occurred prior to the moment of narration; the rest of the story is allowed to transpire in the novel's present. Espinel's relatively sophisticated interpolative technique nevertheless suggests that he was a pupil of Cervantes from whom he had learned to refine and vary the traditional ways of inserting stories.

References

- ¹ George Haley, Vicente Espinel and "Marcos de Obregón": A Life and Its Literary Representation (Providence, Rhode Island: Brown University Press, 1959). See Chapter III for a discussion of the fluctuations in the identity of the escudero.
- ² See Volume One, pp. 85-86, of the Carrasco edition.
- ³ See, for example, Marcos' adventure in the inn where he is taken in by the flattery of a practical joker, I, ix, 183-185.
- ⁴ Volume One, p. 44.
- ⁵ One is reminded that Aristotle thought that the speaking of maxims was suited to the character of an old man. See the Rhetorica, trans. W. Rhys Roberts, Vol. XI in The Works of Aristotle, ed. W. D. Ross (Oxford: Clarendon Press, 1971), 1395a.
- ⁶ See Carrasco's note 843 in Volume II, p. 202, about the problems arising from the book's chronology.
- ⁷ For information concerning the relationship of Sagredo's fantastic voyage to factual accounts of expeditions to the New World, see Carrasco, Volume One, p. 48 and Volume Two, notes 1037 and 1069.
- ⁸ Cf. Carrasco, Volume One, p. 39.
- ⁹ Ibid., p. 45.
- ¹⁰ "Acabó su relación el doctor Sagredo, y haciendo las obsequias de su mujer con lágrimas, los dos que estaban con nosotros quisieron consolalle, ayudándole a llevar su pena muy pesadamente, porque querían por fuerza que se alegrase; ignorancia de gente que sabe poco, que muchomás se consuela un desconsolado en decille que tiene razón de estarlo, que no con querer que con la reciente pasión muestre contento" (III, xxiii, 268-269).
- ¹¹ Heliodorus of Emesa, Aethiopian Story, trans. Sir Walter Lamb (London: J. M. Dent, and New York: E. P. Dutton, 1961), I, 21-22.
- ¹² See Carrasco's note 430 in Volume Two for the relationship between the themes of these stories and similar ones in Cervantes and other authors.
- ¹³ For studies of the sources of this story, see Carrasco's note 610 in Volume Two.

CHAPTER V

GIL BLAS

In the course of his career as a writer, Le Sage frequently found inspiration in Spanish Golden Age literature. Such writers as Lope de Vega, Francisco de Rojas, Calderón de la Barca, and Hurtado de Mendoza were called upon in the creation of some of Le Sage's dramatic works. The success of his adaptation of the Avellaneda Quijote perhaps encouraged him to continue in the Spanish vein for his novels; and he was to follow it with Le diable boiteux, based on Vélez de Guevara's El diablo cojuelo; a free translation of Guzmán de Alfarache; and the Histoire d'Estévanille Gonzalez, an independent work based on the Spanish Estebanillo González. As an adapter of Spanish literature, Le Sage was governed more by the taste of his own time than by an urge to be faithful to the authors whom he translated or adapted.¹

I. "Superfluous" Moralizing

In Le Sage's "Préface du traducteur" of his translation of Guzmán de Alfarache he describes the defects which he finds in Alemán's novelistic technique: the moralizing is too extensive, and the comic scenes are too short. He defends his translation, saying that by cutting away the "morale superflue" he will please those readers who skip the serious passages in order to get on with the adventures. The following rather lengthy excerpt from the preface

is worth quoting for the insight it offers into Le Sage's concept of the novel:²

Je n'ignore point qu'en retranchant toute la morale superfluë de mon Auteur Espagnol, je m'expose à révolter les esprits singuliers, qui ne manqueront pas de me faire un crime d'avoir hazardé une si grande opération. J'en connois entr'autres quelques-uns, qui n'aiment rien dans Guzmán d'Alfarache, que les moralitez. Au lieu que presque tous les Lecteurs les sautent, pour suivre les Aventures du Héros: ils passent eux les aventures, pour en venir aux déclamations. Vous avez beau combattre leur goût, bien loin de vouloir se laisser persuader, ils ne vous font pas même l'honneur de se défier de leur sentiment. Encore ceux-ci sont-ils du moins de bonne foi, puisqu'ils disent ce qu'ils pensent. Il y en a d'autres qui vantent les tirades de morale quoiqu'ils n'ayent jamais eu la patience de les lire. Mais qu'il me soit permis de représenter à ces Messieurs que je n'ai point fait pour eux ma Traduction. Qu'ils s'en tiennent à la première, qui, certainement a de quoi les contenter, et qu'ils souffrent sans murmure que la mienne amuse toutes les autres Personnes qui ne sont pas de leur goût, c'est-à-dire, tout le reste du monde.

For his translation Le Sage has in mind an audience whom he wishes to entertain. He not only makes no pretense at justifying the book on moral grounds but also implies that some readers only pretend to like the serious passages anyway. It is clear that he wishes to appeal to the kind of readers whom he presumes to be in the majority--those who read for entertainment.

It is evident that in writing Gil Blas Le Sage was governed by a standard similar to the one which he set himself in translating Guzmán de Alfarache. Although the "Au lecteur" includes the usual homage to Horace and the anecdote borrowed from Espinel³ promising moral benefits to the reader willing to look below the surface, the book itself does not live up to the expectations created. The bow to critical pressure which imposed moral as well as aesthetic standards on the novel was not unusual.⁴ It is not

so much that the moral promise of the preface is incompatible with the novel as it is that it is simply irrelevant. Le Sage exposes the folly of human conduct by ridiculing it, but the book's moral stance is not always absolutely clear. In Espinel, there can be no mistaking the author's apparent and sustained efforts to uplift and educate the reader; the practice of alternating the stories and anecdotes with the instructive passages makes it very clear. In contrast, Le Sage's "Histoire de Don Raphaël" (IV, x, 754), which chronicles the adventures of an unrepentant criminal, conveys a distinct feeling of pleasure in the misdeeds with no counterbalancing moral weight. A similar situation is set up in the "Histoire de Laure" (VII, vii, 874), which gives a rather racy account of the life of an actress of easy virtue. The "Histoire de Don Valerio de Luna" (VIII, i, 928), with its allusion to the life of Ninon de Lenclos,⁵ creates a sense of scandalized pleasure at indecent gossip. At no point does Le Sage defend immoral behavior; neither does he strenuously attack it. The light, ironic tone, unrelieved by the kind of edifying passages found in Alemán and Espinel, never plunges deeply into considerations of human behavior. Even the conduct which earned Gil's imprisonment and banishment from court is ultimately considered to be a laughing matter. Other forms of misconduct and foolishness, although they are pitilessly exposed, seem to be accepted with a shrug as a part of the human condition. This is a marked contrast to Alemán's terrible consciousness of sin and the earnest attitude of Espinel's escudero, who found in every narrative situation an opportunity to belabor the reader with his educational harangues. The "Histoire du garçon barbier" (II, vii, 596), because it is an adaptation of the story of Doña Mergelina in

Marcos de Obregón, affords an opportunity to observe the changes which Le Sage saw fit to introduce in order to satisfy his own aesthetic aims. Marcos has been supplanted as narrator by the barber's boy perhaps because Le Sage wanted to silence the long-winded escudero and prevent his interminable moralizings. Certainly the moral tone of the story has altered markedly so as to harmonize with the rest of the novel and to fit into Le Sage's view of society. Early on, the services of Marcos in Doña Mergelina's household are dispensed with; and he is replaced by a duenna who collaborates shamelessly with Doña Mergelina's plans to see her lover. The whole moral meaning of Espinel's story has been turned around; in his version the wife and the barber's boy learned a lesson from their close call and benefited from Marcos' good advice. In Gil Blas, where the point is that corruption and vice exist everywhere, although the lovers' plans are frustrated, the implication is that the woman's wiles are used to trick the husband successfully on other occasions; and this is a matter of amusement. Espinel's way of alternating between the story and the moral lessons enabled him to exploit the comic aspects of the situation at the same time that he was making a plausible moral point; Le Sage plays up the bedroom-comedy aspects and allows the moral considerations to take a poor second place.

For all the shallowness of Le Sage's treatment of manners and morals, it must be conceded that his moral flippancy is a welcome relief from the extreme moral seriousness of his seventeenth century Spanish predecessors. The irreverent treatment of the death of the anchorite (V, i, 822), for example, is a refreshing contrast to the sanctimoniousness of which the Spanish writers were sometimes

guilty.

II. The Structure

Le Sage imitates the picaresque model to the extent of adopting an episodic plot which follows the hero's fortunes; but there the resemblance ceases because, in dispensing with the lengthy moralizing passages, he has created a narrative, which, in comparison with its Spanish antecedents, is stripped almost naked. Gil Blas lacks not only the complicated moral significance so important in Espinel and Alemán, but also the elaborate balances and counterbalances in the arrangement of the novelistic material characteristic of the Baroque.⁶

The book's structure is inherent in its outlook on life. Vivienne Mylne points out that when Le Sage's "Declaration de l'auteur" states the intention to present life "telle qu'elle est" his readers are being prepared for a humorously satirical treatment of society.⁷ To show that vices are the same on all levels of society ("On voit partout les mêmes vices et les mêmes originaux.") the flexible, expandable structure used by Le Sage is ideal. No great moral depth is attempted; for his purpose the moralizing passages are indeed superfluous. For a comic exposé of manners and morals developed along an entertaining story line, the brief character vignettes and the rapid succession of adventures in different social milieux are an ideal vehicle; and Gil, a young man characterized by adresse and activité (II, i, 567), is the ideal hero.

The composition of Gil Blas was stretched out over a very long period of time: the first six books came out in 1715, the next three in 1724, and the last three in 1735. It was not until 1747, the year

of his death, that Le Sage completed the revisions for a unified text.⁸ During these years Le Sage, a writer who lived by his pen, was preoccupied with a number of other literary projects. When these circumstances are kept in mind, the advantages of the episodic chain of adventures, with its capacity for easy interpolation are obvious: Le Sage had only to put in another adventure, and the hero's life and the book were expanded without difficulty. Another advantage was the ease with which intercalated stories could be inserted without unduly complicating the main narrative: Gil simply meets in his travels a new character who feels inclined to share a story.

III. The Interpolations

Le Sage's ridding the book of the excess baggage of the moralizing passages is a bold maneuver which theoretically should free it to function by strictly aesthetic standards. In practice, it throws the major burden of the book's interest onto the stories; but the episodes resembling those in such novels as Guzmán de Alfarache and Marcos de Obregón, when robbed of their moral significance, are revealed as too insubstantial to support a lengthy novel. Because of their relative lack of aesthetic importance, a consideration of each one of the interpolated stories will not be attempted.⁹

The stories are lively and varied, but the overall effect is monotonous partly because the style does not change to suit the different narrators who are presumed to relate the stories. Stuart Miller points out that Gil Blas is a relatively colorless narrator and that the switch to the even more colorless secondary narrators keeps their stories at arm's length from the reader.¹⁰ The monotony has also been explained by Mylne as a consequence of Le Sage's

failure to work the book up to a major climax. He builds to a minor climax in each episode, but the whole effect is like a range of hills all more or less of the same height.¹¹ The result is that the stories assume as much importance as the overall design of the book. There is no sense of foreground or background, no feeling that one part is more or less important than another. It is as though the scenes were shot from a camera placed always at a fixed distance from the subject, with the same amount of detail exposed.

The interpolations, which take up about one-third of the book's pages, are set into the story by means of the two major techniques used by Le Sage's predecessors. After the framed nouvelle of "Le Mariage de vengeance" is narrated in IV, iv, 699, its characters and narrator simply drop out of sight. Other stories, such as the "Histoire de Doña Mencia de Mosquera" (I, xi, 531) are interwoven with the main narrative by having the fortunes of their characters joined with those of Gil and by being narrated in stages which make them seem more closely connected with the main action.¹²

It is when Le Sage uses the latter technique that one of the serious drawbacks of the book's narrative structure becomes most apparent. A story inserted by the framing technique can be enjoyed for its own sake, with no undue effort being required of the reader's memory. The interweaving technique, as it is used in Gil Blas, sometimes places extraordinary demands on the reader. The daringness of Le Sage's technique is seen in a story such as the "Histoire de Don Raphaël," which is told in two installments with more than two hundred pages intervening between the parts.¹³ The length of the intervening material, however, is not of so much importance as the large number of other characters and incidents with which the reader

has been preoccupied in the interval between the stages of the story. Mylne has remarked on Le Sage's failure to give the reader a key to events which are necessary to the plot so that he can distinguish them from those which are incidental.¹⁴ In order to follow the intricacies of the action, the reader must have an unusual capacity to remember the story or a willingness either to go back and reread parts which have been forgotten or simply to go on reading in spite of the confusion caused by badly remembered passages. One reason for the problem is that the reader has no way of knowing, in the earlier pages of the book, just which characters are going to reappear in later parts. The problem is compounded when, as in the stories of Don Alphonse (IV, x, 754) and Don Raphaël (V, i, 776), shorter interpolations are encased within the longer ones.¹⁵

An aid to the reader's memory is provided by the chapter headings which help one to locate the interpolations. A favorite technique of Le Sage is to position the situation motivating an interpolated story at the end of the chapter. The story itself then occupies an entire chapter with its own chapter heading, and the situation marking the close of the interpolation occurs at the beginning of a third chapter. (See, for example, the "Histoire de Doña Mencia de Mosquera," in Book I, end of chapter x, chapter xi, and beginning of chapter xii.) This way of placing an interpolation in a position straddling three chapters is a convenience for the reader who wishes to pull out an individual story to be read as a tiroir or to refresh his memory.

IV. Enlargement of the Social Spectrum

It is perhaps too easy to point to the weaknesses in the structure

of Gil Blas. It is only fair to point out another of its tremendous advantages: the opportunity which the episodic plot with its many interpolations afforded the author to expand the range of social types admissible in fiction.¹⁶ The pages of Gil Blas are jammed with hundreds of characters whose delineation provides one of the book's chief pleasures. Although, as Mylne points out,¹⁷ Le Sage included a far greater range of social types than any previous writer of satiric novels in France, it must be added that Gil Blas is socially more homogeneous than Guzmán de Alfarache and Marcos de Obregón. To a certain extent the interpolations aid in the widening of the social spectrum. The story of Fabrice, with its glimpse of the writer's life; Laure's, with its theatrical atmosphere; and the succession of robbers' stories are vehicles for a variety of social types.

In Ronald Paulson's analysis of the direction toward satire taken by the eighteenth century novel, he points out that there was a change from a literature primarily concerned with the moral consequences of a character's actions to a literature concerned with the responses of a character's consciousness. In Gil's contacts with the wide range of social types afforded by Le Sage's technique, he is both a touchstone by which the other characters are evaluated and a mirror in that he becomes involved with the other characters' misdeeds, thus turning the satire inward toward himself.¹⁸

The broadening of the novel's social base is accompanied by a more sophisticated and varied kind of character portraiture than the conventional kinds with which earlier writers had been content. Le Sage's interest, however, is in portraying the many facets of human nature, not in exploring individual human experiences deeply. The love of stories, the fast pace of the adventures, the playfully

satiric style and the desire to entertain make it possible to explore human nature only by the technique of multiple examples. In I, v, 512, one robber recites his life story, then another and another. At the end of the succession of stories no real penetration into the criminal character has been achieved. The inclusiveness of the book--its openness to more and more stories, more adventures, more social types--is totally contrary to a deep, sustained interest in single characters. Given his choice of structure, the use of multiple examples of human behavior is Le Sage's only recourse.

V. Expressions of Feeling

As limited as are the range and depth of feeling which Le Sage is permitted by his technique, expressions of feeling are more commonly used by him than they were in the Spanish writers of the seventeenth century. When Doña Mencia, for example, finishes relating her story, Gil joins her in an expression of grief: "Doña Mencia fondit en larmes après avoir achevé ce récit. Je la laissai donner un libre cours à ses soupirs. Je pleurai même aussi, tant il est naturel de s'intéresser pour les malheureux, et particulièrement pour une belle personne affligée." (I, xii, 538). The fact that Le Sage's characters indulge frequently in sighs and tears does not mean that he achieves any real emotional depth. Mylne has shown to what an extent he is limited by his humorously satirical style in handling emotional scenes.¹⁹ Nevertheless, he uses a vocabulary of sentiment (larmes, soupirs, etc.) to describe external manifestations of feeling. In so doing, he is following, in a superficial manner, an eighteenth-century trend toward fuller expressions of feelings and the enjoyment of sentiment for its own sake. In the scene cited above,

Doña Mencia and Gil seem to let their tears flow from a pure excess of emotion. Compare this, for example, with Dorotea's more measured expression of grief at the end of her story in I, xxix, of the Quijote: " . . . mirad y juzgad ahora si los suspiros que escuchastes, las palabras que oístes y las lágrimas que de mis ojos salían tenían ocasión para mostrarse en mayor abundancia Calló en diciendo esto, y el rostro se le cubrió de un color que mostró bien claro el sentimiento y vergüenza del alma. En las suyas sintieron los que escuchado la habían tanta lástima como admiración de su desgracia "

It is necessary only to reread the Espinel and Le Sage versions of the "Histoire du garçon barbier" (II, vii, 596) to see how much Le Sage has heightened the emotional element of the story when measured against Espinel's relatively austere treatment of it. In Espinel the escudero is moved by the wife's tears ("Y con esto y otras cosas que dijo, lloró tan tiernamente, cubriendo el rostro con un lienzo, que por poco fuera menester quien nos consolara a entrambos." [I, ii, 103]), but the vocabulary of emotion is encased in one of Marcos' lectures and is thus subordinated to the story's moral purpose ("¿Es posible que en tan extraordinaria condición ha podido caber tanta mudanza, y que por ojos tan llenos de hermosura y desdenes hayan salido tan piadosas lágrimas, y que por mejillas tan recatadas haya corrido un licor tan precioso, que siendo bastante a enternecer las entrañas de Dios, se haya derramado y echado a mal por un miserable hombre?" [I, ii, 103]). In Le Sage the sentiment is more exaggerated; Marcos mingles his tears with Doña Mergelina's, and is conquered by his emotion ("Le vieux Marcos, qui était peut-être la meilleure pâte d'écuyer qu'on vît jamais, ne résista point à un

spectacle si touchant. Il en fut vivement pénétré. Il confondit même ses larmes avec celles de sa maîtresse, et lui dit d'un air attendri: 'Ah! madame, que vous êtes séduisante! Je ne puis tenir contre votre douleur. Elle vient de vaincre ma vertu. Je vous promets mon secours. Je ne m'étonne plus si l'amour a la force de vous faire oublier votre devoir, puisque la compassion seule est capable de m'écarter du mien.'" [II, vii, 610]).

VI. The Topoi of Interpolation

The recital situations in Gil Blas adhere to the patterns of interpolation as they had been set down in antiquity. In comparison with his Spanish predecessors, however, Le Sage's technique of interpolation is unsubtle. In Don Quixote the events of the intercalated stories are filtered, implicitly or explicitly, through the vision of their audience; i.e., they adopt a certain coloration or tonality from the aesthetic, social, and moral context in which they appear. In Le Sage, the recital situation is developed only minimally, apparently as a convenient and conventional way of getting into and out of stories.

The "Histoire de Don Pompeyo de Castro" (III, vii, 660-667), for example, is introduced at one of the conventional occasions for story-telling--a meal, in this case an after-theater supper. The conversation has concerned the play that has just been performed and the quality of the acting. A gentleman of the Portuguese court, Don Pompeyo, criticizes the performance and claims superiority for the actors of his country. To make his point, he tells a fable about an actor who supposedly imitated a pig. As it happens, he is to return on the following day to Portugal and is therefore prompted,

after the usual request formula, to tell his story. The story's connection with the recital situation is that its events had nearly forced Don Pompeyo to leave Portugal. It concerns a quarrel that he had with another gentleman about the affections of a lady. The king of Portugal intervenes to make an honorable solution possible without violence. The close of Don Pompeyo's story lacks the standard critical reaction of appreciation or wonder from the dinner guests; instead, Gil and the other valet, who have been eavesdropping, give an indirect reaction by the attention which they have given to the story--they have not missed a word. Don Pompeyo is evidently a relative of César, the Neapolitan gentleman in Guzmán de Alfarache who possessed such tact as a story-teller. The discussion about the theater leading up to the story recalls Cervantes' preparations for the reading of the "Curioso impertinente" in the Quijote. In spite of these superficial similarities, the recital situation in Gil Blas does not have the fullness of those in Alemán and Cervantes. Pompeyo's story does not suit the situation so admirably as did César's, and the conversation about the theater does not awaken aesthetic considerations of the same magnitude or develop them so richly as those in the similar situation in the Quijote.

Topoi such as the protestation of modesty ("'Oh! pour mon histoire, . . . elle ne mérite guère d'être entendue. Elle ne contient que des faits fort simples. Néanmoins, . . . puisque nous n'avons rien de meilleur à faire, je vais vous la raconter telle qu'elle est.'" [II, vi, 596]. "'Je vous demande pardon . . . si je vous fais cette narration, mais vous l'avez exigée de moi.'" [V, i, 776].), the request for a story ("' --Eh! par quelle aventure? dit le marquis. ConteZ nous cela, je vous prie.'" [III, vii, 660].), the

expression of the intention to be brief ("Je vais vous en faire succinctement le récit." [VIII, xii, 975]), and the structural convention of nesting one story within another (Within the "Histoire de Don Raphaël" [V, i, 770-826] are encased the brief recital of Jérôme de Moyadas [V, i, 775-775] and Don Raphaël's mother's story [V, i, 799-806].) are associated with the telling of stories. One of the secondary narrators, Don Raphaël, expresses an awareness of his relationship to the rhetorical tradition ("J'aurais, dans cet endroit de mon récit, une occasion de vous faire une belle description de tempête, de peindre l'air tout en feu, de faire gronder la foudre, siffler les vents, soulever les flots, et cætera. Mais, laissant à part toutes ces fleurs de rhétorique, je vous dirai que l'orage fut violent, et nous obligea de relâcher à la point de l'île de la Cabrera." [V, i, 788].).

The introduction to the story of Don Raphaël is interesting because it brings together several familiar conventions: the locus amoenus, the meal, the request formula, becoming comfortable on the grass, and listening to a story instead of sleeping. There is also an interesting resemblance to the recital situation in II, liv, 326, of the Quijote in which Sancho joins Ricote's party in an outdoor meal.

Nous nous enfonçâmes dans le plus épais du bois, et nous nous arrêtâmes dans un endroit fort agréable, sur un gazon entouré de plusieurs gros chênes, dont les branches entremêlées formaient une voûte que la chaleur du jour ne pouvait percer. Nous débridâmes le cheval pour le laisser paître, après l'avoir déchargé. Nous nous assîmes. Nous tirâmes de la besace du frère Antoine quelques grosses pièces de pain avec plusieurs morceaux de viande rôties, et nous nous mîmes à nous en escrimer comme à l'envi l'un de l'autre. Néanmoins, quelque appétit que nous eussions, nous cessions souvent de manger pour donner des accolades à l'outre, qui ne

faisait que passer des bras de l'un entre les bras de l'autre.

Sur la fin du repas, don Raphaël dit à don Alphonse: "Seigneur cavalier, après la confidence que vous m'avez fait, il est juste que je vous raconte aussi l'histoire de ma vie avec la même sincérité. --Vous me ferez plaisir, répondit le jeune homme. --Et à moi particulièrement, m'écriai-je; j'ai une extrême curiosité d'entendre vos aventures. Je ne doute pas qu'elles ne soient dignes d'être écoutées. --Je vous en réponds, répliqua Raphaël, et je prétends bien les écrire un jour Mais nous sommes fatigués. Déllassons-nous par quelques heures de sommeil En achevant ces mots, il s'étendit sur l'herbe. Don Alphonse fit la même chose. Je suivis leur exemple, et Lamela se mit en sentinelle.

Don Alphonse au lieu de prendre quelque repos, s'occupa de ses malheurs, et je ne pus fermer l'oeil. Pour don Raphaël, il s'endormit bientôt. Mais il se réveilla une heure après; et, nous voyant disposés à l'écouter, il dit à Lamela: "Mon ami Ambroise, tu peux présentement goûter la douceur du sommeil. --Non, non, répondit Lamela, je n'ai point envie de dormir; et, bien que je sache tous les événements de votre vie, ils sont si instructifs pour les personnes de notre profession, que je serai bien aise de les entendre encore raconter." Aussitôt don Raphaël commença dans ces termes l'histoire de sa vie.

(IV, xi, 769)

Don Raphaël's story ends with a critical judgment and a temporality topos ("Quand don Raphaël eut achevé de conter son histoire, dont le récit me parut un peu long, don Alphonse, par politesse, lui témoigna qu'elle l'avait fort diverti. Après cela, le seigneur Ambroise prit la parole, et l'adressant au compagnon de ses exploits: 'Don Raphaël, lui dit-il, songez que le soleil se couche. Il serait à propos, ce me semble, de délibérer sur ce que nous avons à faire.'" [V, ii, 826]) marked by Le Sage's light irony. The story qualified as "un peu long" is quite long--fifty-six pages in the Étiemble edition.

In most cases, Le Sage does not linger over concluding formulas. He typically concludes a story (see, for example,

the "Mariage de vengeance" ending, IV, v, 722, and the conclusion of Laure's story, VII, viii, 885) and quickly turns to some fresh action. When standard topoi are employed at the end of the recital situation, they are passed over in a perfunctory manner ("Doña Mencia fondit en larmes après avoir achevé ce récit. Je la laissai donner un libre cours à ses soupirs. Je pleurai même aussi, tant il est naturel de s'intéresser pour les malheureux, et particulièrement pour une belle personne affligée. J'allai lui demander quel parti elle voulait prendre dans la conjoncture où elle se trouvait, et peut-être allait-elle me consulter là-dessus, si notre conversation n'eût pas été interrompue: mais nous entendîmes dans l'hôtellerie un grand bruit, qui, malgré nous, attira notre attention." [I, xii, 538]).

One last recital setting will illustrate Le Sage's relationship to the inherited tradition of interpolation. The successive recital of the stories of the eight robbers (I, v, 512-517) takes place in the cave which serves as their headquarters. The setting is reminiscent of the robbers' stronghold in the Aethiopica (I, 8-18), where a story was also recited, and, in its specific details, resembles the robbers' cave in the Golden Ass, book IV, where the robber's tale was narrated.²⁰ The series of brief recitals of the galley slaves set free by Don Quijote (I, xxii) is also brought to mind.

VII. The Interpolations and the Classical Oratorical Genres

It is possible that the division of classical oratory into the epideictic, deliberative, and judicial genres, while not being entirely applicable to the stories told in novels, was nevertheless

influential in shaping the recital situations. We have already seen that Dorotea's story in the Quijote ends with an appeal to the listeners for a judgment in a way that calls to mind a court of law. It is often not possible to discern any features of the recital situation linking a story to any one of the categories of eloquence; the "Histoire du garçon barbier" (II, vii, 596-616) is an example. In other interpolations, however, traces of the classical genres seem to appear, either in the kind of appeal made by the narrator of the story to the listeners or in the audience reaction to the stories. In Gil Blas the succession of stories of the misdeeds of the robbers (I, v, 512-517) provokes an ironic reaction from Gil: " . . . et lorsque je les eus tous entendus, je ne fus pas surpris de les voir ensemble." However ironically expressed, the reaction is one of censure--and the story can be thus tentatively considered as bearing a relationship to the epideictic genre, whose purpose was to arouse the audience to either praise or blame. The story of Don Rolando (III, ii, 632-636) more nearly fits the deliberative genre, which was supposed to influence the listeners to take a certain course of future action. At the end of his recital he tries, unsuccessfully, to get Gil to rejoin the robber band: "'Je tairai l'aventure. Eh bien! ajouta-t-il, es-tu prêt à me suivre? J'attends ta réponse." Don Alphonse's story (IV, x, 754-766), which ends with an appeal to the "hermit" for advice ("'Voilà, mon père, ce qui m'occupe. Je vous prie de m'aider de vos conseils.'") is also possibly related to deliberative oratory--a politician might beg his colleagues' advice in such a manner as part of a public policy debate. Scipion's story (X, x, 1067 - X, xii, 1110) ends with his begging Gil to "testify" that, in spite of the misdeeds which he had recounted, he has changed his ways:

"Seigneur de Santillane, . . . faites-moi la grâce de témoigner à ces dames que vous m'avez toujours connu pour un serviteur aussi fidèle que zélé. J'ai besoin de votre témoignage pour leur persuader que le fils de la Coscolina a purgé ses moeurs "

It is conceded that these examples alone are not enough to establish positively that the interpolations respond to the ancient categories of oratory; but they are strongly suggestive, especially in view of the influence of rhetoric on other aspects of the interpolative technique.

VIII. Conclusion

Implicit in Le Sage's excision of the moralizing elements which had played so important a part in the Spanish picaresque novel was the belief that the novel could exist as pure entertainment without any propping up by edifying passages. This was a heterodox viewpoint which was to be vindicated by the book's long-lasting popularity with both the public and a large number of critics.²¹ Le Sage's technique did not admit penetrating character analysis; yet it enriched the novel with a vast number of rapidly paced adventures and characters from all walks of life. The management of the plot, with its disposition of the interpolations, the uniformity of the style, the moral shallowness, and the lack of formal interest create a monotonous effect which is not offset by the book's aura of life and activity. To confess that Gil Blas is a monotonous novel is to recognize that those writers who professed a concern with introducing variety into their works were expressing a genuine aesthetic problem. Le Sage sacrificed, as it was his right to do, the "superfluous" moralizing digressions; but he did not find a replacement adequate to

sustain the book aesthetically. He did, however, move tentatively in the direction of restoring to literature its right to be merely entertaining and stretched the novel in the direction of narrative satire, which, as Paulson's Satire and the Novel in Eighteenth-Century England has shown, was one of the important developments of fiction in Le Sage's time.

References

¹ For information on Le Sage's Spanish antecedents I have relied on Roger Laufer, Le Sage ou le métier de romancier (Paris: Gallimard, 1971), passim. See also Charles V. Aubrun, "El diablo cojuelo et Le Diable boiteux," Mélanges à la mémoire de Jean Sarrailh (Paris: Centre de Recherches de l'Institut d'Etudes Hispaniques, 1966), I, 57-73 for an analysis of the transformations made by Le Sage in his adaptation of El diablo cojuelo.

² Mateo Alemán, Histoire de Guzman D'Alfarache, nouvellement traduite et purgée des moralitez superflues par Monsieur Le Sage (Amsterdam, 1740), n. pag.

³ Cf. Laufer, p. 299.

⁴ Georges May, Le Dilemme du roman au dix-huitième siècle, étude sur les rapports du roman et de la critique (1715-1761) (New Haven: Yale University Press, 1963), chapter I.

⁵ See Étiemble's note, p. 928 of his edition of Gil Blas.

⁶ I agree with Vivienne Mylne, "Structure and Symbolism in Gil Blas," French Studies, 15 (April, 1961), 134-145, that N. Wagner's opinion of the formal coherence of the plot and the structural relationships within it are based on a critical approach which is so different from the usual way of reading a novel as to render it invalid. See N. Wagner, "Quelques cadres d'étude pour Gil Blas," L'information littéraire, 8 (Jan.-Feb., 1956), 29-38.

⁷ Vivienne Mylne, The Eighteenth-Century French Novel: Techniques of Illusion (Manchester: University Press, 1965), p. 49.

⁸ Laufer, p. 286.

⁹ The following is a list of the interpolated stories and where they are found in the novel: The robbers' stories, I, v, 512-517; "Histoire de Doña Mencía de Mosquera," I, xi, 531-537 and I, xiv, 545-546; Fabrice's story, I, xvii, 558-559 and VII, xiii, 904-907; "Histoire du garçon barbier," II, vii, 596-616; Rolando's story, III, ii, 632-636; "Histoire de don Pompeyo de Castro," III, vii, 660-667; "Le Mariage de vengeance: Nouvelle," IV, iv, 699-722; "Histoire de don Alphonse et de la Belle Séraphine," IV, x, 754-766 (Séraphine's story is narrated separately from Don Alphonse's and inserted within his story in IV, x, 759-760 and IV, x, 762-763.); "Histoire de Don Raphaël," V, i, 770-826 (Don Raphaël's story incorporates the stories of Jérôme de Moyadas, V, i, 775-776 and of Don Raphaël's mother, V, i, 799-806.); "Histoire de Laure," VII, vii, 874-885; "Histoire de Don Valerio de Luna," VIII, i, 928-930; "Histoire de Don Roger de Rada," VIII, viii, 950-957; the story of Catalina, VIII, xii, 975-976; the story of Don André de Tordesillas (told to Gil Blas, but not heard because of his unhappiness and therefore not set down), IX, iv, 992; "Histoire de Don Gaston de Cogollos et de Doña Helena

de Galisteo," IX, vi, 995-1010; "Histoire de Scipion," X, x, 1066 - X, xii, 1110. Two fables--the actor and the pig (III, vi, 659-660) and the two birds (VIII, vi, 944-945) are also told.

¹⁰ Stuart Miller, The Picaresque Novel (Cleveland: The Press of Case Western Reserve University, 1967), p. 118.

¹¹ Mylne, The Eighteenth-Century French Novel, p. 58.

¹² See N. Wagner, "Quelques cadres d'étude pour Gil Blas," L'information littéraire, 8 (1956), 29-38, for an outline identifying the stories which affect the course of events in the main plot and those which are separate from the main action.

¹³ Mylne, The Eighteenth-Century French Novel, p. 59.

¹⁴ Mylne, "Structure and Symbolism in Gil Blas."

¹⁵ In Stuart Miller's analysis, the reappearance of characters in Gil Blas creates a sense of stability and order which differs from the chaotic world of such picaresque novels as Lazarillo de Tormes, Guzmán de Alfarache, El Buscón, and Simplicissimus (The Picaresque Novel, pp. 13-19.).

¹⁶ See Georges May, chapter II, for his discussion of Le Sage's enlargement of the novel's social spectrum.

¹⁷ Mylne, The Eighteenth-Century French Novel, p. 71.

¹⁸ Ronald Paulson, Satire and the Novel in Eighteenth-Century England (New Haven and London: Yale University Press, 1967), p. 5 and p. 167.

¹⁹ Mylne, The Eighteenth-Century French Novel, pp. 52-54.

²⁰ Cf. Jack Lindsay, p. 27 of his translation of The Golden Ass (Bloomington: Indiana University Press, 1967).

²¹ For an account of the esteem which Gil Blas enjoyed with critics and the public, see Marguerite May Iknayan, The Idea of the Novel in France: The Critical Reaction, 1815-1848. (Diss. Columbia University, 1956. Ann Arbor: University Microfilms, Doctoral Dissertation Series 17,060).

CHAPTER VI

LA VIE DE MARIANNE

The seventeenth and early eighteenth centuries had seen a great interest on the part of the reading public in the collected letters of such writers as Guez de Balzac, Voiture, Fontenelle, Le Pays, and Scarron and the enthusiastic reception of the Lettres portugaises and the "translations" of the letters of Abelard and Héloïse as well as a large quantity of less distinguished epistolary fiction.¹ The informality of the familiar letter, with its capacity for the expression of feeling and its freedom to treat a number of subjects in a single letter made it suitable as a narrative framework for the sort of novel in which sentiment was important.² It is this kind of framework in which Marivaux chose to enclose the first-person memoirs of the heroine of La Vie de Marianne.

I. Point of View in La Vie de Marianne and Lazarillo de Tormes.

Marianne's autobiography is related by an intelligent and sensitive woman who, at the time of the narration, is in her fifties and is looking back on the "accidents" of her earlier life.³ As she recalls them, she comments on her own behavior from the standpoint of the experienced older woman in the same way that the mature, cynically disillusioned narrator of Lazarillo de Tormes looks back on the events of his youth. Both the Lazarillo and

Marianne are narrated in an epistolary form.⁴ In each case the correspondent to whom the letters are addressed remains silent, although Marianne refers at the beginning of each part to a reply which she presumably has received from the friend to whom she writes. In the case of the Spanish work, the person to whom the letter is addressed is an unnamed friend of the Arcipreste who has desired to know more about a certain situation, apparently the arrangement which Lázaro has with his wife and the Arcipreste ("Y pues Vuestra Merced escribe se le escriba y relate el caso muy por extenso").⁵ Marianne writes to satisfy a similar request from a woman friend: "Quand je vous ai fait le récit de quelques accidents de ma vie, je ne m'attendais pas, ma chère amie, que vous me prierez de vous la donner toute entière et d'en faire un livre à imprimer." (I, p. 8).⁶ Francisco Rico's study of the Lazarillo points out that the narration from the point of view of the adult Lázaro is intimately involved with the total aesthetic effect of the book.⁷ In Marianne, as in the Lazarillo, the viewpoint of the adult narrator is superimposed on the events of the young protagonist's life. Claudio Guillén, writing about the Lazarillo, shows that the protagonist's past is subordinated to his present; the adult rather than the young Lazarillo is the work's center of gravity.⁸ The personality of the adult narrator, who also appears as the protagonist in the prólogo and the seventh tractado, has been formed through the boy's conflict with the world, with a dismaying result.⁹ Although the results are different in the case of Marianne, the process is similar: as the narrator relives the experiences of her younger life, the shaping of the older woman's character gradually takes place.

II. The Narrative Voice

The ingenuous tone which Marivaux adopts for his heroine is suited to her informal and supposedly unplanned memoirs. The rambling manner of expression gives the effect of the negligent ease with which a well-bred woman of good taste might conduct her private correspondence and therefore situates it in the realm of the familiar letter. The avertissement preceding Part II (pp. 55-56) says that Marianne has no plan in mind for the book.¹⁰ She is not an author but a thoughtful woman, and her work is to be read as if it were spoken. Frequent remarks addressed to her friend, who is supposedly reading the book, contribute to the conversational tone which is in part responsible for the vivacity of the Marianne narrative.¹¹

The naive, unplanned effect of the book is helped along by the way in which the heroine-narrator includes the digressions. She starts to tell an incident of her life, strays from the narrative to express her thoughts on some subject which the incident has suggested, then has trouble remembering just where she was in the narrative when the digression interrupted her. Her reflections, as she calls the digressions, are inserted in an offhand manner (" . . . j'en ferais toujours une en passant . . . " [I, p. 21]) or seem to escape her pen against her will ("Et moi, je retourne toujours aux réflexions, et je vous avertis que je ne me les reprocherai plus. Vous voyez bien que je n'y gagne rien et que je suis incorrigible; ainsi tâchons toutes deux de n'y plus prendre garde." (II, p. 81). "Mais m'écarterai-je toujours? Je crois qu'oui; je ne saurais m'en empêcher: Les idées me gagnent, je suis femme, et je conte mon histoire . . . " (II, p. 63). She

will announce that she has finished a certain thought and then find, after all, that she has more to add to the subject: "Me voilà au bout de ma réflexion. J'aurais pourtant grande envie d'y ajouter encore quelques mots, pour la rendre complète." (V, p. 221).

The interpolated story of Mlle. de Tervire is also inserted in a way which gives the impression of a lack of planning. The narrator originally promises (IV, p. 216) the story of Mlle. de Tervire in Part V but instead continues with her own life story. In Part VI (p. 271) she asks her reader to wait "a moment" for the story, but by the end of Part VII she has not yet even begun it and promises it for Part VIII. Toward the end of Part VIII (p. 415), she promises to begin "in a moment" and actually starts in Part IX. Far from trying to insert the reflections and the Tervire story unobtrusively, the narrator calls attention to their insertion in a way deliberately calculated to emphasize the purportedly unplanned structure of the autobiography.

The reflections concern the morals and manners which make one fit for polite society, but the narrator disclaims any pretensions to knowledge. She expresses her distrust of philosophical discourse ("Je ne sais point philosopher, et je ne m'en soucie guère, car je crois que cela n'apprend rien qu'à discourir , , , , " [I, p. 22]);¹² but, even though she is a mere woman, she thinks she has the right to express her opinions: "Le bon sens est de tout sexe . . . ; et un honnête homme très savant me disait . . . que, quoique je ne susse rien, je n'étais plus ignorante que ceux qui en savaient plus que moi." (I, p. 22). The moral digressions are defended in the avertissement preceding Part I (pp. 5-6) as an aid to the book's verisimilitude; if it were a novel, they would have been eliminated

in deference to public taste; but, as it is a true story written by a serious-minded woman, they have occurred as natural responses to the incidents in her past life.¹³ As a matter of fact, the reflections are sharply reduced beginning with Part VI, apparently in deference to critical or public pressures. Desfontaines had criticized the reflections for being too long, too frequent, and too affected.¹⁴ Although Marianne's friend has expressed approval of the reflections, Marianne will follow the taste of others who have said that they prefer the reflections to be left out. Marianne herself agrees with her friend but finds at her age that it is easier, although less glorious, to conform to the wishes of those who would have her leave out the reflections (p. 272).

In spite of the similarities which the reflections bear to the moral digressions of the Spanish picaresque novel, the ponderous manner of Alemán and the self-conscious, moralizing air of Espinel imply an attitude of self-importance on the part of their narrators which Marianne, because of her presumed artlessness, cannot be supposed to possess. Marivaux endows her instead with an unassuming, rather girlish style which is the essence of the autobiographical illusion which he creates. Beneath her outward naiveté, however, Marianne has a serious outlook on the problems of sensibility and taste which are raised in connection with the episodes of her life. Her je is a strong individual identity whose imprint is left on every element of her story. The contrast between the seriousness of the reflections and the unaffected style in which they are presented is characteristic of the nouvelle Préciosité with which Marivaux's work was connected.¹⁵ When Marianne surrenders her rôle as narrator to Mlle. de Tervire, her distinctive voice is exchanged for one which

is less introspective and analytical and less inclined to expand the episodes into the important scenes which are characteristic of the Marianne narrative.

Spitzer's comment on the change in narrative voice assesses Mlle. de Tervire's style of narration as more pragmatic and direct than Marianne's in part because her story needs less explanation and in part because her life is meant to give the impression of the kind of simplicity that leads to sainthood.¹⁶ Deloffre attributes the contrast between the voice of Mlle. de Tervire and that of Marianne to the fact that Mlle. de Tervire's story is spoken while Marianne's is written. Her style therefore becomes more rapid; and the presence of an interlocutor, who might become impatient, inhibits the expression of lengthy reflections. Deloffre also calls attention to the greater importance attached to concrete details, especially chronological details, in the Tervire narrative as opposed to the Marianne narrative.¹⁷ The scene related by Mlle. de Tervire depicting the neglect experienced in her childhood reveals the relative lack of analytical comment in her narrative:

Quand [ma grande mère] arriva, j'étais à l'entree de la cour du château, assise à terre, où l'on m'avait mise en fort mauvais order.

Au linge que je portais, à ma chaussure, au reste de mes vêtements délabrés et peut-être changés, il était difficile de me reconnaître pour la fille de la marquise.

Aussi Mme. de Tresle ne jeta-t-elle qu'un regard indifférent sur moi; et voyant à quelques pas de là une autre petite fille mieux habillée et plus soignée, qu'on avait assise dans une de ces chaises basses qui servent aux enfants: C'est donc là Mlle. de Tervire? dit-elle à une servante de la concierge qui était près de nous. Non, madame, lui répondit cette fille; la voilà qui se porte bien, ajouta-t-elle en me montrant.

Et en effet, toute mal arrangée que j'étais, avec

un bonnet déchiré et des cheveux épars, j'avais l'air du monde le plus frais et le plus sain; mais aussi je n'étais parée que de ma santé, elle faisait toutes mes grâces.

Quoi! c'est là ma fille? c'est dans cet état-là qu'on la laisse? s'écria Mme. de Tresle avec une tendresse indignée de l'abandon où elle me voyait. Allons, venez, qu'on me suive tout à l'heure; prenez cette enfant dans vos bras, et montez avec moi au château. (IX, 438-439.).

The details of the child's dress and the circumstances in which she is found are left to make the point about her neglect without any explanation from the narrator, and the only comment comes from the grandmother's reaction to the child's condition. The narrator of the Marianne strand, however, typically elaborates on the details of her story by explicitly referring to their significance. An example may be found in the scene in which Marianne is expecting a visit from Valville, whom she loves but whom she is compelled to reject as a suitor for reasons of gratitude to his mother.

J'oubliais encore de vous parler d'un article qui me faisait honneur.

C'est que j'étais restée dans mon négligé, je dis dans le négligé où je m'étais laissée en me levant; point d'autre linge que celui avec lequel je m'étais couchée: linge assez blanc, mais toujours flétri, qui ne vous pare point quand vous êtes aimable, et qui vous dépare un peu quand vous ne l'êtes pas.

Joignez-y une robe à l'avenant, et qui me servait le matin dans ma chambre. Je n'avais, en un mot, que les grâces que je n'avais pu m'ôter, c'est-à-dire celles de mon âge et de ma figure, avec lesquelles je pourrai encore me soutenir, me disais-je bien secrètement en moi-même, et si secrètement que je n'y faisais pas d'attention, quoique cela m'aidât à renoncer aux agréments que je ne me donnais pas, et dont je faisais un sacrifice à Mme. de Miran.

Ce n'est pas qu'elle eût songé à me dire: Ne vous ajustez point; mais je suis sûre que dès qu'elle m'aurait vue ajustée, elle aurait tout d'un coup songé que je ne devais pas l'être. (IV, pp. 191-192).

The narrator makes a special point of emphasizing the sacrifice which the young Marianne made by not dressing to receive Valville; it was a way of being dutiful to his mother, who had another woman in mind for his wife. At the same time the narrator shows Marianne's awareness of the charming picture which she must have made in her crushed linen. It is typical of the Marianne plot that such incidents lead to explanation and analysis by the narrator while similar situations in the Tervire story, as has already been seen, will pass without overt comment by the narrator.

III. The Treatment of the Scenes

The action in the Marianne narrative is quite diffuse in comparison, for example, with that in Gil Blas, where the adventures are packed closely together. The entire action of the first eight parts of La vie de Marianne could have been handled, using Le Sage's technique, in one long chapter; but Marivaux slows it down so as to expand individual scenes along lines which permit a leisurely development of their emotional and social aspects. The scene involving Marianne's injury to her foot (II, p. 64 ff.) is an instance of Marivaux's way of deepening the significance of the action by accompanying it with an account of Marianne's thoughts, which are occasioned by the external events: her assessment of Valville's state of mind, her own feelings of incipient love and her mingled pleasure and embarrassment at baring her foot in his presence. At the same time, the scene is explained, judged, and commented on by the narrator, who looks back from a vantage point of more than thirty years later. The precedence which thought and sentiment take over the external adventures is apparent in the

relative spacing of the two. The external action is spread out so as to allow free play to the conversation and Marianne's thoughts. Valville takes Marianne's hand on page 72 of the Deloffre edition, her hand trembles in his on page 73, and she pulls it away on page 74. With the physical gestures as a visual framework, the more important drama of the feelings between Marianne and Valville is played out in their conversation and in her thoughts.

In the conversation in which the hypocritical M. de Climal tries to seduce Marianne (III, p. 108-123), the external action points up the dramatic aspects of the episode and guides the reader visually through the discussion. The movements by which M. de Climal gradually comes physically closer to Marianne intensify the verbal assault which he is making: he approaches to take her hand, squeezes it, presses her arm, and finally bends one knee "imperceptibly" to kneel in front of her. Marianne lowers her eyes or head, blushes, sighs, weeps, and eventually sobs. All the while, the conversation containing M. de Climal's long arguments and Marianne's shorter replies takes place with indications of the changes in M. de Climal's tone of voice--insinuating, sweet, serious, sympathetic, bantering--and Marianne's responses to his proposal--from initial lack of comprehension of his designs, to embarrassment, shock, anger, confusion, and pain. A high point is reached when Valville enters unexpectedly to find Marianne resisting M. de Climal's attempts to kiss her hand. For a moment the physical gestures occupy the center of attention: M. de Climal freezes with his mouth open, and Valville leaves in indignation. The second, shorter discussion between Marianne and M. de Climal ends in another climactic moment when she tears off the headdress which

had been a present from M. de Climal and stands in front of him with her beautiful hair falling to her waist. The dramatic impact which Marivaux achieves through the relatively slight external action is owing to the meaning it acquires through relationship to the long conversation it accompanies.

The spaciousness of the scenes in the Marianne narrative is related to Marivaux's emphasis on sentimental and intellectual action rather than external adventures. It is not that external action is suppressed; rather it takes its importance from the internal action which accompanies it. In the scene in which Marianne and Valville meet for the first time after she has discovered that he loves Mlle. Varthon (VIII, p. 395 ff.), the manifestations of physical behavior are very slight but very significant: the lowering of Marianne's head so that Valville cannot see by the expression in her eyes that she knows of his infidelity, the lifting of her eyes when she feels she can trust herself, his inability to look directly at her, the changed feelings which he is unable to conceal, the lowering of her eyes so that she cannot see any more, her sighs, the pauses in their conversation, and his finally putting an end to it by inventing a pretext for leaving the room. The gestures take on their full meaning when they are amplified by the conversation taking place around them and the thoughts and feelings of the heroine. To develop the plot in this manner, with the external behavior being given significance by the psychological events, a slowly worked-out, relatively slender plot line, and great amplitude of scenic development are required.

IV. Mlle. de Tervire's Story

The sense of spaciousness created by the dramatic scenes which have room for extensive accounts of emotions and conversations is exchanged, in the interpolated story of Mlle. de Tervire, for a feeling of density. This textural contrast is accomplished, from the technical standpoint, by the disposition of a greater number of episodes in a shorter narrative space than in the Marianne strand. Marianne has promised (VI, p. 272) that the second narrator will be less talkative, that her story will proceed at a faster pace: "Ce ne sera pas une babillarde comme je l'ai été; elle ira vite" (VI, p. 272). As a practical matter, this means that the author resorts to a relatively greater use of summary; consequently, although the use of important scenes is not entirely eliminated, a relatively smaller amount of the narrative space is devoted to them.¹⁸ The great, wide scenes of the Marianne story, filled with conversations, thoughts, and feelings, cannot be accommodated in the narrative space devoted to the Tervire strand.

The tight spacing of the episodes, in combination with the complex interplay among various elements in the Marianne and Tervire strands, creates a bewildering plot line. The story of Mlle. de Tervire's life is ostensibly told for exemplary purposes: to caution Marianne against taking the veil by providing a warning drawn from Mlle. de Tervire's experiences and to console her by recounting the misfortunes of one who, in similar circumstances, has undergone greater trials than she.¹⁹ Although Mlle. de Tervire's life is not an exact replica of Marianne's, it shares with it the theme of the girl left alone in the world to fend for herself. In general

outlines Marianne's life story involves an initial loss of her family, adoption by the priest's sister, the death of the priest's sister, a lowered social estate (the stay with Mme. Dutour), and the adoption by Mme. de Miran. Mlle. de Tervire's story follows a similar cycle of loss and adoption but has more incidents: abandonment by her mother, adoption by her grandmother, death of the grandmother, a period of lowered social estate (the stay with M. Villot), adoption by Mme. Dursan, death of Mme. Dursan, rejection by Mme. Dursan's daughter-in-law, and the reunion with her mother. Both Marianne and Mlle. de Tervier are compromised by men who make an outward show of piety (M. de Climac, the abbé), and both are solicited in marriage by older men (the unnamed gentleman who is a friend of Mme. de Miran, M. de Sercour). As a final touch, there is the inversion of the carriage incident: Marianne loses her mother in a carriage accident; Mlle. de Tervire is reunited with hers in a carriage.²⁰

In both the Marianne and Tervire strands the helplessness of the women is intensified by multiplying the episodes of loss and abandonment: Marianne loses her family and the priest's sister by whom she was adopted; Mlle. de Tervire is abandoned by her mother, loses her grandmother and later Mme. Dursan in death, and is not accepted by the younger Dursan's mother. This is somewhat reminiscent of Le Sage's multiplication of examples, but in his case the effect is merely one of including more for the sake of more. In Marivaux, the episodes intensify each other by holding up to view differing facets of the same kind of experience. It is a way of recognizing the complexity of human life. It is not enough to depict Marianne's misfortunes; one orphan girl's experiences do

not exhaust the possibilities offered by such a life. The story of Mlle. de Tervire, who is a psychological orphan because she has been abandoned by her mother, offers another opportunity to explore this situation.

Relationships in the Tervire story simultaneously offer complementary and contrastive views of the situations established in the Marianne strand. Mme. Dursan becomes a mother to Mlle. de Tervire as Mme. de Miran becomes a mother to Marianne. Mme. Dursan strenuously opposes her son's marriage and forgives him for it only on his deathbed; Mme. de Miran, after her original opposition, encourages her son's attachment for Marianne. Mme. Dorfrainville, a friend of Mme. Dursan, helps Mlle. de Tervire in effecting the reconciliation between mother and son; her counterpart in the Marianne strand is Mme. Dorsin, the friend of Mme. de Miran, who offers sympathetic support in the Valville-Marianne courtship.

Within the Tervire strand itself, Marivaux sets up another set of complex relationships among its different parts. The account of the socially disapproved marriage of Mme. Dursan's son is a modification of the earlier account of the marriage between Mlle. de Tresle and M. de Tervire. The complication is carried further when the offspring of these two marriages--Mlle. de Tervire and the young Dursan--later find themselves mutually attracted. Each of these two children of marriages which had taken place in spite of parental opposition is aided by a grandparent who at first is unaware of the identity of the grandchild: Mlle. de Tervire, while still a baby, is aided by her grandfather; Dursan, as a young man, is aided by his grandmother. In gaining the sympathy and help of the grandparent, each of the grandchildren becomes an

instrument in the reconciliation of the parents with a grandparent-- a reconciliation which in each case is immediately ruptured by the death of one of the principals. A complication of the plot by inversion is introduced when Mlle. de Tervire's mother, who has rejected and abandoned her daughter, is abandoned and rejected by her son and daughter-in-law. In addition, the treatment she receives at the hands of her daughter-in-law is reminiscent of the way in which Mme. Dursan's daughter-in-law--having been rejected herself by Mme. Dursan--takes the opportunity to reject Mlle. de Tervire, who was to have been her daughter-in-law. These intricacies of plot revolve around a central core of disappointments, separations, estrangements, and reconciliations in the parental-filial relationship and are obviously elaborations of the Marianne plot.

In a further relationship between the Marianne and Tervire narratives, the two heroines are subjected to undue familial or societal pressures which threaten to undermine their individuality. These include interference in marriage plans, inappropriate pressure to take religious vows, efforts to block inheritance of property, and rejections at different levels of society. The assaults on the individual are all the more telling because they are directed against relatively defenseless women. Mlle. de Tervire's mother is also the target of similar attacks including an attempt to induce her to enter a convent.

Spitzer, in referring to the symmetry existing between the Marianne and Tervire narratives ("*L'histoire de la Religieuse . . . est, ce que la majorité des critiques ne semble pas avoir reconnu, un pendant de celle de Marianne*") points out that Mlle. de Tervire is "*une Marianne devenue en effet religieuse.*" Both women

are courageous in differing ways: Marianne speaks out in her own defense; Mlle. de Tervire, a Christian altruist, acts for the good of others. Spitzer distinguishes in Marivaux's attitude toward his two heroines a preference for Marianne's grace as opposed to Mlle. de Tervire's goodness, an attitude which parallels his preference for Mme. Dorsin's esprit over Mme. de Miran's bonté.²¹

Deloffre, like Spitzer, points out that the two heroines complement each other: "Tervire a la vocation du sacrifice et du dévouement, comme Marianne a celle du monde; et le milieu de la petite noblesse provinciale où elle vit, par sa dureté, n'est pas moins propre à faire ressortir ses vertus que le milieu de la haute société parisienne ne l'était à mettre en valeur les dons éminents de Marianne."²²

Although Marianne ends up in control of her life, she does so by the relatively passive act of defending herself when necessary; Mlle. de Tervire intervenes actively for the benefit of others and sacrifices her own interests. Deloffre observes that Marianne's relatively passive behavior is within the novelistic tradition which permits passivity to the protagonist because he is in the hands of Destiny: " . . . Marianne se livre à son destin, non par un fatalisme aveugle, mais parce qu'elle sait qu'elle peut lui faire confiance."²³

V. The Second Nun's Story

As complicated as the Tervire story is by repetitions and variations of its own episodes and those of the Marianne strand, a second brief interpolation is introduced into it (IX, p. 456). It follows a pattern already established by the Tervire narrative:

as Mlle. de Tervire's story is supposed to warn Marianne against entering a religious order, the second nun's story also warns Mlle. de Tervire against taking the same step. From the beginning, then, it is linked to the two major narratives of which the book is composed. Furthermore, it adopts and intensifies the theme of the defenseless person whose individuality is threatened. Its protagonist is a young girl who is improperly urged to take religious vows and, once having accepted them, is placed under intolerable sexual temptation.

The story is the final stage in a series of three which deal with progressive stages of unhappiness. Marianne is unfortunate; Mlle. de Tervire's life is, as she tells Marianne at the beginning of her recital, even more unfortunate. The second nun's unhappiness is carried to the point where she becomes a victim and is on the verge of insanity and suicide before she is finally rescued.

At each of the succeeding stages in the total narrative, the novel's physical space becomes more restricted, and the action becomes more concentrated. The use of summary progressively increases with an accompanying sacrifice of scenic development. In the second nun's story, if the scene in the convent parlor is discounted as belonging to the Tervire interpolation, there is only one scene; and that one is also absorbed into the Tervire narrative because it is entangled with her adventures. The scene comes after the nun has finished her recital when Mlle. de Tervire returns the unopened letter to the abbé and successfully defends the nun from his further persecution by threatening to disclose his evil deeds. The story ends with Tervire's account of what happens to the characters: the nun grows to love her religious

duties and eventually becomes a model of piety, but the depraved abbé is not given the same grace. He interlocks the nun's story with the Tervire story by reappearing to plot Mlle. de Tervire's disgrace in the episode involving her planned marriage to his uncle. The brief story of the nun embedded in another longer story within a still longer story is similar to the vanishing point in a painting which uses perspective.

VI. The Treatment of Emotions in the Three Narratives

From the standpoint of the spatial relationships which have already been discussed, it is interesting that, as the narrative becomes more dense, it approaches more closely human situations which verge on the abnormal. In the Marianne strand, in spite of the heroine's very real misfortunes, she has no overwhelming evil against which to contend. In those situations where her character is put to a test, her inborn good sense serves her well; and she achieves moral victories. As a narrator, Marianne is concerned with human behavior in normal social intercourse.

In the Tervire narrative, where the episodes are more tightly grouped than in the Marianne narrative, the heroine is led into relationships with people who are genuinely malevolent. It is futile to speculate on whether Mlle. de Tervire is a less analytical narrator because of the cramped narrative space or whether less space is given because she is a less expansive narrator; in either case, the confined narrative and the reduced amount of speculation about feelings and motivations coincide with a greater tendency of the narrative to concern itself with the darker side of the human heart. While the incidents and themes echo those in the Marianne

strand, the story projects a quite different mood. It picks up the possibilities for poignancy in the Marianne story and intensifies them.²⁴ In the Marianne strand the scenes afford an opportunity for an essentially intellectual analysis of the nuances of feeling; the Tervire scenes exist for the feelings themselves. The different ways of treating feelings may be observed in the scenes depicting the deaths of M. de Climal (V, pp. 243-253) and M. Dursan (X, pp. 526-530). In the former, the emotional value of the deathbed scene is subordinated to the dying man's confession, which reveals the wrong that he had done to Marianne. In the latter, the pathos of the reunion of mother and son takes precedence over explanations of their past behavior.

The second nun's story, which has the greatest potential for psychological horror, is related in the most restricted space. Significantly, its protagonist is herself confined behind the grille in the convent parlor where she relates the story to Mlle. de Tervire. Her physical and spiritual confinement in the cloister correspond to the progressive restriction of the narrative space, and both are reminders of her victimization. She is, in fact, so unable to act in her own defense that she must enlist the help of Mlle. de Tervire in ridding herself of her persecutor.

Perhaps less interpretation and analysis of behavior are used as the narrative comes closer to abnormal human relationships because evil and cruelty are felt to be inexplicable or so unpleasant that one would not wish to write or read about them. Whether or not this is so, the effect of turning away from discussions of evil is that the reader is left free to consult his own imagination as to its nature. The attempted seduction of Marianne

by M. de Climal, who is, after all, only a foolish old hypocrite, never represents any real threat to her virtue; and the seduction scene is reported in great detail. The evil abbé's techniques of seduction of the second nun, however, are only hinted at. The reader must guess at what has occurred between the two of them; even his letter to the nun remains unopened and the contents unknown. Throughout the sequence in Mlle. de Tervire's story in which the abbé plans her downfall he remains a shadowy figure until the moment when she finds him in her bedroom. At this moment the depth of his wickedness is fully apparent; but the equivalent of the deathbed confession which permits the reader to come close to the mind of M. de Climal, who has repented, is lacking. In place of the intellectual analysis which illuminates human conduct in the Marianne narrative, the narrators of the two interpolations achieve their effect by arousing the reader's sympathy in an emotional way. As Mlle. de Tervire and the second nun turn away in horror from the abbé's unspeakable depravity, so does the reader.

VII. The Mechanics of Interpolation

As teller of her own story and listener to the second nun's story, Mlle. de Tervire occupies a place of central importance in the chain of three narratives. In actions consistent with her altruistic character, she relates her own story for Marianne's benefit; and her sympathetic concern for the second nun's unhappiness elicits the second interpolation. Both stories are told in part for a cautionary purpose--to warn against following a false religious vocation;²⁵ and as such they would, in the classical division of oratory into types, be considered as belonging to the

deliberative genre. In the case of Mlle. de Tervire, the story she hears has the effect, at least for a while, of dissuading her from pronouncing religious vows (IX, p. 462).

Another reason expressed by Mlle. de Tervire (IX, pp. 429-430) for relating her story is to console Marianne in her unhappiness by demonstrating that she, Tervire, although not an orphan, has experienced greater misfortunes than Marianne. Marianne's reaction (XI, pp. 539-540) is characteristically formulated in terms which show that she is balancing and comparing their two lives:

. . . depuis que je vous écoute, je ne suis plus, il me semble, si étonnée des événements de ma vie, je n'ai plus une opinion si triste de mon sort. S'il est fâcheux d'avoir comme moi, perdu sa mère, il ne l'est guère moins d'avoir, comme vous, été abandonnée de la sienne; nous avons toutes deux été différemment à plaindre; vous avez eu vos ressources, et moi les miennes. A la vérité, je crois jusqu'ici que mes malheurs surpassent les vôtres; mais quand vous aurez tout dit, je changerai peut-être de sentiment.

Marianne's intellectual reaction to Mlle. de Tervire's story is balanced against the emotional reaction with which Mlle. de Tervire receives the second nun's story. The recital scene, in which the two women mingle their tears, is permeated by the melancholy feelings of the teller. There is also a moment of fear on the part of Mlle. de Tervire as she compares her own life with that of the narrator. Just as, in her rôle of narrator, she consoles Marianne in her unhappiness, Mlle. de Tervire consoles the nun at the conclusion of her tale.²⁶

Like the opening remarks addressed to Cicero's brother at the beginning of each book of the De oratore, the remarks addressed to Marianne's correspondent at the beginning of each of the three parts of the book devoted to the Tervire story orient the reader by

reminding him of the epistolary framework and of the story's interpolated status--it is not Marianne, but the nun, who is speaking. The three parts are marked off by temporality topoi: The story begins in the morning (VIII, p. 425), the second installment is told in the evening (X, p. 493), and the third again "sur le soir" (XI, p. 539). The second nun's recital comes to an end with another temporality topos--the sound of the convent bell calling her to prayers.

Both inserted stories begin without the usual topoi pertaining to the exordium perhaps because Marivaux felt that the techniques of gaining the attention of the audience were unsuitable for intimate recital situations with single listeners. Mlle. de Tervire's story is unfinished, but the second nun's story ends on an abrupt concluding formula: "Elle fondait en larmes en me tenant ce discours" (IX, p. 461). The brevity topos expressed in IX, p. 430, by Mlle. de Tervire (" . . . J'abrègerai le plus qu'il me sera possible.") may be attributed to the modesty conventionally supposed to be an appropriate trait of the orator or story-teller; but the same topos, when expanded in XI, p. 539, reflects her characteristic self-effacement: "Voulez-vous . . . que j'abrège le reste de mon histoire? Non que je n'aie le temps de la finir cette foi-ci; mais j'ai quelque confusion de vous parler si longtemps de moi, et je ne demande pas mieux que de passer rapidement sur bien des choses, pour en venir à ce qu'il est essentiel que vous sachiez."

VIII. Conclusion

The interpolated stories are an organic part of the novel; they

are not grafted onto another narrative or pieced together like patchwork. They participate in an elaborately convoluted plot to create a variety of texture and mood while they repeat, modify, and intensify the themes of the whole book. The repetitions and variations in the elements of the Marianne narrative and the interpolations create a pattern, contrived and artful, yet subtle, because the symmetries are not immediately apparent but reveal themselves slowly as the plot unfolds. Through a gradual revelation of the complexity of the human heart, the episodes of the book open up the possibility of evil to the novel. Marivaux's novel is following the contemporary trend in fiction toward the differentiation of individuals as opposed to the creation of universal types.

References

¹ For an account of epistolary fiction in England before Richardson, see Robert Adams Day, Told in Letters: Epistolary Fiction Before Richardson (Ann Arbor: University of Michigan Press, 1966). Chapter III is especially useful for an account of the French forerunners of English letter novels.

² Gaston Guillaumie points out that Guez de Balzac had defended the letter as a catch-all genre. J. L. Guez de Balzac et la prose française (Paris: August Picarde, 1927), pp. 60-61; fifty years after his death Balzac was still being held up by the teachers of eloquence as a model for the genre démonstratif, p. 513.

³ See Ruth Kirby Jamieson, Marivaux: A Study in Sensibility (Morningside Heights - New York: King's Crown, 1941) for a study of Marivaux's concept of sensibility.

⁴ On the subject of the epistolary form of the Lazarillo, see Claudio Guillén, "La disposición temporal del Lazarillo de Tormes," Hispanic Review 25 (1957), 264-279; Francisco Rico, La novela picaresca y el punto de vista (Barcelona: Seix Barral, 1970), pp. 15-55; Fernando Lázaro Carreter, Lazarillo de Tormes en la picaresca (Barcelona: Ariel, 1972), pp. 41-46. Rico points out (p. 17 n.) that the notion of the Lazarillo as a carta relación similar to those of the conquistadors and explorers was advanced by Charles V. Aubrun in a course at the Sorbonne in 1953-54.

⁵ Lazarillo de Tormes, ed. Francisco Rico, La novela picaresca española, I, (Barcelona: Planeta), Prólogo, p. 8.

⁶ To write in response to the request of another is a variation of the modesty topos. Cf. Cicero's De oratore, written to satisfy his brother's request.

⁷ Rico, pp. 15-55.

⁸ Guillén, p. 271. Leo Spitzer, "À Propos de La Vie de Marianne (Lettre à M. Georges Poulet)," Romanic Review, 44 (April, 1953), 118-119, also has commented on the splitting of the book's time into two parts--that of the events lived by the young Marianne and that of the older Marianne who interprets the actions of her early life. Spitzer finds this narrative technique to be in harmony with the structure of Marianne's character; the young Marianne would have been unable to perceive the events with the clarity of the older Marianne. Jean Fabre, "Intention et structure dans les romans de Marivaux," Zagadnienia rodzajów literackich, 3 (1960), 12, n. 9, observes that Marivaux makes the reader aware of the interference between the different planes on which the narrative takes place: "celui de l'événement rapporté en tant que tel (récit historique); celui des 'mouvements' provoqués par l'événement et aussitôt notés par un narrateur à la fois acteur et observateur (récit mimé); celui des sentiments que ses mouvements révèlent en leur mélange et leur succession (récit

intérieur); celui d'une prise de conscience spontanée, sorte de prisme que décompose le sentiment en ses harmoniques (première réflexion) "

⁹ Lázaro Carreter, p. 63.

¹⁰ Marianne's style is reminiscent of that of Mme. de Sévigné (1626-1696), who, according to Émile Gérard-Gailly, had upset the accepted conventions of epistolary eloquence: "(Mme. de Sévigné) a bouleversé le genre épistolaire, qu'on croyait soumis à des lois: composition, unité de ton, soit badin, soit didactique, soit éloquent ou oratoire (Voiture, Balzac), et nous ne parlons pas de l'élégance qu'on y exigeait. Son exemple a montré que toutes les lois du genre se réduisaient à n'en avoir aucune, ni de composition ni de ton, ou de n'en avoir qu'une: un parfait et naturel désordre, une spontanéité, voire un décousu de conversation, et des tous mélangés. Il n'y faut ajouter que la petite circonstance d'avoir du talent." See the Dictionnaire des lettres françaises, Dix-septième siècle (Paris: Arthème Fayard, 1954), p. 949.

¹¹ See Deloffre's Marivaux et le marivaudage (Paris: Armand Colin, 1967), pp. 217-231, for a discussion of Marivaux's style and especially pp. 220-225 for his innovative use of discours indirect libre.

¹² Marianne's disavowal of philosophic knowledge should not be interpreted to her discredit. Spitzer points out (ibid., p. 114) that Marivaux believed that Marianne's intuition was equal to that of the scientist or philosopher.

¹³ A similar thought is expressed at the beginning of Part VIII (p. 375); in response to her friend's indignation at Valville's perfidy, Marianne reminds her that the book is not fiction but an actual autobiography (C'est qu'au lieu d'une histoire véritable, vous avez cru lire un roman. Vous avez oublié que c'était ma vie que je vous racontais ").

¹⁴ See Deloffre's account of the critical reception of La Vie de Marianne, p. lxviii of the introduction to his edition of the book.

¹⁵ The nouvelle Preciosité was distinguished, according to Deloffre (Marivaux et le marivaudage, pp. 15-16) by "le mélange des tous (passage du sérieux au badin, du noble au familier) et . . . la disconvenance des tous (idées nobles exprimées en termes familiers, idées plaisantes exprimées en termes nobles.)"

¹⁶ Spitzer, p. 115.

¹⁷ See p. xlvi of Deloffre's edition of La Vie de Marianne. Jean Fabre observes that "Tervire remplace 'l'esprit de réflexion' par une sorte d'esprit de déploration: d'où le changement de ton, de syntaxe et de structure dans l'agencement du roman." (p. 10, n. 6). Marcel Arland holds that the Tervire story suffers from being grafted onto the longer work and that Marivaux therefore could not give

it the abundance of dialogue, scenes and nuances which it called for. See his Marivaux (Paris: Gallimard, 1950), p. 87.

18 See Norman Friedman, "Point of View in Fiction: The Development of a Critical Concept," Approaches to the Novel, ed. Robert Scholes (San Francisco: Chandler, 1961), pp. 113-142, for a survey of the development of the critical concept of point of view and the corollary ideas relating to scene and summary.

19 Deloffre points out (p. xlii of the introduction to his edition of Marianne) that Mlle. de Tervire's narrative, although it is supposed to caution Marianne against an unwise acceptance of religious vows, actually takes place in secular society. The warning will appear in the second nun's story, to be discussed further on.

20 Spitzer, p. 117, observes that Marianne's adversaries have exact counterparts in the Tervire interpolation.

21 Spitzer, pp. 114-116. (The portraits of Mme. de Miran and Mme. de Dorsin are commonly acknowledged to be drawn from Mme. de Lambert and Mme. de Tencin. See Jamieson, pp. 13-27 and pp. 137-138.) Fabre coincides with Spitzer in pointing out the self-denial of Mlle. de Tervire and notes that the art of coquetry practiced by Marianne is unknown to her.

22 Deloffre, La Vie de Marianne, p. xlviii.

23 Deloffre, *ibid.*, pp. 1-11. See also Claude Roy, Lire Marivaux (Paris: Seuil, 1947), p. 83, on whose citation of Goethe Deloffre drew in making this interpretation.

24 Deloffre (*ibid.*, p. 446, n. 2) has commented on the newness of the pathos which Marivaux evokes in the description of the cruel neglect which the young Mlle. de Tervire experiences and compares it to similar effects in Dickens and Daudet. One is also reminded of scenes from Jane Eyre.

25 Mlle. de Tervire: " . . . je suis d'avis . . . de vous faire un petit récit des accidents de ma vie; . . . vous en serez plus éclairée sur votre situation; et si vous persistez à vouloir être religieuse, du moins saurez-vous mieux la valeur de l'engagement que vous prendrez." (VIII, pp. 425-426); and, in leading up to the second nun's story, "J'entre dans ce détail à cause de vous, à qui il peut servir, Marianne, et afin que vous examiniez en vous-même si l'envie que vous avez d'embrasser notre état ne vient pas en partie de ces petits attrait dont je vous parle" (IX, p. 455). The second nun: " . . . ne dites mes pleurs à personne; je n'ai pu les retenir, et je vous en confierai la cause; il ne vous sera peut-être pas inutile de la savoir, elle peut servir à votre instruction." (IX, p. 457).

26 It should also be observed that the second nun's tale is inserted using a technique favored by Cervantes: the part of the story preceding the novel's present is recited by the second nun; then Mlle. de Tervire resumes the narration, and the events move into the novel's present.

CHAPTER VII

TOM JONES

I. Human Nature

A great deal of the pleasure to be gained from reading Tom Jones is produced by the reader's recognition in its characters of certain human traits which are commonly seen in everyday life. Even though they are largely conceived in terms of pre-established types, the characters provide so many instances of this kind of recognition that the reader finds in them a genuine experience of human nature, the dish which the narrator, comparing himself to an honest tavernkeeper, promises to serve to his readers (I, i, 51). The stereotypes are enlivened by the presence of the narrator, who wittily analyzes them.

The depiction of human nature is carried out by the use of multiple examples either in an individual character or in a series of characters representing a certain segment of society. Tom himself provides an instance of what this means for a single character. Each fresh event in his life only reasserts what we have already been given to understand about him: he is always ready to jump to the rescue of someone in need of help; he is impetuous and imprudent, but basically good-hearted, etc. As we shall see later in the discussion of the interpolations, the insertion of a story sometimes creates an occasion for a further example giving evidence of his character.

Fielding's innkeepers--dishonest, servile when their guests appear to have money or social standing, rude and unobliging when they are presumed to have neither of these--are a series of stereotypes exhibiting aspects of human nature supposed to belong to persons in their occupation (" . . . there are certain characteristics in which most individuals of every profession and occupation agree. To be able to preserve these characteristics and at the same time to diversify their operations is one talent of a good writer." [X, i, 467-468]). In this Fielding follows an old tradition in the novel. The narrator of Guzmán de Alfarache had described dishonesty in society by separating its members into categories according to their trades (I, ii, 4, pp. 279-280), and Gil Blas considered the civil authorities to be all alike ("Ce qui me prouva que les gens de justice de Valladolid savaient aussi bien faire leur charge que ceux d'Astorga, et que tous ces messieurs avaient des manières uniformes." [II, v, 590]). Fielding's stereotyped characters also recall La Bruyère's character-sketches based on the Theophrastan tradition.¹ Beginning, like La Bruyère, with an abstract conception of human nature, Fielding fleshes out the separate characters with details which confer individuality on each one. But the fact that certain characteristics are attributed to a group instead of to an individual gives the stereotyped portraiture of character the value of social criticism. It is not the immorality of an individual which is being criticized so much as it is the bad practices of a segment of society.

In both the case of the good-hearted but impetuous and rakish Tom Jones and the series of stereotyped innkeepers, the essential technique of character development is the same: examples are piled

upon examples. Within the broad framework of the book, the interpolated stories make it possible to bring in more such examples of human behavior. With one exception, "The Man of the Hill," they are about marriages of various sorts, and function as an extension of one of the primary themes of the book.

The technique of bringing in a large number of examples enables Fielding to include practically all of society and to recognize human behavior which encompasses not only good and evil but also simple vulgarity, physical sexuality, ordinary boorishness, and other aspects of human life of less than transcendental importance. The accusation of flatness² which is sometimes laid against his characters is unfair inasmuch as the book is organized around an intention to achieve a certain kind of universality through the use of stereotyped figures.

That Fielding's novel, which is rather narrowly circumscribed in some ways--it is hedged in by his viewpoint on political, religious, and social controversies which have long been dead--is still so appealing to the modern reader is a tribute to his witty narrative voice and the authority with which he was able to record certain universal qualities in human nature. One key aspect of Fielding's treatment of human nature is his insistence that his depiction of it has been drawn from life. He is writing a "history" and not a romance. In practical terms, what this means is that the virtues and vices possessed by his characters are those possessed by ordinary men and women; and the book's moral code is adjusted, as it were, for use by real human beings. In X, i, Fielding's narrator expresses doubts about the exemplary value of characters who are superhumanly good or bad: the models which such characters

offer would be more likely to discourage the reader than to inspire him to improvement. The best effect, he thinks, is achieved by characters in whom goodness and wickedness are mixed.³

His theory is carried out in the situations in which the characters are tested. No supernatural feats of moral heroism are exacted from his characters, nor do they, with the possible exception of Blifil, descend very far into the depths of wickedness. One only has to compare the trials of Sophia with those of Clarissa Harlowe to appreciate the significance of Fielding's statement. In Tom Jones he creates moral dilemmas with which ordinary people can contend. Sophia's persecution is positively insignificant when compared to Clarissa's; and Blifil, contemptible as he is, cannot measure up to Lovelace's perversity. On the opposite side, Allworthy's goodness is flawed by a certain lack of perception; and even Sophia's virtue is not of a supreme, angelic type. To say that the characters do not achieve moral grandeur and that the author confines himself to moral issues of a middling sort is not to deny his earnestness of purpose. If novels have any moral effect, it is possible, as Fielding's narrator says, that a book whose events come close to actual human experience may be as beneficial as those in which great tragic heroes struggle against powerful forces.

II. Use of the Interpolations

In keeping with the mundane subject matter of the main plot--the story of the courtship of an English couple in a genuine English setting subject to English laws, customs, and social currents⁴--the interpolations are confined to the level of everyday reality. As

they had been used by writers such as Espinel, they opened up the narrative to the exotic and fantastic; but in Tom Jones they explore the same kind of social and familial situations as those found in the Tom-Sophia narrative. There are no Italianate horror stories, marauding Turks, robber bands, fantastic voyages, shipwrecks, or similar occurrences with which other novelists had sought to vary their work. Fielding did not abandon the principle of contrast as an aesthetic value, however, but pursued it by means of the digressive essays instead of through the fictional interpolations.⁵

As Tom overcomes the obstacles and learns to control the imperfections in his character that stand in the way of his marriage to Sophia, occasions for the recital of interpolated stories occur as a consequence of the encounters between characters from the main narrative and persons whom they meet in the course of their adventures. The story of the Quaker's daughter, the gypsy episode, and the two stories narrated by Mrs. Miller arise in this way. Because they are relatively short and, in the case of the gypsy episode, related without a shift to a secondary narrator, these interpolations do not attract attention to themselves as entities separate from the main narrative. The stories heard by Tom and Sophia ("The Man of the Hill" and Mrs. Fitzpatrick's story) are more prominently set off from the main narrative by their greater length and their elaborate recital scenes.

III. The Marital Vignettes

The characters of the novel are presented in a social context which almost always includes some account of their marital condition. There are, in fact, more than twenty brief sketches of different

kinds of marriages which unobtrusively inject little pointed reminders of the realities of love and conjugal relationships.⁶ Fielding places love, courtship, and marriage in the central position of the book and does not deny the reader the pleasure of a happy ending in which reconciliations are made and the couples are suitably mated; but the essential optimism is kept from becoming insipid by the vignettes which insistently invoke images of less than ideal relationships between the sexes on all levels of society. While the following sketch of Squire Western's treatment of his wife has its humorous side, it also portrays in serious terms the brutality of a certain kind of marriage:

Sophia never had a single dispute with her father, till this unlucky affair of Blifil, on any account, except in defence of her mother, whom she had loved most tenderly, though she lost her in the eleventh year of her age. The squire, to whom that poor woman had been a faithful upper servant all the time of their marriage, had returned that behaviour, by making what the world calls a good husband. He very seldom swore at her (perhaps not above once a week) and never beat her: she had not the least occasion for jealousy, and was perfect mistress of her time: for she was never interrupted by her husband, who was engaged all the morning in his field exercises, and all the evening with bottle companions. She scarce indeed ever saw him but at meals; where she had the pleasure of carving those dishes which she had before attended at the dressing. From these meals she retired about five minutes after the other servants, having only stayed to drink the King over the Water. Such were, it seems, Mr Western's orders: for it was a maxim with him, that women should come in with the first dish, and go out after the first glass. Obedience to these orders was perhaps no difficult task: for the conversation (if it may be called so) was seldom such as could entertain a lady. It consisted chiefly of hollowing, singing, relations of sporting adventures, b---d---y and abuse of women and of the Government. (VII, iv, 309-310)

From a lower level of society, the following sketch of an innkeeping couple reveals their discontent with each other:

Jones spent most part of the day in the company of a new acquaintance. This was no other than the landlord

of the house, or rather the husband of the landlady. He had but lately made his descent downstairs, after a long fit of the gout, in which distemper he was generally confined to his room during one half of year; and during the rest, he walked about the house, smoaked his pipe, and drank his bottle with his friends, without concerning himself in the least with any kind of business. He had been bred as they call it, a gentleman, that is, bred up to do nothing, and had spent a very small fortune, which he inherited from an industrious farmer his uncle, in hunting, horse-racing and cock-fighting, and had been married by my landlady for certain purposes, which he had long since desisted from answering: for which she hated him heartily. But as he was a surly kind of fellow, so she contented herself with frequently upbraiding him by disadvantageous comparisons with her first husband, whose praise she had eternally in her mouth; and as she was for the most part mistress of the profit, so she was satisfied to take upon herself the care and government of the family, and after a long successful struggle, to suffer her husband to be master of himself. (VIII, vii, 385)

The vignettes are usually related in Fielding's humorously bantering style, but their content reflects the complexity of human life and ranges through happy marriages as well as unhappy and unfortunate ones and encompasses the unmarried state as well as irregular sexual relationships, widowhood, and separation. The following sketch of a widow gives a glimpse of a marriage of convenience.

There was a lady, one Mrs. Hunt, who had often seen Jones at the house where he lodged, being intimately acquainted with the women there, and indeed a very great friend to Mrs Miller. Her age was about thirty, for she owned six and twenty; her face and person very good, only inclining a little too much to be fat. She had been married young by her relations to an old Turkey merchant, who having got a great fortune, had left off trade. With him she lived without reproach, but not without pain, in a state of great self-denial, for about twelve years; and her virtue was rewarded by his dying, and leaving her very rich. The first year of her widowhood was just at an end, and she had past it in a good deal of retirement, seeing only a few particular friends, and dividing her time between her devotions and novels, of which she was always extremely fond. Very good health, a very

warm constitution, and a great deal of religion, made it absolutely necessary for her to marry again; and she resolved to please herself in her second husband, as she had done her friends in the first. (XV, xi, 733-734)

Unlike the anecdotes in Guzmán de Alfarache and Marcos de Obregón, which function as exempla to buttress whatever logical point the narrator is arguing at a given moment, Fielding's vignettes arise not from considerations of logical discourse but from the demands of the neo-epic design of the book. Without breaking the confines of the tightly structured plot, the vignettes facilitate the inclusion of multiple examples relating to marriage and reinforce Fielding's generalizations about marriage and society by situating the characters in an unambiguous social and moral context.

IV. The Interpolations in Relation to the Novel's Theme and Structure

The fundamental plot line of Tom Jones is made up of the courtship of Tom and Sophia with its attendant obstacles and its culmination in marriage. The episodes of the plot function in coordination with the interpolated stories and the incidental vignettes to support the dominant themes of the novel, namely, that human nature should be accepted for what it is, neither over-idealized nor painted too black, and that relations between the sexes should be regulated by principles of religion and subjected to reasonable social codes informed by an understanding of human nature. The introductory essays at the beginning of each book are related to the themes described above in that they propose a theory of the novel which is faithful to human nature. One of the devices which Fielding uses to create interest in the plot as plot

is to lay down bait in the form of trifling incidents which later turn out to be significant for the fate of the hero. The narrator also uses his license to comment to stimulate in the reader an awareness of his craft.

The skill with which the highly contrived plot, distributed in eighteen books in imitation of the classical epic structure, is managed has generally delighted the critics.⁷ The interpolated stories, however, have not always been so well thought of; but the preponderance of contemporary criticism recognizes that they are a legitimate part of the novel even though they may be displeasing to modern taste. F. Homes Dudden approves of the unity of the novel, which he ascribes to the severity with which its details are subordinated to a central plan, but he considers the stories of Mrs. Fitzpatrick and "The Man of the Hill" to be superfluous although he recognizes their function of providing contrary examples for Sophia and Tom.⁸ Dudden's objections are based on flaws which he perceives in the external neatness of the central design: the Fitzpatrick story is more acceptable to him than "The Man of the Hill" because it has its place in the sequence of events pertaining to the main plot. He admires those characteristics of the plot which advance the story toward its conclusion and holds up the gypsy episode and the marriage proposal of Arabella Hunt in the main narrative as examples of material not directly of service in moving the book along toward the ending. The trouble with Dudden's analysis is that it concentrates on the contribution (or lack of it) of the incidents to the chain of episodes of the central plot and tends to minimize the other values which they bring to the book.

Fielding's admiration of epic regularity was expressed in his review of Charlotte Lennox's Female Quixote in the Covent Garden Journal of March 24, 1752, where he wrote that he preferred its epic regularity to the loose structure of Cervantes' Quijote, whose episodes could be rearranged without damaging the whole.⁹

A. A. Parker has shown, however, that Fielding had failed to grasp the structure of Don Quijote. He saw that Cervantes' novel did not meet the neo-classic criterion of including only events necessary for the outcome in a causally interconnected series of events but did not penetrate to its underlying moral framework. For Cervantes' morally oriented organization, Fielding substituted an externally neat plot in which the hero's fortunes fluctuate without regard to his moral conduct.

Parker's point is well taken, but this is not to leave the impression that Tom Jones has no moral significance. Fielding has a well thought out moral point of view which is consistently expressed in the narrator's voice and through the management of the plot and characters. It is no longer necessary to defend the book, as Saintsbury writing in 1912 did,¹⁰ from charges of immorality arising from Tom's sexual misadventures. It is more important to show how the digressive stories are related to the book's moral meaning.

Fielding's ethical code is obviously based on the premise commonly accepted in his epoch that moral and social conduct should be governed by reason. But Martin C. Battestin has made a large contribution to the understanding of Fielding's ethical stance by identifying his sympathies with the orthodox Low Church doctrine of Latitudinarianism. Based on a modified Pelagian teaching, it held a basically optimistic view of human nature, although it recognized

man's need for improvement and hoped for the betterment of society. Active charity was emphasized as necessary for salvation. The doctrine had grown up as a reaction to Hobbes' cynical relativism, the narrow rationalism of the neo-Stoics, and Calvinistic antinomianism.¹¹

The book's ethical code is the focal point around which the interpolations are organized. They are completely subordinated to the main plot not only by being worked into the sequence of events of the main plot through the standard techniques of insertion but also by being faithful to the book's moral outlook. The exigencies of the neatly organized plot demand an adaptation of the interpolative technique to suit the tightness of its structure. Long, loosely connected stories would break up the book's regular structure; yet Fielding, generally acknowledged to be a master plotter, does not relinquish the use of the interpolated story. Instead, he modifies its relationship to the whole novel in order to maintain the supremacy of the main plot.

V. The Story of the Quaker's Daughter

The chance meeting on the road typically provides the occasion in novels for the recital of an intercalated story; and this is the case when Tom, who has just set out on the road to Bristol, meets a Quaker who relates the story of his daughter's elopement with a penniless suitor (VII, x, 331-333). Typical also is the Quaker's motivation for relating the story: Tom appears unhappy; and he wishes to console the young man by telling about his own situation, which he thinks is even more unfortunate than Tom's. With a conventional preliminary sigh, he begins the account of his daughter's marriage, which in certain obvious respects--the obduracy of the father, the

girl's rejection of the husband chosen for her, her flight, the poverty of her lover--parallels the story of Tom and Sophia.¹²

The story is shaped so as to be accommodated in the main plot without unduly disrupting it. This is done partly by limiting the length of the story and also by breaking up its recital with comments by Tom which tend to break down the boundaries marking it off from the main narrative. Tom's angry response to the story causes the encounter to end in a quarrel; and he pushes the Quaker out of the room. The story thus is brought to a close without a concluding topos, and the main narrative is taken up again without any line of demarcation to separate it from the interpolation.

The secondary narrator, in contradiction to the teaching of his faith, is mercenary, unforgiving, and vindictive; and Fielding takes the opportunity to ridicule him while he shows Tom to be forgiving and charitable. Sheldon Sacks has observed that Tom, as a character whose ethical identity is already well-established, provides a sure guide to the evaluation of the Quaker's behavior and that the condemnation of his attitude toward marriage generalizes the condemnation of Squire Western already made.¹³

Sacks goes on to demonstrate that the characters of the interpolation are presumed to exist in a world different from that of the central characters in that their problems are not satisfactorily solved. Furthermore, he feels that the interpolation, by the very fact that it is a separate entity and not a part of the main narrative, is especially potent in pointing up the contrast between the world where satisfactory solutions are found and the world where problems remain unresolved.¹⁴

VI. The History of the Man of the Hill

The narration of the "Man of the Hill" is elaborately prepared for in VIII, x, in which Tom and Partridge find themselves in an isolated and gloomily moonlit spot which Tom finds suitable for indulging the melancholy ideas provoked by his misfortunes in love. It inspires in Partridge another state of mind: fear of the dark, superstition, and cowardice. The old man's story will be related in the context of the interplay between these two--the cultivated master and the foolish servant, a pair with many literary ancestors in the novel and the drama.

The two men, who have lost their way, are reluctantly admitted into a cottage by the housekeeper, who is afraid that its owner will be angry at her having taken them in. Her account of her master's strange disposition arouses Tom's curiosity; and, when the old man appears, he does not fall short of the housekeeper's description. He wears a long white beard, dresses in animal skins, and avoids the company of other people, going out only at night in order to avoid their company. Only his gratitude to Tom for saving him from a pair of ruffians persuades him to welcome him to his cottage. An immediate sympathy springs up between Tom and the old man. The latter is quick to perceive that Tom is suffering from an unhappy love affair. Tom for his part is very curious about the old man and guesses that something extraordinary must have led him to seek an isolated way of life. The sympathy between the two and Tom's great attentiveness to the old man's narration are signals of the story's importance for the book.¹⁵

The story is begun (VIII, xi) only after the polite preliminaries of the request formula have been expressed: Tom wants to hear why

the old man has withdrawn from society; and the old man, who, in spite of his uncouth appearance, shows by his speech that he is a gentleman, consents to tell about his misfortunes. The conviviality of a banquet or the sharing of food and drink is, as we have seen in Chapter I, a frequent accompaniment to the recital scene.

Perhaps because the old man is not used to entertaining guests, he can offer Tom and Partridge nothing but brandy, which is declined by Tom, who is preoccupied with higher things, but accepted by his servant. Whether or not his talkativeness is the result of the large glass of brandy is impossible to say, but Partridge's foolish interruptions to the old man's recital are so frequent that they threaten to break it off completely. Like Don Quijote at the duke's dinner table, Tom is embarrassed by his servant's behavior; he must silence Partridge repeatedly and finally has to give in and let him tell his own pointless story about a man who saw a ghost. The silliness of Partridge's story is to be expected; he lacks the gentility conventionally supposed to be an attribute of the story-teller, and he thus stands in opposition to the old man. His ghost story nevertheless creates a diversion by allowing a character from the main narrative to upstage the old man for a few minutes in order to keep the central plot close to the reader's consciousness and breaks with comic contrast the atmosphere of apprehension created by the initial fears and uncertainties about the old man.¹⁶ Tom and Partridge react characteristically to the old man's story as it progresses: Tom is most sensitive to the parts that remind him of his love, and Partridge is perpetually displaying his ignorance and superstition. What the presence of Partridge accomplishes is to highlight the intellectual and moral equality of Tom and the old man.

Partridge is a base fellow, interested only in the brandy and in satisfying his crudely-expressed curiosity about the facts of the old man's life. He is eager to know unimportant details but falls asleep when the others go on to discuss the intellectual problems which the story has suggested.

Before beginning his story the old man has told Tom that he thinks there may be some similarity in their fortunes; in the course of his narration this is revealed to be true. In his youth the old man had the same high spirits and lack of prudence as Tom, and there was rivalry between him and his brother recalling that between Tom and Blifil. Neither he nor Tom had received a fair share of his mother's affections, and Tom's falling into the bad graces of Allworthy and their eventual reconciliation are similar to what happens between the Man of the Hill and his father. In young manhood both men fall under the influence of bad companions and suffer from undeservedly bad reputations. The delinquencies of the Man of the Hill are more serious than Tom's; while Tom is merely exuberant and irresponsible, he is criminal. Disgraceful affairs involving women lead both of them to London; and both eventually reform and retire to the country--the old man to isolate himself from society, Tom to live within it. Each accomplishes his reformation of character in his own way; Tom overcomes his shame, matures through experience and learns to control his passions while the old man applies himself to the study of philosophy and the Bible.

The old man's story, which ends with an abrupt *topos* of conclusion ("Thus, sir, I have ended the history of my life " [VIII, xv, 430]) provokes, instead of a standard expression of wonder or pity from the audience, a philosophical dispute between the

listener and the teller. In their political and religious outlooks, Tom and the old man share strongly anti-Papist sentiments and oppose the attempts of the Pretender to overthrow the Protestant reign, another characteristic which separates them from Partridge, who has Jacobite tendencies. There is, in fact, only one point at issue between them; and that is their opposing views on human nature. The old man's story ends with a general condemnation of mankind; the opportunities which travel has given him to observe human nature have convinced him that men are everywhere alike in their baseness. His ecstatic contemplation of the beauties of creation makes an exception for only one of God's creatures, man, whom he chooses to judge by the worst examples of the human race. Although he was rescued by Tom's unselfish act, he remembers only the villainy of his attackers and remains aloof when he himself has the opportunity to assist in the rescue of Jenny Waters. He dresses in animal skins and lives literally beyond the pale of civilization in a wild and remote area where the view from an elevated spot inspires him to worship a God who has unaccountably created a foolish and wicked mankind. With the optimism characteristic of Enlightenment thinkers, Tom tries to refute the old man's arguments by pointing out that there is diversity in human nature and insists that mankind should be judged by the best rather than the worst examples of the species.¹⁷ Tom's belief in the essential goodness of mankind is opposed to the old man's pessimism in the same way that Don Quijote's faith in Dulcinea is opposed to Anselmo's inability to trust his wife in the "Curioso impertinente." Like the "Curioso impertinente," "The Man of the Hill" depicts an extreme and unacceptable response to an essential problem of life.

The darkness and fear permeating the scene leading up to the old man's recital are related to his dislike of contact with his fellow man and his pessimism about human nature and are offset by an opposite association of Jones with light. The old man's story occupies the night; Jones' story is taken up again at daybreak, when, his customary readiness to help others unchanged by the old man's misanthropy, he dashes off to the rescue of Jenny Waters.

In comparing "The Man of the Hill" with one of Fielding's earlier interpolations, the story of Mr. Wilson in Joseph Andrews, Andrew Wright observes that "The Man of the Hill" is a grotesque version of the earlier story written in a mock-Gothic style and notes its comic juxtaposition of realism and Gothic extravagance.¹⁸ Manuel Schonhorn similarly relates "The Man of the Hill" to the interpolation in Joseph Andrews, pointing out that Fielding builds up to the story in Tom Jones in such a way as to recall the story of Mr. Wilson in the earlier book but subverts the reader's expectation by setting up an antithetical resemblance between the Christian virtue of Mr. Wilson and the misanthropy of the Man of the Hill. Schonhorn's recognition of the resemblance between the meeting of Tom and the old man and the meeting of Aeneas and Anchises in Book Six of the Aeneid is important because it establishes the story as a key part of the neo-epic construction of the novel and clinches the arguments for the book's structural wholeness.¹⁹

VII. The Story of Mrs. Fitzpatrick

"The Man of the Hill" and Mrs. Fitzpatrick's story form an obvious pair in that the two principals of the book become listeners to stories in which, on matters relating to the book's two important themes, they are seen to be superior to the secondary narrators. The

Fitzpatrick story is one of an unfortunate marriage between two people whose faults parallel the virtues of Tom and Sophia. As Tom and Sophia personify desirable traits in men and women, Mr. and Mrs. Fitzpatrick exemplify shortcomings peculiar to their respective sexes. Tom, whatever other vices may mar his character, is respectful to women and totally uninterested in Sophia's money; Mr. Fitzpatrick is just the opposite--disrespectful, even cruel, to women and eager to marry in order to get his wife's fortune. Sophia's modesty, virtue, and submissiveness to men, so much admired by Mr. Allworthy, find an opposite in Mrs. Fitzpatrick's flightiness, unfaithfulness to her husband, and presumption of superiority of her intellect to his.

The recital of the story is punctuated by interruptions from both the listener and the teller in the form of a conversational exchange occasioned by the story. The reiteration of forms of direct address ("my dear Harriet," "my Sophia," "my dear girl,") break up the straight narration with reminders that there are two women present. As the reader gradually forms an opinion of Mrs. Fitzpatrick, the insistently frequent remarks addressed to Sophia stimulate him to compare the virtue of the two women. Sheldon Sacks refers to the rôle of the interruptions in distinguishing between the moral values of the two women and relates Sophia's later refusal to become reconciled with Tom to what she has learned about marriage from Mrs. Fitzpatrick's story.²⁰ Sophia's rôle is similar to Tom's in "The Man of the Hill"; her example is a reproach to Mrs. Fitzpatrick's lack of chastity as Tom's benevolence is a tacit censure of the old man's misanthropy.

Midway in the narration there is a rather long interruption when events from the main plot intrude and suspend its action for

the duration of chapter six. The interruption involves the innkeeper's misapprehension as to Sophia's identity; he has supposed her to be Jenny Cameron, the mistress of the Pretender. The confusion of the virtuous Sophia with the licentious Jenny Cameron is a restatement in a humorous vein of the contrast between Sophia's virtue and Mrs. Fitzpatrick's moral weakness. Later, in chapter eight, when Mrs. Honour has sorted out the mistake about Sophia's identity, she scratches the landlord's face and bloodies his nose for daring to make a mistake so insulting to her mistress. The comic interlude in defense of Sophia's reputation is scarcely necessary to convince the reader of her purity, but it provides a neat parallel to Partridge's foolish interruptions in "The Man of the Hill."

The story ends on a conventional note: Mrs. Fitzpatrick ends her recital with an abrupt concluding topos followed by a modesty formula ("And thus, my dear, ends my history: a tragical one, I am sure, it is to myself; but, perhaps, I ought rather to apologize to you for its dulness." [XI, vii, 536]) to which Sophia responds with an expression of pity for her cousin's plight. In XI, x, a kind of epilogue in which Mrs. Fitzpatrick meets her lover moves the action of the interpolation into the novel's mainstream, a technique which, as we have already seen, was favored by Cervantes.

VIII. The Gypsy Episode

Martin C. Battestin's interpretation of Tom's encounter with the gypsies in XII, xii, is important for understanding its significance.²¹ The account of a band of happy gypsies living under the rule of an absolute monarch ends with Fielding's observation

that such a government is successful only because the gypsies differ from other people in their lack of regard for false honors and their use of shame as the worst possible punishment.²² So much is obvious from the story itself; but Battestin, through a study of sources and the reconstruction of the story's historical context, has shed light on its relationship to contemporary religious and political conflicts. He makes a convincing case for the story as a parable to demonstrate the absurdity of restoring the Stuart line to the English throne. According to his study, a comparison between the Papists and the Egyptians (from whom the gypsies were supposed to have descended) had already been made by other writers of the period; and Fielding's readers would presumably have been prepared for the story's allusion to the Stuarts. The gypsies function doubly, Battestin says, to show up by contrast the immorality of English life and to illustrate the falseness of any hope for a utopia under a Papist king.

The gypsy episode is related without a shift to a secondary narrator; consequently the conventions associated with the recital scene are lacking. The impression that Tom and Partridge are moving into a world separate from that of the main narrative as they get lost at night and are guided by a light to the gypsies' barn and the lack of involvement of the story with the main narrative qualify it as an interpolation. The paragraphs leading up to the episode, as Battestin also points out, create a sense of unreality brought about by the darkness and the mysterious lights and music which so much frighten Partridge when he and Tom get lost in the "dirty lane" leading to the gypsies' barn. The initial atmosphere of mystery, like that in the introduction to "The Man of the Hill," is

suggestive of the deeper meaning underneath the surface of the story.

The story itself involves the punishment given to a gypsy couple after the man has been caught trying to peddle his wife's favors to Partridge. Partridge, of course, is a Jacobite; and perhaps it is not pushing Battestin's analysis too far to entertain the notion that Partridge's dealings with the woman are meant to suggest that he is trafficking with the Whore of Babylon.

IX. Two Stories Narrated by Mrs. Miller

Mrs. Miller, whose efforts as Tom's advocate before Mr. Allworthy are important in their final reconciliation, tells two stories (XIII, viii, 636-639, and XIV, v, 670-673) involving family circumstances made desperate by lack of money. They teach a practical lesson about the importance of money in marriage as an antidote to the idea that couples can live happily on love alone. The suffering as a result of financial difficulties is particularly keen in the first story, whose audience includes Tom, Nightingale, and the two girls, all of them young and marriageable and three of them already involved in imprudent love affairs.

Aside from the object lesson about the importance of money, the stories bring up the question of charity, which, as we have already seen, was an important part of Fielding's moral code. After hearing the first story, Tom, although he is in straitened circumstances himself, gives Mrs. Miller some money for the relief of her cousin's family in contrast to Nightingale, who reacts rather shabbily. The second story, an account of Mrs. Miller's life, describes the kindness of Allworthy in giving her money for the support of her family.

The benevolence of Tom and Allworthy is the cause of Mrs.

Miller's trying to bring them together, and the telling of the stories is crucial to Mrs. Miller's understanding of the situation. The first story convinces her of Tom's goodness; the recital of the second one reminds and reassures the reader of Allworthy's goodness (he was last seen several hundred pages back behaving unjustly to Tom) and gives Tom an opportunity to communicate his plight to Mrs. Miller by relating his own story. We have already seen that the convention of exchanging stories is related to the modesty deemed suitable for the story-teller; in this case it also serves the plot directly by getting the widow interested in trying to convince Allworthy of Tom's goodness.

Neither of the stories is very richly developed; the weight of interest is shifted outside them to the concept of charity and the part they play in reuniting Tom and Allworthy. They are accordingly slipped into the story without much introductory or concluding fanfare and are broken up by conversational interruptions and emotional reactions on the part of the teller and the listeners which play down their quality of separateness from the main narrative.

X. Conclusion

In the sophistication of his use of the standard formulas of interpolation and stock reactions to the recited stories, Fielding's craftsmanship is comparable only to that of Cervantes. It is likely that he was Cervantes' student in the matter of interpolation, but Fielding's stories acquire from their neo-epic context an effect different from that created by Cervantes in the interpolations of the Quijote. Cervantes had worked his interpolations into an overall design which was looser and less dependent for its effects on a causal

chain of events than Tom Jones; the stories were one of the instruments contributing to the vastness which the Quijote possesses. Fielding, although he used the same kind of thematic allusions and analogies between episodes with which Cervantes had assimilated the stories into the Quijote, was more single-minded than Cervantes in making them revolve around the central theme of the social and familial aspects of marriage. Only in "The Man of the Hill," whose multiple layers of meaning make it the most complex interpolation in Tom Jones, does Fielding approach Cervantes in the complexity of relationships between the interpolation and the work as a whole. What Fielding did in adapting the Cervantine technique to the neo-epic novel was to simplify it by narrowing its focus.

References

- ¹ For the relationship of the depiction of flaws of character by trade or profession to the Theophrastan tradition, see Benjamin Boyce, The Theophrastan Character in England to 1642 (Cambridge, Mass.: Harvard University Press, 1947), p. 7.
- ² See, for example, Arnold Kettle, "Tom Jones" in An Introduction to the English Novel (London: Hutchinson University Library, 1951) I, pp. 76-81, rpt. in Ronald Paulson, ed., Fielding: A Collection of Critical Essays, Twentieth Century Views (Englewood Cliffs, N. J.: Prentice-Hall, 1962), pp. 84-88.
- ³ Dámaso Alonso, "The Spanish Contribution to the Modern European Novel," Cahiers d'Histoire Mondiale 6 (1961), 881, compares Fielding's technique of mingling virtue and vice in the same character with Cervantes' technique of combining good and bad qualities in the same character.
- ⁴ F. Homes Dudden, Henry Fielding: His Life, Works, and Times (Oxford: Clarendon, 1952), pp. 601-615, attests to the exactness of the temporal and spatial details with which Fielding took pains to create an environment inhabited by the genuinely human characters.
- ⁵ See Fielding's discussion of the function of the essays in V, i.
- ⁶ The sketches include descriptions of Allworthy's loving marriage and his devotion to the memory of his dead wife (I, ii, 53-54); Bridget Allworthy's spinsterhood (I, ii, 54) and her later marriage to Captain Blifil (I, x, 77; II, vii, 109-113; III, vi, 139); Partridge's relationship with his shrewish wife (II, iii, 91-92; II, v, 99; VIII, ix, 393); Molly Seagrim's easy virtue (IV, vi, 169-171); Black George's beating his family (IV, ix, 178-179); Mrs. Honour's being jilted by a footman (V, iv, 209-210); the amorous triumphs of Will Barnes, the country gallant (V, vi, 220); Mrs. Western's spinsterhood (VI, ii, 254); Squire Western's grossly unfeeling treatment of his wife (VII, iv, 309; XIII, iii, 616); the troubles of the innkeeper whose wife had taken all their possessions to give to their newly-wed daughter (VII, x, 331-332, 334); the lieutenant's failure to obtain advancement in the army because his wife would not purchase it by conferring her favors on the colonel (VII, xii, 339; VII, xiii, 349-350); a landlady's fondness for praising her first husband in the hearing of her second (VIII, vii, 385-386); the bickering of two pairs of innkeepers (VIII, viii, 387, and IX, vi, 458); Mrs. Waters' common-law marriage (IX, vii, 462); the quarrelsomeness of the mercenary innkeeping couple (XI, ix, 544-545); the scolding administered by the landlady to her husband for permitting the puppet show in the inn (XII, vi, 569); the happy marriage of old Mr. Nightingale's brother (XIV, vii, 686) and his daughter's elopement with a clergyman (XV, viii, 723); and the rich widow's setting her cap for Tom (XV, xi, 733-734).

⁷ For a brief survey of the critical praise accorded to it, see R. S. Crane's "The Plot of Tom Jones," The Journal of General Education, 4 (January, 1950), 112-130, rpt. in Martin C. Battestin, ed., Twentieth Century Interpretations of Tom Jones (Englewood Cliffs, N. J.: Prentice-Hall, 1968), pp. 68-96. The opinion of Arnold Kettle, who thinks that there is too much plot with many incidents which are not accounted for by character and motive, is at variance with that of the majority of critics.

⁸ Dudden, pp. 617, 621-622.

⁹ Cited by Martin C. Battestin, The Moral Basis of Fielding's Art: A Study of Joseph Andrews (Middletown, Conn.: Wesleyan University Press, 1959), p. 86.

¹⁰ George Saintsbury, The English Novel (London: Dent, 1913), p. 107.

¹¹ Battestin, pp. 11-14.

¹² Mary Lynn Skinner, The Interpolated Story in Selected Novels of Fielding and Smollett, Diss. University of Tennessee 1968 (Ann Arbor: University Microfilms, 69-7182), p. 101, points out that the placing of the Quaker's story immediately after Sophia's decision to run away rather than marry Blifil emphasizes the analogies between the situations of Sophia and the Quaker's daughter.

¹³ Sheldon Sacks, Fiction and the Shape of Belief (Berkeley: University of California Press, 1964), pp. 194-196.

¹⁴ Sacks, 197-198.

¹⁵ According to Sacks, p. 194, the protagonist's intense interest indicates the applicability of the interpolation to the rest of the novel.

¹⁶ It is worthwhile to point out that Partridge's story is not the conventional interpolation nested within another; it is an interruption from a listener, structurally different from the tale-within-a-tale because it is close to the novel's here and now.

¹⁷ Battestin, p. 56, has demonstrated that Tom's arguments are based on Latitudinarian criticisms of the Calvinistic and Hobbesian pessimism about mankind. Robert Alter, Fielding and the Nature of the Novel (Cambridge, Mass.: Harvard University Press, 1968), p. 111, makes a similar point when he says that the story is a lesson for Tom and the reader showing the spiritual damage to one who lacks benevolence and spiritual resilience.

¹⁸ Andrew Wright, Henry Fielding: Mask and Feast (London: Chatto and Windus, 1965), pp. 85-86.

¹⁹ Manuel Schonhorn, "Fielding's Digressive-Parodic Artistry: Tom Jones and the Man of the Hill," Texas Studies in Literature and Language, 10 (Summer, 1968), 207-214.

²⁰ Sacks, pp. 223-228.

²¹ Martin C. Battestin, "Tom Jones and 'His Egyptian Majesty': Fielding's Parable of Government," *PMLA*, 82, 1967, 68-77.

²² The government of the gypsies, with its values alien to those of English society, suggests a comparison with the gypsy society in "La gitanilla" although it is apparent that Cervantes' story of the young man who must make himself worthy of the lovely and chaste gypsy girl has little similarity to the Fielding story.

CHAPTER VIII

TRISTRAM SHANDY

I. Sterne's Parody of Literary Conventions

Recent criticism of Tristram Shandy has modified the opinions held by earlier critical writers as to its chaotic organization.¹ There still remains, however, the possibility of clarifying further the principles governing its composition by referring to the literary models which helped to shape it. It is organized around the systematic distortion of a series of conventions traditional to the novel in what Viktor Shklovsky calls the "laying bare" of the literary device.²

By building up certain expectations in the reader and then betraying them, Sterne sets up a superficial appearance of confusion which in itself attracts attention to the techniques of his craft. On the most obvious level, this is done by an unconventional arrangement of the elements of the novel and by violating a number of conventions of printing. A dedication (I, vii, 45), a preface (III, xx, 202-211), and an invocation to the muse (IX, xxiv, 598-599) are conspicuously placed out of the location which they usually occupy. The division into chapters is done in an unconventional manner--a chapter is omitted; chapters are promised but not written; chapters are placed out of

order; a chapter contains only one sentence; continuation topoi lead the reader to expect things which are not done; the style of type used for chapter headings is not consistent. Punctuation is idiosyncratic; and other printing techniques, such as the use of the marbled page (a "motley emblem" of Tristram's work), the black page of mourning for Yorick's death and the blank page on which the reader is invited to imagine Mrs. Wadman's beauty, defy customary usage. In reality, what this obvious flouting of tradition does is to relate the novel tightly to its historical antecedents simply because it so totally depends on them for its effect.

In Shklovsky's opinion the most characteristic trait of Tristram Shandy is its unusual deployment of its typical elements.³ Not the least of these is the plot, whose normal scheme is disrupted. The book's title would have suggested to its contemporary readers the sort of fake memoir with accompanying edifying remarks to which they were accustomed. Basically, the book follows the autobiographical pattern implied in the title but carries it to a ridiculous extreme. The main narrative, having to do with Tristram's early life, calls upon the time sequence of the chivalric romance, later adopted by the picaresque novel, in which it was customary to begin with the hero's lineage and proceed through a series of chronologically ordered adventures carrying him through life. Sterne reduces the technique to absurdity by going back to his hero's conception, thus ostentatiously contravening the advice (never really given) by Horace not to begin a literary work ab ovo (I, iv, 38). The author's playful statement of defiance of the classical rules itself follows the convention of declaring either adherence or

independence in the matter of classical dogma.

The main narrative proceeds chronologically, in picaresque fashion, through the five "adventures" of the hero's earliest years--conception, birth, baptism, circumcision, and being put into trousers--with their attendant circumstances and accidents. Like the conventional hero of the picaresque novel, Tristram is Fortune's plaything (" . . . for I can truly say, that from the first hour I drew my breath . . . that I have been the continual sport of what the world calls fortune " [I, v, 40]); but its picaresque plot, which never really gets off the ground, parodies the very idea of the traditional linear plot governed by a succession of incidents centering on a stated or implied main question.⁴

The Shandy family, in spite of Tristram's resemblance to his forebears in picaresque literature, is surrounded for Sterne's purposes with an aura of fake nobility which invites comparison with the noble families of classical tragedy. With an air of inflated tragic grandeur, the Shandys refer to the tragic destiny brooding over their house: " . . . I was doomed by marriage articles to have my nose squeezed as flat to my face, as if the destinies had actually spun me without one." (I, xv, 69); " . . . it will turn out a million to one, (said my father) that of all the parts of the body, the edge of the forceps should have the ill luck just to fall upon and break down that one part, which should break down the fortunes of our house with it " (IV, ix, 282); " . . . whether for my own sins, brother Toby, or the sins and follies of the Shandy Family, heaven has thought fit to draw forth the heaviest of

its artillery against me; and that the prosperity of my child is the point upon which the whole force of it is directed to play-- Such a thing would batter the whole universe about our ears, brother Shandy, said my uncle Toby " (IV, xix, 294-295); " . . . the sinister turn which everything relating to our family was apt to take " (IV, xxv, 311); " . . . it was one of the many things which the Destinies had set down in their books ever to be grumbled at (and in wiser families than ours)--but never to be mended." (IV, xxv, 312); "The Fates, who certainly all foreknew of these amours of widow Wadman and my uncle Toby " (VIII, XVI, 527). The pomposity of the Shandean conception of their tragic fate is ill-suited to the fortunes of a merchant family; but, as will be seen in the discussion of Tristram's travels through France, the mock tragic tone will give way to the genuine atmosphere of tragedy and doom surrounding Tristram's impending death.

II. The Digressions in Relation to the Parody of Literary Conventions

At this point, it seems appropriate to consider what kind of material in Tristram Shandy should be classified as digressive. This is not as simple a task in Tristram Shandy as it is in more conventional novels in which it is usually fairly easy to distinguish the body of the work from the digressive material. A. A. Mendilow even goes so far as to assert that there is in Tristram Shandy "no forward-moving line or architechtonic plot from which to digress."⁵ Yet the five episodes of Tristram's early life do, in fact, form a simple, chronological, albeit truncated, story line from which the narrator digresses.⁶ The main plot line is blurred and confused by a mass of material which does not advance the plot in the sense of making it progress chronologically toward the end of the protagonist's

life. In conventional terms this mass of material can be said to constitute the novel's digressions, which overbalance the linear plot by their sheer quantity.

Tristram describes the book's structure as a main work with adventitious parts: " . . . from the beginning of this, you see, I have constructed the main work and the adventitious parts of it with such intersections, and have so complicated and involved the digressive and progressive movements, one wheel within another, that the whole machine, in general, has been kept a-going . . . " (I, xxii, 95). Paradoxically, Tristram also claims that the digressions are accidental (. . . in this long digression which I was accidentally led into, as in all my digressions [one only excepted] [I, xxii, 94]), but defends them on the grounds that they are simultaneously digressive and progressive. Although they do not advance the plot in any obvious manner, he points out that they nevertheless continue the development of the characters. In the same context, he brings up the traditional argument for variety: "Digressions, incontestably, are the sunshine;--they are the life, the soul of reading;--take them out of this book for instance,--you might as well take the book along with them;--one cold eternal winter would reign in every page of it; restore them to the winter;--he steps forth like a bridegroom,--bids All hail; brings in variety, and forbids the appetite to fail." (I, xxii, 95).

In the typically picaresque manner, the narrator ostensibly provides the usual fare of amusement and edification (" . . . I sat down to write my life for the amusement of the world, and my opinions for its instruction," [III, xxviii, 222]); but the "opinions" are not

the customary moral essays and apologues. In addition to the observations on the writing of the novel, they include family anecdotes and the fruits of the pseudoscholarly research of Walter and Tristram. The digressive material is not produced solely by the narrator but is also contributed by other characters, who are not confined, as they are in Gil Blas, for example, to telling stories in a staged recital situation. Instead, they have the same liberty, if not the same number of opportunities, for creating digressions as the main narrator.

Contributing to the problem of separating the digressions from the body of the work, however, is the narrator's fondness for relating information which is pertinent but not essential to his topic. He cannot, for example, give the circumstances of his birth without describing his parents' dispute about the midwife, and this in turn leads to an account of how the parson and his wife had helped a widow get her license to practice midwifery. At just what point the narrator has definitively gone off the track and is pursuing a digression is impossible to say. The subtlety of texture created by the indefinite boundaries between the digressions and the body of the novel is quite unlike that of the conventional novel in which blocks of digressive material stand out clearly from the work in which they are inserted. Diderot, who was professedly Sterne's imitator, was later to make playful modifications of conventional digressive technique; but the texture of Jacques le fataliste is less intricate and subtle than that of Tristram Shandy because the division between the principal plot and the digressive material is easier to see.

Although the digressions divert the course of the novel from

the linear plot and thus appear to be barriers to relating Tristram's story, they actually tell more than the central narrative does about the protagonist and his family. The conventional linear plot interrupted by digressions becomes one of the prime targets of the book's parody; instead of a story developed in a main plot with digressions, Tristram Shandy contains an embryonic plot which is overshadowed by the digressions. In a reversal of conventional technique, the digressions do the usual business of the main plot. The interruption of the "main plot" by the digressions which overwhelm it is one of the book's basic structural devices and is an important part of the book's systematic parody of literary conventions.

A. The Digressions in Relation to the Organization of Tristram Shandy. Dorothy Van Ghent observes that what is innovative in Tristram Shandy's plot is its relative unimportance in comparison to the plots of its literary antecedents. She further calls attention to the fact that the process of writing a novel, revealed in the narrator's digressive remarks addressed to the reader, assumes a central rôle in the book's organization.⁷ In this respect, her opinion is close to that of Wayne C. Booth, who has demonstrated the centrality of the device of the intruding narrator in the book's organization.⁸ According to Booth, the indebtedness which Sterne acknowledges to Cervantes is precisely that of the use of an intruding narrator who reveals his consciousness of himself as a narrator. Booth shows that, after Cervantes, other novelists, most notably Marivaux and Fielding, had exploited the devices of intrusion which were later to be used by Sterne in Tristram Shandy. Sterne's innovation was therefore not in the use of the devices but

in the extent to which he employed them. Booth goes on to reject as an oversimplification the critical assertion that Sterne liberated the novel from the form established by Fielding. To the contrary, he finds great similarity in the narrative devices of Fielding and Sterne and believes that Sterne transformed the novel by carrying the device of the intruding narrator to the point where it became a disruptive force. Conceding that Tristram Shandy is not held together by its story, Booth nevertheless points out that more cohesion is lent by the plot than is immediately apparent. The book is not an "explosion" of novelistic canons nor does Sterne cross the line dividing unity from chaos. What distinguishes him from previous novelists is, in Booth's analysis, that his use of the disruptive narrator becomes an end in itself and imposes a loose, unconventional kind of unity on seemingly disparate materials.

While accepting the soundness of Booth's analysis, it is at the same time possible to discern in the structure of Tristram Shandy a close resemblance to the structure of Guzmán de Alfarache. However different the tone of Sterne's work from Alemán's, the underlying framework of episodes surrounded by digressions is similar in the two works. Alemán's novel begins with an account of Guzmán's parents and proceeds chronologically through the pícaro's life history, which is parceled out in episodes (the omelettes, the veal and the stolen cloak, being fed by a monk, etc.) surrounded by the narrator's digressions. Tristram's life story is similarly arranged; but there are only five episodes, all of them pertaining to his early life--conception, birth, baptism, circumcision, and being put into breeches. The restriction of the movement of the "main plot" is owing to the digressions, which in Guzmán de Alfarache

interrupt and dam up the flow of the main action but in Tristram Shandy bring it near a standstill. The key to the difference between the structures of the two books is found in the way the digressions are organized. In Alemán they are grouped in logically coherent blocks around topics such as vanity, pride, and so on, suggested by the protagonist's adventures. The digressions in Tristram Shandy occur as they arise in the mind of the narrator-protagonist in association to the events of his life or to the act of writing his memoirs. The associative thought process which leads him off on tangential asides nearly blocks the main narrative. Time escapes him, trivial occurrences absorb him, and he can never hope to finish his book because his absurd compulsion to explain everything, to leave nothing out, makes it impossible for him to do so.

B. The Nonfictional Digressions. The nonfictional digressions of Tristram Shandy parody certain forms of learned discourse, among which are such documents as the Shandy marriage settlement (I, xv, 66), a medical treatise from the Sorbonne on baptising children in utero (I, xx, 83-86), a writ of excommunication (III, xi, 184-191), a passage from Rabelais read by Yorick (V, xxix, 379-380), and excerpts from Walter's Tristrapaedia elaborating a system of education for his son in imitation of Xenophon (V, xxi, 382 and V, xxxiii-xxxv, 385-388). Other interpolations originate in the art of oratory: a sermon on the unreliability of the conscience by Yorick (actually one of Sterne's own sermons which he had published separately in 1750 and again in 1760 (II, xvi, 139-155);^{8A} Walter's lamentation after Tristram was baptised by the wrong name (IV, xix, 294-296); his formal consolatory oration on the death of Bobby (V, iii, 349) paired with Trim's informal and moving discourse on

death (V, vii-xi), 355-361); the discourse on education (VI, v, 401-402); and Toby's apologetical oration in defense of the profession of arms (VI, xxxii, 441-444). Still other interpolations are forms of philosophical discourse: Walter's argument, bolstered by his reading of the ancients, on the desirability of birth by Caesarean section (II, xix, 161-166); a summary of Walter's learning on noses (III, xxxvii-xxxviii, 232-240); the debate by the churchmen on the consanguinity of mother and child (IV, xxix, 323-326); and a dialogue on the two kinds of love (VIII, xxxiii, 559-561). In imitation of pastoral literature there is an alphabet of love (VIII, xiii, 526-527) inserted into the story of Toby's amours. There are also some enumerations, such as the list of garments worn in antiquity (VI, xxix, 424-425) and the catalog of Parisian streets (VII, xviii, 478); pseudoscholarly footnotes and odd bits of learning gleaned by Walter from the ancients and by Toby from Stevinus and other writers on military science. The use of these elements, in part created by Sterne and in part borrowed from other writers, parodies the kind of agglutinative novelistic structure which absorbs materials from other sources and makes of Tristram Shandy a kind of anti-Guzmán de Alfarache.

C. The Digressive Material in Relation to the Book's Time Scheme. The digressions occurring in the form of anecdotes from the Shandy family history provide the basis, as we shall see, for the most important of the book's interpolated tales. Even though the adventures of the main narrative occur in chronological order, the family anecdotes pop into Tristram's memory as they are occasioned by other thoughts, the result being that the reader receives the incidents in a non-chronological order; but however confusing the

order of events may be, they are discoverable as internally consistent as to time sequence if one has the patience to sort them out.⁹ Some of the anecdotes, such as the one about Aunt Dinah's involvement with the coachman, however full of promise they may be for expansion into full-blown interpolated stories, remain just anecdotes.

Past time in Tristram Shandy is rather like a system of geological strata lying in the narrator's mind and being turned up randomly by the operation of his associations. According to Dorothy Van Ghent, the narrator's consciousness, rather than conventional chronology or plot constitutes the source of unity of the book, whose construction is as carefully done as that of Tom Jones.¹⁰ It is just this psychological continuity, as opposed to mechanical continuity, which prompts Herbert Read to grant Sterne the position of precursor to all psychological fiction.¹¹ The different strands of the narrative correspond to the different layers of Tristram's memory, the time of his infancy forming the substance of the main narrative with other strata corresponding to historical time (the War of the Spanish Succession) and still others to different periods in the history of the Shandy family (e.g., the argument about payment of the jointure to Tristram's great grandmother, Aunt Dinah and the coachman, Toby's getting wounded at the siege of Namur, Tristram's own Grand Tour, etc.).

Mayoux's contradiction of those critics who assert that Sterne abolished chronological time in order to stress the subjective sense of its duration is a point very well taken. He correctly observes that Sterne superimposes one measurable time upon another, bringing together the event being described and the

moment of its being written down by Tristram.¹² In some instances the superimposition of the moment of narration on the moment of the occurrence in Tristram's autobiography is complicated by the attraction of the reader's attention to the time elapsed while he is reading: "It is about an hour and a half's tolerable good reading since my uncle Toby rung the bell, when Obadiah was ordered to saddle a horse, and go for Dr. Slop" (II, vii, 122); " . . . How many fair and goodly cities have I seen, during the time you have been reading, and reflecting, Madam, upon this story!" (VII, xxvi, 487). An even further complication is introduced by the fact that neither of the statements cited is entirely true. In another instance Sterne brings together two layers of "geological" time plus the time of composition: " . . . I am at this moment walking across the market-place of Auxerre with my father and my uncle Toby . . . and I am at this moment also entering Lyons . . . and I am moreover this moment in a handsome pavilion . . . upon the banks of the Garonne . . . where I now sit rhapsodizing all these affairs." (VII, xviii, 492). At no point does Sterne suspend the operation of chronological time. On the contrary, he is preoccupied with it; and the book is remarkable for the number of calendar dates which are given or implied by relationship to historical events.

This is not intended to deny that there is in Sterne an easily recognizable distinction between the time measured on the calendar or clock and the subjective sense of the passing of time.¹³ The layer of the time of the novel's composition is dominated by two opposite sensations of time: on the one hand there is a sense of hurry--time is escaping Tristram; he is falling

behind with his life story, he can never finish it: " . . . for I write in such a hurry, I have no time to recollect, or look for it " (I, xxi, 87); " . . . as at this rate I should just live 364 times faster than I should write--It must follow, an' please your worships, that the more I write, the more I shall have to write " (IV, xiii, 286); " . . . write as I will, and rush as I may into the middle of things, as Horace advises, -- I shall never overtake myself--whipped and driven to the last pinch, at the worst I shall have one day the start of my pen--and one day is enough for two volumes--and two volumes will be enough for one year.--" (IV, xii, 286); " . . . with all my hurry and precipitation, I have but been clearing the ground to raise the building " (IV, xxxii, 332). On the other hand, there are incredible delays in the action while the narrator pauses for lengthy explanations of trivial events and returns to the remote origins of an event. John Preston observes that Tristram lives in the past and that, while he tells his story, present time for the narrator passes as it also does for the reader.¹⁴ In other words, Tristram and the reader share in a universal experience of time: the present slips away rapidly and forms part of the past. Sterne's conception of the difference between the time measured by the clock or calendar and subjective time (III, xviii, 198-201) suggests a comparison with Susanne K. Langer's inquiry into the nature of music, whose point of departure is the Bergsonian notion of la durée réelle, or subjective time, as opposed to clock time.¹⁵

Although the narrator pretends that he wishes to get along with the story in a straightforward, chronologically linear fashion,

the complexity of his life with its heritage of family events which occurred before his birth makes it impossible for him to do so. Sterne seems to ask what it means, after all, to tell a life story. It is impossible, as Tristram Shandy demonstrates, to give a literally complete biography. By trying and failing to tell everything, Sterne's narrator insists on the complexity of both life and art, exposes the essential sham in fictional narrative, and invites a question as to the nature of fiction. Mendilow considers Sterne's consciousness of the limitations of the accepted literary conventions and of the discrepancy between life and fiction to be the basis of his kinship with the modern novelists.¹⁶

The interpolated stories, like the other digressive material in Tristram Shandy, emerge from the layers of past time in Tristram's memory. From the vantage point of the time of composition, he looks back on events in the family history. The military engagements of the war of the Spanish Succession, the Peace of Utrecht, and the subsequent razing of the fortifications of Dunkirk impinge on the fictional events mainly through the lives of Toby and Trim and make up the book's chronological underpinnings. The main narrative, from Tristram's conception to the time he is put in breeches, is suspended when the Toby story takes over in VI, xx, and is never resumed. Toby's love story is first referred to in I, xxi, 90-91, and is related in three subsequent installments (III, xxiv-xxv, 216-221; VI, xx-xl, 426-455; VIII-IX, 515-615) going back to 1704 and ending in 1713, some five years before Tristram's birth in 1718. Thus, the events taking place at the point where the book stops had occurred before Tristram's birth. A second interpolated story, inserted into the Toby story and occupying all of Volume VII,

skips ahead to Tristram's adulthood. The main narrative, the Toby story, and the account of Tristram's travels are broken up by some shorter interpolated stories as well as the many non-fictional digressions. The interpolations, rather than being independent of the main narrative and the book's time scheme, form an intimate part of them. Toby's courtship of Mrs. Wadman is closely linked to the War of the Spanish Succession; Tristram's voyage to France fits in with other events of family history such as his Grand Tour of Europe, on which he was accompanied by other members of the family. The story of Trim's love affair with the Béguine is dated by the Battle of Landen, and the wound which he received there is responsible for his retirement from military service and his employment by Toby. All of the interpolated stories fit neatly into the book's time-scheme and continue the main plot by explaining the protagonist's life through illuminating the history of his forebears.

III. The Interpolated Stories

The texture of Tristram Shandy, in which the digressive material is, as we have already seen, difficult to disentangle from the body of the work, makes necessary some preliminary remarks describing the criteria used for identifying the interpolated stories for the purposes of this study. In the case of Toby's amours the narrator identifies the story as an interpolation and inserts it by techniques which are easily identifiable as belonging to the interpolative tradition. Interpolative topoi and a switch to a secondary narrator also identify as interpolations the stories narrated by Trim. Still other stories, such as the "translation" from Hafen Slawkenbergius and the story of Francis I of France are

set off by the traditional framing technique. Finally, some of the episodes are considered as digressive because they belong to literary genres which offer a contrast to the work in which they are enclosed.

A. Uncle Toby's Amours. Evidence that the Toby story¹⁷ was conceived as an interpolation is given in I, xxi, 90-91, when after introducing the story by referring to Toby's modesty and his lack of experience with women, the narrator postpones telling it: "The story of that, Madam, is long and interesting;--but it would be running my history all upon heaps to give it you here.--'Tis for an episode hereafter; and every circumstance relating to it, in its proper place, shall be faithfully laid before you. . . ." With his typical inversion of standard story-telling technique, however, Tristram does not put the ending in its proper place but relates it before the story proper has even begun (III, xxiv, 216-217): Toby, after nine months of effort, gives up the courtship of Mrs. Wadman (or to borrow one of the military metaphors which Sterne frequently uses with a humorous effect in this story, lifts the siege) and resolves never to have anything to do with women again. Since no cause is given for the end of their relationship, the premature revelation of the story's ending creates suspense which is not resolved until the story is resumed much later.

The story's subplot is, also unconventionally, included with the ending. It follows the standard formula of the servant who pursues a love affair concurrently with his master. Trim's courtship of Mrs. Wadman's Bridget is, according to the narrator, out of place, belonging, he says, either with the story of Toby's amours (i.e., in Volume VIII or IX) or with the account of the

campaigns on the bowling green (i.e., in VI, 21-39). This would be true if Sterne followed usual literary practice. Instead, the Trim-Bridget subplot, consisting of the sole episode of their falling into the moat disrupts the usual plot formula by appearing before the story has begun (III, xxiv, 216-217) and is thus related to the other ways in which Sterne amplifies the technique of handling interpolated material.

In VI, xx, 426, Tristram abruptly announces a change in the scene of the novel's action. His own story is unceremoniously left off, and the Toby story is begun with a summary of the years which Toby and Trim spend acting out Marlborough's campaigns. The firing of Toby's toy cannon on the bowling green not only echoes the battles forming the book's anchor to real life but also functions as a phallic emblem of the love story. The mock battles reach back to the remote causes of the love affair in the same way that the circumstances surrounding Tristram's conception go back to the "egg" in the main narrative. Although Mrs. Wadman had long been in love with Tristram's uncle, it was not until the signing of the Peace of Utrecht that he had the leisure to respond to her advances.

The two Shandy brothers, Walter and Toby, respectively personify the twin Renaissance ideals of letters (in the sense of literature or learning) and arms as fit occupations for gentlemen.¹⁸ Taken as a pair, they fulfill in parodic form Castiglione's requirement for the ideal courtier that he be versed in literature and accomplished in military exercises; but, amusingly, their individual interests pull them in opposite directions and lead them into frequent misunderstandings. Every occurrence in life provides

Walter with a stimulus for recalling the results of his peculiar kind of scholarly research while his brother reacts with equal singlemindedness in associating every occurrence with battles, fortifications, weapons, and other military matters. Tristram recalls that, on one occasion, Walter and Toby debated the advantages of the literary versus the military calling (IV, xxv, 312). Although the details of the debate are not divulged to the reader, its subject brings to mind Don Quijote's discourse on arms and letters (Quijote, I, xxxviii) as does Toby's apologetical oration on the profession of arms (VI, xxxii, 441-444). The story of Toby's amours, the book's longest interpolation, functions within the development of the arms-letters theme; and, as a love story, fulfills a traditional function by lending variety to the "autobiography" in which it is enclosed.

Unlike the heroes of chivalric fiction with whom he is compared, Toby is not adept at the art of love, and is therefore tutored in it by his valet, Corporal Trim. The reader conditioned to expect the stock characters of a refined, love-struck master and a clownish lout of a servant finds his expectations upset as Trim advises his master in the niceties of conduct appropriate to courtship. Although love finds its way into Toby's heart in the manner described by the ancient authorities--that is, through the eye (VIII, xxiv-xxv, 550-552)--he is so utterly without experience in love that " . . . he knew not (as my father had reproached him) so much as the right end of a Woman from the wrong" (IX, iii, 574). All the members of the Shandy family have, or are thought to have, some sexual incompetence or disability, and Toby is no exception. His injury gives Mrs. Wadman reason to speculate on his fitness for

the marriage bed, and his indignation at her doubts is apparently what brings their courtship to an end. If Toby does not answer to the qualifications of the fictional knight with respect to love, he falls equally short in the realm of warfare. He is so gentle that he literally cannot kill a fly; and, although he acquitted himself honorably in the army, his injury prevents him from engaging in further military activity. Even the injury was got in a less than heroic fashion--a piece of a stone parapet was knocked off by a shell and wounded him in the groin.

Comic imitations of literary conventions are no less important in the Toby story than they are in the novel as a whole, but in the interpolation the parodic allusions are chiefly to conventions having to do with love. Toby is compared to nonexistent heroes of history and romance who had never fallen in love because they had been too busy with military concerns; Tristram's remarks on love in VI, xxxvi, 448-449, cite Plato, Plotinus, and Ficino as well as other real and unreal authorities on the subject; Walter's letter to Toby advising him as to his conduct in love (VIII, xxxiv, 563-565) appropriates material from Burton's Anatomy of Melancholy; the ridiculous vocabulary of Tristram's alphabet of love (VIII, xiii, 526-527) mocks the language of its pastoral equivalent; and the dialogue on the two kinds of love (VIII, xxxiii, 559-561) in which Walter, Tristram's mother, Toby, Yorick, and Dr. Slop participate is a transparent take-off on the Platonic dialogue.

In its texture, "Toby's Amours" is very like the main narrative. It is broken up, as is Tristram's autobiography, by the narrator's disruptive associations; but, interestingly enough,

these very digressions provide a firm bond between the interpolation and the Tristram strand.¹⁹ The strength of the narrator's individuality is such that the reader is always conscious of his presence. When he leaves off the main narrative and changes the locale of the action to Toby's bowling green, Tristram reminds us that we cannot escape him: "Let us leave, if possible myself:--But 'tis impossible,--I must go along with you to the end of the work." (VI, xx, 427). An example of how Tristram dominates the Toby narrative may be seen in the way that the consciousness of his impending death flickers in the narrator's consciousness after he has left off the account of Tristram's travels and has returned to the Toby narrative (e.g., pp. 521, 531, 532).

Typically, Sterne develops a scene by the use of physical details behind which the reader is able to infer a fuller meaning. The description (VII, xi, 529-531) of Mrs. Wadman's tactics in her flirtatious assault on Toby at the bowling green shows in detail her movements as she would enter the sentry-box, take hold of the map, follow the movements of Toby's pipe as he indicated the course of the campaign on it, take away the pipe on some pretext so that he would have to use his finger, touch his finger with hers, and eventually take his hand and press her leg against his. As the reader follows the details of the physical movements, he imagines, with the help of Sterne's military metaphors implying an attack by Mrs. Wadman, a larger meaning, involving Mrs. Wadman's efforts to gain physical intimacy with Toby, than the one explicitly portrayed by Sterne. Something similar occurs with Tristram in the succeeding chapter when the smudge of snuff left by Mrs. Wadman's finger and the pin holes on the map remind him of his love for Toby, who, at the moment of

narration, is dead. The reader forming inferences from Mrs. Wadman's movements and Tristram recalling his uncle's courtship at the sight of the marks on the map are experiencing the Lockean concept of the genesis of ideas from a base in sensation.²⁰ Practically speaking, this means that relatively trivial objects and gestures assume a great deal of importance. As in La Vie de Marianne the details linger in the mind's eye and form a sort of framework for the accompanying thoughts and associations..

The disposition of blocks of novelistic materials in clusters around organizing themes has been seen in Guzmán de Alfarache and Don Quijote; a similar grouping of materials is used by Sterne in Tristram Shandy. With its allusions to the treatment of love in literature, the Toby story is the foundation for a cluster of other interpolations, which, as we shall see, also deal with love.

B. Poor Maria. The story of Poor Maria (IX, xxiv, 600-602) is recalled by Tristram as an episode which had occurred on a trip which he had made through France and Italy, perhaps on his Grand Tour. It occurs while Tristram is in a mellow state owing to his reflections on Toby's amours, which afford him much sentimental delight. Its mood contrasts strongly with the gentle comedy of the Toby story. The poignancy of the account of the unhappy girl's madness resulting from the forbidding of her marriage banns is developed in an offhand way as Tristram gathers the outline of what had happened to her from the postilion. The story is developed by the Cervantine technique of having a secondary narrator give a retrospective recital followed by a scene in the novel's here and now.

It is typical of Sterne's handling of emotion that the sentiment

aroused by the girl's beauty, her extreme unhappiness, and the repetition of the hymn to the Virgin is punctured by Tristram's coarse joke comparing mankind to a goat. The emotion again changes rapidly as Tristram becomes contrite at having confused the girl with his joke, and the scene ends abruptly with a brisk remark about the inn at Moulins. This is essentially the same technique of juxtaposing incongruous sentiments which Sterne uses, with a richer development of detail, in the Le Fever story.

C. Tristram's Travels in France. In VI, xl, 453-455, Tristram promises to get on expeditiously with Toby's story and his own. Instead, in his characteristically contrary way, he abandons the Toby narrative for an account of his travels in France. The quotation from Pliny at the beginning of Volume VII protests that it is not a digression but the work itself ("Non enim excursus hic eius, sed opus ipsum est."). Although it is indeed the work itself, in that it brings us face to face with the adult Tristram, it stands apart from the main narrative because of its interruption in the chronology--it skips ahead to a different time layer--and because it adopts the format of a travel journal, its episodes being ordered by the itinerary of the trip.²¹ The interpolation of the story of a voyage into a longer work obeys a much-used literary custom, but in Tristram Shandy it is transfigured from the voyage of external adventures to one in which the primary interest and the links with the main matter are emotional.

The Tristram of the voyage is the same adult Tristram who has been narrating the story of his life. With the exception of his remarks on the creative process, he has, up to this time, told very little about himself even though his narrative presence is felt

as a powerful force in the novel. The infant Tristram is more acted upon than acting; and, apart from the four disasters of his very early years which assured a tragic destiny for him, the reader is given only a few oddly assorted facts about the protagonist's life.²² At the point where his adult personality becomes the center of attention, he is close to death. Early in the novel, the narrator-protagonist is optimistic about the future of his life and work: " . . . it shall be kept a-going these forty years, if it pleases the fountain of health to bless me so long with life and good spirits." (I, xxii, 95). But time has passed, and the deaths of several important characters (Yorick, Bobby, Toby, Trim, and Walter) have been recorded or hinted at. Now Tristram himself is quite literally fleeing from death: " . . . as thou seest he has got me by the throat (for Eugenius could scarce hear me speak across the table) and that I am no match for him in the open field, had I not better whilst these few scattered spirits remain, and these two spider legs of mine (holding one of them up to him) are able to support me--had I not better, Eugenius, fly for my life?" (VII, i, 461). References to his urgent race against death alternate in a kind of desperate, manic rhythm with his erotic adventures. The sense of escaping time of the earlier volumes increases here as Sterne employs words and phrases suggesting haste and flight. The speed of the trip, the fast, high living in Paris, the heat of the midi, and the feverish dancing unite to evoke the hectic stage of a galloping consumption.²³

Another kind of interruption to the narrative appears when the bitter-sweet tone of the story of the flight from death toward life is broken intermittently by appearances of the clownish side of Tristram's

nature in the telling, for example, of the vulgar story of the Abbess of Andoüillets (VII, xxi-xxv, 481-487). The flashback to his Grand Tour and the humorous travel notes on Calais and Lyons provide other moments of contrast.

D. The Byzantine Romance and the Pastoral in Tristram Shandy.

In still another vein, the "Travels" are interrupted by the story, or more accurately, the outline of the story of Amandus and Amanda (VII, xxxi, 496-497; VII, xl, 507). It is based on a much worked-over theme: the lovers are separated by the cruelty of their parents, Amandus is imprisoned by Turks, Amanda searches for him for twenty years, and they at last die in each other's arms at the moment of their reunion in Lyons. Tristram recognizes the sentimental appeal of such stories ("There is a soft era in every gentle mortal's life, where such a story affords more pabulum to the brain, than all the Frusts, and Crusts, and Rusts of antiquity, which travellers can cook up for it." [VII, xxxi, 496]). He himself is susceptible to the charms of love stories, as we have seen in his reaction to the story of his beloved uncle, and has longed to see the lovers' tomb in Lyons ever since he has read the story in a "sweet era" of his life. The sketchy development of the story emphasizes its trite aspects rather than its sentimental ones; and, when Tristram at last is able to pay his long-desired visit to the tomb, which he has considered as worthy of veneration as Mecca and the shrine of Loreto, he finds that it does not exist. Sterne is following the established custom of inserting in the novel a shorter composition belonging to another literary genre, and his reduction of the Byzantine romance to a couple of pages achieves a humorous effect. Furthermore, in spite of the fact that "Amandus and Amanda" contains in essence a great part

of the world's love stories, it is revealed to be a literary fossil which cannot compare in depth of feeling to Toby's or Trim's love stories. The story is, in fact, a fraud, in sentimental terms, just like the tomb ("this remnant of antiquity") supposed to be in Lyons according to Tristram's guidebook but in reality not there.

In commenting on the "tissue of patent clichés" of which "Amandus and Amanda" is composed, Robert Alter points out that a central insight of Tristram Shandy is that any literary convention is a schematization and therefore a distortion of reality. A new "authentic" literature free of conventions is therefore demonstrated to be impossible to achieve. Sterne's reader is made aware of the limits of literary conventions as well as of their paradoxical power to reproduce part of the truth about human experiences.²⁴

The pastoral interlude (VII, xliii, 511-513) coming at the end of the "Travels" falls somewhere between a classification as a mere episode of Tristram's journey and an interpolated story. Although it is not inserted by any of the identifiable *topoi* of interpolation, it stands apart from the "Travels" because of its relationship to the pastoral implied in its vocabulary and subject. The "nymphs" and "swains" who invite Tristram to join in their revels are accompanied by "a lame youth whom Apollo had recompenced with a pipe and to which he had added a tabourin of his own accord." Like "Amandus and Amanda," the episode corresponds to the novelistic convention of incorporating works belonging to contrasting genres into the novel; but, unlike the skeleton of the Byzantine romance, the pastoral interlude, strongly tinged with sadness at the prospect of Tristram's death and modified by the narrator's sexual

insinuations, is developed along emotional lines.

E. Trim as Narrator. Among the many practical talents possessed by Corporal Trim--he is a valet, groom, cook, sempster, surgeon, engineer, and upholsterer (VII, viii, 521)--is that of orator and storyteller. He is specifically associated with the art of eloquence in II, xviii, 137-139, when he is preparing to read Yorick's sermon aloud to Toby, Walter, and Dr. Slop. The reader has been asked to imagine his posture--not stiff and perpendicular, but leaning forward at an angle of 85 degrees--and the narrator promises to reveal how Trim has come by his knowledge of oratorical technique: "How the deuce Corporal Trim, who knew not so much as an acute angle from an obtuse one, came to hit it so exactly;--or whether it was chance or nature, or good sense or imitation &c. shall be commented upon in that part of this cyclopaedia of arts and sciences, where the instrumental parts of the eloquence of the senate, the pulpit, the bar, the coffee-house, the bed-chamber, and fire-side, fall under consideration." The promise is not kept, but it is tempting to speculate that Trim might have acquired his knowledge when he was clerk to the chaplain of his regiment (II, xv, 137). The narrator goes on to describe the attitude that Trim assumes for the reading of the sermon. The position of his body and the expression of his eyes and face are, as we have seen in the Introduction, reminiscent of the advice in rhetorical manuals having to do with gestures. Trim goes on to deliver the sermon in an emotional style and gains the sympathy and approbation of Walter and Toby if not of the Papist Dr. Slop, who disputes the sermon on ideological grounds. Trim's eloquence is also displayed in the moving oration which he makes on Bobby's death (V, vi-x, 354-361).

The direct, emotional style of the uneducated Corporal Trim is specifically contrasted with the formal style of Walter, who had had a classical education and possessed the profound learning and ready memory necessary for the classical orator.²⁵

The continuance of the traditional association of the art of oratory with the recital of stories in the novel is seen in the character of Trim, who, in addition to possessing the wide knowledge (of practical matters since he had not been formally educated) and the virtue specified by the ancients as attributes of the ideal orator, is much appreciated as a story-teller by Susannah ("I like to hear Trim's stories about the captain, said Susannah." [V, x, 360]) and by Toby, to whom he relates stories for the traditional reasons of amusement and consolation ("--Thou hast many excellencies, Trim, said my uncle Toby, and I hold it not the least of them, as thou happenest to be a story-teller, that of the number thou hast told me, either to amuse me in my painful hours, or divert me in my grave ones--thou hast seldom told me a bad one--" [VIII, xix, 533]). It is upon this excellent story-teller, who, in addition to his delicacy of feeling, possesses an unfailing sense of decorum, politeness, and respect for his audience, that Sterne relies as a secondary narrator for "The King of Bohemia and His Seven Castles," Trim's own love story, and the account of his brother Tom's courtship of the Jew's widow.

"The King of Bohemia and His Seven Castles" (VIII, xix, 535-544) is told by Trim to Toby while the two men are sitting on the grass near the razed model of Dunkirk. Trim is hoping to distract his master's attention from the Widow Wadman, who is waiting in the sentry-box hoping to continue the flirtation which she has initiated

with Toby. Trim has been depressed by the demolition of the fortified city--it means an end to their delightful imaginary campaigns--and therefore has not entertained his master with a story for some time. He has only to mention the title of the story, however, to capture Toby's interest and attention. The two engage in some preliminary discussion as to the story's mood; it is to be neither too merry nor too grave. When this point is settled between narrator and listener, Trim respectfully pulls off his cap, makes the bow with which he customarily salutes his audience, and clears his throat before beginning. These preliminaries to the recital of the story are derived from the topoi pertaining to the exordium and are designed to gain the attention and good will of the audience; but, in this case, they acquire individuality by furthering the characterization of Toby and Trim. The master and servant are based on stock literary characters, and Sterne employs the stock techniques for getting into a story. What is different about the commonplace introduction is that the story itself doesn't matter at all. It is, in fact, not told. The standard story-telling situation is simply used as a vehicle for the amusing interplay between the master-servant pair, a reversal of proportion which places a unique Sternian stamp on the interpolation.

Typically, in the case of a story or anecdote which is not completed because of irrelevant interruptions, it is the master who vainly tries to get on with the narration and the servant as clown who breaks in to ask one foolish question after another. Sterne inverts the situation as it was used in Cervantes and Fielding; and it is Trim who finds it impossible to go on with the story because Toby interrupts to urge him affectionately to put on his cap,

to quibble about the time of the story, to correct Trim on his confusion of geography and chronology, to inform him that Bohemia has no seaports, and finally to discuss chance events. John Preston analyzes the story as bringing up the central question of the relationship between fact and fiction: Toby expects the story to be true and cannot accept it as fiction.²⁶ The story is therefore allowed to peter out unfinished, but Toby will be attentive to Trim's next story, which is true.

The reference to chance events leads naturally to a discussion of the bullet which injured Trim's knee in the battle of Landen; and by this means another story is unobtrusively introduced. It comes up in connection with the conversation about Trim's knee. If he had not been wounded, he would not have fallen in love. "So, thou wast once in love, Trim! said my uncle Toby, smiling--Souse! replied the corporal--over head and ears! an' please your honour. Prithee when? where?--and how came it to pass?--I never heard one word of it before; quoth my uncle Toby: "I dare say, answered Trim, that every drummer and serjeant's son in the regiment knew of it--It's high time I should--said my uncle Toby." (VIII, xix, 542).²⁷

The story complements Toby's and Tristram's love stories.²⁸ In Toby's amours one sees the ludicrous side of love; in Tristram's travels through France, love and sex are frantically used in an effort to dispell his fear of death. In Trim's story, love is associated with the woman's merciful and nurturing qualities and with the depth and delicacy of feeling in the common soldier who more nearly approaches the chivalric ideal of love than Toby. Trim's idealization of the angelic Béguine does not, however, preclude a sexual attachment for her; but the reader is left to

wonder about that aspect of his love because Toby, whose chastity can only be compared to Don Quijote's, interrupts the story at the crucial moment, bringing it to an abrupt conclusion: "--And then thou clapped'st [her hand] to thy lips, Trim, said my uncle Toby--and madest a speech." (VIII, xxii, 549).

A final word should be said about Mrs. Wadman's part in the story. It will be recalled that, at the beginning of the non-story of the King of Bohemia, she was in the sentry-box hoping to continue her flirtation with Toby. She remains in the vicinity and eavesdrops on the entire exchange between Toby and Trim, forming an unseen audience to the story. She is interested in Toby's reference to his wound in the groin, about which she is very curious indeed (VIII, xix, 543), and Trim's initial lack of sexual feeling for the Béguine (VIII, xix, 546), which she finds very odd. At the conclusion of the story, she takes advantage of the favorable mood inspired in Toby by Trim's story; and it is at this moment that she succeeds in getting him to look into her eye and fall in love with her.

Like the story of his love for the Béguine, Trim's account of his brother's story functions within the chain of cause and effect in the Toby story. It is first told in summary form (II, xvii, 140 ff.), which gives all its essential facts. On later occasions, when Trim is reminded of the fact that his brother, who had married a Jew's widow, is held in a prison of the Inquisition in Portugal, he sheds tears (IV, iv, 276-277; V, x, 361; VIII, xx, 545), thus building up the reader's anticipation of a pathetic story about Tom's sufferings. When the story is finally told (IX, iv-x, 575-583), however, its pathetic aspects are played down; and the reader is given,

instead of a story about the horrors of the Inquisition, an account of Tom's courtship, which links it to the love theme already established in the interpolated stories and specifically repeats, with variations, the story of Toby's courtship. This is owing to Trim's great finesse as a story-teller--he shares with his literary forebears the ability to suit the story to the mood of the audience. It is told outside Mrs. Wadman's door as Toby is timidly preparing to pay a courting call on her. He is glad for any excuse to delay, and the mere mention of Tom is enough to engage his interest in the story. Trim's remark leading up to the story--that the widow Wadman doubtless will accept Toby's proposal just as the Jew's widow accepted Tom's--is unfortunate because it leads the already fearful Toby to compare the married state with being imprisoned by the Inquisition. His fears are magnified by the flourish of Trim's stick so descriptive of freedom. Trim infers the state of Toby's mind from the looks which he casts--grave in the direction of Mrs. Wadman's house, earnest in the direction of his cottage and bowling green--and slants Tom's story to reassure Toby and cast out his doubts about the courtship by selecting for development not a pathetic scene, but the tender, gently bawdy scene of Tom's ingratiating himself with the widow while he helps her to make sausages. The story is not so much a story as it is a scene which explores the sentimental possibilities inherent in Tom's situation.

The characters of the recital scene, which is as vivid as the main story, are arranged with an eye for dramatic detail as if they were on a stage. Walter and his wife are watching from a little distance as Toby in his blue and gold coat approaches the

door with Trim in his Montero cap behind him lending moral support. Toby is poised twenty paces from the door while the story is related. The emotional responses aroused in Trim and Toby are accompanied by expressive gestures which can be seen by Walter and Tristram's mother although they are unable to hear the accompanying conversation. They are therefore puzzled when Toby and Trim temporarily forget about calling on the widow in order to heed a call to arms. Inside Mrs. Wadman's house are two other witnesses: Bridget is waiting with her hand growing numb ready to open the door, and the widow herself is watching from behind the curtain. The participation of the four witnesses is a way of allowing the Toby story to continue tacitly while the Tom story is being related. Their suspense as a result of the unheard conversation in front of the door gives the Tom interpolation the character of an episode in the Toby story, and the recital scene is the chief instrument in the intimate interweaving of the two stories.

F. The Le Fever Story. The Le Fever story is introduced with a typical recital scene which takes place amid the emotional atmosphere in the Shandy kitchen as the servants are discussing the news of Bobby's death (V, x, 360-361). Two funeral orations have just been given, Walter's consolatio (V, iii-iv, 348-352) and another by Trim on facing death (V, vii-x, 354-361). At the end of his speech, Trim refers to the unhappiness which Le Fever's death had caused the tender-hearted Toby. Susannah, who enjoys Trim's stories, makes the commonplace request to hear about it; and, when everyone has followed the convention of settling down to listen and the scullion has closed the kitchen door, the chief narrator abruptly chokes off the story and breaks the mood by a comic turn of phrase. When he finally gets around to telling the story (VI, vi-xiii, 403-419), he

abandons the already-prepared recital scene and, prompted by a memory of Le Fever aroused in its turn by Toby's fervent recommendation of Le Fever's son for the position of Tristram's tutor, he inserts the story himself by means of the framing technique: " . . . nor can I recollect, (nor perhaps you) without turning back to the place, what it was that hindered me from letting the corporal tell it in his own words;--but the occasion is lost,--I must tell it now in my own." (VI, v, 402). As is often the case with framed interpolations, the chapter headings indicate where the story begins and ends; but those marking off the Le Fever story are confusing in that VI, ix, has no chapter heading at all, and the story continues for three chapters beyond the point where the chapter heading leads one to believe it will end. The story is also set apart from the rest of the narrative by its dedication to the wife of Lord Spencer at the beginning of Volume V (p. 337).

The story of the assistance which Toby and Trim give to the dying Lieutenant Le Fever is begun by establishing the year of its occurrence through relating it to a military event, the battle of Dendermond, fought in 1706. The opening scene finds Toby and Trim in the dining room, where, through a description of their affectionate quarrels as to whether Trim would stand or sit behind Toby's chair at meals, Sterne creates a sense of comradeship between the two wounded ex-soldiers. When the landlord of the inn brings the news of Le Fever's plight, Toby, the very soul of philanthropy, sends Trim to give assistance. When Trim returns, he takes over as narrator, despite Tristram's announced intention to narrate the story himself, in order to give an account of Le Fever's circumstances and to describe the curate's indifference to the son's grief. Trim

also digresses to defend the piety of soldiers and to give an idea of the conditions of privation under which their religion must be practiced.

The basic situation of a needy comrade-at-arms being aided by the generous and emotional Toby plays on sentiments related to patriotism and sympathy for the army. It is supported by such pathetic details as the dying man's wish for a mere glass of sack and a thin toast; the quick glimpse of the sick-chamber with the lieutenant's fine, white handkerchief, which somehow suggests delicacy of feeling, and the cushion and book, which lead one to imagine the boy kneeling beside his father's bed to pray; Le Fever's recollection of how his wife had been shot while lying in his arms in his tent; and her ring, which he keeps fastened around his neck with a black ribbon. Although Sterne pulls out all the stops for pathos, he fractures the mood at certain points with his characteristic irony. The Recording Angel blots out Toby's oath ("He shall not die, by G--. . . .") with a tear (VI, vii, 411) in a short digression within the digression, which at the same time is not a digression because it returns the main narrative to the reader's consciousness. At the moment of the lieutenant's death when the pathetic note has reached a very high pitch, Sterne strings out the fluttering of his pulse to a comic length and interrupts himself to ask, "Shall I go on?" and answers, "No."

The device of mirroring in an inset-story some aspect of the main plot was a common technique among Sterne's predecessors in the art of novel-writing. Viewed in its relationship to the main narrative, the Le Fever story, which recounts the misfortunes of

a family, is a continuation of the mirroring device traditional to the novel in that it repeats and modifies the misfortunes of the Shandy family. Its dominant tone of sentiment and pathos with a good dose of romantic irony as antidote offsets the atmosphere of inflated tragedy surrounding the unhappy Shandy destiny.²⁹

G. The Story of Hafen Slawkenbergius. In III, xlii, 245-246, Tristram introduces an interpolated tale which occupies the beginning pages of Volume IV, 248-275. He "translates" from Latin the ninth tale of the tenth decad of Walter's favorite author, one Hafen Slawkenbergius, who had written exhaustively on the subject of noses. The furor aroused in the story by the enormous size of the stranger's nose ties in with Walter's concern for his son's nose and echoes the ribaldry with which the mention of noses, sausages, and similarly-shaped objects are accompanied throughout the book.³⁰ The inclusion of the "translation" parodies, of course, the custom of framing such stories in longer works. It is inserted with exaggerated deference to the wit and learning of the prolific Slawkenbergius and is accompanied by mock-scholarly impedimenta such as the footnotes and Slawkenbergius' comparison of the parts of his story to the parts of the classical drama from protasis to catastrophe. Its setting in Strasbourg and the extravagant discussions aroused by the stranger's nose recall the ecclesiastical disputes engendered by Martin Luther's criticism of the Church. The story of the separation and reunion of the stranger and Julia, with its fake Spanish overtones and the chance meeting in the inn, in the manner of Le Sage, are followed by the preposterous explanation of how the stranger's nose was responsible for the capture of Strasbourg by the French. The story is a kind of

tour de force, in which Sterne marries the most disparate possible elements and connects them forcibly to the novel, in an outrageous imitation of standard interpolating techniques, by their relationship to the essentially silly topic of noses.

H. Three "Framed" Stories Narrated by Tristram. Tristram further introduces into his narrative by humorous versions of the framing technique three brief stories which arise more or less plausibly in connection to ideas held by himself or Walter. The story of Francis I of France (IV, xxi, 297-298) comes up in connection with Walter's obsession about names and is occasioned by the mistake in the name given to Tristram at baptism. The choice of the republic of Switzerland as godmother to Francis' son and the hostilities between the nations resulting from the disagreement over the boy's name illustrates the gravity of selecting appropriate names for children.³¹

"Upon Whiskers" (V, i, 340-344), in an apparent non sequitur, comes after Tristram has been inveighing against plagiarists. He claims, however, an unspecified connection between the story and the preceding material, which he says prudes and hypocrites will enjoy. Presented as a fragment with part of its beginning missing, the story contains an unusual variation of the topos of audience attentiveness: An old man relates the story to an old lady, who, instead of showing the customary signs of attentiveness, covers her face with a handkerchief and settles down for a nap. The story itself, which takes place in an atmosphere of mock nobility in the court of Marguerite of Navarre, concerns the way a perfectly innocent word gathers obscene connotations and is thus related to Tristram's preoccupation with the multiple meanings of words. It

ends without a concluding topos on a humorous note warning of the dangers of "accessory ideas" and of rampant chastity.

In a different way, the "Abbess of Andoüillet" (VII, xxi-xxv, 481-487) is involved with the meanings of words. Tristram wishes to explain to the reader how it is that horses in France, all things considered, go faster than they do in England. It is owing to the use by their drivers of two words which he dares not print; to get around his inhibitions, he tells the story of the two nuns who make a journey to take the healing baths at a spa. The story, really an elaborately developed joke said to have been taken by Sterne from a Parisian jestbook,³² derives its humor from two pairs of nonsense syllables which take on indecent meanings when joined together. Some fun is also had at the expense of the clergy by playing up the contrast between the nuns' apparent purity and the vulgarity of the situation. Sterne caps off the story with an exchange between Tristram and his presumed reader, a woman whom he addresses as "madam" and to whom he from time to time imputes prurient thoughts. In this case, he implies that she has spent a long time over the story and ironically remarks that she would doubtless have preferred a religious tract. Her response to the story recalls the stock expression of wonder with which audiences sometimes receive interpolated stories: "--Why, 'tis a strange story! Tristram." (VII, xxvi, 487).

IV. Conclusion

It is interesting that Sterne, whose work anticipated the trends of modern psychological fiction, should take such thorough advantage of the resources offered by the novel prior to his own

work. His parody of the literary techniques of Alemán, Cervantes, and their successors awakens a refreshing awareness of the craft of novel-writing, arousing at the same time deeper reflections as to the nature of fiction and the complexity of its relationship to life. The burlesque imitation of the novel filled with external adventures and the violation of the standard methods of using stock characters point up their inadequacies for dealing with the life of the mind and demonstrate the artistic necessity for the digressions. Coexisting with the parody of the older novel is the attempt, like *Tristram*, doomed to failure from the beginning, to recreate the life of an individual. The impossibility of doing such a thing constitutes one of the most important observations which can be drawn from Tristram Shandy about the nature of art.

The fictional interpolations, like their ancestors in the older novel, provide variety and enhance and parody themes laid down in the main narrative. Sterne is unsurpassed as a master of the traditional techniques on which he relied for their insertion; and, although he uses them with undeniable skill, they are basically unchanged from the way in which they had been handed down by his predecessors. Wayne Booth to the contrary,³³ Tristram Shandy is and must be incomplete. More important is the fact that, even in its incomplete state, it is an aesthetic whole. The interpolations, which arise through the operation of the retrospective point of view working in tandem with the narrator's associative technique, are embedded in the protagonist's memory and are therefore germane to a book in which the primary concern is internal, rather than external, adventures.

References

- 1 See Henri Fluchère, Laurence Sterne: From Tristram to Yorick (London: Oxford University Press, 1965) pp. 29-30, for examples of critical commentary on the disorder of Tristram Shandy.
- 2 Viktor Shklovsky, "A Parodying Novel: Sterne's Tristram Shandy," in Laurence Sterne: A Collection of Critical Essays, ed. John Traugott (Englewood Cliffs, N. J.: Prentice-Hall, 1968), p. 66.
- 3 Shklovsky, p. 87.
- 4 Cf. Dorothy Van Ghent, The English Novel: Form and Function (New York: Holt, Rinehart and Winston, 1953), p. 84.
- 5 A. A. Mendilow, "The Revolt of Sterne" in Traugott, p. 97.
- 6 Frank Brady, "Tristram Shandy: Sexuality, Morality and Sensibility," Eighteenth Century Studies, 4(Fall, 1970), 41, points out that Sterne implies that Montaigne is his model for digression and Bunyan for progression. Brady compares Tristram's journey through life with the journey framework of Pilgrim's Progress but adds that the plot of Tristram Shandy is hidden and twisted while that of Pilgrim's Progress stands out clearly.
- 7 Van Ghent, pp. 83-87.
- 8 Wayne Booth, "The Self-Conscious Narrator in Comic Fiction Before Tristram Shandy," PMLA, 67 (1952), 163-185.
- 8A See note 136.22 in Petrie's edition.
- 9 Theodore Baird, "The Time Scheme of Tristram Shandy and a Source," PMLA, 40 (Sept., 1936), 803-820, although he perhaps overstates the extent to which the past crowds out the present, shows the consistency of the book's chronology. James A. Work, in the introduction to his edition of The Life and Opinions of Tristram Shandy, Gentleman (New York: Odyssey Press, 1940), p. xlviii, and A. A. Mendilow, p. 93, have also observed the consistency with which the book's chronology is worked out. The pertinent dates are set forth in detail in Henri Fluchère, pp. 104-110.
- 10 Van Ghent, pp. 84-85.
- 11 Herbert Read, "Sterne," in Collected Essays (London: Faber and Faber, 1950), p. 264.
- 12 Jean-Jacques Mayoux, "Laurence Sterne" in Traugott, p. 120.

- 13 See Fluchère, pp. 90-129, for his discussion of the way time is dealt with in Tristram Shandy.
- 14 John Preston, The Created Self (London: Heineman, 1970), pp. 135-136. Mayoux, p. 122, makes a similar observation.
- 15 Susanne K. Langer, Feeling and Form (New York: Scribner's, 1953), pp. 104-119. Jean-Claude Sallé, "A Source of Sterne's Conception of Time," Review of English Studies, N. S. 6 (1955), 180-182, points out that Sterne's subjective sense of time was taken, not, as had been previously thought, from Locke, but from a misinterpretation of Locke by Addison.
- 16 Mendilow, p. 91.
- 17 According to Rufus D. S. Putney, "Laurence Sterne, Apostle of Laughter" in The Age of Johnson: Essays Presented to Chauncey Brewster Tinker (New Haven: Yale University Press, 1949), p. 163, the story of Toby's amours was written in response to complaints about the indecency of the book's second installment and represented a change in Sterne's original plan in which Tristram's life was to have played a larger part. There is, however, ample precedent in accepted fictional practice of the period for the inclusion of such digressive stories in the novel; and, whether or not the story is an alteration in Sterne's original design, there is no abatement in the book's "indecency" after the beginning of the Toby episode.
- 18 Eric Rothstein, Systems of Order and Inquiry in Later Eighteenth-Century Fiction (Berkeley: University of California Press, 1975), pp. 63-65, observes that, although Tristram creates his family for the reader, he is also the joint creation of Walter and Toby. Among the traits which Walter and Toby pass on to Tristram are, in Rothstein's analysis, their respective attributes of contemplative and active men: "The two brothers are traditional complements, the contemplative and active men, Walter devoted to logic and analogy, Toby to chronology; Tristram takes his thematic and rhetorical sequence (and the subject matter 'opinions,') from his father, and the sequential order of his recollections (and the subject matter 'life') from his uncle."
- 19 Sigurd Burckhardt, "Tristram's Law of Gravity," English Literary History, 28 (1961), p. 77, finds the key to the relationship between the Toby and Tristram narratives in the book's pervasive sexual innuendo. The military words, which are pure to Toby, are metaphorically mirrored in the Tristram narrative where they take on sexual meanings.
- 20 This observation is based on Dorothy Van Ghent, pp. 88-89, and Herbert Read, pp. 247-264. See also Fluchère, pp. 48-52.

- 21 Alan Dugald McKillop, "Laurence Sterne" in Traugott, p. 60, agrees with Wilbur Cross' speculation that Sterne inserted the "Travels" as a stop-gap measure because he had not completed the story of Uncle Toby's amours. Of course, the artistic function of the story masks the function which it served in the real life of Sterne.
- 22 For a discussion of the points on which Sterne's life coincides with Tristram's and Yorick's, see Overton Philip James, The Relation of Tristram Shandy to the Life of Sterne (The Hague: Mouton, 1966).
- 23 Mayoux, p. 122, observes that the breathless pursuit is "not unrelated to the short, panting respiration of the tubercular writer."
- 24 Robert Alter, Partial Magic (Berkeley: University of California Press, 1975), p. 33.
- 25 Arthur H. Cash, Laurence Sterne: The Early and Middle Years (London: Methuen, 1975), pp. 126-127, points out the similarity between Trim's dramatic, spontaneous style of oratory and Sterne's own style of pulpit oratory.
- 26 Preston, pp. 175-178.
- 27 Diderot was later to begin the story of Jacques in Jacques le fataliste et son maître with details similar to those in the beginning of Trim's story.
- 28 See Robert Alter, chapter three, for a discussion of the relationship between Trim's story and that of Jacques in Diderot's Jacques le fataliste.
- 29 Rothstein, pp. 96-100, pairs the Le Fever story with the episode of Tristram being put into breeches, to which it stands opposite in tone and meaning, and links both of them to the motifs of education and charity in VI, i-v and VI, xi-xiv.
- 30 See Brady for a study of the sexual aspects of Tristram Shandy.
- 31 Petrie's note 297n.1 points out that the story of Francis I is an elaboration on a tale from a 1693 collection of anecdotes and bons mots by Gilles Ménage.
- 32 Work, p. lx.
- 33 Wayne Booth, "Did Sterne Complete Tristram Shandy?", Modern Philology, 48 (February, 1951), pp. 172-183.

CHAPTER IX

HUMPHRY CLINKER

I. The Elaboration of the Voyage Novel

The voyage as a framework for a series of adventures undergone by the protagonist of the novel is complicated in Humphry Clinker by its application, not to an individual, but to a family group whose members successively narrate the adventures in letters.¹ The journey, with its creation of a wide social panorama against which the social satire is projected, takes a company of Welsh travelers through a variety of settings in England and Scotland, where they meet with a number of adventures along the line of an episodic plot.

What most distinguishes Matthew Bramble from earlier protagonists of voyage novels is his settled position in society. He is not driven by hunger or consumed by sin, nor can he be said to be the plaything of fortune or alienated from society. He is a well-fixed country squire in his fifties who is traveling for reasons of health and is moreover accompanied by members of his household. Compared to Guzmán de Alfarache or Gil Blas, whose adventures are traced from youth to old age, Matthew Bramble's story is short, occurring in a space of less than four months. He is therefore fixed at middle age; whatever indiscretions he has committed are

in the past. Throughout the voyage he maintains contact with Brambleton Hall, to which he finally will return. He therefore regards the world from a secure vantage point and from it analyzes the faults of human beings and the imperfections of their social institutions with a view to their amelioration. In spite of his irritability and his disgust with the foolishness of the world, he has a charitable disposition. His outlook on life is basically optimistic because, behind all the carping, is the idea that it is possible to make changes for the better, and certain solutions are proposed. In keeping with the book's essentially optimistic core, there is a happy ending with the marriages of the couples and the resolution of certain basic problems which will be mentioned in the discussion of the Baynard-Dennison stories.

In connection with the book's relationship to the picaresque tradition, it is useful to refer to Robert Donald Spector's study of Humphry Clinker, in which he takes issue with the critics who believe that, in his later works, Smollett radically changed his technique and renounced the picaresque tradition. On the contrary, Spector believes that in Humphry Clinker, rather than discarding the picaresque, Smollett extended and refined its possibilities through the use of the epistolary form. Spector supports his argument by referring to the obvious parallels which the plot has with the episodic picaresque narrative.² A partial confirmation of Spector's opinion can be derived from a look at the way Smollett used the intercalated tales, which is, as we shall see, securely within the bounds of the interpolative tradition as it was inherited from the picaresque novel.

The contribution of the epistolary mode of narration is to allow the events of the voyage to be described and analyzed from the distinct points of view of the letter-writers. George M. Kahrl relates the use of the letter form of narration to travel books which were in vogue in Smollett's time. Smollett followed their custom of using the familiar letter in which the fictitious traveler described his journey as well as that of making the voyager come from a country whose simple manners are contrasted with the more elaborate ones of the places visited. The Welsh identity of Matt Bramble and his companions qualifies them to look with equal disinterestedness at life in England and Scotland, the descriptions of which, according to Kahrl, are drawn from Smollett's personal experience as well as from books.³ Louis Martz observes that the choice of the travel-book format was perhaps influenced by the success of Smollett's own travel-letters on France and Italy, which had been published in 1766.⁴ Henry Davis, the fictional book-dealer to whom Jonathan Dustwich submitted the letters of the Bramble party also compares the book to collections of travel-letters, both genuine and fictional: "Then there have been so many letters upon travels lately published--What between Smollett's, Sharp's, Derrick's, Thickness's, Baltimore's, and Baretti's, together with Shandy's Sentimental Travels, the public seems to be cloyed with that kind of entertainment--Nevertheless, I will, if you please, run the risque of printing and publishing, and you shall have half the profits of the impression. . . ." (HD, August 10, pp. 2-3.)⁵

In the part of the novel dealing with Scotland, the fictional adventures are moved to the background; and the description of local sights and customs together with an account of the topography

and economy of the area assumes paramount importance in the letters. The significance of this part of the Bramble expedition is best understood, as will be seen, in the context of the Lismahago interpolation.

The biases of the letter-writers are those of persons of their differing social standings, ages, and temperaments and are clearly marked for the reader through the use of the multiple viewpoints which act as a system of checks and balances by which he is able to confirm his judgments with a consideration of each correspondent's prejudices and blind-spots.⁶ The limited outlooks of Tabitha and Win Jenkins and Lydia's lack of experience and preoccupation with love limit their ability to perceive the world accurately, but these characters nevertheless contribute to the book's clarity of characterization and enable the reader to assess the meaning of the episodes and evaluate the descriptions of the places visited. The two principal narrators, Matthew Bramble and Jeremy Melford, are responsible for the bulk of the narration. Through their combined letters the reader is presented with a balanced account of the sights and experiences of their voyage. Although there is some overlapping in their approach, in general terms it can be said that while Matt analyzes his experiences and deals with them critically from his opinionated standpoint, Jeremy's letters tend to deal in personalities and are more likely to recount anecdotes about the "originals" met in an amused and detached way. To these two characters falls the task of recounting the interpolated stories. In assigning this function to them Smollett is close to the ancient tradition of associating

the one who recites a story with refinement and sensibility.

A. The Voyage as Discovery. The book's conventional happy ending hinges on the disclosure of "Wilson's" true identity and the revelation that Humphry Clinker is Matt Bramble's bastard son. Parallel to the movement in the plot from the ignorance of their true identities to the scenes of anagnorisis on which the dénouement depends is another kind of movement from ignorance to knowledge of the world made by the characters according to their respective capacities and interests. This is most significant in the two main narrators. Matt, having begun the trip in a state of illness, finds at its close that he has learned the secret of good health:

. . . I am persuaded that all valetudinarians are too sedentary, too regular, and too cautious--We should sometimes increase the motion of the machine, to unclog the wheels of life; and now and then take a plunge amidst the waves of excess, in order to case-harden the constitution. I have even found a change of company as necessary as a change of air, to promote a vigorous circulation of the spirits, which is the very essence and criterion of good health.
(MB, October 26, p. 339.)

Jeremy has found that the advantage of travel is the opportunity it gives one to observe mankind for oneself and make judgments without prejudice:

Without all doubt, the greatest advantage acquired in travelling and perusing mankind in the original, is that of dispelling those shameful clouds that darken the faculties of the mind, preventing it from judging with candour and precision. (JM, October 14, p. 332.)

These two learn first the value of travel, second the specific things which travel teaches about mankind and the world.

Among the latter is the discovery of the delights of Scotland. The book does not, as some critics have thought, merely contrast the corruption and ostentation of English society with the primitive virtue

of Scotland but finds things to praise and blame in each country. Without going into the merits of M. A. Goldberg's arguments as to Smollett's relationship to the Scottish Common Sense School, it is worthwhile to notice his conclusion that neither Scotland nor England is wholly praised or condemned. Instead, a balance is struck in which primitivism (the point of view that men are corrupted by civilization and should look for their ideals in earlier and simpler forms of social organization) and progress (an intellectually-based faith in a possible future perfection of society) both play a part.⁷ Granting that certain faults in Scottish life are presented (e.g., the poor sanitation of Edinburgh, the gardens which cannot compare with those in England, the bad water in Glasgow) and that Dennison's "rural felicity" is found in England, it must be added that Smollett ascribes more virtues to the Scottish than to the English way of life, and no aspect of life in Scotland arouses as much indignation in Matt Bramble as does the frivolousness and corruption of society in Bath and London. Louis Martz's comparison of Humphry Clinker and Smollett's The Present State of All Nations (1768-1769) convinces him that the satire of English society in Humphry Clinker was Smollett's attempt to placate those Scots who had been offended at the dispassionate treatment of the two nations in Present State.⁸

The book's critique of society is founded on the contrast between two opposite styles of life: the expense and foolishness of life in town and the thrift and simplicity of rural living. As the travelers proceed from one place to another observing the manners and morals of the people whom they meet, there is in the background a picture of Brambleton Hall in Wales, where a simple but abundant rural

life will await them at the end of their trip. The voyage is one of discovery, not only for Matt Bramble and his companions, but also for the reader, who is being educated as to the desirability of a return to a simple form of life in which the vanities of life in town are eschewed. As the voyagers always have the prospect of a return to Brambleton Hall with all that it represents of the goodness of rural life, the reader is being enjoined to make another kind of return--to a better, bygone time before the "tide of luxury" deplored by Matt Bramble swept over the land. In relation to the commonplace dichotomy between country and town life, a recurrent topic of literature from the Renaissance on, a look at the Baynard-Dennison stories will be enlightening.

II. The Interpolations

A. The Lismahago Story. The story of the brave Scottish lieutenant is a blood-curdling account of the savagery of the Miami Indians with special emphasis laid on the cruel behavior of the women. As such, it intensifies observations implicit in the main narrative and reminiscent of Guzmán de Alfarache and Gil Blas--people everywhere are fools or knaves. It is significant that this story of the perils of life in North America comes at a point in the book when the Bramble party is about to enter Scotland, where an altogether more civilized kind of life is described. The following observation by Matt Bramble serves to bring the Lismahago story into the perspective of the novel as a whole: "Our people have a strange itch to colonize America, when the uncultivated parts of our own island might be settled to greater advantage." (MB, September 6, p. 256). It also helps to clarify Smollett's position on Scotland

and England. There is no internal evidence that Smollett meant to oppose an idealized, primitive Scotland to a more advanced but degraded civilization in England. Both good and bad are recorded by the Welsh letter-writers, who, as outsiders, are fairly neutral. The enthusiastic descriptions of Scotland inform the contemporary reader about the relatively poorly known northern district and its economic and geographical advantages. What appears to be most significant is the opposition of the barbarism of North America and the attractiveness of Smollett's native Scotland.

The story is introduced by Lieutenant Lismahago's sudden appearance at an inn in Newcastle-on-Tyne (JM, July 10, p. 188). "[Martin] had not been gone half an hour, when we were joined by another character. . . . " The circumstances of his arrival are dramatized in such a way as to establish him as a grotesque and comic figure. His skinny body is compared to that of Don Quijote, and he takes a prat-fall when he tries to dismount from his horse gracefully in order to make a favorable impression on the ladies. The horrible appearance of his scalped head leads to an explanation of how he had been mistreated by Indians in America and arouses the interest of the Bramble party.⁹ At this point Jeremy closes the letter with the standard formula in which the reader is presumed to be in need of rest and promises to continue in a subsequent letter.

When he resumes the story (JM, July 13, p. 191), he begins with a further enumeration of Lismahago's peculiarities and then tells how the Lieutenant is induced to recount his adventures, but only after the conventional request has been made and the equally conventional modesty formula expressed: "[Tabitha] discovered a surprising eagerness to know the particulars of his life, and asked a thousand questions concerning his achievements in war; all which

Mr. Lismahago answered with a sort of jesuitical reserve, affecting a reluctance to satisfy her curiosity on a subject that concerned his own exploits." These well-worn preliminaries are given variety by being made to conform to the personality traits of those involved. Tabitha's matrimonial designs on the lieutenant validate her flattering requests for his story; his desire to impress her with his exploits is cloaked by the "jesuitical reserve" which Jeremy sees through and points out to the reader. In spite of the conventional build-up to the recital of Lismahago's adventures, the story is given second-hand by Jeremy. An obvious opportunity for rendering it in the Lieutenant's Scottish English is foregone, perhaps as a gesture to verisimilitude, summary being the more plausible way to retell such matters in letters, perhaps in order to maintain Jeremy's power to color the story with his dryly humorous style of narration. Keeping the narration in Jeremy's voice has the further advantages of avoiding the confusion which the use of dialect might cause in a sustained narrative and making Lismahago more dignified.

Smollett follows the custom of recording the reactions of the listeners to the story, deviating somewhat from the strictly mechanical practice of confining them to a perfunctory expression of sentiment such as the shedding of sympathetic tears at the end of the narration. Perhaps this is because Jery's narration of Lismahago's story, or more accurately, his summary of it, although it observes the standard topoi of interpolation, plays down the recital situation. The second-hand account guides the reader to an appreciation of Lismahago as a rara avis whose unusual qualities are much enjoyed by the objectively curious Jeremy. Matt's indignant

reaction to the scantiness of the heroic lieutenant's stipend is given in the story's introductory paragraphs; this is typical, of course, of his opinionated reaction to most occurrences. Typical also is the tender-hearted Lydia's swoon upon hearing how Lismahago's companion had been tortured. Tabitha responds indelicately to the same incident; her vulgar and ill-informed interest in the bridal dress of the Indian princess and her dismay (in which she is joined by Humphry Clinker, who professes Methodism) at the paganism of the Indians are consistent with the total picture of her which has been built up earlier. All of this, in a way reminiscent of Cervantes' technique in the Quijote, allows the book's central processes of characterization to continue and minimizes the sense of interruption of the main narrative.

In its account of the death of the French missionaries at the hands of the Miami Indians, the story touches on subjects of intellectual concern to Smollett. Paul-Gabriel Boucé discusses the connection of the Lismahago narrative to Smollett's distaste for the contemporary enthusiasm for the theory of the Noble Savage and the double opportunity the story offered the author to express his dislike of the "absurdities of superstition" characteristic of the religious faith of the common people and his anti-Papist, anti-French sentiments.¹⁰

It is difficult to find a point at which the story can be said to end. In addition to comments and questions, the narration of the adventures provokes a sentimental attachment between Tabitha and Lismahago which parodies the relationship between Desdemona and Othello: "Such are the out-lines of Mr. Lismahago's history, to which Tabitha did seriously incline her ear;--indeed, she seemed to be taken with the same charms that captivated the heart of Desdemona, who loved

the Moor for the dangers he had past." (JM, July 13, p. 194). As the story tapers off by moving into a discussion of subjects touched on in Lismahago's conversation, he has been absorbed into the mainstream of the novel as an important character.

Aside from being a suitable spouse for the redoubtable Tabitha, Lismahago is an articulate and argumentative spokesman for the Scottish point of view on a number of subjects. In his study of the parallels between Present State and Humphry Clinker, Martz points out that, in accordance with Smollett's intention to satirize English life, Lismahago's opinions are less judiciously and more violently expressed than the corresponding passages in the historical work. In Martz's analysis, the appearance of Lismahago marks the point in the novel where the satire of England is replaced by the praise of Scotland; but the lieutenant disappears during the tour of Scotland in order to allow the favorable account of it to be more convincingly expressed by the Welsh travelers.¹¹ Rothstein also finds in the Lismahago story an important relationship to the body of the novel. He points out that Lismahago, with his angry disposition, is an analogue of Matt Bramble although his sufferings have earned him a better right to his bad temper than Matt Bramble has to his cantankerousness. The lieutenant functions in the novel to make Bramble's rôle less extreme. By becoming associated with Tabitha and taking over the satiric rôle formerly played by Bramble, Lismahago supplants Bramble as an object of ridicule. Bramble thus comes to occupy a moderate position with respect to Lismahago corresponding somewhat to the position which Jeremy had formerly occupied with respect to Bramble.¹²

B. Captain Brown's Story. The story of Captain William Brown begins in a way rather like the Lismahago story with the sudden appearance of its protagonist. Jeremy writes on September 12 (p. 263): "As we stood at the window of an inn that fronted the public prison, a person arrived on horseback, genteely, tho' plainly, dressed in a blue frock, with his own hair cut short, and a gold-laced hat upon his head." Jeremy goes on to describe the recognition which takes place between the stranger and an old man who is paving the street. It is a typical recognition scene: they are father and son and have been separated for many years. The son has returned from the East Indies with enough money to help his father, who has been made destitute by a series of unfortunate incidents. There are two other brothers, one away in the army, the other locked up for his father's debts in the prison facing the street where the old man is working. At the moment of recognition, the mother joins the father and the two sons in a joyful reunion. The story is rich in associations with the folk and fairy tales in which three brothers go out in the world to seek their fortunes, meet with varying success and finally return home.¹³

The captain, at Matt Bramble's invitation, joins, with his parents, the company of travelers in the inn. At the dinner table, a commonplace setting for the recital of interpolated stories, he tells of the circumstances leading up to the scene which Matt Bramble has just witnessed. Here it is not the case, as it frequently is when a story is inserted in separate blocks, of switching narrators. The captain is ostensibly the narrator of this segment, but really Jeremy continues as the narrator, retelling in his own words the story that the captain tells Matt. After summarizing the

captain's story, Jeremy records the favorable evaluations of his character made by the listeners (although Tabitha characteristically changes her opinion when she finds out that he is engaged to be married to a woman of low social degree and is therefore disqualified as a possible husband). As in the story of Lismahago, the interaction of the characters from the main narrative with the protagonist of the interpolation allows them to continue in their customary rôles, the main narrative thus remaining alive in spite of the interruption caused by the interpolated story.

The story repeats, with variations, the story of the discovery of Matt Bramble's relationship to Humphry Clinker. In both cases the separation of a father and son leads to economic hardship which is set right by the prosperous son in the Captain Brown story and by the prosperous father in the Bramble-Clinker story. In both cases the deprivation is owing to bad luck rather than to any evil intentions.

The special significance of the Captain Brown recognition scene for Matt Bramble is signalled for the reader by his unusually strong response to it: "I can assure you, my uncle, who saw and heard every thing that passed, was as much moved as any one of the parties concerned in this pathetic recognition:--He sobbed, and wept, and clapped his hands, and hollowed, and finally ran down into the street." The joyful recognition scene and the reunion of the family in spite of differences in social rank anticipates the eventual discovery of Clinker's relationship to Matt Bramble and his wholehearted recognition and acceptance in the Bramble family. Boucé has commented on the analogies between the two recognition scenes and relates the

Captain Brown story to a series of filial-parental relationships which are found throughout the novel.¹⁴ In his inclusion of an interpolated story which repeats in miniature certain aspects of the main narrative, Smollett follows one of the oldest and most vital of the interpolative techniques.

C. Two Stories of the Supernatural. Nowhere is Smollett's debt to traditional concepts of inserting interpolations more clearly seen than in the two stories of the supernatural related in Matt Bramble's letter of September 15 (pp. 270-273). The setting for their narration is a frequent one in the history of interpolative techniques--a ducal residence, in this case the castle of Drumlanrig, "one of the noblest seats in Great-Britain." The travelers and other guests are entertained splendidly, and at the table after supper a gentleman tells a "remarkable" story about a man who claimed to have the gift of second sight. The story closes with the conventional expression of wonder: "The incident we all owned to be remarkable. . . . "

The much-used interpolating formula is given an individual stamp by the way in which Matt Bramble receives and comments on the story. The stock reaction of wonder is included pro forma, but the audience's accepting the supernatural events as genuine leads Matt to reflect on the difficulty of uprooting superstitious ideas once they are implanted. He tries to give a rational explanation of the events, but his argument does not succeed in convincing the majority of those present. Another gentleman offers a second story about the apparition of a spectre as a counter-argument. Matt attempts to explain it away as a deception, again without convincing the duke's guests; but he wins his point with the reader because later in the same letter the spectre proves to be Lismahago. What

is interesting in these stories is the way in which the historical function of creating wonder is made to interact with the rational and polemical tone of Matt Bramble's letters.

D. The Baynard-Dennison Episodes. The appearance of the Baynard and Dennison stories (MB, September 30, p. 285 and MB, October 8, p. 320) as the novel is coming to a conclusion is motivated by the fact that their principal characters are old friends of Matt Bramble. They are two in a long series of persons encountered on the voyage; but their stories stand out, even though there are no formal recital scenes to separate them from the main narrative, because they are developed at some length. The stories are about a pair of contrasting households--one, Baynard's, which provides a bad example of domestic economy and family life, and the other, Dennison's, which represents the best of both: "We are now happily housed with that gentleman, who has really attained to that pitch of rural felicity, at which I have been aspiring these twenty years in vain." (MB, October 8, p. 320). Specifically, Baynard, who married for money, is unable to control his wife's extravagance and is nearly ruined by his wasteful style of living and the complete mismanagement of his property.¹⁵ Dennison, who married for love, has reclaimed a sadly neglected country estate and made his land both productive and profitable. Both the Baynard and Dennison stories are related by Boucé to the fabric of the book through their connection with the series of episodes, mentioned above in the discussion of the story of Captain Brown, involving the filial-parental relationship.¹⁶ Baynard's disrespectful lout of a son is very unlike George Dennison, who, although he is at odds with his father over the choice of a wife, is a gentleman and worthy of

Lydia's hand in marriage.

Byron Gassman has observed that the Baynard-Dennison stories are objective confirmations of observations made by Matthew Bramble and verify the subjective reactions which he has had to the phenomena observed in his travels.¹⁷ Matt has, throughout his travels, shown his preference for the old-fashioned virtues of thrift and simplicity and has criticized the trends in contemporary manners and morals which undermine them, pouring a double portion of his wrath on those who affect more wealth than they actually possess. In addition to offsetting each other, the Baynard and Dennison households invite comparison with the Bramble ménage, whose thrift and abundance the reader has been able to infer from the letters of Matthew and Tabitha.

Of course, it is more than simple domestic economy which concerns Smollett. The voyage has enabled the protagonist and the reader to survey a society which, in England at least, is represented as becoming progressively more urbanized and unattractive. The frequent eighteenth century theme of the superiority of the country over the town is sounded loudly when Matt sets about to help Baynard reorganize his affairs by selling his London house and administering his country estate along lines which are held up as ideal in the Dennison story.¹⁸

The persuasive, almost essayistic, tone of the stories is in keeping with the book's over-all design, which provides, in a natural way within the framework of the familiar letter, an almost unlimited opportunity for the expression of ideas over a wide area of social concern. Their centrality in the scheme of the novel is further indicated by their being linked to the main narrative through

the formal device of including them in the book's dénouement.

Dennison, who has the secret of rural felicity, also holds the key to the identity of "Wilson" and the true relationship between Matthew Bramble and Humphry Clinker.

III. Conclusion

That Humphry Clinker represents a departure from Smollett's earlier technique is not true, at least so far as the use of interpolated stories is concerned. They are inserted in accordance with the same interpolative traditions which Smollett had used earlier in Roderick Random.¹⁹ Although the old interpolative traditions are still in force, together with the custom of associating those who narrate the stories with refinement and sensibility, there is some sacrifice of length. As Peregrine Pickle and Ferdinand Count Fathom are evidence enough that Smollett was no enemy to lengthy intercalated stories, their brevity here can be supposed to be owing to the strictures of the epistolary form which necessarily divides the action up into letter-length segments. The stories possess a cramped quality, not so much because of their shortness as because of their generally being retold--rehashed and served up tepid--chiefly in summary form. In spite of the liveliness contributed by the distinctive voices of Matt and Jerry, the vividness of the stories is diminished by the use of summary at the expense of scene; and the stories blend almost imperceptibly into the mass of anecdotes and adventures of the main action (for the most part also narrated in summary form with scanty development of scenes). The opportunity for variety which such stories traditionally offered is thus bypassed. The liveliness of the whole, including the stories,

comes from the bite of the social satire, the sense of action and contrast contributed by the rapid succession of incidents, in which broad humor is a frequent element, and the delightful changes of style in the letters of the various correspondents.

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- ¹ Smollett, who had translated Don Quijote and Gil Blas into English, was, of course, familiar with the more usual form of the journey-novel which concerned the adventures of one or two travelers.
- ² Robert Donald Spector, Tobias Smollett (New York: Twayne, 1968), pp. 127-145.
- ³ George M. Kahrl, Tobias Smollett, Traveler-Novelist (Chicago: University of Chicago Press, 1945), pp. 122-123, 128, 130.
- ⁴ Louis Martz, The Later Career of Tobias Smollett, Yale Studies in English, 97 (New Haven: Yale University Press, 1942), pp. 132-133. Martz also points out that Christopher Anstey's New Bath Guide: or, Memoirs of the B-r-d Family, a collection of letters by members of a family revealing differing aspects of life in Bath, was a possible model for Humphry Clinker.
- ⁵ References to the text of the novel will be made by indicating the initials of the correspondent, the date of the letter, and the page number in the Knapp edition.
- ⁶ For a discussion of the interaction between the distinct points of view, see Byron Gassman, "The Economy of Humphry Clinker" in Tobias Smollett: Bicentennial Essays Presented to Lewis Knapp, G. S. Rousseau and P.-G. Boucé, eds., (New York: Oxford University Press, 1971,) pp. 155-168.
- ⁷ M. A. Goldberg, Smollett and the Scottish School (Albuquerque: University of New Mexico Press, 1959), pp. 143-181.
- ⁸ Martz, pp. 124-130.
- ⁹ Kahrl, pp. 132-144, makes a case for Captain Robert Stobo, a Scottish professional soldier known to Smollett, as a model for the character of Lismahago. Martz, however, denies the identification of Lismahago with Stobo but believes that, even if the general outlines of Lismahago's character came from Stobo's, Lismahago's mental qualities were created to serve Smollett's satirical intentions (pp. 175-176). Eric Rothstein, Systems of Order and Inquiry in Later Eighteenth-Century Fiction (Berkeley: University of California Press, 1975), p. 113, points out that, whatever the sources for Lismahago's character, his adventures could have been accepted as genuine since they corresponded to contemporary historical accounts of cruelty practiced by North American Indians.
- ¹⁰ Paul-Gabriel Boucé, Les Romans de Smollett (Paris: Didier, 1971), pp. 288-289.

¹¹ Martz, pp. 170-171.

¹² Rothstein, pp. 112-113 and 138-139.

¹³ Lewis Knapp, in his edition of Humphry Clinker (footnote, p. 265) cites Robert Anderson's memoir of James Graeme in The Works of the British Poets, 11 (London: Mundell, 1795), p. 415, which identifies one Martin White as the presumed real-life model of Captain Brown. The most salient point of resemblance is that White, who was of "mean" birth, so far succeeded in the military service as to buy an estate, where he received his father, a day laborer, into his house with every mark of respect.

¹⁴ Boucé, pp. 291-292.

¹⁵ Donald M. Korte, "Verse Satire and Smollett's Humphry Clinker," Studies in Scottish Literature 7, (1970), 188-192, sees a parallel of the Baynard story in Pope's "Moral Essay" and adduces it as evidence for the idea that Smollett was influenced by formal verse satire.

¹⁶ Boucé, p. 291.

¹⁷ Gassman, p. 168.

¹⁸ In connection with this point, David L. Evans, "Humphry Clinker: Smollett's Tempered Augustanism," Criticism, 9(1967), 257) likens Smollett to Richardson and Fielding in their belief in usefulness and creative activity as necessary for the Augustan ideal of country life.

¹⁹ See, for example, the "History of Miss Williams," chapters xxii-xxiii; the story of the witch, chapter xxxviii; and the story of Mr. Melopoy'n's adventures, chapters lxii-lxiii).

CHAPTER X

CONCLUSION

As the interpolated story was used in the seventeenth and eighteenth centuries, it was the descendant of digressive stories which had been found in imaginative literature in antiquity. The desire of Renaissance and post-Renaissance writers to emulate ancient authors was joined to the imperative to adhere to principles governing prose composition which had been received from classical rhetorical theory. In the rhetorical treatises, the novelists found a justification for inserting digressive material in the idea that variety made a work interesting and alleviated boredom.

The recital situations, which set the stage and provided the pretext for the insertion of many stories, were similar to recital situations in ancient literature. They also were influenced by classical rhetorical theory, which had provided principles of oratory designed to help the orator manipulate audience reactions successfully. A number of topoi of interpolation associated with the recital situation in imaginative literature and in political or forensic oratory grew up, hardened and became fossilized with the frequency of their use.

Although the novelists with whom this study is concerned paid their tribute to ancient models and theories by using the standard

recital situations to provide the occasion for including digressive stories, they soon bent conventional techniques to their own purposes. Not satisfied merely to imitate their predecessors, they applied the convention to their novels in new ways. Such a theorist as López Pinciano had seen the possibilities of the interpolated story for lending variety to the composition and for creating suspense in order to hold the interest of the reader. It remained for Mateo Alemán to expand the function of the digressive story by fitting it into the over-all didactic purpose of Guzmán de Alfarache. He also saw in the interpolated story its capacity for creating another dimension in the elaborate patterns of balances and counter-balances characteristic of his intricate novel. The love stories, which offer a view of life different from the picaresque narrative, are set apart from the rest of the work by virtue of the framing technique of interpolation.

Like Alemán, Cervantes saw the potential of the inset-story for enhancing the artistic effect of the novel as a whole. The stories in Don Quijote reflect the dominant themes of the novel and manifest the Baroque preoccupation with striking elaborate balances and counter-balances in the play of themes and motifs and in the placement of novelistic material. In this respect, Cervantes' technique is comparable to Alemán's. His originality is evident in the way his stories are made to grow out of the main narrative. Although he used the standard topoi of interpolation, Cervantes played down their triteness by developing each interpolative situation with attention to details which submerged the commonplaces and exploited the interpolative situation for the values it could bring to the book in its own right.

In view of the ancient tradition of interpolation commonly accessible to European novelists, it is difficult to assign to Cervantes a definite degree of influence on subsequent writers. It is possible to speculate, however, that writers familiar with the Quijote might have found in Cervantes' expert technique of interpolation qualities which they would consider worthy of emulation. With respect to the interweaving of stories with the main action and the development of recital situations, Espinel's interpolative technique in Marcos de Obregón is similar to Cervantes' and suggests that he had found his inspiration in the treatment of the digressive stories in the Quijote. The mannerist treatment of the fluctuating identities of the book's narrator-protagonist is extended to the intercalations, which lend the book variety in texture and mood and, in their arrangement, evince a concern for formal values similar to those found in Alemán and Cervantes.

For all that the interpolated stories in Gil Blas permitted Le Sage to penetrate various social levels and to inject new characters and incidents into the main narrative, the effect created is one of monotony rather than the variety which might have been expected. The undifferentiated treatment of the stories, the sameness in the distribution of detail and the mechanical use of interpolating topoi to signal the beginnings and ends of the stories are factors contributing to the monotony. The stories are unsupported by the kind of moral values which Alemán and Espinel had attached to their digressive fiction and function in the novel primarily as a means of entertaining the reader.

Quite unlike Le Sage, to whom the intercalated stories gave opportunities for broadening the action of the novel with a limitless number of new incidents and characters, Marivaux, in La vie de

Marianne, narrowed the interpolated action by concentrating it in two stories which were concerned with the depth of individual experiences rather than the breadth of external incident with which Le Sage sought to delight his readers. In Marivaux's interpolations, one embedded within the other, the narrative texture is progressively thickened as the reader is led more deeply into a bewildering, maze-like series of incidents whose intricacies reflect the complexity of human experiences. In turning the action of the novel inward, Marivaux creates an effect suggestive of future developments in the psychological novel.

The stories, which in Marivaux overwhelm the reader with the density of their incidents and the complexity of their relationship to the central narrative, in Tom Jones are subordinated to the central design of an epic plot which is celebrated for the perfection with which it is executed. Fielding skillfully used interweaving techniques to blend the stories into the main narrative and made them reflect themes and mirror situations which he had established in other parts of the book. Standard topoi of interpolation accompany the insertion of the stories, which are so managed as to maintain contact with the main plot and to support interest in it rather than detract from it to the stories themselves.

Sterne, like his predecessors in the art of novel-writing, called upon the standard techniques of interpolation, of whose relationship to the rhetorical tradition he seemed to be aware. In using the inherited techniques of his craft, however, he invested them with new value by violating them in order to parody them. At the same time, he transcended the novelistic conventions by stimulating a consciousness of problems relating to the nature of

fiction and the complexity of its relationship to life. In Sterne's hands, the interpolated story raises the question of its own pertinence to the novel and acquires, in one case at least, the distinction of being a digression at the same time that it is the main narrative. The problems of creating a work of art in which the life of the mind is taken into account is related to the use of digressions by causing the digressions to arise from the memory of the protagonist.

The stories which find their way into Humphry Clinker, notwithstanding the limited space which Smollett's epistolary form allows to them, are introduced along conventional lines, both in the pretexts created for their insertion and in the way they either reflect the events of the main action or support its proposals for the amelioration of society. Because of the lack of vividness entailed in their being retold by the letter-writers, the stories are somewhat pedestrian; but they are worthy of attention for their demonstration of the vitality and continuity of the interpolative tradition shortly before it is to become nearly extinct.

The foregoing review of the most prominent features of the interpolative technique, as it was used by the authors with whom this study is concerned, makes it evident that neither national differences nor chronological progress can be supposed to account for the divergent uses to which the stories were put. In the three national literatures, from the end of the Renaissance to the last part of the eighteenth century, the writers in question called upon a common tradition; but each one applied it to his own work with remarkably individual effects.

There is no evidence to justify the assumption sometimes made

by critics that the stories were added merely to pad out the main narrative. It is illogical to assume that an author of the stature of a Cervantes or a Fielding would be put to more inconvenience in composing additional incidents for the main narrative of a novel than for the stories with which they supposedly wished to enlarge it. Even in the case of Le Sage, who may fairly be called a brilliant hack, there is no reason to suppose that, had he wanted to, he could not have expanded Gil Blas lengthwise by adding to the adventures of his hero rather than by expanding it sideways with the introduction of fresh incidents in the form of intercalated stories. This is not to deny that, on some occasions, an author might have been motivated by the desire to lengthen his work; but that he chose to do so by interpolating a story when he could just as readily have added another episode to the main narrative is a decision reflecting a taste that admitted interpolated stories as a legitimate or desirable part of prose fiction.

Another equally untenable critical assumption is that inset-stories were an understandable defect in a young genre--a problem of novel-writing which got ironed out when the novel came to its maturity in the nineteenth century. The introduction of digressive stories can be more or less felicitously accomplished, of course; but to regard their use as a defect in plotting per se is to repudiate a taste in imaginative literature which endured for centuries. It may further be observed that discarding the interpolated story and adopting the form of the novel favored by the nineteenth century was not inevitably accompanied by an increase in artistic merit. It would therefore seem judicious to set aside the idea of

progress in connection with the convention of interpolation in order to evaluate it on its merits in the context of individual novels.

As the interpolated story has gone out of fashion, it has come to be regarded as clumsy and artificial. Some special understanding of the aesthetic principles underlying its use is therefore needed for an appreciation of its importance for novels of the seventeenth and eighteenth centuries. A critical approach which aspires to an understanding of these novels must take into account the intimate relationship between the stories and the larger structures which contain them.

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