ARNALTE, CARDENIO AND *THE SECOND MAIDEN'S TRAGEDY:* FROM NARRATIVE TO THEATER

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1.

The purpose of this work is to study how a fabula first recorded as narrative text in the fifteenth century became a play two centuries later. The late medieval text to which I refer is *El tractado de amores de Arnalte y Lucenda*, a sentimental fiction written by Diego de San Pedro and published in 1491. Its plot was recycled by Cervantes for an episode in his *Don Quixote* known to scholars as "The Tale of Cardenio," which was in turn used by the author(s) of a play whose manuscript copy bears the title *The Second Maiden's Tragedy*.

2.

In his *Orígenes de la novela*, Menéndez y Pelayo ventured that Cervantes may have owed to Diego de San Pedro "algo de lo bueno y de lo malo que en esta retórica de las cuitas amorosas contienen los pulidos y espaciosos razonamientos de algunas de las *Novelas ejemplares* o los episodios sentimentales del *Quijote* (Marcela y Grisóstomo, Luscinda y Cardenio, Dorotea . . .)" (cccxxiv) [some of the good and the bad which in this rhetoric of the amorous misfortunes is conveyed in the spacious and polished reasonings of some of the *Exemplary Novels* or of some of the sentimental episodes in the *Quixote* (Marcela and Grisóstomo, Luscinda and Cardenio, Dorotea . . .)]. In the same line, Dinko Cvitanovic was able to identify sentimental tints in several moments in *Don Quixote*. Among them, he was able to relate the episode in Sierra Morena with Diego de San Pedro's *Prison of Love*, whose first event unfolds in the same mountain range, and which also has as protagonist a young nobleman who suffers from *ægritudo amoris*.

In my opinion, Cvitanovic appropriately emphasized the influence that sentimental narrative had on Cervantine prose. This influence can be seen in narrative technique (usage of metadie-

gesis, changes in point of view which lead to a blurring of the supernarrator[1] and that occur due to a desire to intertwine fiction and reality), themes (love, jealousy, desperation), and rhetorics (different in the various *præexercitamenta* used by both authors in the course of their stories, with the finality of exhibiting their technical dexterity in a great variety of minor genres). However, the most immediate model for the "Tale of Cardenio and Luscinda" is not the *Prison of Love as* Cvitanovic believed, but the *Tractado de amores de Arnalte y Lucenda*, also written by Diego de San Pedro, as Alan Deyermond (following Dorothy Severin) has pointed out.[2]

Deyermond also mentioned a drama written by Shakespeare in collaboration with Fletcher, whose title, *History of Cardenio*, revealed an obvious affiliation with the interpolated story by Cervantes.[3] Although many believe the Elizabethan coauthored text to be hopelessly lost, very recently Charles Hamilton published a drama contained in a manuscript catalogued as Lansdowne 807 in the British Museum under the title *Cardenio*. He explored a series of arguments as evidence in support of his theory that the tragedy is in effect the vanished text that allegedly Shakespeare and Fletcher based on the story about Cardenio and Luscinda in *Don Quixote*. This same drama, however, has been known so far as *The Second Maiden's Tragedy*, the name given to the play by its censor.

One difficulty lies in trying to determine to what extent did *Don Quixote* in fact influence *The Second Maiden's Tragedy*. The latter has two plots, a main one and a secondary one, linked by means of the principal character (Govianus). Both plots, however, seem to stem from two different stories embedded into the diegesis that deals with the life and deeds of the knight Don Quixote. Indeed, the subtext for the subplot is Cervantes's "Tale of the Curious Impertinent." Not only the storyline, but also the names of characters and other details are kept almost intact.[4] On the other hand, the main plot, whose model is "The Tale of Cardenio," differs very much from it.

While some scholars have studied the links between sentimental fiction and *Don Quixote*, and others have coupled the latter and the British play, I believe no one has yet analyzed the interrelations of the three.

1.- The term 'supernarrator' referring to the narrative-editorial voice which seems to be on top of all the other voices in *Don Quixote*, is borrowed from James Parr's *Don Quixote: An Anatomy of Subversive Discourse* (Newark, DE: Juan de la Cuesta, 1988) 11: "I shall use the term «supernarrator» to refer to this principal narrative presence: The concept is suggested by an analogy to Michael Rifaterre's «superreader» . . . It is, then, the supernarrator who organizes and manipulates the discourse of all the subordinate voices."

2.- Alan Deyermond, "Notes on Sentimental Romance, I: San Pedro, Cervantes, Shakespeare and Fletcher, Theobald: The Transformations of *Arnalte y Lucenda*," *Anuario Medieval* 3 (1991): 90-100. For the relationship between San Pedro's *Arnalte y Lucenda* and Cervantes' "Tale of Cardenio," see Dorothy Severin (145-150).

3.- There exist some mentions of such a play (see Charles Hamilton 104-121), including Theobald's assertion that he used three manuscripts of a play written by Shakespeare and based on the episode of Cardenio in *Don Quixote* as a model for his *Double Falsehood*. Harriet Frazier believes this assertion to be a clever attempt at misguiding the public in order to assure a success that the link to the name Shakespeare and to the work by Cervantes (which enjoyed much popularity in England during the Eighteenth century) would bring. As for Hamilton's theories that the Bard indited his own will, that he was also responsible for the manuscript known as *The Second Maiden's Tragedy*, and that this manuscript is the lost play *Cardenio*, they have all been challenged by Robert Fleissner. Eric Rasmussen has proposed that only the passages added on five slips of paper to the manuscript as well as one of the revisions to the play belong to Shakespeare himself. MacD. P. Jackson found Rasmussen's ideas interesting but equivocal.

4.- The endings to the secondary plot in *The Second Maiden's Tragedy* and to "The Tale of the Curious Impertinent" are, however, different.

3.

In the *Arnalte*, San Pedro plays the roles of narrator, of character, of listener, and of reader of his own diegesis.[5] As narrator, he informs Queen Isabella's entourage about a writing (*tratado*) that he has produced following someone else's orders and not moved by his own will. Following the fashion (*topos* of *falsa modestia*), San Pedro sets off by apologizing to the ladies for his coarse style.[6] The consequence, as he prematurely remarks at various instances in the dedicatory prologue and again at the end of the text, will most certainly be mockery. At this point he begins narrating an adventure he experienced after becoming lost in a solitary site where he found a house painted black, inhabited by a mourning nobleman and his servants, and in which he was invited to stay. On the night of his arrival, he was awakened by the weeping of the host and his people. At dawn, the unhappy proprietor, whose name is Arnalte, invited him to listen to his misfortunes. Arnalte's intention was not just to find relief from pain by disclosing his feelings to his guest, but also, and more importantly, to use his interlocutor as a listener who would later retell his story to merciful ladies so that they would feel compassion for him. It is with this mission in mind that San Pedro the character jots down the story of Arnalte, which he will later read aloud to the ladies:

> . . . me dixo que todo lo que comigo fablase, en poder de mugeres no menos sentidas que discretas lo pusiese, porque mugeres supiesen lo que muger le hizo; e porque su condición más que [la] de los hombres piadosa sea, culpando a ella, dél se doliesen. Pues como de su mando apremiado me viese, de cumplirlo acordé; y como yo, señoras, de cunplir con él e con mi fee determinado toviese, hallé, segund las condiciones por él señaladas, que a vuestras mercedes la obra siguiente de derecho venía, y porque fue su habla tan[to a la] larga estendida, de enbiarla por escripto pensé; porque segund en mi lengua las faltas no faltan, por mal que mis razones escriva, mijor en el papel que en mi boca parescerán. (100)

> [. . . he told me to deliver everything he discussed with me to sensitive as well as discreet women, so that women could know what a woman did to him; and so that because their condition (that of women) is more merciful than that of men, blaming her, they would feel sorry for him. Since I saw myself being urged by his command, I decided to carry it out: and since I, ladies, had decided to comply with him and with my own faith, I realized, according to the conditions stated by him, that the following work was addressed by right to Your Honors and, because his speech was so extensive, I thought to send it in a written manner; because since faults are not lacking in my speech, no matter how badly I write my words, they will look better on paper than in my mouth].

Although Arnalte's amorous account is in the first person, the epigraphs heading each section of the text appear in the third person, a small reminder that the one reporting Arnalte's speech is in the end a different narrative voice. These rubrics function as introductory sentences to the direct speech, just as *formulæ* of the type "bien oiréis lo que dirá" [you will hear well what he will say], used by the *juglares* both in epic poetry and in ballads to present, in a more realistic

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5.- The sophistication displayed here by the author is startling and should not be overlooked. The writer San Pedro manufactures a text in which San Pedro appears as a fictional character whose first action in the book is to narrate how the story he is about to read aloud to the Queen and her ladies originated.

6.- See Keith Whinnom, "Introducción biográfica y crítica," *Tractado de amores de Arnalte y Lucenda*, by Diego de San Pedro (Madrid: Castalia, 1973), where he pointed out that "El estilo de *Arnalte y Lucenda* es de lo más «elevado» que se encuentre en lengua vernácula en el siglo XV" (60) [The style in *Arnalte y Lucenda* is among the most «elevated» that can be found in the vernacular language in the fifteenth century]. Stylistically speaking, the two most unforgivable defects are, according to Whinnom, the ornamental exaggeration and the lack of *decorum* between style and matter. But as he was also right to indicate, San Pedro's most rhetorically and syntactically tortuous sentences were rather fashioned out of an honest desire to embellish Castilian prose, and are therefore not attributable to puerility or to "learned insolence" (61).

manner, the words uttered by a character. Even when the *dicendi* verbs are omitted, they will be implicit in the subheadings: "El cavallero (dijo) al autor" [The nobleman (told) the author], "Carta primera de Arnalte (escrita) a Lucenda" [First letter of Arnalte (written) to Lucenda], "Buelve Arnalte (a hablar) al autor" [Arnalte again (speaks) to the author]; or else they will appear explicitly: "Responde Lucenda a Belisa" [Lucenda responds to Belisa], "Buelve el autor la habla a las damas" [The author again speaks to the ladies]. Arnalte's discourse informs the readers and/or listeners about him in the first person, but includes reference to other characters in third person. Moreover, the lover's account is constantly interrupted to report by means of direct speech what other voices said or wrote. Such mimetically[7] filtered voices use, naturally, the first person. Because many of the speeches and letters receive direct responses, a dialogic illusion is thus achieved on numerous occasions. At times, reference is made to untranscribed dialogues (93, 168) as well as to theatrical episodes such as the serenade, or the joust, and the *momos*.

Indeed, the *Tractado* exhibits several elements that have been said to be characteristic of a dramatic text. For instance, all of the voices that speak using the first person (including the fictionalized author, who addresses his audience, the royal ladies, in the first person), the mixture of fiction and reality (San Pedro and the ladies are real people, while Arnalte and the other characters are not), the use of the present tense as a frame for the past (San Pedro speaks in the present to the Queen's ladies and uses the past analeptically), and the short number of personages.[8] The motif of the love triangle, pervasive in Ovidian literature, and which is also recurrent in theater, appears as well in the *Arnalte*, when the lover seems to be gaining ground in the relation with his beloved Lucenda, yet Elierso, an old friend of the protagonist, wins her over. Most probably, this topic can also be linked to another old literary tradition dealing with the story of the two friends, which in Spain dates back to Pedro Alfonso's *Disciplina Clericalis* according to Juan Bautista Avalle-Arce.[9]

Despite all the dramatic features, the elevated and prolix language displayed by all characters in their letters and speeches makes the staging of this work very difficult if not impossible. In order to become theater, the *fabula* needed to be adapted.

4.

Whereas the *Tractado de amores de Arnalte y Lucenda* did not enjoy as much popularity in Spain as did the *Cárcel de amor* [*Prison of Love*], also penned by Diego de San Pedro, both books were equally savored outside the Iberian Peninsula.[10] Miguel de Cervantes found the short romance appealing enough to reelaborate and incorporate it into his *Don Quixote*.[11] The protagonist is now named

7.- Perhaps it would be more accurate to describe the nature of these voices as pseudo-mimetic: the characters whose voices are reproduced in the first person are absent, thus making the narrator's (that is, Arnalte's) presence more obvious.

8.- In addition, if we accept that San Pedro is reading a text to Queen Isabella's ladies, it is not difficult to see how all of the sentimental romance's frame (that is, San Pedro appearing in front of an appointed audience to which he first presents and then reads a text, presumably with changes in modulation when trying to reproduce different tones and voices for the attendants) is functioning as a theatrical device.

9.- Juan Bautista Avalle-Arce, "Una tradición literaria: el cuento de los dos amigos," *Nueva Revista de Filología Hispánica* 11 (1957): 1-35. In this ancient tradition, the case of the two friends being in love with the same woman is always solved in amicable terms. In compliance with what Avalle-Arce says, the myth of the two loyal friends would have collapsed in Spain with Cervantes's *Historia del curioso impertinente*. However, as early as the fifteenth century, San Pedro's love triangle in the *Arnalte* also ended up in tragedy.

10.- See Whinnom (71-73) and Dorothy Severin, who believes that "it is more likely that Cervantes, a professed imitator of the Italian *novella*, would have known one of the translations rather than the original Spanish" (149).

11.- Alan Deyermond pointed out that "it is appropriate to emphasize that *Arnalte y Lucenda* is a surprising source for Cervantes: in contrast to *Cárcel de amor*, it was printed only three times, the last being in 1525" (Notes 91). He also agrees with Dorothy Severin in that "It would . . . have been easier for Cervantes to find the story in Bartolomeo Maraffi's Italian translation (first printed 1553, and extant in ten bilingual editions)" (91).

Cardenio, but he continues to be lovesick, just as Arnalte was. Although Rodríguez Marín believed that real events inspired Cervantes in the confection of his "Tale of Cardenio" (qtd. in Márquez Villanueva 18), the truth is there are far too many parallels between the love story of Arnalte and that of Cardenio as to rule out San Pedro's narrative as a model. First, there is the onomastic coincidence Lucenda-Luscinda.[12] Secondly, both male protagonists, Arnalte and Cardenio, are found by chance in the solitude of some inhospitable spot by another character. Not only their situation, but also their appearance, is going to be admired by whoever meets them. Before the reader finds out anything about their real identities, the narrator refers to Cardenio as "el Roto de la mala figura" [The Ragged Knight of the Sorry Figure] and also, at least on one occasion, as "el triste caballero" (332) [the sad nobleman], an appellative which happens to be exactly the one Arnalte himself had received in the *Tractado*: "el caballero triste" [the sad nobleman]. Both San Pedro (in his role as character) and Don Quixote discover some vestige of the noble origins of Arnalte and of Cardenio respectively, before they actually get the opportunity to talk to them. Both lovers compose poems and exchange letters with their beloved ladies containing "quejas, lamentos, desconfianzas, sabores y sinsabores, favores y desdenes, solenizados los unos y llorados los otros" (*Quijote* 284) [complaints, laments, mistrusts, pleasures and griefs, favors and disdains, some solemnized and others weeped]. Arnalte falls in love with Lucenda during her father's funeral, and although his first incursions into the sentimental terrain are fruitless, he manages to soften the *belle dame sans merci*, who agrees to have a date. Just when Arnalte believes he has won over Lucenda's will, she marries Elierso, a close friend of Arnalte and to whom the latter had previously opened his heart.

Cardenio's is a different tune. He is lucky with Luscinda from the start. Nonetheless, the friend in whom he confides his love for the beautiful Luscinda also betrays him by marrying her. As for Luscinda's father, although he does not die, he does play an important role in the story. Jealousy is an ingredient present in both works. Inexplicably, however, both Arnalte and Cardenio forget about their suspicions and blindly trust their friends to help them carry out their wishes to marry their ladies. In the end, the disloyal friends Elierso and don Fernando respectively betray the foolish lovers.[13]

It is true that the *dénouement* to each story is very different. Whereas Arnalte defies and kills Elierso, Cardenio is too hurt to watch the whole wedding ceremony which is taking place between don Fernando and Luscinda. Moreover, whereas Arnalte's punishment for the crime committed is Lucenda's eternal contempt, Cardenio finally achieves his goal and is reunited with Luscinda at the inn of Juan Palomeque.

Despite all of the coincidences in plot, and the fact that the "Tale of Cardenio" as well as the "story of Arnalte" contain some episodes whose dramatical aura is evident (for instance, don Fernando and Luscinda's wedding ceremony), Cervantes did not permit Cardenio to be the sole narrator of his own story, whereas San Pedro allows Arnalte to narrate and report everything in his story, including the direct speech of other characters. According to Christopher Anderson, "Cervantes . . . gave the tale of Cardenio the outline of a three-act play, with Act I being the introduction of Cardenio and other characters and various loose plot threads, Act II presenting the complications of these various elements, and Act III dealing with Cardenio's physical and psychological return to society and sanity" (21). Not only is the account of the wretched amo-

12.- The coincidence regarding the names of the heroines was first noticed by Dorothy Severin. However, as she points out, "This is hardly conclusive evidence of influence, since the name is well-known in Italian sentimental romance and was used by Aeneas Sylvius in *Historia de duobus amantibus*, in its Spanish version *Historia de dos amantes*, but it is corroborative evidence of Cervantes' knowledge of the genre" (145-146).

13.- While both Arnalte and Cardenio seem rather "inept," Cardenio's intentions are noble, and thus, he becomes more sympathetic to the reader than Arnalte (Severin 146). This fact could be due, as Severin argues, to an influence of "the sixteenth-century French and Italian translations of *Arnalte*, which reinterpreted the hero as a tragic figure who was rejected by the cruel Lucenda" (146), and to an influence of the Erasmian humanist thought, traceable in all of the Cervantine production (148).

rous adventure of *el Roto* broken up by the interpolation of other episodes that Anderson classifies as interludes, but it also has different narrators (from Cardenio himself to Dorotea and, in the end, to don Fernando, whose speech is actually reported by the supernarrator).

At least half of the *Tale of Cardenio* becomes known to the readers through the anachronic device that Genette has called *analepsis* (a device commonly used in theater to let the audience know about pre-diegetical details). Thus, different flashbacks spring from various characters. Curiosity about the nobleman turned wild (that is, Cardenio) first arises when the knight errant and his squire find different objects along the rugged and solitary landscape of Sierra Morena. The findings are followed by the glimpse of a man, who is described in these terms:

> Yendo, pues, con este pensamiento, vio que por cima de una montañuela que delante de los ojos se le ofrecía, iba saltando un hombre, de risco en risco y de mata en mata, con estraña ligereza. Figurósele que iba desnudo, la barba negra y espesa, los cabellos muchos y rabultados, los pies descalzos y las piernas sin cosa alguna; los muslos cubrían unos calzones, al parecer, de terciopelo leonado, mas tan hechos pedazos, que por muchas partes se le descubrían las carnes. Traía la cabeza descubierta . . . (284-85)
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> [Continuing, thus, with this thought, he (don Quixote) saw that there was a man on the small mountain that appeared in front of his eyes, who was jumping from crag to crag and from shrub to shrub, with a rare swiftness. It seemed to him that the man was naked, and that he had a thick black beard, and a lot of muddled hair, and that he was barefoot and wearing nothing on his legs; his thighs were covered by breeches, it seemed, made of tawny velvet, but so torn into pieces that his flesh could be seen through many parts. He was bareheaded . . .]

Interest in the awkward figure grows when don Quixote and Sancho encounter a goatshepherd in Sierra Morena, who informs them about the first time he and other herders spotted the young and graceful man, about the man's behavior towards him and other shepherds on different occasions, and about the mystery surrounding the intermittent madness displayed by the wild man and his rantings against some don Fernando. Coincidentally, the penitent youth reappears to set off the account of his story. This is the second *analepsis*, only now the retrospective look goes even further back in time, reaching Cardenio's "tiernos y primeros años" (292) [tender and first years], into his adolescent days of yearning for yet another Thisbe as he himself compares the too fatherly sheltered Luscinda to, and finally into the times in which he was bewitched by the friendship of don Fernando. His brief outline of the situation is abruptly cut off by don Quixote, and will not resume until later, this time in the presence of the curate and the barber. In effect, the supernarrator informs the reader that the ill-fated lover restarts his narration "casi por las mesmas palabras y pasos que la había contado a don Quijote y al cabrero pocos días atrás . . ." (332) [almost using the same words and steps with which he had told don Quixote and the goatshepherd a few days back . . .], and anticipates that the now lucid courtier will indeed be able to finish the story without further interruption. In this way, the inconsolable Cardenio tells his new audience how his untrustworthy friend schemed a plan to send him away from Luscinda in order to marry her in the meantime. He also mentions that he returned to his hometown just in time to witness his beloved lady, who had promised him loyalty minutes earlier, take don Fernando for a husband before fainting. Despaired and confused, Cardenio had fled the city without direction, eventually arriving at the *sierra*, where he had remained to that day.[14] This is the third *analepsis*, which will yet be followed by the staggering revelations made by Dorotea about her uneven relations with don Fernando, the latter's betrayal, the defective wedding ceremony of don Fernando and Luscinda, and her final misfortunes with her brazen servant and thereafter with a shameless cattleman.

14.- There are noticeable parallels between Arnalte's and Cardenio's dreary stories, aside from the obvious triangular relationship: for instance, both tales include humorous elements, as Regula Rohland de Langbehn ("Zur Interpretation der Romane des Diego de San Pedro," diss., Heidelberg, 1970, 128) and Keith Whinnom (57-60) have eloquently explained.

There are yet some problems to be solved: no one knows the whereabouts of either don Fernando or Luscinda. These, however, will soon be revealed at the inn. At this point, the characters cease to tell about their past and start acting their present until all the tangles, lies, and deceptions are cleared up and the couples are re-integrated into society by means of anticipated wedlock. The happy ending is manifestly akin to the closing of many Spanish *comedias* of the time. However, the likeness with theater does not stop there.

First, there is a startled audience, described by Cervantes as "los circunstantes" [the onlookers] and formed by the curate and the barber, the innkeeper, his wife and daughter, the Asturian maid Maritornes, Sancho Panza, and all those accompanying the incognito travelers (who turn out to be don Fernando and Luscinda).[15] Then, there are the stage directions or indications as to the place each character is occupying on the boards and their apparel. The fact that the main characters coincide with some of the stock figures preferred by playwrights contemporary to Cervantes (such as the seducer or *burlador*, the lover or *galán*, the woman dressed as man), as scholars like Stephen Gilman in his *The Novel According to Cervantes* (163) and Francisco Márquez Villanueva (22-24) saw, or that there exists an "acoustic shift from commotion (Cardenio and Dorotea rushing to hide), to silence (arrival of the troop), to commotion, and then back again (the screams, the fainting, and the final anagnorisis)" (Syverson-Stork 124), are yet other examples of the theatrical quality of the story. The presence of dialogue to disclose the final twists and turns of Cardenio's story serves the same purpose as in drama, that is to tarnish the omniscient voice of the narrator. If nothing else, the final chapter of the "Tale of Cardenio" can be said to admire both the immediate, fictional audience of bystanders as well as the mediate one of readers to which we belong.

It is no secret Cervantes was fond of theater, or that he had a desire to excel in the genre, which led him to display on several occasions an acrid feeling, a mixture of respect and jealousy, towards his fellow countryman and one of the most acclaimed dramatists at the time and subsequently, Lope de Vega. But even when it became clear that his plays were expendable, Cervantes continued to cultivate the dramatic soil by producing more pieces and by making use of metatheater. Comments on the condition of theater during his days abound in his works, and *Don Quixote* is no exception to this (chapter 48 of the first part speaks volumes on this matter). Many episodes share elements with theater and some are authentic shows stitched to the main plot (such as the parading that precedes the wedding of Camacho, or the puppet show of Maese Pedro). Altogether, the idea of the world as a stage pervades the entire novel.

5.

The opposite phenomenon, that is, the abundance of narrative features within a dramatic frame, can be observed in *The Second Maiden's Tragedy*. Herein there are two plots. The main one, based on the "Tale of Cardenio," can be summarized as follows: a bereaved king, Govianus, loves and is loved by Lady, just as Cardenio's love was reciprocated by Luscinda. The Tyrant, who has deprived Govianus of his kingdom, woos the same woman. Helvetius, Lady's father, will be the key to her heart, or so Tyrant thinks. This is indeed the same subterfuge used by the treacherous don Fernando in the *Quixote*. Whenever he deems it necessary, the Tyrant begs the beautiful Lady for mercy. His patience lost due to Lady's unyielding will to remain loyal to Govianus, he tries to take her to bed by force, but Lady commits suicide stabbing herself to death with a sword. This is doubtless an echo of the dagger that Luscinda had hidden under her wedding attire with the intention of putting an end to her life so she could free herself from don Fernando's maneuvering as soon as the ceremony was over. By opting for the actual suicide of the heroine, the British playwright(s) definitely set themselves apart from the Spanish model. From this point on, what happens is unquestionably original and grim: the Tyrant steals Lady's

15.- The supernarrator himself underlines the unequivocal similitude of the events unfolding at the inn with theater when he qualifies the former as "Estraño espectáculo" (452) [odd show].

corpse from its grave, and takes it to the palace. The discovery of the empty grave both stupefies and angers Govianus. Luckily Lady's ghost appears to reveal what has happened to her body and to plead for help in returning the corpse to its sepulcher. Meanwhile at the palace the Tyrant starts looking for an artist who can restore some color to the ghastly face of the deceased. Disguised as an artist, Govianus volunteers to do the job and thus puts poisonous makeup on her. When the Tyrant kisses Lady on the lips, he dies and Govianus recovers his kingdom.

The other plot, dealing with Govianus' brother Anselmo, is a clear adaptation of "The Tale of the Curious Impertinent," a *novella* also stitched to the pages of *Don Quixote*, and whose protagonist happens to be called also Anselmo.[16] A manuscript of this short story is found and read aloud at the inn (*Don Quixote* 1. 33 to 1. 35) just minutes before the group of don Fernando, Luscinda, and their escorts arrives. Just as Cervantes diverted the readers' attention from the misfortunes of Cardenio by means of the interpolation of the "Tale of the Curious Impertinent," so did the British author(s) swerve the attention away from Govianus through the insertion of a secondary plot dealing with Anselmo.[17]

It goes without saying that the British dramatist(s) introduced many differences to finely rework the material at hand. One of the discrepancies refers to the importance of the fatherfigure in both works. No one can deny the part played by Luscinda's father first in nourishing the lovers' desire to be together:

> Creció la edad, y con ella el amor de entrambos, que al padre de Luscinda le pareció que por buenos respetos estaba obligado a negarme la entrada de su casa, casi imitando en esto a los padres de aquella Tisbe tan decantada de los poetas. *Y fue esta negación añadir llama a llama y deseo a deseo* (my emphasis). (293)
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> [Our age grew, and with it the love that we had for each other, and so Luscinda's father considered that, for reasons of decency, he was forced to deny me access to his place; imitating, as it were, the parents of that Thisbe so celebrated by the poets. *And this restraint was to add flame to flame and desire to desire*]

Then, in delaying the end of the suffering by telling Cardenio that his father has to be the one asking for Luscinda's hand:

> En efeto, viéndome apurado, y que mi alma se consumía con el deseo de verla, determiné poner por obra y acabar en un punto lo que me pareció que más convenía para salir con mi deseado y merecido premio, y fue el pedírsela a su padre por legítima esposa, como lo hice; a lo que él me respondió que me agradecía la voluntad que mostraba de honralle, y de querer honrarme con prendas suyas; pero que, siendo mi padre vivo, a él tocaba de justo derecho hacer aquella demanda; porque si no fuese con mucha voluntad y gusto suyo, no era Luscinda mujer para tomarse ni darse a hurto. (293)
>
> [In effect, finding myself pressured, and that my soul was being consumed by the desire to see her, I determined to put into practice and to finish immediately that which seemed to me most suitable to get my desired and deserved prize, and it was to ask her father if she could become my legitimate wife, as I did; to which he responded that he was thankful for the will I was showing to honor him, and to be willing to honor myself with his gifts; but that, since my father was alive, it was he by right who had to do such a

16.- Leaving aside the traceable echoes found in the Elizabethan play both of the "Tale of Cardenio" and of the "Tale of the Curious Impertinent," there are yet other intertextual instances that should be mentioned. As soon as Dorotea agrees to participate in the scheme to get Don Quixote back to his village, she assumes the identity of Princess Micomicona, heir of the imaginary kingdom of Micomicón. Under this role, she must convince the knight errant to accompany her to her kingdom in order to save her from a despicable giant who not only threatens the harmony of Micomicón, but is also determined to marry her. It seems to me that the Tyrant in *The Second Maiden's Tragedy* could have surged from a fusion between don Fernando, the man who tries at any cost to destroy the amorous relation of the lovers, and the imaginary giant Pandafilando de la Fosca Vista, who has tyranically taken over Micomicón.

17.- What links both plots in *The Second Maiden's Tragedy* is the fact that Govianus and Anselmo are brothers. Although there seems to be no connection between the "Tale of Cardenio" and the "Novella of the Curious Impertinent," they happen to be two versions, one comic and one tragic, of the traditional tale of the two friends.

petition; because if it were not with much of his will and pleasure, Luscinda was not a woman to be taken or given stealthily]

And finally, in consenting to wed his daughter to a man that she does not love, for the sake of money, an act which is criticized by Luscinda herself in a letter written to Cardenio:

La palabra que don Fernando os dio de hablar a vuestro padre para que hablase al mío, la ha cumplido más en su gusto que en vuestro provecho. Sabed, señor, que él me ha pedido por esposa, *y mi padre, llevado de la ventaja que él piensa que don Fernando os hace, ha venido en lo que quiere* (my emphasis). (336)

[The word that don Fernando gave you about talking to your father so that he could talk to mine, he has fulfilled more to his satisfaction than to your benefit. You must know, sir, that he has requested my hand, and *my father, driven by the advantage that he believes don Fernando has over you, has agreed to what he wants* . . .]

But no matter how important the father is for the story, his actions are always told by another character using the third person, and in the end, although the couples are reunited, we never know what Luscinda's father's reaction to the new arrangement will be (1. 47. 559). The author(s) of *The Second Maiden's Tragedy*, on the other hand, give life to Helvetius, Lady's father. Helvetius plays the role of a go-between, an old man moved by interest rather than love. He is the one who gives the Tyrant the idea of dividing the lovers into different rooms, where they shall be locked up: "they should have both been sent to several prisons, / And not committed to each other's arms" (1.1.218-219). Once his own daughter and Govianus are jailed, Helvetius visits Lady in the hope of making her behave favorably towards the Tyrant. He goes as far as calling her "base-spirited girl" (2.1.24) and as not blessing her when she kneels in front of him. Helvetius even confesses that "I am in hope to rise well by your means" (2.1.65) and asks her to take Govianus as husband if she pleases as long as she becomes the Tyrant's mistress. Lady cannot believe what is being proposed to her:

Can you assure me, sir,
Whether my father spake this, or some spirit
Of evil-wishing that has for a time
Hired his voice of him, to beguile me that way,
Presuming on his power and my obedience? (2.1.101-105)

Govianus arrives just on time, calling Helvetius "ancient sinner" (2.1.113) and panderer. The thought of condemnation, of "the eternal noise of hell" (2.1.122), convince him that his behavior is wrong. This is the turning point in Helvetius's conduct. From now on, he recants from being "a courtier, and a flatterer" but, most of all, from acting as "bawd to mine own flesh" (2.3.36-39).

Another difference between the Spanish and the English texts would rest, according to Charles Hamilton, upon the idea of cowardice which can be identified among some of the main characters in the "Tale of Cardenio." Thus, Hamilton has severely criticized such events as Luscinda's passing out, Cardenio's flight,[18] or even the moment of anagnorisis, by saying that they lack all signs of "oaths and anger and the clash and flash of good Toledo steel" (193). It seems clear to this scholar not only that Cervantes violates the norms of drama by avoiding several situational confrontations but also that "[a]n average critic, reading the Cardenio tale in Cervantes, will marvel that Shakespeare and Fletcher could pry a sparkling plot out of it" (194).

18.- Salvador de Madariaga has also referred to Cardenio as a coward in his *Guía del lector del* Quijote, Madrid: Espasa-Calpe, 1976, 89.

But despite all the aforementioned theatrical elements that Cervantes' own tale and reworking of the *Arnalte* may exhibit, we must keep in mind that it is still, and above all, a narration.[19] Besides, can these moments be actually dismissed as easy solutions or do they in fact increase the dramatic tension? Does the tale end happily after all, or is the openendedness an indicator of future trouble to come for the protagonists of the story? Moreover, to re-create the story about a lovesick courtier whose lady has married a friend of his, Cervantes had three options. The first one was to give the story a tragic ending, something quite common in Spanish sentimental fiction.[20] Next, there was the possibility of ending the story in a happy mood, much as the *comedia nueva* did. A third solution was to leave the end open, something very much in line with a practice Cervantists call *perspectivismo*, and which consists in a juxtaposition of different and sometimes opposing views regarding the same object or matter. Cervantes' insistence that an object or an event can be different things to different people, and his preoccupation with truth, are reflected also in this instance. The story includes many discrepancies that, depending on the critic's perspective, may be regarded as careless slips or as conscious hints on just how complex and multifaceted truth might be. According to Cardenio, after Luscinda fainted, her mother unbuttoned her to let her breathe better (340); only a chapter later, Dorotea reports that she has been told it was don Fernando the one who undid Luscinda's clothes (356). Both perspectives are inherently true or false. It is left up to the reader to decide which one to believe. Similarly, the truth about the resolution to Cardenio's story is debatable: even if explicitly everything points to a nonproblematic future, there are certainly enough signs throughout the story that allow room for doubt.

Just as the *Tractado de amores de Arnalte y Lucenda*, and the *Quixote* lend themselves to an analysis of the different dramatic techniques used within a narration, *The Second Maiden's Tragedy*,[21] a play, offers many examples of the narrative limits Robert Rawdon Wilson has related in numerous occasions to Shakespeare's theater. According to him, *narratio* is "the fundamental act of collocating incidents into an effective sequence" (772).[22] Any given narration that appears in a dramatic text may have one or more of the following functions: it may simply serve the purpose of informing other characters, and the audience indirectly, about a story that has not been acted out, maybe because it occurred out of the time covered by the theatrical text, maybe because it is too violent or complicated to stage, or maybe because it is no more than an invention of the enunciator; it can also appear as a recapitulation of what has just been performed or even to amplify what has already appeared on stage. In *The Second Maiden's Tragedy* we can find an example of narrative recapitulation at the end of the secondary plot. After Govianus arrives at his brother Anselmo's house to find three people dead and two moribund, he exclaims: "So many dreadful deeds, and not one tongue / Left to proclaim 'em?" (5.1.48-49). But Govianus is mistaken. Bellarius, one of the dying characters, tells him and the audience in only fourteen lines exactly what has happened, and then he dies. This brief narration verifies for Govianus (and

19.- The "Tale of Cardenio" has not always been turned into a play. Samuel Croxall found it closer to a short novel, and he used it thus as a model to one of his stories, *Adventures on the Black Mountains* (1729).

20.- Almost every scholar who has studied Spanish sentimental fiction has underlined this aspect. One can see, for instance, Regula Rohland de Langbehn, "Fábula trágica y nivel de estilo elevado en la novela sentimental española de los siglos XV y XVI," *Actas del Congreso Internacional sobre literatura hispánica en la época de los Reyes Católicos y el Descubrimiento* (Barcelona: PPU, 1989) 230-36; Patricia Grieve's *Desire and Death in the Spanish Sentimental Romance (1440-1550)* (Newark, De: Juan de la Cuesta, 1987); and Alan Deyermond, "Las relaciones genéricas de la ficción sentimental española," *Symposium in Honorem Professor Martín de Riquer* (Barcelona: Quaderns Crema, 1984) 79.

21.- *The Second Maiden's Tragedy*, ed. Anne Lancashire (Manchester: Manchester UP, 1978).

22.- Robert Rawdon Wilson, "Narrative Reflexivity in Shakespeare," *Poetics Today* 10 (1989).

for Anselmo, who is the other personage still alive) what the facts are indeed, but it also functions as a summary for the spectators.

Certainly, omission is another way to dispatch all the information which, especially in theater and due to time and space, the author deems it necessary to limit. Narrative, although not as constrained spatially or temporally as theater, also needs to exclude details or events unimportant to a clear unfolding of the action. The author(s) of *The Second Maiden's Tragedy* do not even allude to the way in which the Tyrant has arrived at power, because this is a trivial matter. Cervantes himself avoids narrating Cardenio's as well as the others' fates, settling the story with a promise on the part of don Fernando to write back to the curate to tell him "todo aquello que él viese que podría darle gusto, así de su casamiento como del bautismo de Zoraida, y suceso de don Luis, y vuelta de Luscinda a su casa" (559) [everything that he thought that could give him pleasure, this is about his wedding as well as about Zoraida's baptism, and about the outcome of don Luis, and the return of Luscinda to her home]. Diego de San Pedro also leaves many details unsaid (he does not mention, for instance, the manner in which Elierso is able to conquer and to marry Lucenda[23]). These omissions result in an incompleteness which "qualifies all fictional worlds" and that "is sometimes not merely an inevitable defect of conceptual constructs, but a deliberate and . . . even a «major distinctive feature of fictional worlds»" (Wilson 246[24]). It becomes the readers/spectators responsibility to make up for any missing information both by using their imagination and by inferring from the authorial implications.

6.

We have seen here the transformation that a *fabula* or *histoire* (that is, what can be told) has suffered in passing into *récit* or text (that is, how something is told). San Pedro chose the vehicle of narration to transmit the *fabula* about the ill-fated lover, although he included epistles, dialogic speeches, and soliloquies that bring the book closer to the dramatic mode. Cervantes also used the narrative form, and he transformed the matrix story by expansion[25] (we happen to know more about don Fernando, for instance, than what we knew about Elierso), and by deformation (instead of dying, like Elierso, don Fernando ends up reconciling with his rival and with the society through the marriage with Dorotea; likewise, Cardenio is re-integrated into society, whereas Arnalte remains isolated in a murksome place).[26] The Cervantine version has theatrical characters and structure, and the use of certain devices, such as the 'acting' during the moment of anagnorisis before an astonished audience, also brings it near to drama. Finally, whoever wrote *The Second Maiden's Tragedy* makes use of the dramatic mode to communicate his new version of the *fabula*, which he alters even more, but he also includes brief narrations within the play, thus crossing the border between the dramatical and the narrative realms. So although these versions

23.- See José Luis Canet, "El proceso del enamoramiento como elemento estructurante de la ficción sentimental," *Historias y ficciones: Coloquio sobre la literatura del siglo XV* (València: Universidad de València, 1992) 227-39. Canet has indicated the importance that the process of loveconquering, genetically related to the Ovidian *Ars amatoria* and *corpus eroticum*, has in the structure of all Spanish sentimental fiction written in the Late Middle Ages. Just why did San Pedro fail to provide his readers with this information in relation to Elierso and Lucenda probably has to do with the fact that, as Patricia Grieve suggested, Elierso appears merely to introduce the third point of the love triangle, which in this case is an obstacle in the relationship Arnalte-Lucenda (28).

24.- Robert Rawdon Wilson, "Narrative Boundaries in Shakespeare's Plays," *Canadian Review of Comparative Literature* 18 (1992).

25.- By the term 'expansion' I refer not only to the free addition of details to the story, but also to the incorporation of material drawn from other works or traditions such as *Il·Orlando Furioso* or the tradition of the wild man. See Stephen Gilman, "Cardenio furioso," *Studia in Honorem Professor Martín de Riquer*, vol. 3 (Barcelona: Quaderns Crema, 1988) 343-49; or his *The Novel According to Cervantes* (Berkeley; Los Angeles: U of California P,1989) 141-184; and Márquez Villanueva 46-51.

26.- Other deformations are related to the character of Lucenda-Luscinda: while the former remains cloistered in a convent at the end of the romance, don Fernando pulled Luscinda out of the convent where she had fled following the defective wedding ceremony.

constitute three ways of telling one and the same story, a tale about lovers and rivals, according to very different times and cultures, the works here analyzed are also examples of the ease with which one can break the limits between the different modes of literature, not so distant after all.

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