True and False Pastoral in *Don Quijote*

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When critics have tried to define the significance of pastoral in *Don Quijote*, they have generally turned their attention to the episode of Marcela and Grisóstomo (I, 12-14), and to the contradictions and frustrations that beset the characters of that episode.¹ A marked critical consensus interprets these difficulties as indicative of Cervantes' hostility to pastoral love. Herman Iventosch suggests that the episode is concerned with the "enslavement" of men through the conventions of courtly love; Harry Sieber argues that it illustrates the "harsh and arbitrary" nature of a pastoral love antithetical to "bourgeois life in society"; Michael D. McGaha claims that it dramatizes the dangers of a "disordered love" which leads Grisóstomo "to deify a woman and offer her the adoration due only to God"; Javier Herrero asserts that it exposes the central and destructive "paradox" of pastoral: that Arcadia looks back to the bliss of the Golden Age, and yet takes as a major theme "the unbearable suffering of unrequited love."² Such interpretations all support the view that Cervantes' general attitude toward pastoral is critical and ironic. Herrero speaks for the majority position when he remarks that in *Don Quijote* "the true Arcadia is the Sierra Morena, the abode of violence, despair, and death."³

This critical perspective, however, does not account for the complexity of Cervantes' interest in pastoral. *Don Quijote* offers us a broad range of pastoral characters, who differ significantly in their motives for retiring to the countryside and in the kinds of Arcadias that they create. All of them participate in what William Empson has called "the pastoral process of putting the complex into the simple,"⁴ in that they have imported to the rustic world the interests and preoccupations of life in town or at court. It is clear in each case that the inventors of Arcadia are sojourners on the land whose activities respond to the pressures of external society, rather than to the immediate concerns of the countrymen around them. The specific interests of these characters, however, vary from one episode to another. Empson has observed that the pastoral process can assume different forms, as various kinds of

complexity find expression in rural simplicity,⁵ and Cervantes' attention centers on the competing versions of pastoral and on their potential to engage and illuminate one another. Through the interplay of its versions the pastoral tradition reasserts its positive value. Cervantine Arcadia entraps some of its sojourners in the frustrations of unrequited love or the dangers of a deceptive liberty, but it allows others to find consolation in the essential activity of a tradition which extends back to Theocritus and Virgil: the transcendence of amorous loss through poetry. In the course of *Don Quijote* the potential for artistic creation distinguishes one version of pastoral from another: the projects that fall short of the Arcadian ideal are those that displace or frustrate the overcoming of grief by poetic means. The purpose of this essay is to examine the interrelations of pastoral retirement and poetic creation in three pastoral episodes from *Don Quijote*: the encounter with the sojourners of the feigned Arcadia (II, 58), the tragic history of Marcela and Grisóstomo, and the goatherd Eugenio's story of his rivalry with Anselmo for the hand of Leandra (I, 51).⁶

My argument proposes that a concept of true pastoral, informed and transmitted by a long literary tradition, underlies Cervantes' engagement with the numerous versions of Arcadia. A brief account of classical pastoral and its Renaissance inheritance will help to define the elements of such a concept. As Peter Marinelli has shown, classical Arcadia is above all a literary phenomenon, intimately associated with the production of poetry and the continuity of the poetic tradition.⁷ Its origins lie in Virgil's creation of an "imaginary world" which recaptures and intensifies the idyllic landscape of Theocritus and explores the creative promise of pastoral retreat (p. 41). Virgilian Arcadia begins "a literary tradition of artifice"; it is "a place of retirement for poets and members of their circle," where the individual poet may cultivate his skills and his sense of vocation by dedicating himself to the set themes of "love, death and poetry" (pp. 41, 43). And the Renaissance Arcadia of Sannazaro is, like Virgil's, "a paradise of poetry," a place of spiritual and artistic "recreation" where the lovelorn poet seeks respite from his grief as he tests his skills against the past achievements of pastoral authors (pp. 46–47). The *Arcadia* thus arrives at the central nexus of the themes that define its tradition: "Sannazaro introduces us to the situation of the despairing lover who, in withdrawal from grief, finds himself a poet in recompense" (p. 49). Poetry gives form and meaning to the suffering that has driven the lover to abandon settled society for the pastoral world; poetic achievement offers expression and compensation for grief. This pattern, as central to Garcilaso as to Sannazaro, offers the resolution of the pastoral paradox of the

frustrated lover who turns to the harmonious world of nature in order to lament his loss.⁸

This account of the Arcadian tradition suggests that true pastoral is marked not by an independence from earlier literary models, but by a dual commitment to the ideals of retirement and creativity. Pastoral characters enter Arcadia in retreat from failed love; in the countryside they direct their energies to writing poetry; through this activity they discover an artistic vocation and transcend their immediate sorrows. In the gestures that he assigns to the characters of his pastoral episodes, Cervantes engages and substantially endorses this pattern. As they enter the Arcadian world, and attempt to find concord and consolation within its bounds, these figures confirm that the basis of true pastoral lies in a retreat from love to a haven of poetic creation.

Many of the frequently discussed pastoral episodes in *Don Quijote* indicate the pattern of true Arcadia by counter-example. The episode of the feigned Arcadia introduces terms that invite us to consider the question of pastoral authenticity. Here Don Quijote encounters a group of some thirty villagers who have retired to the country, to refresh and amuse themselves in an agreeable site which the narrator describes as “la Arcadia fingida o contrahecha.”⁹ To understand what is “feigned” or “counterfeit” in this pastoral project, we must examine both its attractions and its limitations. The villagers present a self-conscious recreation of a literary landscape, which conserves much that is pleasurable and praiseworthy from the pastoral tradition. They are artfully attired as shepherds and shepherdesses; they participate in a communal spirit of enjoyment and play; they extend the rites of rest and hospitality to Don Quijote and Sancho. And although they find some amusement in hunting, their principal diversions are literary. Many of them are devoted readers who are familiar with Don Quijote through the printed history of his adventures, and they have prepared themselves for their retreat by memorizing two eclogues by Garcilaso and Camoens. In his recent study of Cervantes and Ariosto, Thomas R. Hart has argued that this episode illustrates the positive potential of pastoral retirement, in that the characters are able to distinguish art from life and to use the rural setting for temporary solace and recreation.¹⁰ Yet in light of the Arcadian tradition the absence of any creative connection between the life experience of these sojourners and their artistic activities is the central failing of their project. The motive of their retreat is not disappointment in love but desire for amusement; their interest in letters will cultivate no new sense of poetic vocation, since they are content to recite what others have already written. In this playful Arcadia the recitation of old

eclogues has displaced the writing of new ones, and this indifference to creativity is the touchstone that reveals its counterfeit nature.

The episode of Marcela and Grisóstomo records a similar failure of Arcadia, although the difficulties here follow from the interplay of two distinct versions of pastoral. The two central characters pursue incompatible variants of the pastoral ideal, and neither of them realizes the Arcadian promise of poetic accomplishment. As Renato Poggioli has shown, the episode ends in the triumph of Marcela's "pastoral of solitude" over the "pastoral of love" which Grisóstomo shares with the other suitors.¹¹ It is striking that in this context neither version is conducive to self-discovery and sublimation through poetry. Marcela redefines the virtues of Arcadia by inverting the conventions of amorous pastoral poetry, and she celebrates the liberty that she has found in the countryside without resorting to verse.¹² The long address that she delivers to Grisóstomo's mourners suggests that her literary inclination is for rhetorical prose, a medium more suited to the defense of the outward person than to the expression of the inner self. J. B. Avalle-Arce has noted that Grisóstomo's conduct conforms well to pastoral models, both in his adoption of shepherd's robes for reasons of love and in his obsession with the site where he first saw his beloved.¹³ Yet when Marcela refuses his attentions, pastoral pursuits can offer him no compensation for his loss. The poetic gifts which he once dedicated to composing minor verses for the festivals of village life are unequal to the burden of his grief. As Poggioli has observed, his "Canción desesperada" is an "extremely conventional" poem which produces an "absurd and grotesque" effect when Vivaldo reads it aloud over his grave.¹⁴ This recitation offers no honor to the dead. Grisóstomo's song of confusion and disharmony reveals an author who has limited his poetic compass to his own despair, as he offers to howl from his entrails in proof of his suffering and summons the spirits of the underworld to sing his funeral dirge. And by means of his complaint Grisóstomo has renounced all poetic aspiration:

Y con esta opinión y un duro lazo,
acelerando el miserable plazo
a que me han conducido sus desdenes,
ofreceré a los vientos cuerpo y alma,
sin lauro o palma de futuros bienes. (I, 14, 128)

This passage expresses a profound sense of emotional and aesthetic failure. Avalle-Arce has argued that the final line signals the possibility of

Grisóstomo's suicide, since it appears to anticipate the condemnation in the after-life that such an act would incur.¹⁵ But the promise of poetic achievement is also at issue here. The poet's laurel and the victor's palm await those who have turned to poetry as a means of conquering and transcending the self.¹⁶ In despairing of these rewards Grisóstomo acknowledges the inadequacy of what he has achieved with his poetic gifts. Although he differs from Marcela in his commitment to poetry, he has found neither satisfaction nor consolation in the writing of pastoral verse. Hart has observed that Marcela and Grisóstomo "are victims of absurd conceptions learned from books,"¹⁷ yet their condition as victims results in large measure from their failure to realize the opportunities for creation and transcendence that literature offers to the Renaissance reader.

In the contrasting lives of Marcela and Grisóstomo and the shared delights of the counterfeit Arcadia, the pastoral tradition of poetry and poetic self-discovery asserts itself by contrast and implication. Its presence is more definite in Eugenio's account of the failed love that he and Anselmo have shared for Leandra. The characters, settings, and events of this narrative recall the episode of Marcela and Grisóstomo; indeed, the goatherds Pedro and Eugenio supply two pastoral tales which begin and end the sequence of seven narratives intercalated in the text of Part I.¹⁸ Comparison of the two episodes suggests a sustained interest in the possibilities, both positive and parodic, of the pastoral mode. In ascribing motives to its characters, in marking the boundary between the pastoral world and external society, and in presenting the theme of poetry, Eugenio's narrative re-examines the promise of true pastoral.

Among the characters of Eugenio's tale, Leandra bears a striking resemblance to Marcela. Both are beautiful, and both possess, by virtue of having been born from established peasant stock, the gifts of wealth and virtue. Such blessings attract fame, and with it the attention of suitors, but each woman is in the care of a single man – Marcela's uncle, Leandra's widowed father – who respects her right of choice in marriage. In both cases this procedure leaves all concerned in suspense. Marcela persists in finding no desirable mate among her various admirers, Leandra shows no preference for either Eugenio or Anselmo, and the two guardians are left to forestall the suitors' demands.

To this point the two stories run in parallel. They share a common character type – the woman of renowned beauty and virtue who seems reluctant to marry – and a rural setting that lies just outside the conventional world of pastoral. The narratives begin to diverge when the two women take

actions which end the suspense among the suitors. Marcela flees to the countryside in search of solitude and independence; Leandra surrenders herself unasked to the charms of Vicente de la Rosa, soldier, dandy, raconteur, and balladeer. Marcela's flight is an escape into the pastoral world; in her elopement Leandra performs a more complex act, through which she moves beyond the peaceful village toward a realm which juxtaposes the most violent aspects of actuality with elements of the pastoral ethos. Her choice confirms the pastoral convention that the least worthy suitor often prevails in love, and Vicente promises her the liberty generally associated with the shepherd's unencumbered life.¹⁹ The paradox of his martial profession is that, while it belongs entirely to the Iron Age of strife and violence, its spirit approximates the equality and fraternity of the Age of Gold. Vicente's conspicuous dress – an aspect of his appearance much stressed in Eugenio's narrative – reveals both sides of this paradox. On the face of it, nothing could be more alien to the spirit of pastoral unity and simplicity than the gaudy finery and glittering ornaments that Vicente parades before the villagers, yet in the sixteenth century such adornment was a mark of the brotherhood of military life. As J. R. Hale tells us, soldiers of the time adopted a distinctive style of dress which stressed their sense of unity as a "separate element within society" and their defiance of "the everyman-in-his-place social restrictions of the sumptuary laws."²⁰ This style was clearly well established in Spain's imperial armies; according to Hale, "an inventory of clothes belonging to soldiers who died in a Spanish hospital in the 1570s reveals an amazing range of multi-coloured tattered finery."²¹ Having spent as many years in the army as in civilian life, Vicente has absorbed the military ethos, and in dress and speech alike he shows little respect for the imposed inequality of settled society. Eugenio comments on his conduct in the village:

con una no vista arrogancia, llamaba de vos a sus iguales y a los mismos que le conocían, y decía que su padre era su brazo, su linaje, sus obras, y que debajo de ser soldado, al mismo rey no debía nada. (I, 51, 507)

Military life has granted Vicente de la Rosa liberties that others may ideally seek in the pastoral world: freedom from the narrow confines of social convention and civil law, equality with his companions, opportunities to refashion himself by exercising his talents. His career confirms Hale's suggestion that the army could be a poor man's pastoral, a Land of Cockayne which offered release, on a more or less sustained basis, from the restrictions and hierarchies of civil society. Like Arcadia, the army occupied a middle ground between the absolute liberty and equality of the Golden Age and the

confinement of settled existence. If the wealthy and well-born could dream of escaping to a landscape of leisure and poetry, peasants and laborers could look to the army for "a longed-for 'natural' life, unbourgeoisified and unclericalized."²² As a sympathetic response to the spirit of liberty that Vicente has brought to her village, Leandra's elopement is, like Marcela's flight to the countryside, an Arcadian gesture.

The two gestures differ, however, in their motives and outcomes. As Avalle-Arce has noted in his study of Spanish pastoral fiction, Marcela flees her suitors because she is unwilling to relinquish the social role that she has created by rejecting conjugal love, while Leandra leaves the village in the hope of losing the modest identity that its society has imposed upon her.²³ And if Marcela achieves some measure of success in avoiding the demands (although not the complaints and imprecations) of the suitors, Leandra meets with disaster when her soldier robs and abandons her. Leandra's fate exposes her dream of liberty in Naples as a dangerously false version of pastoral, but, as Eugenio explains, it has the reciprocal effect of sending her suitors into the countryside:

Finalmente, Anselmo y yo nos concertamos de dejar el aldea y venirnos a este valle, donde él, apacentando una gran cantidad de ovejas suyas propias, y yo un numeroso rebaño de cabras, también mías, pasamos la vida entre los árboles, dando vado a nuestras pasiones, o cantando juntos alabanzas o vituperios de la hermosa Leandra, o suspirando solos y a solas comunicando con el cielo nuestras querellas. (I, 51, 509)

This passage marks, for the first time in Eugenio's narrative, a movement into the pastoral world. Vicente de la Rosa has deceived Leandra by painting military life in delusive colors of freedom and equality; Eugenio describes his valley as a genuine retreat where the lovelorn may seek relief in pastoral husbandry and amorous complaint. And his account is true to the essential motives of Arcadia. Unlike Grisóstomo, Eugenio and Anselmo have come to the countryside not to pursue the object of their rivalry, but to console themselves as best they can for the loss of that object. In finding a well-spring of fraternity in their shared grief, and in resorting to song as a remedy for passion, the two unfortunate suitors are faithful to the Arcadian tradition.

For all the promise that this fidelity holds for a true Arcadia, events soon show that the tradition turns easily to imitation and irony. The tendency to parody reasserts itself when Eugenio admits that the number of lovelorn has begun to multiply, so that the woods resound with Leandra's name and even those who have never met the woman complain of her disdain:

A imitación nuestra, otros muchos de los pretendientes de Leandra se han venido a estos ásperos montes usando el mismo ejercicio nuestro; y son tantos, que parece que este sitio se ha convertido en la pastoral Arcadia, según está colmo de pastores y de apriscos, y no hay parte en él donde no se oiga el nombre de la hermosa Leandra. (I, 51, 509)

The narrative nonetheless admits some sense of distinction among those who constitute this curious Arcadia of plaintive mimics. Faced with the crowd of old and new suitors, Eugenio singles out Anselmo for special comment:

Entre estos disparatados, el que muestra que menos y más juicio tiene es mi competidor Anselmo, el cual, teniendo tantas otras cosas de que quejarse, sólo se queja de ausencia; y al son de un rabel, que admirablemente toca, con versos donde muestra su buen entendimiento, cantando se queja. (I, 51, 510)

Anselmo stands alone in the depth of his grief and in his ability to give voice to his sorrow. The contradictory phrase “menos y más juicio” suggests that he possesses “menos juicio” in the infirmity of mind that he has suffered over the loss of Leandra, and that he has shown “más juicio” in finding the best means of expressing his anguish. His distinction rests on his skills as a lyric poet; he has chosen the representative pastoral theme of absence, and he accompanies himself “admirably” as he complains of his state in verses that speak for his “understanding.” Of all the suitors, Anselmo in his creative retirement most closely approximates the condition of Sannazaro’s lovelorn shepherds; unlike the desperate Grisóstomo, he has mastered language as a medium for expressing and overcoming his grief. Poetry has given Anselmo recompense for what he has lost in love. From his perspective, the valley that echoes with the name of his beloved is a true Arcadia.

In opposition to a critical tendency that regards Eugenio’s narrative as elaborating the Cervantine parody of pastoral, careful examination shows that this episode explores the extremes of the ironic and the sublime.²⁴ Such an interest in the limits of pastoral verse, and in the boundary between violence and the values of pastoral, is characteristic of Cervantes. Mary Gaylord Randel has shown that in *La Galatea* Cervantes examines the extreme limits of poetry, where verse threatens to dissolve into gesture or into silence.²⁵ The characters of this pastoral romance abandon poetry when their emotions exhaust its potential for expression, and at the work’s conclusion Elicio and his fellow shepherds plan to resort to violence if words will not suffice to secure Galatea’s return. According to Randel “words only carry thought and

feeling to the limit, where desire reaches beyond discourse.”²⁶ The interrelations of desire and discourse, of grief and artifice, are precarious in any significant version of pastoral. In *Don Quijote*, Part I, the balance is cast in favor of poetry, and the promise of true pastoral asserts itself again at the end of Part II. When Don Quijote and Sancho are returning for the last time to their village, they come upon the abandoned site of the feigned Arcadia (II, 67, 1025). Bound by oath to forsake his chivalric adventures for a year, Don Quijote decides that he and his friends will retreat to the countryside and become shepherds. In his vision of pastoral life, however, he is more active than the former sojourners in the area. He insists that he and his companions are to have new names (II, 67, 1025–26) – a pastoral convention which suggests a transformation of the self²⁷ – and that they will compose poetry: “hanos de ayudar mucho al parecer en perfección este ejercicio el ser yo algún tanto poeta, como tú sabes, y el serlo también en extremo el bachiller Sansón Carrasco” (II, 67, 1027). There can be no doubt that the names contrived here are parodic,²⁸ or that the image of Don Quijote and Sansón Carrasco as pastoral poets is comic, but the text nonetheless offers us an Arcadia of creative retirement and emphasizes the power of writing to transcend emotion. Although Don Quijote proposes that he and his companions will write laments of absence and disdain, he dwells on the pleasure that they will find in composing such verses.²⁹ And in the final chapter, when weariness and melancholy have overtaken Don Quijote, the arch-ironist Sansón Carrasco attempts to revive his spirits with the prospect of their pastoral enterprise, for which Sansón claims to have composed an eclogue fit to rival those of Sannazaro (II, 75, 1062). According to Avalle-Arce this moment marks a triumph of pastoral: “en la hora de la verdad el orbe pastoril recobra su propiedad prístina, aun en boca de aquellos que más han luchado por la consagración de la materia.”³⁰ Cervantes’ parody never fully masks the Arcadian promise of true pastoral, which at the close of the novel still lies before us, just beyond the horizon.³¹

Notes

1. An earlier version of this study was presented at the annual meeting of the Midwest Modern Language Association in November 1988. I would like to thank my colleague Gethin Hughes for reading this article in draft and offering suggestions for revision.
2. These critical opinions concerning the loves of Marcela and Grisóstomo are quoted from the following recent articles: “Cervantes and Courtly Love: The Grisóstomo-Marcela Episode of *Don Quixote*,” *PMLA*, 89 (1974), 72; “Society and the Pastoral Vision in the Marcela-Grisóstomo Episode of *Don Quijote*,” *Estudios literarios de hispanistas norteamericanos dedicados a Helmut Hatzfeld con motivo de su 80 aniversario*, ed.

- Josep M. Sola-Solé, Alessandro Crisafulli and Bruno Damiani (Barcelona: Hispam, 1974), 185–86; “The Sources and Meaning of the Grisóstomo-Marcela Episode in the 1605 *Quijote*,” *Anales Cervantinos*, 16 (1977), 68; “Arcadia’s Inferno: Cervantes’ Attack on Pastoral,” *Bulletin of Hispanic Studies*, 55 (1978), 289.
3. Herrero’s analysis in “Sierra Morena as Labyrinth: From Wildness to Christian Knighthood,” *Forum for Modern Language Studies*, 17 (1981), 55–67, complements his interpretation of Cervantine pastoral. For Herrero the Sierra is a labyrinth in both literal and moral terms. Within its bounds the characters of *Don Quijote* experience a “moral wildness and emotional desolation” induced by the passions of disordered love (p. 58); their redemption from this confusion depends on providential forces that re-establish the Christian bonds of marriage and charity among them (pp. 64–65). Just as Herrero interprets Cervantes’ Arcadia as an inferno, he describes the Sierra Morena as “the emblem of Hell” (p. 58).
4. *Some Versions of Pastoral* (London: Chatto and Windus, 1974), p. 22.
5. See Empson, p. 23.
6. Cervantes’ interest in the various manifestations of pastoral stands in contrast to the dominant strain in the Renaissance literature of Arcadia. In *The Country and the City* (London: Chatto and Windus, 1973) Raymond Williams argues that the “living tensions” that mark the classical modes of pastoral are “excised” in Renaissance texts (p. 18); in *The Oaten Flute: Essays on Pastoral Poetry and the Pastoral Ideal* (Cambridge, MA: Harvard University Press, 1975) Renato Poggioli notes that the Italian poets tend “to reduce the manifold variations of the idyllic fancy to the common denominator or single archetype of the pastoral of love” (p. 167). Although the principal version of pastoral in *Don Quijote* is the pastoral of love and of amorous poetry, Cervantes also explores the tensions and contradictions present in other versions.
7. My account of the pastoral tradition in antiquity and the Renaissance follows Marinelli’s chapter on the subject, entitled “Arcadia and its Transformations,” in *Pastoral* (London: Methuen, 1971), pp. 37–56. All parenthetical references in this paragraph are to Marinelli’s study.
8. For the importance of poetic creation in the Spanish pastoral tradition, see Anthony Cascardi’s remarks on the *Polifemo* in “The Exit from Arcadia: Reevaluation of the Pastoral in Vergil, Garcilaso, and Góngora,” *Journal of Hispanic Philology*, 4 (1979–80), 119–41: “as Virgil and Garcilaso before him, who show us their shepherds trying to heal their wounds by means of their songs, Góngora’s own poem is in effect the sublimation of the artificial pastoral into a higher artistic order. There is an irreducible value to be found in the artistic transformation of grief; the poetic act of telling this grief is one way to regain a portion of a lost happiness” (p. 135).
9. Miguel de Cervantes Saavedra, *Don Quijote de la Mancha*, ed. Martín de Riquer (Barcelona: Juventud, 1950), II, 58, 963. All further references to *Don Quijote* are to this edition.
10. See *Cervantes and Ariosto: Renewing Fiction* (Princeton: Princeton University Press, 1989), pp. 90–91.

11. Poggioli, p. 167.
12. The uses of "the pastoral casuistry of love" in Marcela's discourse are examined by Poggioli (p. 173).
13. See "Grisóstomo y Marcela," *Nuevos deslindes cervantinos* (Barcelona: Ariel, 1975), p. 102.
14. Poggioli, p. 171.
15. Avallé-Arce maintains that in its entirety the episode of Marcela and Grisóstomo is ambiguous on the subject of the latter's suicide (see "Grisóstomo," p. 111). According to his reading the "Canción desesperada" supplies most of the evidence for the view that Grisóstomo has committed suicide (pp. 106–09), while the surrounding text suggests that he may have died of unrequited love (pp. 109–11).
16. For the palm leaf as an emblem of victory over the self, see the words that Laura's spirit addresses to Petrarch in *Rime* 359: "Palma è vittoria, et io giovene ancora / vinsi il mondo et me stessa; il lauro segna / triunfo ..." *Petrarch's Lyric Poems*, ed. and trans. Robert Durling (Cambridge, MA: Harvard University Press, 1976), p. 559.
17. Hart, p. 83.
18. For commentary on the parallels between the two pastoral episodes, and on their significance in relation to the other inset narratives, see Raymond Immerwahr, "Structural Symmetry in the Episodic Narratives of *Don Quixote*, Part One," *Comparative Literature*, 10 (1958), 217.
19. The convention of the "undistinguished suitor" who is chosen over more likely pretenders to the affections of the pastoral beloved is discussed by Poggioli (p. 52).
20. *War and Society in Renaissance Europe* (London: Fontana, 1985), p. 127.
21. Hale, p. 128.
22. Hale, p. 123. For historical commentary on the opposition between military and civilian customs, and on the characteristic ideology of military life, see also Geoffrey Parker's chapter concerning conditions of daily life among Spanish soldiers and camp followers in Flanders, in *The Army of Flanders and the Spanish Road 1567–1659* (Cambridge: Cambridge University Press, 1972), pp. 158–84.
23. *La novela pastoril española* (Madrid: Revista de Occidente, 1959), p. 220.
24. The consensus of critical opinion holds that Cervantes intensifies his parody of pastoral romance by contrasting Eugenio's narrative with the episode of Marcela and Grisóstomo. It has been argued that the literary "retrogression" from one episode to the other points to the "inadequacy" of pastoral conventions for describing "a vital human love" (Immerwahr, pp. 134–35), that in the account of Eugenio and his fellow suitors "Cervantes stresses the conventional, literary character of much of the madness of the counterfeit shepherds" (Herrero, "Inferno," p. 294), and that in Eugenio's description of his Arcadia "the comic effect is even more pronounced, because of the almost mechanical repetition of the earlier passage and the difference in temperament and conduct between Leandra and Marcela" (Hart, p. 87).

25. See "The Language of Limits and the Limits of Language: The Crisis of Poetry in *La Galatea*," *MLN*, 97 (1982), 267.
26. Randel, p. 271.
27. See Avallé-Arce, *La novela pastoril*, pp. 228–29.
28. Concerning the parodic uses of naming in this episode, see Jean-Louis Flecniakoska, "Réflexions sur la parodie pastorale dans le *Quichotte*," *Anales Cervantinos*, 8 (1959–60), 373–74.
29. The central motifs of play and pleasure in this episode are emphasized by Hart (pp. 92–93).
30. *La novela pastoril*, p. 230.
31. In "Cervantes and *Libros de entendimiento*," *Cervantes*, 8 (1988), 159–82, Mary Lee Cozad offers another perspective on the possibility that Cervantes held a favorable view of pastoral. On the basis of the widely debated judgment on pastoral romances that the priest delivers during the scrutiny of Don Quijote's library – "son libros de entendimiento, sin perjuicio de tercero" (I, 6, 73) – Cozad argues that Cervantes, despite his clear awareness of the limitations of verisimilitude in the pastoral romance, respected the genre for its capacity to engage the understanding of author and reader alike: "we can surmise that Cervantes considered the pastoral to be a serious literary genre, seriously conceived and seriously intended, and pastoral romances intellectual works with a philosophical or instructional content, works of meaning and by extension, works of true poetry" (p. 177).