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FELICIANO DE SILVA AND HIS ROMANCES OF CHIVALRY IN *DON QUIJOTE*

Sydney Paul Cravens

Feliciano de Silva, who wrote continuations of *Amadis de Gaula*, as well as the *Segunda Celestina*, has the dubious distinction of being the first author of romances of chivalry satirized by Cervantes in *Don Quijote*.¹ Cervantes' ridicule was to be echoed for centuries to come in the derisive remarks of other critics of Silva's works. In their notes on Cervantes' allusions to Silva and his books, commentators and editors of the *Quijote* have only supplied random examples of Silva's more extravagant style and a few bio-bibliographical data about him.² This sketchy information has highlighted Cervantes' mocking attitude toward Silva's romances, but has not shed much light on the works themselves, not even on those elements referred to in the *Quijote*. A careful identification and analysis of the allusions to Silva's romances of chivalry in *Don Quijote* will provide a clearer picture of the nature of the characters and other features mentioned and should contribute to a better appreciation of the cervantine satire and irony present in those passages.

Most readers of *Don Quijote* readily remember that in the opening pages of the great novel Silva's romances are named as those which contributed most to Don Quijote's insanity because of the style exemplified in the famous "razón de la sinrazón" phrase. Then in the celebrated *escrutinio* chapter the Priest also attacks Silva's bewildering phraseology, along with other aspects of his romances. When the Barber discovers Silva's *Amadís de Grecia* and other romances of the *Amadis* cycle among Don Quijote's books, the Priest orders emphatically: "Pues vayan todos al corral, que a trueco de quemar a la reina Pintiquinestra y al pastor Darinel, y a sus églogas y a las endiabladas y revueltas razones de su autor, quemara con ellos al padre que me engendró, si anduviera en figura de caballero andante."³ The "endiabladas y revueltas razones" are not the only facets of Silva's works which stuck most in Cervantes' memory. The shepherd Darinel and his *églogas* were also awarded the prominence of a second mention on the occasion of the conversation between Don Quijote and Cardenio in the Sierra Morena. The distraught Cardenio is explaining his beloved Luscinda's fondness for *Amadis de Gaula* when Don Quijote interrupts to praise her excellent taste and to suggest: "Y quisiera yo, señor, que vuestra merced le hubiera enviado junto

con *Amadís de Gaula* al bueno de *Don Rogel de Grecia*; que yo sé que gustara la señora Luscinda mucho de Daraida y Garaya, y de las discreciones del pastor Darinel, y de aquellos admirables versos de sus bucólicas, cantadas y representadas por él con todo donaire, discreción y desenvoltura" (II, 237). Don Quijote's sincere enthusiasm for Silva's romance is evidence of his mania, and as an ironic expression of Cervantes' satire, works as effectively as the Priest's direct attack on Silva. Both Don Quijote and the Priest have plenty to say about Darinel. This means that when Cervantes selected targets for his satire from among the countless characters who populate Silva's romances of chivalry, he apparently remembered most vividly a shepherd and his bucolic poetry, rather than one of the knightly heroes, such as Florisel de Niquea or Rogel de Grecia.⁴

A look at Darinel's unusual role in Silva's romances of chivalry will reveal several reasons he might have attracted Cervantes' attention. Darinel first appears in the pastoral setting of the final chapters of *Amadís de Grecia*. As do the other young shepherds in his village, he loves the beautiful shepherdess Silvia, who is really a princess, a fact known only to her foster parents. Darinel is the wealthiest of her suitors and the most accomplished athlete and musician among them. Nevertheless, Silvia rejects him along with the others. With that his character soon takes on more eccentric features. He spends several weeks wandering in the wilds of Babylon, dejectedly singing and playing his flute (*churumbela*). When he returns to his village, he is newly dismayed by the rivalry of prince Florisel de Niquea, who has become a shepherd in order to woo Silvia. Silvia, however, has fallen in love with prince Anastarax, after hearing the story of the malicious enchantment under which he is suffering.⁵ In the first part of the romance of *Florisel de Niquea*, Silvia breaks the spell on Anastarax and marries him after her true royal identity is revealed. Rather than despairing as before, Darinel is overjoyed to think that he had aspired to marry such a lofty princess. He adopts the role of a curious sort of courtly lover, one accepted and appreciated by both Silvia and her husband because of the pure, spiritual quality of the shepherd's love. Feliciano de Silva must have placed Darinel in this situation, one based partially on the Provençal tradition of courtly love, in order to use him later in other episodes not typical of the romances of chivalry.

As Darinel reappears now and then in the chronicles of *Florisel de Niquea*, he evolves into a palace entertainer for Silvia and other royal characters, who especially enjoy his discourses on love. His listeners are impressed by his explanations of the absence of any physical desire in his feelings for Silvia. He assures them all that he now adores her in a contemplative, spiritual manner and considers this a reward in itself (*Florisel* I, fols. 45^vb and 83^ra). Now this rather neo-Platonic sentiment, which points toward the pastoral novel, is a noticeable contrast to typical love affairs of the chivalric heroes, who are wont to seduce their ladies-fair, no matter how idealized and true their sentiments. In this respect, Darinel's almost Platonic

variation on the love theme within these romances of chivalry could well have been a reason to catch the attention of Cervantes, some of whose own works include Platonic love affairs between young characters of apparently different social stations.

Within his role of courtly entertainer, Darinel frequently delights his audience with his music and poetry. In almost all the episodes in which he has a part, Darinel plays his flute and sings (*Amadís de Grecia*, fol. 227^a-b; *Florisel* I, fols. 27^b, 45^b and 81^b). However, most of his songs or poems are merely mentioned. Only a few of those actually interpolated in the romances of *Florisel de Niquea* belong to Darinel, and none of his poems is an eclogue.⁶ Therefore, the Priest and Don Quijote are in error when they allude to the *églogas* or *bucólicas* of Darinel. The truth is that the *bucólicas* of the fourth part of *Florisel de Niquea* are composed and sung by the shepherd Archileo, who is none other than Rogel de Grecia, the hero of this romance, in disguise.⁷ It is through the allegorical language of his eclogues that Rogel is able to court the highly protected empress Archisidea, who finally becomes his wife. Archisidea's royal country retreat is an elaborate bucolic setting for Archileo's (Rogel's) eclogues and other artificial pastoral amusements. Because of these features and the relatively extensive portions of the book dedicated to them, the fourth part of *Florisel de Niquea* should be considered as a more significant antecedent of the pastoral novel than even the *Amadís de Grecia* episode (see Cravens, *Feliciano de Silva*, pp. 75-108). Cervantes was probably thinking of those scenes in the fourth part of *Florisel* when he wrote of the *églogas* and *bucólicas* his characters mistakenly attributed to Darinel. The confusion was almost certainly Cervantes'. There would seem to be no artistic purpose served by deliberately having the Priest and Don Quijote make such a mistake, which is of no importance to the *Quijote*. This suggests that Cervantes had read the fourth part of *Florisel* only long before writing *Don Quijote*, and didn't have it fresh in mind. Cervantes' hazy recollection does reveal, at least, that he had taken particular notice of Feliciano de Silva's intertwining of the chivalric and pastoral modes in his romances.

One aspect of the chivalric-pastoral mixture in Silva's romances could hardly fail to have attracted Cervantes' attention. At the same time Darinel earns the esteem of the court through the ennobling qualities of his love, he also develops into a comic character. During the time he accompanies Florisel and Silvia on their adventurous trek in search of Anastarax, Darinel is exposed to unaccustomed dangers, to which he reacts by cringing or running away in fear. Then to explain his cowardly actions, he invents far-fetched excuses which make his companions laugh (*Amadís de Grecia*, fol. 231^a). This comic trait of cowardice soon disappears from Darinel's personality in the chronicles of *Florisel de Niquea*, but he acquires other humorous attributes. He and his friend Mordacheo, a gigantic orchard keeper, engage in jovial wrestling matches for the amusement of Florisel and

the princesses Elena and Timbria (*Florisel* I, fol. 42^ra). The comic function of Darinel and Mordacheo is developed even more in their verbal jousts. Since Mordacheo is a true rustic whose materialistic tastes are along the order of those of Sancho Panza, he expressed little sympathy for Darinel's idealized love for Silvia.⁸ He often ridicules Darinel's extatic disquisitions on that subject. Darinel, in turn, belittles the lack of imagination of the rather dull-witted Mordacheo (*Florisel* I, fol. 83^ra and III, fol. 152^ra).

Darinel's physical appearance is also the butt of joking remarks. On several occasions his friendly antagonists mischievously liken his mop of graying hair to an enormous white fleece of wool (*Florisel* I, fols. 39^va and 81^va; II, vol. 220^vb; and III, fol. 8^va). In one amusing episode Darinel and the dwarves Bufendo and Ximiaca exchange insults dealing with the shepherd's fleece-like hairstyle and the dwarves' ugliness and diminutive size (*Florisel* III, fol. 59^ra-b). Because of his superior wit, Darinel usually gains the advantage in these farcical scenes, in which his comic function is made obvious by the laughter of the royal onlookers.⁹

There is intended humor to be found also in Darinel's affected speech, which both amuses and amazes the other characters in Silva's books, just as it does the modern reader. This is due primarily to Darinel's elaboration and exaggeration of topics and conceits typical of the fifteenth century *cancionero* poetry. For example, he claims that his lady Silvia dwells in his heart, while his thoughts and spirit never part from her; consequently, he calls out greetings to himself when he arrives in her presence, and asks her to welcome herself by embracing him (*Amadís de Grecia*, fol. 230^ra; *Florisel* I, fol. 84^va). Another of Darinel's favorite conceits is to praise each facet of Silvia's beauty in terms of an idyllic landscape (*Florisel* II, fols. 211^ra and 239^va). He also allegorizes the processes of his feelings for Silvia with symbols chosen from the bucolic setting. For example, to illustrate the glory he has attained through his exalted love for Silvia, after having lost all hope of recompense, Darinel proclaims: "florece con me segar . . . Puedo apacentar los pensamientos donde, por mas agostar las yervas de mi esperança en las flores de su desseo, las pudieron apretar. Pues, o glorioso Darinel, regozijaste en estos prados de tu poca esperança bañados de las fuentes de tus lagrimas . . ." (*Florisel* II, fol. 211^ra). Such flights of exaggerated eloquence are the delight of Darinel's courtly listeners. Cervantes may have been satirizing these expressions when he ironically had Don Quijote attribute the qualities of "donaire, discreción y desenvoltura" to Darinel.

After reading the foregoing excerpts, one should not be surprised to learn that it is Darinel, as much as or more than any other single character in Silva's romances of chivalry, who expresses himself with the "endiabladas y revueltas razones" which warp poor Don Quijote's mind. In the fourth part of *Florisel de Niquea*, Darinel utters what surely must be the closest model for Cervantes' famous "razón de la sinrazón" phrase to be found in Silva's romances: "Essas razones y sinrazones—dix o Darinel—no las busqueys en

aquel [sic] tan poca razon en ella como en la sinrazon pudo contino guardar: pues teneys en mi esperiencia de aquella sinrazón que mi señora la princesa Silvia puede gozar de la razon de mi conocimiento de su hermosura para mis gloriosos pensamientos—y con esta ataja sus razones."¹⁰ It is not surprising that when the Priest mentions Darinel he also repeats Cervantes' jibe at Silva's extravagant style. But it must be noted that Silva himself had made his characters, even Darinel, laugh at these ridiculous speeches as if they themselves were aware of the parody and humor therein. Silva evidently expected his readers to react in the same manner.¹¹ Cervantes may have chuckled at some of these attempts at humor in Darinel's language or he may have only felt some disgust at their absurdity. At least he remembered them. Of course Don Quijote tried to read them logically and the effort helped to drive him crazy.

The likelihood that Cervantes remembered the shepherd Darinel partly because of the latter's comic features is strengthened by an examination of the other characters of Silva's romances mentioned along with Darinel in the *Quijote*. Daraida and Garaya, who Don Quijote felt were sure to please Cardenio's beloved Luscinda, were correctly identified by Clemencín in the following note to his edition of *Don Quijote*: "Daraida era el Príncipe Agesilao, hijo de D. Falanges y Alastrajarea, y Garaya D. Arlanges, Príncipe de España. Agesilao y Arlanges, enamorados de la Princesa Diana por un retrato suyo que vieron en Atenas, donde se hallaban estudiando, y no sabiendo como verla y tratarla, discurrieron vestirse de mugeres, para poder con este disfraz servir en calidad de doncellas a Diana en la ínsula Guindaya, donde la criaba con sumo recato su madre la Reina Sidonia. Así lo consiguieron, ayudándoles su juventud y hermosura, y resultando los extraños y nunca vistos ni imaginados sucesos que se refieren en dicha crónica (*Florisel III*, cap. 14 y siguientes)" (I, 266-67n.). The transvestite disguises of these two princes must have seemed humorous, even absurdly so, to many readers of Silva's romance. Silva himself poked fun at the episode by having Agesilao and Arlanges laughingly comment on their adventures as Daraida and Garaya when Diana and her maidens are not present.

When Don Quijote's friend the Priest emphatically condemned Queen Pintiquinestra to the bonfire along with Darinel, he was probably prompted to do so by the queen's unusual name itself. Pintiquinestra appears to be a combination of parts of two names drawn from ancient mythology. Pintiqui-was quite likely suggested by the beginning of Penthesilea, the name of the Amazon queen who came to the aid of the Trojans toward the end of the Trojan War.¹² The fact that Pintiquinestra herself is an Amazon queen when she first appears in the *Amadís* cycle supports this assumption.¹³ The ending -nestra must have been suggested by Clytemnestra, Agamemnon's wife, or Hypermnestra, the Danaïd. A reader so sensitive to the special or unusual effects of some proper names as was Cervantes would certainly have been amused by such a contrived specimen as Pintiquinestra.¹⁴

This investigation of Cervantes' specific mentions of characters and other features from the romances of Feliciano de Silva reaffirms the long-held and obvious opinion that Cervantes was ridiculing some of the most absurd aspects of Silva's romances (Daraida and Garaya, "la razón de la sinrazón," etc.). It further suggests that Cervantes best remembered not just what seemed absurd, but more especially what was comical or was meant to be comical (certain proper names, Darinel's antics, etc.). Cervantes' recollections of Silva's mixture of the chivalric and pastoral modes was no doubt enhanced by the humor and parody represented by Darinel and his speech. This is not to suggest that Silva's works especially influenced Cervantes in writing *Don Quijote*. Indeed it continues to appear that Cervantes generally did not admire Feliciano de Silva's romances of chivalry, but he could well have appreciated their potential for imaginative narrative and amusing burlesque and parody.

NOTES

1. Limited bibliographical information about Silva's works may be found in Henry Thomas, *Spanish and Portuguese Romances of Chivalry* (Cambridge: Cambridge University Press, 1920), pp. 69-70 and 72-76. More complete and current information may be consulted in Daniel Eisenberg's introduction to his edition of Silva's *Amadís de Grecia*, in preparation at the time this study was completed. Following is a list of the editions of Silva's romances quoted in the text of this study, with dates of first editions along with the abbreviated titles to be used: (1) *Amadís de Grecia* (1530)—*La crónica del muy valiente y esforçado príncipe y cauallero de la Ardiente Espada Amadís de Grecia* (Sevilla: Cromberger, 1542); (2) *Florisel I and II* (1532)—*La crónica de los muy valientes caualleros don Florisel de Niqueay el fuerte Anaxartes* (Lisboa: Marcos Borges, 1566); (3) *Florisel III* (1535)—*Parte tercera de la crónica de Florisel de Niquea* (Sevilla: Cromberger, 1546); (4) *Florisel IV*, 1^o. (1551)—*Cuarta parte de don Florisel de Niquea* first book, (Salamanca: Andrea de Portonaris, 1551); (5) *Florisel IV*, 2^o. (1551)—*Segundo libro de la quarta parte de la crónica de Florisel de Niquea* (Zaragoza: Pierres de la Floresta, 1568).
2. Little, if anything, has ever been added to the information furnished by Diego Clemencín in notes to his edition of *Don Quijote* (Madrid: E. Aguado, 1833-39), I, 5n. and 112-13n. and II, 266-67n.
3. Edición crítica de Francisco Rodríguez Marín (Madrid: Atlas, 1947-49), I, 193-94. All references to the text of *Don Quijote* are to this edition.
4. Only Silva's hero Amadís de Grecia, because of his epithets Caballero de la Ardiente Espada and Caballero de la Muerte, is mentioned in *Don Quijote* (I, 87-88 and II, 31 and 75). The Duke cites the Alastrajareas, along with the Orianas and Madásimas, as examples of ladies of royal lineage (VI, 51). Alastraxarea, a character created by Silva, was Florisel's half-sister, an Amazonic princess who helped Silvia break the spell on Anastarax in the first part of *Florisel de Niquea*.
5. This episode has been told in résumé form by Clemencín, I, 112-13n., and by Pascual de Gayangos, in the prologue to his edition of *Libros de caballerías, I*, BAE, 40 (Madrid: Rivadeneyra, 1857), xxxi. It has been studied by Juan Bautista Avalle-Arce in *La novela pastoril española* (Madrid: Revista de Occidente, 1959), pp. 25-30; Francisco López Estrada in *Los libros de los pastores en la literatura española, I: la órbita previa* (Madrid: Gredos, 1974), 323-39; and Sydney Cravens in *Feliciano de Silva los antecedentes de*

- la novela pastoril en sus libros de caballerías* (Chapel Hill: Estudios de Hispanófila, 1976), pp. 39-74. It may soon be read in Daniel Eisenberg's edition of *Amadis de Grecia*, in preparation.
6. Darinel sings two pastoral poems in *coplas de arte mayor* in *Florisel* I, fol. 27^va-b and in *Florisel* IV, 2^o., fol. 134^b-^va. Homero Serís reproduced the first of the two in *Nuevo ensayo de una biblioteca española de libros raros y curiosos*, I (New York: The Hispanic Society of America, 1964), 76.
 7. Clemencín failed to correct Cervantes. He merely mentioned the *bucólicas* by Archileo by Archileo in the first book of the fourth part of *Florisel*. He did not indicate that Archileo was Rogel's false identity. It appears that Clemencín had not read the second book of the fourth part of *Florisel*, in which he would have found even more of Archileo's *bucólicas*. For Clemencín and for most later critics of the romances of chivalry, *Florisel* III is what Cervantes meant by *Rogel de Grecia*, the work praised by Don Quijote. This may well not be the case. While the adventure of Daraida and Garaya belongs to *Florisel* III, the *bucólicas* appear only in *Florisel* IV. In addition, Rogel de Grecia is clearly the dominant hero in *Florisel* IV, whereas in *Florisel* III he shares center stage with other knights.
 8. Mordacheo is much more interested in food. His nostalgic longing for the simple meals and other pleasures of rustic life are topics of his discourse on the "menosprecio de corte y alabanza de aldea" theme in *Florisel* III, fol. 9^a.
 9. Maxime Chevalier suggested a study of the burlesque elements in Silva's romances in *L'Arioste en Espagne* (Bordeaux: Feret & Fils, 1966), p. 255. This was done, to some extent, by way of the French translations of Silva's books, by John J. O'Connor in his *Amadis de Gaule and its Influence on Elizabethan Literature* (New Brunswick, N. J.: Rutgers University Press, 1970). Unfortunately, whether through the fault of the French translators or of O'Connor, the latter's book contains some inaccuracies. He views Darinel as little more than a cowardly buffoon (pp. 101, 168, 191 and 235), and calls the giant Mordacheo (Mardoqué) a dwarf. O'Connor's book received some critical remarks in a review article by Edwin B. Place in HR, 41 (1973), 427-30, and a quite severe review by Daniel Eisenberg in *Hispanófila*, no. 45 (1972), 83-85.
 10. *Florisel* IV, 2^o., fol. 219^b. Cervantes' parody reads: "La razón de la sinrazón que a mi razón se hace, de tal manera mi razón enflaquece, que con razón me quejo de la vuestra fermosura" (I, 81-84). There is another fully developed example of this same *adnominatio* in Silva's own *Segunda Celestina*—see Marfa Chamorro Fernández: edition (Madrid: Ciencia Nueva, 1968), pp. 25-26. Nevertheless it should be remembered that Cervantes was speaking of Silva's romances of chivalry when he interpolated his invented passage.
 11. Similar "author's comments" on the fictional bystanders' laughter are seen by P. E. Russell as one more element of proof of Cervantes' comic intent in the *Quijote*. See Russell's "Don Quijote as a Funny Book," MLR, 64 (1969), 319 and 320.
 12. Cf. the prefixes in the names of Silva's characters *Archileo* and *Archisidea*. Names such as these could have suggested that of *Altidora* in the *Quijote*.
 13. Pintiquinestra appears in the seventh book of *Amadis*, *Lisuarte de Grecia*, published in Seville in 1514. In his prologue to *Amadis de Grecia* Silva claims to be the author of *Lisuarte*. Like Penthesilea, Pintiquinestra is an Amazon queen (*Lisuarte*, ed. Lisbon, 1587, fol. 31^vb). Later in the same book she marries Perión de Sobradisa, son of Galaor (fol. 90^a).
 14. See Howard Mancing, "The Comic Function of Chivalric Names in *Don Quijote*," *Names*, 21 (1973), 220-35, for a discussion of this subject (but not Pintiquinestra). Eisenberg has shown that Don Quijote's friend the Priest seems to have dwelt especially on characters and episodes of the romances of chivalry that he viewed as humorous—see "Pero Pérez the Priest and His Comment on *Tirant lo Blanch*," MLN, 88 (1973), 321-30. That Cervantes probably considered Pintiquinestra as a comic name was first suggested to me by Herman Iventosch.