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LUST, MADNESS, AND A BOWL OF CHERRIES:
GABRIEL MIRO'S *LAS CEREZAS DEL CEMENTERIO*

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Las cerezas del cementerio (1910) figures as a watershed novel in the literary corpus of Gabriel Miró (1879-1930). To date, writers on this work have focused on a diverse array of its stylistic features, including the author's curious admixture of pagan and Christian imagery and attitudes in the course of the narrative, his incorporation of the discoveries of contemporary psychology into his fiction, as well as a number of connections and associations between Miró's work and that of other artists and schools of this and earlier periods.¹ Also particularly salient and suggestive is the motif of cherries, which in this novel, as in popular culture and the more formal artistic production of other individuals working in various media, frequently figures as an indicator of eroticism in several forms.² This thematic serves as a primary focus for Miró's narrative, which recounts the love affair between Félix Valdivia, a young student returning to his home in the Spanish province of Alicante, and Beatriz, an older, married woman. Also involved in the erotic *mélange* are her daughter, Julia, in love with Félix though soon to marry his cousin, and Isabel, also the protagonist's cousin and thoroughly enamored of the young man. Félix's primary passion recapitulates and even reincarnates that of his deceased uncle, Guillermo, and Beatriz, who were lovers when he was a boy. Even Beatriz's husband, Lambeth, a British sea captain, cuckolded by young Félix, has, in turn, an apparent homosexual liaison with his manservant, called his "copero"³ to make clear his role as Ganymede to the Zeus who threatens the adulterous couple. It is, for the time, and for almost any other, a veritable soup of sexuality, all figured by the fruit that has so graphically characterized such concoctions across cultures and centuries.

But along with this standard symbolism, the cherries in Miró's novel, as in other works which in this regard it parallels, also indicate madness of one sort or another. In a traditional Spanish context, this is hardly surprising, for the **loco amor** that drives the characters' intertwined tales throughout the book is, by definition, mad. The dimensions and dynamics of this madness, what it signifies to Miró and for his story, are of primary importance in an interpretation of the novel, which is, like the rest of the Alicante writer's works, profoundly and pointedly ironic. From ancient times, love madness has carried a negative (or at least very ambivalent) valence. Witness the dialogic dementia described in Plato's *Symposium* and *Phaedrus*, the seasonal lunacy described in Virgil's *Georgics* (mentioned by name on p. 201 of the novel) or the passionate degenerations detailed in Ovid's *Metamorphoses*.⁴ In turn, in traditional Spanish popular theology **loco amor**, be it a human or devilish sentiment, is always far removed from its divine and always otherworldly counterpart, **bueno** or **divino amor**. True, Juan Ruiz, an influence to a significant degree on Miró (Macdonald, *Private Library* 45, 52, 57, 77, 79-81), develops his *Libro de buen amor* (1330) with more than a touch of irony. Here the passions are typically far from divine, even when interpreted **a lo divino**. The sort of fleshly spirituality (or spiritualized carnality) that Miró depicts in *Las cerezas del cementerio*, indicating a **loco amor** that paradoxically shades toward its "good" and "divine" counterpart, definitely recalls Ruiz and his text.⁵ In turn, the **erotomanía** diagnosed in both scientific and literary studies, from Lucretius' *De Rerum Natura*, to Goethe's *Die Leiden des jungen Werthers* (1774), to the psychology of Théodule Ribot, Jean-Martin Charcot, and José Ingenieros, all influence Miró's understanding of love and madness.⁶ The Alicante author was an attentive and innovative "filógrafo" who recognized at this crucial stage of his career the multidimensional nature, diverse symbology, and myriad aesthetic possibilities of passion (Márquez Villanueva 71-96).

Miró's rebellion against the emotional and aesthetic confines of bourgeois art is obvious. *Las cerezas del cementerio* is a decadent novel depicting (if not actually partaking of) the unleashed licentiousness and uncensored sensuality that so frequently characterize **fin-du-siècle** culture. The frequent mention of fragrances, for instance, calls to mind Joris-Karl Huysmans and his *A Rebours* (1884), which emanates the very essence of decadence.⁷ The characters in Miró's novel, particularly the young protagonist, are all created against this background, emphasizing Miró's own philosophical bent in their own. But the possible implications of the love madness he details in their various cases must also be taken into account. In isolation or singly, these references would carry less credence, but studied together they point up the possibility that the thoroughly ironized text may not simply stand as a plea for **amor libre**. This paper will delineate some of the contours of what is characterized in the novel as the

“perfume de resignación ... [que] se llama Ironía” (308; cf. Brown 46-47; Matas 238-42), especially as this relates to Miró’s representations of various states of madness. Moreover, the Alicante author was profoundly influenced by Cervantes, in *Las cerezas del cementerio* as elsewhere, and his narrative may indicate a similar ability to envision and even to appreciate multiple perspectives of an issue. Indeed, the love madness of Don Quijote himself could well be reflected in the demeanor of some of Miró’s characters. This is particularly true of Félix, whose quixotic idealism and apparent deathbed realism parallel those of the knight errant (cf. Macdonald, *Private Library* 100-4; Hoddie, *Unidad* 112-13; Lozano ed. 129 et passim).

Early on in the novel, the young Alicante is described as an “hombre distraído” (94), which can, according to the multiple senses of the adjective, indicate his licentiousness, as well as his mental distraction from real affairs in the workaday world. Similar word usage occurs on several other occasions in the novel, always delineating Félix’s mental state. His father terms him “alborotado y distraído” (129-30), which may hearken back to the typical bourgeois view of aesthetes and decadents as madmen. The conflict between the youth and his parents is not just generational, but also cultural. Later, the narrator of the novel represents Félix as “tan distraída alma” (190). Other characters also are caught in this emotional and imagistic web; Beatriz, for example, also seems to the narrator (as he discourses in *estilo indirecto libre*, reflecting the contents of Félix’s thoughts and feelings) to be “distraída” (106). Whether she actually is “distracted” or whether Félix and the narrator remake everyone in his own image, is moot. It does seem that the entire novel carefully envelops the reader in the fabric of Félix’s perceptions. Thus, the potential romantic irony of Miró’s stance with regard to his characters’ love madness is honed to a fine edge.

Miró also describes his protagonist’s “exaltación” (99), a condition in which he lives most of the time during the narrative, until his overstimulated heart finally gives out. Félix’s early outburst of temper, when he is “arreatado de enojo” (130), is only one in a series of transports of passion the young man experiences. He is almost perpetually in some sort of emotional frenzy: as the narrator notes at one point, “todo lo decía con demasiado apasionamiento” (146-47). Even Beatriz recognizes his madness, calling him “loco” (116) and characterizing aspects of his lovely behavior, particularly his overt fetishism, as “locura” (241). She also recalls that his uncle Guillermo was similarly prone to certain ones of the same “rarezas” she sees in the nephew (116). It may be that Félix cultivates such mannerisms as he (consciously and unconsciously) furthers the resemblance other characters see between him and Guillermo. It is a group hallucination, provoked and promoted by their mutual *manía*.

Félix’s head is at one point described as “una tempestad de oro” (108), clearly suggesting that he needs to comb the unruly mane. But this image

also suggests that inside, his mind is as turbulent as his hair is outside. His thoughts and emotions are a whirl of confused perceptions and sensations. Part of his problem is relative immaturity. That is, he acts like the “chiquito” that Beatriz remembers (she knew him years earlier when Guillermo brought him to her house) and that he still wants to be (101, 106, 111, 199, 204), perhaps as a retreat from the psychic and physical pressures of adult reality. So doing, Félix — once more recalling Don Quijote — seems to inspire parallel behavior in others, as they humor him or even participate in his “locuras.” His imagination literally carries him away, as it does, on occasion, certain other characters. He has definite difficulty distinguishing fancy from what to other individuals in the novel seems established fact. He is, as the narrator explains (again by means of the *estilo indirecto libre*), “atormentado de idealidad” (117). But “realidad” troubles him yet more (cf. 287, where his “imaginación idealizadora” is described).

Here again the always ambiguous reflection of Don Quijote’s “triste figura” can be seen in the outlines of Félix’s face and general demeanor. The penultimate chapter of the book is entitled “En los nidos de antaño no hay pájaros hogaño” (303-11), an obvious reference to the *Quijote*. The old knight errant is supposedly cured of his illusions, as he affirms in this terse phrase to those around his deathbed (Part II, Chapter 74). It may be that Félix is restored to psychic health from his idealizing *manías*, too, but only on his deathbed and as a result of his disillusionment with life and with himself. Like the “caballero de la triste figura,” the young Alicante suffers from what is labeled extreme “tristeza romántica” (103). This may be a sort of melancholy which, long before the romantics, afflicted the humoral constitution of Don Quijote (cf. Soufas 1-36). Not that Miró is propounding any sort of pre-modern medicine. It is merely that Félix, like Alonso Quijano, is bewitched by the passions of his mind (99, 104-5).

Indeed, Miró is profoundly aware, if not overtly enchanted by, certain figures and philosophies of the new psychology. This is especially evident in his depiction of the amatory fetishism that often characterizes the young protagonist’s outlook and behavior. Miró was apparently the first writer in Spain to incorporate the contemporary researches of Alfred Binet, Richard von Krafft-Ebing, and even Sigmund Freud himself, into fictional discourse. Moreover, the reference in *Las cerezas del cementerio* to Félix’s desire to “excavar en su pasado” (102), uttered early on during his relationship to Beatriz, may refer to (or at least anticipate) similar usage and philosophy in Freud, who would also influence Miró’s literature and psychological understanding in other works (Márquez Villanueva 23-24 *et passim*; Larsen, “Fetichismo” 121-44; Ontañón de Lope, *Estudios* 111-25 *et passim*, and “En torno” 247-50; cf. King, “Miró Introduced to the French” 330). However, along with this contemporary bent, Miró was still attuned to the more traditional imagery associated with madness. The frequent references to the

moon, in context, bring to mind the possibility of lunacy. Indeed, in the first sentence of the novel, "desde el primer puente del buque contemplaba Félix la lenta ascension de la luna, luna enorme, ancha y encendida como el llameante rueda de un horno" (93). That cool fire certainly kindles his thoughts and feelings, directing them on the tangent they will describe during the course of the story (Lozano ed. 93-94; cf. Matas 246-49; Unamuno xvi).

That Félix's *locura*, and to a lesser degree, the relative lunacy of certain other characters in *Las cerezas del cementerio* begins on the boat transporting him home is hardly coincidental. What occurs during the rest of the novel is an extension of this significant venue. In this same maritime context, it should be recalled that Lambeth, whose menacing figure presides over all of Félix and Beatriz's amorous transports, is a captain home from the sea. Granted, this sort of figurative usage is hardly as explicit as Baroja's would be in *La nave de los locos* (1925). After all, Miró's artistic motto was "decir las cosas por insinuación." He was a minimalist who preferred to understate material ("Autobiografía" x). But the possibilities of the apparent allusion seem clear: on and off the water, the characters of Miró's novel constitute a ship of fools, navigating in the currents that first carried Sebastian Brant's *Das Narrenschiff* (1494) and later would bear Baroja's work. Brant's book has had particular influence on numerous artists since then. Miró's novel is certainly just one more port-of-call.⁸

But the particular tack of his sails has primary importance for an interpretation of the heading, ethical as well as aesthetic, of the novel and its principals. It may be that Miró ironizes the *ejemplaridad* this association would imply. The fools he describes could be the only sane ones in a bourgeois world run amok. Then again, they might not be so sane and safe as they (and most critics of the novel) imagine. The madness of the sensualists in *Las cerezas del cementerio* may be quite real and therefore doubly significant. Brant warns against sensual pleasure, adultery, and bad women, among many other perils to the navigating traveler. To these sirens Félix and most of the other characters give full heed. Their thoroughgoing efforts to *épater le bourgeois* may, however, have a boomerang effect, returning to sink them with all hands. In their lives, and even in the novel overall, the subversive may well be subverted. Hence, when Félix' parents characterize Beatriz as a wicked woman, a sort of Lilith "que perseguía y devoraba su linaje" (262-64), their fears are, apparently, born out. She and the ostensibly innocent but ultimately damning pleasures she brings, seem to figure as the ruin and the death of Félix, as she probably was earlier of his uncle, Guillermo. The paradise she offers her lovers is, perhaps, built on the shifting sands of Miró's romantic irony.

So, *Las cerezas del cementerio* could be interpreted (if not intended) as a sermon full of *exempla ad contrarium*. In this regard, the question of

guilt, frequently alluded to in the course of the story, takes on even more importance. Typically, the characters, in particular Félix, come to the conclusion that “el goce es siempre bueno y piadoso” (237). This may be, but the results of their ostensibly innocent enjoyment are not at all felicitous in the end. As the young Alicantine protagonist says to his beloved, “nuestro amor siempre tiene un trono de blancura, de castidad” (242). But all is not well in their decadent Zion; their “limpieza de imaginación” (144), as the narrator characterizes it, may not be so clean after all. Death waits to strike Félix in the place of his “sin,” his heart (he dies, at a very young age, of a heart attack). The parallel here to the Gothic King Rodrigo in the famous **romance**: “me come, / por do más pecado había; / en derecho al corazón” may or may not be intentional. If it is, the similarity is certainly further suggestive of Miró’s potential ambiguity with regard to Félix’s fate. Like the sinful monarch before him, the youth’s “penitencia” may well be deserved.

On the other hand, it could be that the young protagonist, like so many other hypersensitive aesthetes, is wounded in the heart by the bourgeois insensitivity in which he is surrounded (a typical problem in Miró’s literature). Deserving or not, Félix is brought low. This outcome could also figure as an ironic rendition of the “et in Arcadia ego” theme. Death comes for not only the tradesman and the farmer, but for the aesthete. Félix’s apparently premature passing illustrates graphically how life deals with deviance from its norms. In turn, Beatriz, who thinks she is happy and madly in love with her young man, actually suffers the pains of the damned as she jealously watches his attentions to her daughter, Julia. For Beatriz, Félix was the only “culpable” one, plunging her into agonies of love and despair at once (266-68). The tension between the several aesthetic and moral polarities presented, in her soul, as in the novel overall, becomes extremely intense, and is never really resolved. The cherries she, Félix, and the others consume, perhaps the very type of the forbidden fruit of paradise, are truly bitter-sweet.⁹

The typical critical understanding of Miró places him thoroughly in agreement with the sentiments Félix expresses above: with standard Romantic aplomb, passion is its own justification. Throughout his career, not just in *Las cerezas del cementerio*, he was, without doubt, profoundly interested in questions of liberated and ultraliberal morality, as indicated by his ongoing and impressionable reading of writers such as Charles Albert, Paolo Mantegazza, Stendhal (mentioned by name in the novel on p. 247), Leo Tolstoy, Jules Michelet, and Jean-Marie Guyau, as well as by his still more-explicit treatment of such topics in later novels.¹⁰ Nonetheless, the “madness” of the proponents of such doctrines in his novel may cast Miró’s personal perspective into a different light, belying his apparently thoroughgoing decadentism. This does not mean that he is some sort of pharisaical moralist or Philistine wagging the finger of judgment. Quite the opposite; he was, like Guyau, an advocate of “une morale sans obligation.”

But there is no such thing as one without "sanction," be it from bourgeois enforcers or from natural consequences.

This potential irony, double-edged and sharp, of his narrative cannot be overlooked. It may be that Miró sides with the aesthetes like Félix, while recognizing as substantive the bourgeois claims that such decadent behavior can only end in madness and death. This was a common stance among the principal figures of *fin-du-siècle* culture. Typical cases are Huysmans' *A Rebours*, and Oscar Wilde's *The Picture of Dorian Grey* (1891), where the respective protagonists live against the grain of traditional life and morality, and must ultimately pay the consequences (cf. Larsen, "Decadentismo" 69-89; "Reflections" 343-53). These two works can be read as moral(izing) tales, as can *Las cerezas del cementerio*. Such "dangers" as Brant surveys, and Huysmans and Wilde (both passed through a "conversion" to religion and bourgeois morality later in life) describe, Miró, in turn, depicts as the undoing of Félix and many of the other characters of the novel. Even the protagonist's name may figure as an onomastic irony. His manic happiness (characterized by his mother as "ésa su eterna alegría," 135) could be, even more than she recognizes, that of the worldly as they take temporary and increasingly frantic pleasure in their *loco amor*. In a possibly parallel sense, the name "Beatriz" may also involve such potential irony: she makes her lover(s) happy, even blessed, but only in a transitory manner. She may figure as a false "beatrice" who counterfeits the pleasures of the truly blessed, luring them away from *divino amor* with a surrogate. Though not for this is she personally, as a character in the story, any less human and even pathetic. Indeed, she may be, overall, a better, if not a more believable, "person" than Félix.

So an accurate estimation of Miró's attitude and relative aesthetic detachment is crucial, as is the calculation of course of his irony. The author's fools, navigating in uncharted waters, may be as wise or as foolish as any in the tradition. Whether or not Miró stands as a "praiser of folly," following on the heels of Erasmus, Cervantes, and others (cf. Kaiser), as well as what that "praise" might mean in light of his constantly bifurcating irony, remain unresolved and perhaps unresolvable. Perhaps he affirms the worldly characters are foolish, although the bigger fools might be the Pharisaical types who persecute them. Further elucidation of this multiple stance could, therefore, involve another manifestation of the motif of the ship of fools, one which might have been influenced directly by Brant. Hieronymus Bosch, often known in Spain as "el Bosco," painted a representation of a scene of sensual excess, set in a boat (Combe 24; von Baldass 220-21; DeTolnay 25-26; Cuttler 272-76; Orienti and de Solier 62-67; Bax 244-55; Beagle 77-78). Called on occasion "The Ship of Fools," this painting, like much of the rest of the Flemish artist's work, found a particularly receptive audience in Spain (de Salas; Mateo Gómez; Heidenreich

171-99; Justi 44-56). A prominent feature of the painting, one directly relevant to this present essay, is the display of a several of cherries on a plate near the revelers. As is traditional, the interpretations of this motif in the critical literature argue that in "The Ship of Fools," as in various other pictures (including the triptych "The Garden of Earthly Delights" now hanging in the Prado) the fruit represents sensual indulgence and lust in general (von Baldass 221; Delevoy 31; Bax 251-52; Aymès 26; Orienti and de Solier 62; Satz 59-62; Dixon 32-33). But Sander L. Gilman makes the matter completely explicit and to the point: the cherries in "The Ship of Fools" call to mind, in context, if not independently, the theme of madness (22-23), the logical result, from a traditional point of view, of erotic excess. By extension, this conclusion could surely apply *mutatis mutandis* to the fruit in Bosch's other works, where sensuality to an equal degree seems to have gone mad.

It is impossible to say with absolute certainty that Miró knew "The Ship of Fools" or any other of Bosch's paintings, appropriating the motif of the cherries of madness into his own work. From his earliest youth, Miró was intimately involved with painterly matters, this given his personal artistic bent and especially the influence of his uncle Lorenzo Casanova, an important painter in his native Alicante.¹¹ On a more general, stylistic scale, observers could certainly draw parallels between Miró's sometimes esperpentic vision (Ontañón de Lope, *Estudios* 87-107) and *el Bosco's*; theirs is an often similar response to the aesthetic and ethical "psicosis de sus tiempos turbulentos" (Bango Torviso and Marfas 37). This distortion for aesthetic and possibly ethical effect also can certainly be noted, whether fomented or fortified, in the more indirect influence on Miró of writers such as Quevedo who, in turn, react to *el Bosco* in their own art (cf. Macdonald, *Private Library* 46, 59 et passim). There is, moreover, a Dutch character in *Las cerezas del cementerio*, Koevald, who may figure (albeit with a significant stretch of the imagination) as a variation on the person (or persona) of Bosch himself.

If so, Miró has given a part in the novel, wittingly or unwittingly, to an artistic and philosophical mentor, recognizing his role his part in the development of his art. A problem with this possible presence is that Koevald is an extremely negative personage; whether his ethnicity and existence constitute some sort of "anxiety of influence" in Miró remains to be seen. This parallel may also involve another potent irony, where things are and are not what they initially seem to be. For Félix, Koevald is practically the devil incarnate, though he may not be so satanic in the larger scheme of the novel. At any rate, such incidental similarities — some of which admittedly stretch credulity — do not guarantee, even when taken together, that the Alicantine writer had Bosch and his work(s) in mind as he wrote. There are indications of typical "insinuación," but nothing more. Still, Bosch's possible presence in Miró's novel can at least be labeled as

“cultural convergence,” which Morse Peckham defines as “different individuals... arriv[ing] at the same solution to a problem, but quite independently of each other” (6-15). Whether Miró has plucked cherries from the painter’s works, or whether theirs are merely parallel cultures, the fruits of their labors remain equally bitter-sweet and deceptively pungent.

Nonetheless, the implicit irony of Bosch’s work may further illumine that of Miró. In other words, many viewers have seen his paintings as vivid sermons against the sins and sinners he depicts so lushly. In short, his alluring cherries always have pits and will finally bring down into the infernal pit those who indulge in what this fruit symbolizes. There are other writers, however, who suggest that Bosch was by no means the stern judge he is often made out to be. Indeed, he may have been a member of the so-called Brothers and Sisters of the Free Spirit, also called the Adamites, a society promoting free, even orgiastic, love and other such erotic “heresies” for the sake of spirituality. They sought a fleshly paradise in the spirit, or a spiritual paradise in the flesh. It is difficult to understand how a favorite of the Puritanical Philip II could be involved in such activities, but there is good evidence Bosch was at least marginally associated with the Adamites (Fraeger 17-21).

In this regard, his cherries become even more ambiguous. By extension, so do Miró’s, whose liberal thinking may run parallel to the painter’s. In certain other artistic contexts this fruit stands, unequivocally, as the “fruit of paradise,” indicating a dimension of *buen amor* reserved for the righteous. One writer on the topic argues: “The red, sweet fruit... symbolizes the sweetness of character which is derived from good works... A cherry, held in the hand of the Christ Child, suggests the delights of the blessed” (Ferguson 29; cf. fig. 35). Miró — following the Bosch who seems to depict, however ambiguously, the fruits of “sin” — may upend this conceit in his novel, showing how Félix, Beatriz, and the others live in a false paradise. Or it may be a true one, as true as Bosch’s potentially free-spirited “Garden of Earthly Delights.” In both cases, the cherry tree is the counterpart of the Tree of Knowledge of Good and Evil, the instrument of the Fall. Its fruit effects the downfall into unredeemed lust and madness of those who partake of it. Yet this may be, finally, a “fortunate fall,” where the participants fall away from artificial constraints toward love and life.

A similar situation occurs in Juan Valera’s *Pepita Jiménez* (1874), which by Miró’s own acknowledgment influenced him profoundly (Larsen, “*Hijo santo*” 72-83; Macdonald, “First-person” 95-96; Hoddie, *Unidad 116*; cf. Larsen, “Fortunate Fall” 229-41). In this equally ironic “Garden of Earthly Delights,” as in Bosch’s and Miró’s, the fruit is undeniably sweet when first consumed. The potentially bitter aftertaste becomes the issue at hand. As always, the most savory (if not the best) cherries grow in the cemetery, irrevocably directing those who partake of them back to this

source. Peter S. Beagle argues that whatever Bosch was — and the same, by extension, could be asserted concerning Miró — “mad visionary, placid taxpaying craftsman, tempted Puritan voyeur or Christian hedonist,” he “was a pessimist before he was anything else, and pessimism has only one orthodoxy... It is that the human fate is always to dream of heaven and create hell, over and over, under many names” (45). Both the terrestrial paradise in *Las cerezas del cementerio* and that in “The Garden of Earthly delights” on several levels may truly be paradisaical, though their fruits are finally perishable and perhaps even poisonous. Both Miró and Bosch see “el mundo según es” (King, “El mundo según es” 121-42), where aesthete and bourgeois are both subject to all mortal (and moral) limitations. Such pessimistic irony, a starkly decadent *desengaño*, is the ultimate realism. In *Las cerezas del cementerio*, as in “The Ship of Fools” and “The Garden of Earthly Delights,” the pervasive “perfume de resignación... [que] se llama Ironía” may waft the scent of cherry blossoms, but also is redolent of decaying fruit.

NOTES

1 See, for instance: Márquez Villanueva 47-56; Baquero Goyanes 285-304; Meregalli 18-22 *et passim*; Van Praag-Chantraine 197-212; Macdonald, *Private Library*; Roberta Johnson 9-42 *et passim*; Larsen, “Fetichismo” 121-44, and “Otro aspecto” 343-53; Hoddie, “Ensayo” 163-85, and *Unidad* 99-130.

2 This symbolism is perhaps not as readily apparent in Hispanic culture as in its Anglo-Saxon counterpart (where, for example, “cherry,” a slang allusion to the hymen, refers to virginity or mint condition), though two clear instances come to mind. The first is an anonymous *romance*, occasionally attributed to Góngora, published in 1591 in the second part of the *Flor de Romances*, and cited by Alzieu, Jammes, and Lissorgues in their anthology:

En los cuadros dél había
una hierba de discretos,
que para memorias tristes
valía cualquier dinero;
de cerezas garrafales
un muy hermoso cerezo,
golosina de las mozas
que cogen en mayo el trébol (280-81)

A second salient example of erotic cherries in Spanish literature occurs in the *Guzman de Alfarache* (1599, 1604), where the young narrator describes seeing, by night, the naked wife of his employer, a cook. The woman loses sphincter control and voids a number of cherry pits, which Guzmán has to clean up (Book II, Chapter vi). Carroll Johnson describes the occurrence as a “potentially explosive sexual situation,” studying at length the Oedipal, genital, and anal implications (186-87).

3 *Las cerezas del cementerio*, ed. Lozano (314). All further references to this novel will be noted parenthetically in the essay according to this edition.

4 Concerning the impact of these and other works by Plato on Miró, see Macdonald (*Private Library* 63, 132, 140 *et passim*). There are numerous marks, presumably made by Miró himself, in “Doctrina de Platón” contained in a volume (in his personal library) of Menéndez y Pelayo’s *Historia de las ideas estéticas en España* (Madrid: A. Pérez Dubrull, 1980, 2nd. ed.). In turn, Hoddie (*Unidad* 106-7) comments on the possible influence of Ovid and the *Metamorphoses* on *Las cerezas del cementerio*.

5 Jorge Guillén, quoting and commenting on the Mironian criticism of another writer, explains: “Sensualidad es espíritu. Lo explica perfectamente Joaquín Casalduero: ‘La sensualidad se sitúa en un nivel espiritual, que disminuye en nada la belleza puramente táctil y olfativa’ (155).

6 Lucretius is mentioned by name once in *Las cerezas del cementerio* (251). Cf. Lozano’s introductory note (72-73) and Larsen, “Miró and Thermodynamics” 77-91. Goethe and concepts closely associated with him (e.g. the “eterno femenino”) are mentioned at least twice in the novel (126-27, 216). Critical mention of Goethe and Miró is also made by Macdonald, *Private Library* 64, 67, 197 *et passim*. With regard to the seminal influence of Ribot, Charcot, Ingenieros, and other psychologists, see: Macdonald, *Private Library* 67-68, 168, 211 *et passim*; Márquez Villanueva 17-45; Roberta Johnson 22-23 *et passim*; Larsen, “Fetichismo” 121-44.

7 With regard to the influence of Huysmans and his novel on Miró, see Larsen, “Reflections” 423-28. The protracted description of a turtle at the end of chapter 7 of *Las cerezas del cementerio* calls to mind the jewel-encrusted animal of *A Rebours*; in Miró’s novel the exquisite becomes earthy, as the animal “estaba devorando una mosca, que tenía las alas quebradas” (168). But in the French novel nature also asserts its sway, as the artfully decorated creature finally dies.

8 Relative to the influence of Brant and the history of the “ship of fools” motif, see: Zeydel 30-54; Gröbli and Littler 172-212; Zijderveld 76-82; Bonicatti 19-42; Foucault 3-37.

9 Coope has written that the first instance of “Paradise lost” occurs in *Las cerezas del cementerio*, when the two lovers feel at first threatened and then a renewed sense of innocence. “The image is false for neither Félix nor Beatriz are innocent. But of course Miró outgrows this loose sentimentalism” (101). Cf. Hoddie, *Unidad* 116.

10 In Miró’s personal library are several typically well-worn and thoroughly-marked and annotated volumes by these writers. By Albert there is *El amor libre* (trans. Ciro Bayo); by Mantegazza, *Fisiología del amor* (trans. A. Guerra y Alarcón); Stendhal, *De l’amour*; by Count Tolstoy, *El matrimonio* and *La sonata a Kreutzer* (both trans. Francisco Cárles); by Michelet, *L’amour*; by Guyau, *Esquisse d’une morale sans obligation ni sanction*. From these and other filógrafos Miró would often cite, directly or indirectly, throughout his fictional corpus.

11 Concerning Miró, painters, and painterly issues, see, for instance: Guardiola Ortiz 40-44; Ramos 22-23, 173-75 *et passim*; Vidal 76; Casalduero 289-232; Miró, *Sigüenza* 32-36, 65-68. It should also be remembered that the protagonist of *La novela de mi amigo* (1908), Federico Urios, is a professional artist.

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