

Introduction

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It is my distinct honor and privilege to present to the reader this volume of essays, which contains the expanded versions of the scholarly talks from the 11th Annual Cervantes Symposium in Chicago, which culminated in a keynote address by James A. Parr. The collection brings together important and original essays on the life and works of Miguel de Cervantes written by nine noteworthy Cervantes scholars and represents the first time research emanating from this prestigious symposium has been published.

Since its beginnings in 2001, the Newberry Library Center for Renaissance Studies Cervantes Symposium has offered the opportunity to scholars from throughout the United States and abroad to share and discuss emergent research in the field. On April 29, 2011, the 11th Cervantes Symposium took place for the first time at the Instituto Cervantes of Chicago, sponsored by DePaul University and the Instituto Cervantes, with support from the Newberry Library Center for Renaissance Studies. The Cervantes Institute hosted the symposium's sessions, which were attended by a number of scholars, students, and others interested in Cervantes. Among the participants, it is worth noting that three were former or current Presidents of the Cervantes Society of America, and two are distinguished or named professors at their respective institutions.

This volume stands as a vibrant reflection of the diverse interests that Cervantes's fiction continues to engender, marking not only the resolute popularity of this writer but also how his work continues to yield evolving and innovative areas of investigation. Hence, the essays treat topics ranging from the impact of Cervantes's fiction on contemporary culture to close readings of individual works to the influence of Cervantes on literary theory.

In his keynote address and subsequently expanded essay, “*Don Quixote*: Five Facets of a Multi-faceted Work,” James A. Parr discusses five important features that justify the preeminence of *Don Quixote* as one of the most central works in world literature. The five facets include the 1605 title; an ironic pre-text serving to convey authorial point of view while also orienting the reader; focalization; motivated and unmotivated narrators; the Disnarrated; and the sounds of silence. According to Parr, these characteristics reveal the art of Cervantes as a master storyteller on one hand, and, on the other, they serve to propose some of the reasons why *Don Quixote* is still a touchstone for literary criticism.

In “The Literary Classics in Today’s Classroom: *Don Quixote* and Road Movies,” David Castillo offers a pedagogical approach to Cervantes’s classic novel. In times when literature scholars and professors are facing various challenges, Castillo presents masterfully the pedagogical possibilities of a classroom practice of cultural commentary that places the literary classics like *Don Quixote* side by side with the products of our own contemporary media culture. He examines *Don Quixote* alongside films as different as *Easy Rider*, *The Motorcycle Diaries*, *Thelma and Louise*, *Into the Wild*, and *Borat* and concludes that Cervantes’s novel shares many of the same operative principles as those found in the road movie genre.

Based on his experience and the exchange of ideas in the classroom, William Clamurro offers an interesting study on the concluding double *novela* in Cervantes’s *Novelas ejemplares*, “El casamiento engañoso” and “El coloquio de los perros.” His article, “Who is Berganza? — Sniffing out the Conundrums of the Coloquio,” seeks to illuminate the nature of the canine spokesperson projected by Campuzano. Clamurro suggests that the Berganza-Campuzano juxtaposition might serve as a corrective or a suggestion for re-reading or re-thinking much of the ostensibly more idealistic narrative lessons that have preceded the “Casamiento/Coloquio,” from the first (“La gitanilla”) to the tenth (“La señora Cornelia”), in effect prompting a kind of deconstruction of the seemingly more exemplary messages of those previous texts.

In “Innocents Abroad; Or, Lost in La Mancha: Teaching *Don Quixote* in the United States,” Edward H. Friedman provides detailed insight into how he teaches *Don Quixote* to U.S. students who only recently have begun to study Spanish literature. He calls his method “directed spontaneity,” an effective and innovative approach to *Don Quixote* that aims to prepare students to examine the novel without losing the spontaneity of the reading experience itself. His methodology is therefore geared toward facilitating the reading and examination of the novel.

In his study “*Don Quixote* as Museum,” Charles Ganelin analyzes how the sense of touch in the novel is a key component to an understanding of how and why Don Quixote interacts with those around him, both people and objects. The knight’s efforts to link his chivalric worldview within the world that he travels are frequently carried out through the sense of touch and the practice of collecting, the latter having become commonplace by the early seventeenth century in Spain and the rest of Europe. Focusing on the episode of the “cabeza encantada,” Ganelin argues that Don Quixote both engages in the creation of a “museum” and becomes transformed into one through the objects he touches and the object he becomes. He is utterly and completely reduced to an object of curiosity, a walking museum whose prize object is himself and is part of the larger, even if temporary, holdings of Antonio Moreno.

In “Writing to be Heard: Performing Music in *Don Quixote*,” Chad M. Gasta studies how music played a very significant role in Miguel de Cervantes’s life even though the historical record makes almost no mention of Cervantes’s affinity, training or even interest in singing or instrument playing. In fact, songs and musical numbers are abundant in most of the author’s fiction. Gasta provides an overview and analysis of several different musical pieces that appear in *Don Quixote* before discussing their origins and significance in the novel. He then argues that music and lyrical poetry generally appear as oral objects in the novel (as opposed to literary pieces), which sheds light on Cervantes’s striking interest in and familiarity with music and the role it plays in *Don Quixote*, as well as how the writer was interested in preserving orality as a literary culture that was emerging.

Rosilie Hernández explores the ways in which the story of Ricote’s exile and return can be read as a fictional extension of contemporary discourses of tolerance vis-à-vis the discourses of exclusion and repression in Early Modern Spain. In “What is us? Cervantes, Pedro de Valencia, and Ricote’s Return in the *Quixote*,” Hernández establishes a dialogue between Pedro de Valencia’s *Tratado acerca de los moriscos*, a treatise on the expulsion of the Moors and Cervantes’s personal interpretation of the outcomes of the morisco expulsion as evidenced in the Ricote episode.

The extraordinary nature of Sancho Panza’s character is one of the many reasons *Don Quixote* fascinates scholars and non-scholars alike. In “From La Mancha to Manresa: Sancho Panza’s Incarnational Spirituality,” Michael McGrath analyzes how Sancho expresses his faith in God as savior and protector numerous times throughout the novel, and, in doing so, he reveals himself to be a disciple of Ignatian spirituality, particularly its incarnational view of the world. While Don Quixote endeavors to attain the glory of the knights from his books of

chivalry, Sancho Panza's incarnational spirituality, which he manifests through his actions and his words throughout the novel, reminds Don Quixote, and the reader as well, that the Ignatian philosophy of "finding God in all things" is the true source of everlasting glory. McGrath proposes that such a reading of the novel contributes to Cervantes's message of redemption.

Using as a starting point the essay "Descartes' Demon and the Madness of Don Quixote" (1997) by philosopher Stephen Nadler, Steven Wagschal argues in "Don Quixote, the Skeptical Reader and the Nature of Reality" that Nadler's comparison does not go far enough. Beyond Nadler's focus on the analogy of first-person accounts by Descartes and by Cervantes's narrator, Wagschal argues that the reader of *Don Quixote* has reasons to believe in the *sabio encantador's* actual existence within the fictional world of *Don Quixote*. While we must be skeptical about the existence of the *sabio encantador*, the reader needs also to be somewhat skeptical of the "truth" that there is no *sabio encantador*. The readers of both Descartes and Cervantes, then, are brought into an exercise in living with extreme skepticism. Ultimately, the implications of the reader's doubt (and the concomitant logical possibility of the *sabio encantador's* real existence) lead to the creation of a fictional world that is much less like the reader's "real world" than many critics have previously acknowledged, lending credence to the idea that *Don Quixote* is a work *sui generis* and not the first modern novel.

As these brief descriptions attest, the breadth and depth of this collection reflect the varying interests of Cervantes scholars today and the fact that the writer's fiction has yielded so many exciting and interesting avenues for research and discovery, as well as scholarly debate.

Such stimulating and innovative scholarship would not be brought to the reader if not for the help and support of many others. First, I would like to thank all of the symposium participants as well as the institutions and their representatives for making the symposium possible. In particular, special thanks goes to Glen Carman for proposing that I organize the conference and for providing invaluable help in preparing the event. The symposium's success was partly due to Glen's expertise and support. Next, I would like to mention the different institutions and organizations that greatly contributed to the event: DePaul University, the Center for Renaissance Studies of the Newberry Library (especially Karen Christianson), the Instituto Cervantes of Chicago, and Iowa State University (in particular Mark Rectanus, Chair of the Department of World Languages and Cultures). Finally, I wish to acknowledge Michelle Maynes, a stellar recent graduate, for her help as an editorial assistant.

This volume would not have been possible without Klaus Vervuert of Ibero-americana-Vervuert to whom I am eternally grateful for agreeing early on to

publish the collection, and for working with me through the various stages of production. Similarly, I am very appreciative of the Office of the Vice President for Research and Economic Development at Iowa State University for its generous financial support in the form of a Publication Subvention Grant, which covered the expenses related to publishing the collection.