

Cervantes DON QUIXOTE

- I. Relationship Between the Past and the Present
 - A. Adornments and Ornamentation versus Plain Style
 - 1. Direct Style (Dedication and Prologue)
 - 2. Not Compressed Speech, Rhetorical, or Allegorical;
 - Lengthy
 - B. Authorities versus Imagination (Engendering)
 - 1. Imagination and the Order of Nature (25)
 - 2. Imagination as Surpassing Nature
 - 3. Strange and Unfamiliar
 - 4. Question of Use Value of Authorities (29)
 - C. Don Quixote versus Author Function
 - 1. Romance versus History
 - 2. Don Quixote as both Conservative and Progressive
 - a. Deduction [Enamorment, 36]
 - b. Imagination and the alteration in Perception
- II. Literary Tradition
 - 1. Amadis of Gaul (Arthuriana)
 - 2. Twelve Peers and Nine Worthies
 - 3. The burning of the books and the Inquisition
 - 4. Ariosto's Orlando Furioso and Boiardo's Orlando Innamorato
 - 5. Golden Ass: Picaresque, Milesian Tale, ass stolen
 - 6. Pastoral
- III. Reasons why Chivalry has become an Anachronism
 - A. Technology and Innovation
 - 1. Introduction of Gunpower [344]
 - 2. Industrialism and Production
 - a. Windmills
 - b. Fulling Mills
 - 3. Money Economy
 - a. payment at the Inn [129-130]
 - b. the Golden Age [85-86, 149 Revival/Renaissance of Golden Age]
 - c. Gold of Spanish Exploration
 - d. El Siglo d'Oro in Literature
 - B. Christians fighting among themselves, no longer Crusading Spirit
 - 1. Forced conversion of the Jews
 - 2. Expulsion of the Arabs
 - 3. Spanish Inquisition
 - C. Increase in State Power
 - 1. Holy Brotherhood: Police Force [the episode of the galley slaves, 171]
 - 2. Large-scale wars not Individual Duels
 - 3. Colonization
 - 4. Taxation rather than Service
 - D. Democratizing Influences
 - 1. Rise of the Bourgeoisie
 - 2. Increase in Literacy among the populace
 - E. Result in Semantic Shifts [the Basque, 73]
 - 1. Caballero: Knight/Gentleman
 - 2. Hidalgo: Nobleman/Gentleman; Redefinition of Nobility

- IV. Perspective and Authority
 - 1. Materialist and Idealist
 - a. Don Quixote and Sancho Panza
 - b. Mambrino's Helmet and the Question of Value [163]
 - c. Dulcinea and Question of Value [100]
 - d. Other Lovers and their Values
 - e. Different Approaches to Value
 - i. Economic
 - ii. Cultural
 - iii. Individual
 - f. Power of the Imagination and Enchantment
 - i. the Army of Sheep [135]
 - ii. Don Quixote as the Equal of the Twelve Peers [54]
 - 2. Romance Authors/Histories & Archives
 - 3. The Author/Cide Hammete Benengeli/The Translator/Urganda
 - a. Multiple authorship [74-77]
 - b. Moors as liars [78]
 - c. Translation as inadequate [59]
 - d. "The Knight of the Sad Countenance" [147]
 - e. Question of Voice [43]

- V. Epistemology
 - 1. Deduction
 - a. Rules of Knight Errantry
 - i. The Code
 - ii. How Don Quixote Fails to Fulfill The Code
 - A. Causes Disasters He Wishes to Prevent
 - B. Excuses Himself from Fighting against Non-Knights
 - b. New Rules Invented, Innovations [Sancho taking barbers as squires, 170]
 - 2. Induction and the Validation of Hypotheses
 - a. Trial and Error with the Potion [128]
 - b. Causes for failure
 - i. Sancho Panza not a knight
 - ii. This Age is not noble [418]
 - c. Individual Perspective as Problem for Inductive Observation [204]
 - 3. Historical Method
 - a. Quexada or Quexana as inconsequential
 - b. Don Quixote's real identity as performative

- VI. Madness as Contagious
 - 1. Affecting Sancho [220]
 - 2. Affecting Lovers and Friends in the Sierra Morena and at the Inn
 - a. Cross-dressing: Gender [221], Class [Shepherds], Race [Captive]
 - b. Participating in Romance

- VII. Processes of Idealization as Hybridization
 - 1. Ideal as Composite
 - a. Heroes not as they were but how they should have been [202]
 - b. Women's beauty extracted from various models [210]
 - 2. The Novel as Composite in Form [426]
 - 3. Different Forms in the Novel

- a. Imbedded Stories
 - i. Shepherds' Pastorals
 - A. The Shepherd's Tale
 - B. Sancho Panza's Tale
 - i. Sequential
 - ii. Consequential
 - ii. The Tale of Foolish Curiosity: Boccaccio's Tale of Zinevra
 - iii. The Captive's Tale
 - A. Cervantes' memoir and the Battle of Lepanto
 - B. The most Chivalric of the stories
 - iv. The Love Romances
 - A. Lucinda and Cardenio
 - B. Dorothea and Don Fernando
 - C. Clara and the Mule Boy
 - D. Zoraida and the Captive
 - E. Introduction of the Unexpected but
 - Interrelated
 - b. Sonnets
 - c. Plays
 - i. Crossdressing
 - ii. Anagnoresis
4. Compound Form: The Novel and Alchemy