

Journeys of the Body, Journeys of the Mind: Ectypal and Archetypal
Studies of Cervantes' *The Trials of Persiles and Sigismunda*

By

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ABSTRACT

This thesis offers an ectypal as well as an archetypal analysis of six characters from Miguel de Cervantes' posthumous novel *The Trials of Persiles and Sigismunda* (1617). It examines these characters both as citizens of a specific historical place and time, as well as individuals undergoing the process Carl Jung called *individuation*, a process experienced by all human beings as they move towards a greater *masculine-feminine* psychic balance.

After an introduction to Jungian literary theory, the character of Antonio Villaseñor is examined ectypally by focusing on his argument with a fellow nobleman and how it reflects the sometimes subtle differences that distinguished an *hidalgo* from a *caballero* in the social hierarchy of early modern Spain. The voyage that leads him to the Barbarous Isle is then considered from an archetypal perspective, with the Spaniard progressing from a one-sided, all-male worldview, towards a more balanced masculine-feminine psyche that is symbolized by his union with a barbarian woman named Ricla, the *anima* figure who represents the missing *feminine* in Antonio.

Transila Fitzmaurice and the *ius primae noctis* custom that is practised in her homeland introduce the theme of rape, which pervades the *Persiles*, and its social and legal implications in early modern Spain. Archetypally, her journey is considered as a taking-on of the contrasexual characteristics that have heretofore been lacking in her psyche.

The implications of refusing a father's choice of marriage partner are studied in the stories of Feliciano de la Voz and Isabela Castrucha, as are the subterfuges that real women devised in order to take control of their lives in a patriarchal world that allowed them so little autonomy. Archetypally, each of these women is able to assimilate their masculine side, or *animus*, thus moving closer to the psychic androgyny that Jung believed was the natural state of the human psyche.

The title characters, Persiles and Sigismunda, are considered only from an archetypal perspective. The focus in this work is on the repressed sexuality of these two characters, as it manifests itself in Persiles' dream and in the jealousy that dominates Sigismunda's character throughout the novel.

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A note regarding translations: All quotes from the *The Trials of Persiles and Sigismunda* are from the 1990 Celia Richmond Weller/ Clark A. Colahan English translation. All other translations, which are of texts that only exist in the original Spanish, are my own.

CHAPTER ONE

INTRODUCTION

On April 19, 1616, the day after having received the last rites, a dying Cervantes writes the *Prologue* to his last work, *The Trials of Persiles and Sigismunda*, which would be published posthumously in 1617. *When* the novel was actually composed is a topic of ongoing debate, but we do know that Cervantes makes mention of the *Persiles* in everything that he publishes from 1613 onwards: in the *Prologue to the Exemplary Novels* (1613), Cervantes writes that the *Persiles* “ventures to compete with Heliodorus” (xxxv); in a tercet in Chapter IV of the *Journey to Parnassus* (1614), “I am on the point, to use a common phrase,” he says, “of giving the great *Persiles* to the press” (109); “the great *Persiles*” is again referred to in the *Dedication of the Eight Comedies and Eight New Interludes* (1615), and in the *Dedication of the Second Part of Don Quixote* to the Count of Lemos (1615), Cervantes writes that the *Persiles* “will be either the worst or the best [book] ever composed in our language, I mean, of those written for diversion; but I must say I regret having said the *worst*, because, in the opinion of my friends it is bound to reach the extremes of goodness” (454). The priest in the First Part of the *Quixote*, after having opined on all the negative aspects of books of chivalry, describes the things about them that he actually likes, and in doing so, gives what is, in effect, a description of the *Persiles*. The authors of these stories, he says, can let their pens write unhindered,

describing shipwrecks, storms, skirmishes and battles; depicting a valiant captain... a wise predictor of his enemy's clever moves, an eloquent orator in persuading or dissuading his soldiers, mature in counsel, unhesitating in resolve; ... portraying a tragic, lamentable incident or a joyful, unexpected event, a most beautiful lady who is virtuous, discreet, and modest or a Christian knight who is courageous and kind, an insolent barbarian braggart or a prince who is courteous, valiant and astute; And if this is done in a pleasing style and with ingenious invention, and is drawn as close as possible to the truth, it will no doubt weave a cloth composed of many different and beautiful threads, and when it is finished, it will display such perfection and beauty that it will achieve the greatest goal of any writing, which, as I have said, is to teach and delight at the same time."

(I, XLVII, 413-14)

Interest in the *Persiles* has long been eclipsed by that of the *Quixote*, in spite of the fact that, at the time of its publication, the *Persiles* was as successful as its more famous "sibling": eleven editions of the *Quixote* were printed within twelve years of its publication, ten editions of the *Persiles* within the same time period, as well as two French versions in 1618, an English translation in 1619, and an Italian edition in 1626 (Pfandl 281). It retained its popularity throughout the eighteenth century, with another seven editions being printed, but with the advent of realism in the nineteenth century, the popularity of the *Persiles* waned for a century and a half. With the decline of realism and the beginning of the postmodern period came a surge of critical studies of the *Persiles* in the mid-twentieth century. The success of

the *Persiles* at the time of its publication is a reflection of the rediscovery of the Byzantine novel in sixteenth-century Spain. In her book *Cervantes' Los trabajos de Persiles y Sigismunda: A Study of Genre*, María Alberta Sacchetti explains exactly what is meant by the term *Byzantine*. It has come to mean, she explains: (a) the original Greek romances of love and adventure composed in the first four centuries A.D., only five of which have survived; (b) later imitations written by authors who lived in Byzantium during the twelfth century, and (c) the revival in sixteenth-century Europe of the classical original models in translations and imitations (24-31). Heliodorus' *Theagenes and Chariclea*, (3rd century A.D.), more commonly called the *Aethiopica*, and from which Cervantes drew much of his inspiration for the *Persiles*, was first discovered in 1526 and published in Greek in 1534; a Latin version appeared in 1552, and in Spain, a version based on a French translation was published in 1554. Another, translated by Fernando de Mena from the Latin version, was published in Alcalá de Henares in 1587, this most likely being the version that Cervantes would have known (31). The three principle examples of Byzantine romance published in Spain before Cervantes' *Persiles* are Alonso Núñez de Reinoso's *Historia de los amores de Clareo y Florisea* (1552), Jerónimo de Contreras' *Selva de aventuras* (1565 and 1582), and Lope de Vega's *El peregrino en su patria* (1604)(32). Along with this rise in the popularity of the Byzantine novel, there was a corresponding interest in neo-classical literary theory as a result of the rediscovery of Aristotle's *Poetics* and Horace's *Ars Poetica* in the sixteenth century. Cervantistas such as Alban Forcione and E.C. Riley have explored Cervantes' theoretical views, showing how Cervantes' prose narrative was influenced by the Italian Torquato

Tasso's *Discorsi del poema eroico* (1594) and the Spaniard Alonso López Pinciano's *Philosophia antigua poética* (1596). In his work, Pinciano praises Heliodorus' *Aethiopica* and recommends its imitation (32).

The Baroque elements of the *Persiles* have been discussed in several books and articles,¹ but the sense of pessimism and disillusionment that came out of the social crisis that began in Spain in the late sixteenth century, and that is reflected in the most representative genres of the Baroque – the short story and the picaresque novel - is not evident in the *Persiles*. Orozco Díaz describes the *Persiles* as imbued with “a potent religious sense, an exalted Catholicism that...had never before intervened with such importance in his literary conception” (281), and Alban K. Forcione's study entitled *Cervantes' Christian Romance: A Study of Persiles y Sigismunda* is also based on the importance of religion in the novel. While religious allegory in the *Persiles* has received much critical attention, it is only one of many possible interpretive approaches; Forcione himself states that his orthodox Christian interpretation “by no means exhausts the thematic substance of the *Persiles*”, which “can be read in a variety of ways” (60n). The Council of Trent (1545-1563) declared that the arts should be a vehicle for communicating religious themes, and while they certainly exist in the *Persiles*, I have always been more drawn to the iconoclastic Cervantes and the “antiromance” of his last novel, both in its depiction of the uglier side of real life in the interpolated tales, as well as in the

¹ See, for example, Díaz Plaja, Guillermo, *El espíritu del barroco. Tres interpretaciones*. Barcelona: Ed.Apolo, 1940; Maravall, José Antonio, *La cultura del barroco*. Madrid: Editorial Ariel, 1975; Arellano, Ignacio and Eduardo Godoy, ed., *Temas del barroco hispánico*. Navarra: Editorial Iberoamericana, 2004.

often less-than-ideal relationship of the title characters. Ruth Elizabeth Jones points out that it is other Baroque elements common to the Byzantine genre that are more prevalent in the *Persiles*: confusion, hidden meanings, different levels of narration – present, past, embedded tales - within a structural unity that eventually ties all subplots to the main plot; life viewed as a struggle; disguises and duality; dramatic movement, including the physical movement of the characters as well that of the natural world, and in general terms, a “baroque world of ice and adventure” (40). Jausss posits that readers interpret and value a text based on their “horizons of expectation”, cultural codes and conventions particular to their time in history, which would explain Diana de Armas Wilson’s also being of the opinion that rather than religion, it is the “erotic interpolations” of the *Persiles* “that reveal the text’s particular susceptibility for our historical moment” (*Allegories xiii*).

Since one main focus of my study of the *Persiles* is an archetypal analysis based on the theories of Carl Jung, I would like, at this point, to look at how Jungian theory has evolved over the last few decades. As Matthew Charles explains in his 2012 article “On the conservatism of post-Jungian criticism: competing concepts of the symbol in Freud, Jung and Walter Benjamin”, post-Jungian approaches have sought to distance themselves from the more conservative aspects of traditional Jungian literary criticism “by insisting on the fluidity, dynamism and historicity of archetypal images” (6). He goes on to state that the association between postmodernism and post-Jungianism became clear in the late 1980’s, when connections were established between Jungians and academics working in Anglophone humanities departments, the watershed moment being Susan

Rowland's treatment of post-structuralism in *C.G.Jung and Literary Theory* (1999), and Christopher Hauke's *Jung and the Postmodern* (2000) (7). Many feminist archetypal theorists took on the project of updating and "re-visioning" Jung's theories in order to validate their use in light of the accusations of misogyny and essentialism to which they have often been subject.

The constructionist approach, associated with thinkers such as Michel Foucault, Jacques Derrida and Judith Butler, maintains that the subject is influenced and shaped by cultural and social discourses, rejecting the idea that there is a generic subject that exists independent of such factors as historical context, social setting, politics, gender, etc. Psychoanalysis, in contrast, is inclined to perceive the subject from a more essentialist perspective, maintaining that universal and fixed truths that exist in the human subconscious determine how we act and feel. Jung - as well as Freud and Lacan - believed in these fixed psychic components, and is therefore often written off as, to coin a phrase, essentially essentialist.

There is no doubt that Jung leaned towards gender essentialism, often referring to women with little or no reference to the historical time and culture in which they lived, but much work has been done over the last few decades in an attempt to "liberate" Jung from his inclination towards essentialism, and to absorb his theory into the discourse of post-Jungian feminism. As Estella Lauter and Carol Schreier Rupprecht explain in the introduction to *Feminist Archetypal Theory. Interdisciplinary Re-Visions of Jungian Thought* (1985), a revision of Jungian theory is worthwhile because "his psychology embodies a rich, suggestive, timely, and especially comprehensive approach to the psyche" (3). Unlike Freud, who analysed

unconscious events from the past as pathologies, the unconscious for Jung is a “natural phenomenon that produces symbols full of energy that provide direction for the continual renewal of life in instinct and spirit” (3). Psychic life is “a continuous, dynamic exchange between conscious and unconscious levels of experiencing and functioning”, a process that leads us “purposely toward the wholeness of the person, or the realization of the *Self*” (4). In *Jung and Feminism. Liberating Archetypes*, Demaris S. Wehr sets out the parameters for her use of Jung’s theories. The position she takes, she explains:

is that society and the individual psyche are in dialectical relationship with one another. That means, as Jungians hold, psychic forces (prerational images, mythic themes, fears, needs) do indeed shape society. At the same time, social structures already in existence at the time of each individual’s coming into the world exert great influence in shaping the individual personality. (*J&F* 18)

This fusion of the universal with the cultural is a common methodological approach that allows for a dialogue between psychoanalytic doctrine and post-Jungian feminism. But what are these psychic forces that Jung wrote about that would appear antithetical to feminist theory, and how are they being “re-visioned” in order to bring them into line with contemporary constructivist theory?

Jung’s *collective unconscious*, believed by him to be shared by all people, is the repository of inherited structures called *archetypes*. The concept of *archetype* can be difficult to envision, but if one has ever contemplated the notion of *Platonic ideals*, then *archetypes*, though not the same thing, can at least be approached by

imagining them in a similar fashion. To give a few examples, *archetypes* are defined as “inherited structuring patterns in the unconscious with potentials for meaning formation and images” (Rowland, *Fem. Revision* 173). They are “the assumption of a pattern process in the human brain, instinctual and alike everywhere, expressing [themselves] in universal human behavior patterns, motifs, themes, images, and symbols” (Wehr *J&F* 52). Some of the more ubiquitous archetypes include the Mother, Father, Child, Trickster, King/Queen, Hero, Rebel, Lover, Creator, Magician, Sage, Caregiver, and so forth. The problem with the use of the term *archetype* arises when it is used interchangeably with the term *archetypal image*, a slippage of which Jung himself was often guilty. *Archetypes* are inherited *potentials* for image-making, but are, in and of themselves, content-free. The axial system of snowflakes was one analogy Jung used to explain the *archetype*: there is an axial system that preforms the crystalline structure of each snowflake, but that system does not have a material existence of its own (Rowland, *Lit. Theory* 10).

The most problematic of these archetypes from a feminist perspective are the *anima* and the *animus*, the *anima* being the contrasexual Other in the male unconscious, while the *animus* is the male Other within the unconscious of women. In order for an individual to achieve personal growth, it is necessary to become aware of this contrasexual side, to appreciate it, and to express it consciously. When the contrasexual side is accepted and valued, Linda Schierse Leonard says, “it becomes a source of energy and inspiration, enabling a creative union of the masculine and feminine principles within the person as well as a creative

relationship between men and women” (30-31). These contrasexual subpersonalities are often projected onto people of the opposite sex, and Jung’s characterizations of the *anima* and *animus* are often perceived as essentialist by nature. Men’s images of women exist in the unconscious, but when projected onto real women, they reflect the binary oppositions on which Jungian theory is based. As George H. Jensen puts it, “Jung variously describes the anima as an evil succubus, the male’s beatific spiritual guide, or the idealized woman that heterosexual males project onto women they encounter...[T]he anima seems to erase real women” (14). The problem is then, that in discussing men’s projections of their *anima*, which is an image that exists only in their imagination, Jung lapses into talking about real women; men’s projections have come to shape women’s character and behaviour in patriarchal societies where women have little to no power and the *feminine*² has been devalued for as far back as can be historically traced. Demaris S. Wehr states that Jung “ontologizes what is more accurately and usefully seen as socially constructed reality...Jungian theory can function as quasi-religious or scientific legitimation of the status quo in society, reinforcing social roles, constricting growth, and limiting options for women” (“Religious” 23). The *anima* also carries *Eros* qualities in the unconscious, *Eros* representing the capacity for relatedness and feeling. These qualities are traditionally considered to be feminine and tend to be underdeveloped in men. Wehr also explains that associating real women with men’s

² The terms *feminine* and *masculine* are italicized throughout this thesis in order to indicate that they are being used in their Jungian connotation, not as “traits that belong to a woman” and “traits that belong to a man,” but rather as inner, psychological qualities possessed by both men and women, given Jung’s belief that the human psyche is androgynous.

anima projections and the qualities of *Eros* means that society's sexist foundation is perceived as "natural", and if it is "natural",

then it appears not to have been constructed by anyone and thus to be an outgrowth of our biological or genetic natures. Such a belief lends deep support to the social order, and the structures of consciousness come to reflect the social order in which male privilege is entrenched.

(J&F 15-16)

The *animus* in women poses similar problems. Associated with *Logos*, a principle of mental functioning based on thinking, rationality, reason and spiritual meaning, the *animus* is the underdeveloped or repressed masculine component of the female unconscious. Women seemed to be described by Jung as deficient in the capacity for conscious thought, and charges of misogyny are often based on, (among others), the following oft-quoted statements: "In women," he wrote, "*Eros* is an expression of their true nature while their *Logos* is often only a regrettable accident" (CW 9 ii: 14). "In intellectual women," he also affirmed, "the *animus* encourages disputatiousness and would-be highbrowism, which, however, consists essentially in harping on some irrelevant weak point and nonsensically making it the main one" (CW 7: 208). This attitude would seem perplexing in light of the fact that so many of Jung's followers were highly-intelligent, skillful women scholars and writers whose accomplishments so blatantly belied such seemingly misogynist theorizing, especially given the fact that the integration of one's contrasexual qualities is the core of the lifelong process that Jung referred to as the process of *individuation*, in

which the polar aspects of one's psyche must be recognized, dealt with, and integrated:

In that dialectic, the animus or the anima presents to the woman or the man aspects which at first he or she experiences, or has been acculturated to, as "other," but which for that very reason must be integrated into a developing self-identity... In the process of individuation, therefore, the animus or anima constitutes the decisive point of engagement, transition, and possible resolution with the "other" [...](Gelpi 377-8)

On the one hand, as Susan Rowland points out, Jung's insistence on the extent to which the *feminine* has been so disastrously repressed and neglected in Western culture, "has always caused some feminist critics to rejoice" (*Lit. Theory* 190). On the other hand, his descriptions of the *feminine* are also read by many feminist critics as independent of cultural and historical factors, so how, then, do post-Jungian feminists work around the issue of essentialism in Jung? Rowland goes on to express her opinion that "a straightforward opposition between feminism as culturally constructivist on gender and Jungian theory as completely essentialist and conservative cannot be maintained by a careful scrutiny of Jung's work" (*Fem. Revision* 83). Demaris S. Wehr also came to realize that Jung's descriptions of *anima* and *animus* reflected socially-conditioned reality as he experienced it in the patriarchal culture of the early-twentieth-century. Such descriptions "were based upon what he witnessed clinically and felt in his own experience in a heavily sex-typed culture such as Jung's Switzerland was (and is)" ("*Religious*" 36). Polly Young-

Eisendrath expresses the same idea when accounting for Jung's negative depictions of a woman's *animus*: "Here [Jung] must have observed women's envious and hostile responses to male privilege. Swiss women of his day must have felt bitterly constrained by the limitations of roles," not having, Eisendrath-Young adds, the right to vote or access to education (*Jung's* 44).

George H. Jensen is of the opinion that Jung's writings are not, in fact, as polemical as they are often assumed to be. Archetypes, Jung clarified, are only ideas *in potential* "that are fully realized only once they have emerged and taken on the content of a particular culture and historical epoch". They actually evolve over time and are "inseparable from language, history and culture" (7).

Jung's essentialist reasoning has been "re-visioned", then, as a product of his own cultural biases as a man living in the conservative Switzerland of the late nineteenth and early twentieth-centuries.³ Young-Eisendrath and Hall go so far as to contend that the overall configuration of Jung's theoretical claims is strongly constructivist, and that a systematic constructionist reading of Jung, "emphasizing a more contextualized and relativistic approach to his theory... [will bring] Jung's self theory into line with contemporary constructivist theory and other theories of subjectivity (*Jung's* *xiii*). Susan Rowland also writes in defence of Jung, reminding us

³As well as being the second-last European country to grant women the right to vote (followed only by Liechtenstein in 1984), the position of Swiss women has generally lagged behind that of their counterparts in other western countries. Elisabeth Keller, head of the Secretariat of the Federal Commission of Women's Issues, says: "Gender equalities require much more than just laws – a fundamental change is needed in the mentality of Swiss society, among both men and women. Domestic work, lower salaries, under-representation both in upper management and in politics but also domestic violence are main issues." (www.humanrights.ch - "Focus Switzerland")

that before accusing him of sexist essentialism, we must keep in mind that unconscious archetypes are by nature androgynous:

If Jung collapses gender into bodily sex, which his writings ... often ... seem to do, then readers have his own word for it that it may be his unconscious fantasies (anima distortions) at work. Body cannot simply equal psychological gender if the psyche is itself gender fluid...The mind can never be of one fixed gender and archetypes will work with and produce contrasting notions of the femininity and masculinity witnessed in material culture. (*Fem. Revision* 40)

In the field of Jungian theory, then, many feminist critics have “re-visioned” Jung by considering the seemingly ahistorical and acultural archetypes that present essentialist, bipolar images of women as either witches or saints, as the product of Jung’s own cultural-historical biases, and by placing them back into history and culture; “[P]sychological theories,” George H. Jensen reminds us, “need to be critiqued and reworked, explained in a new language, and dragged into a new age” (20). Jungian fiction and Jungian literary criticism have been areas of interest since the mid-twentieth century, and while the amount of such literature is vast, I would like to refer to a few critical works.

Jungian Literary Criticism (1992), edited by Richard P. Sugg, is a survey of the major topics in the field of Jungian literary criticism through a series of more than thirty essays that analyse the works of such writers as T.S.Eliot, Emily Dickinson, Yeats, Robertson Davies, and Adrienne Rich, from a Jungian perspective. The

practice of Jungian literary criticism, Sugg explains, takes many forms, from “discovering and explaining recurring, archetypal patterns (of symbols, characters, theme and genre) and myths – whether found in the traditional literary canon...or in an area of more recent prominence, such as women’s popular genre fiction...to describing a literary pattern’s psychological relationship to the spirit of a specific culture and period” (x). In *C.G. Jung and Literary Theory* (1999), Susan Rowland offers analyses of novels whose authors consciously *use* Jungian theory as the base of their fiction, in these particular cases “as the source of an oppositional discourse to 1980’s British culture” (6). Lindsay Clarke’s novel *The Chymical Wedding* (1989), for example, “attempts to employ Jung to recover a sense of the feminine lost to patriarchal culture and to structure a pervading fear of the 1980’s: the threat of nuclear destruction” (7). Several of Michele Roberts’ novels (*A Piece of the Night* (1978), *The Visitation* (1983), *The Wild Girl* (1984), *The Book of Mrs. Noah* (1987), and *The Red Kitchen* (1990) “pursue feminist goals and use Jung to represent and value the Other” (7). Other novels studied in this book are Nicholas Mosley’s *Hopeful Monsters* (1990), and Doris Lessing’s five-book series *Canopus in Argos* (1979-83). Baumlin, Baumlin and Hensen’s book, *Post-Jungian Criticism: Theory and Practice* (2004), is also a collection of essays which present readings of archetypal images in works by Wilkie Collins, Anton Chekov, and Seamus Heaney, criticism of popular media through the exploration of television and film, as well as a feminist re-visioning of archetypes in *Jane Eyre*.

A proliferation of Jungian-based publications in the new millennium is evidence that interest in Jung’s theories continues to thrive. “With the emergence of

a distinct field of post-Jungian criticism in literary criticism, film studies and cultural theory,” Matthew Charles says, “a renewed case has been made for the continuing value and importance of Jung’s approach to symbolism...for the analysis and interpretation of the meaning and affects of artworks” (5). The relevance of Jung’s theories for explaining literary and cultural archetypes is demonstrated in such recent works as *Jung, Psychology, Postmodernity* (Jones 2007), *Cultures and Identities in Transition: Jungian Perspectives* (Stein, Jones, eds. 2010), *Film After Jung: Post-Jungian Approaches to Film Theory* (Singh 2011), *Jung and Film II. The Return: Further Post-Jungian Takes on Film* (Hauke, Hockley 2011), *For Love of the Imagination: Interdisciplinary Applications of Jungian Psychoanalysis* (Adams 2013), *How and Why We Still Read Jung: Personal and Professional Reflections* (Kirsch, Stein 2013), *The One Mind: C.G.Jung and the Future of Literary Criticism* (Fike 2013), and *Alchemy and Psychotherapy: Post-Jungian Perspectives* (Mathers 2014).

It is also of interest to point out that Jung’s presence has not been limited to the world of academia. During the last few decades, popular culture has witnessed the sustained presence of Jungian-influenced books by writers such as Jean Shinoda Bolen, Clarissa Pinkola-Estés, and Caroline Myss. Jean Shinoda Bolen, M.D., is a Jungian analyst who has published a series of best-selling books, among them *Goddesses in Everywoman: Powerful Archetypes for Women* (1984), *Gods in Everyman: Archetypes that Shape Men’s Lives* (1989), *Crossing to Avalon: A Woman’s Quest for the Sacred Feminine* (1994), *Goddesses in Older Women: Archetypes in Women Over Fifty* (2002), and *Like a Tree: How Trees, Women, and Tree People Can Save the Planet* (2011). When Clarissa Pinkola-Estés, also a Jungian analyst,

published her book *Women Who Run With the Wolves. Myths and Stories of the Wild Woman Archetype* in 1992, her comparison of women to wolves through the archetype of the *Wild Woman* struck a chord with readers, and the book went on to sell over two million copies and remained on the *New York Times* bestseller list for more than two years.

First gaining fame as a “medical intuitive,” Caroline Myss has written many best-selling books such as *Anatomy of the Spirit* (1996), *Why People Don’t Heal and How They Can* (1997), *Sacred Contracts* (2004), *Entering the Castle* (2008), and *The Creation of Health* (2010). In her latest book, *Archetypes: Who Are You?* (January 2013), Myss covers ten primary archetypes: Caregiver, Artist, Fashionista, Intellectual, Rebel, Queen/Executive, Advocate, Visionary, Athlete, and Spiritual Seeker, helping the reader to determine which archetypes best define him/her as an individual. By identifying our personal archetypes, Myss believes, “we can gain the knowledge necessary to consciously define and live an authentic life that reflects who we really are” (<<http://www.amazon.ca/Archetypes-Who-Are-Caroline-Myss/dp/1401941087>>).

In the field of Cervantine studies, it is necessary to highlight the importance of the work of Ruth El Saffar and Diana de Armas Wilson, whose groundbreaking feminist interpretations ushered in a whole new era of Cervantine analysis, and were greatly influential in the writing of this thesis.

In *Beyond Fiction: the Recovery of the Feminine in the Novels of Cervantes* (1984), El Saffar posits that the heroes in Cervantes’ earlier fiction failed to discover their inner *feminine*, whereas this failure is overcome in the alchemical royal couple

of *Persiles and Sigismunda*. She explains in the Introduction to this book that she made considerable use of Jung in working out her analysis because he was particularly concerned with the problem of the *feminine* “as it relates to the larger problem of establishing harmony between the self and the other in a period that has been characterized by an overevaluation of the masculine” (14).

In *Rapture Encaged – The Suppression of the Feminine in Western Culture* (1994), El Saffar studies the Jungian *individuation* process as experienced by women through an analysis of the seventeenth-century visionary nun Isabel de la Cruz, in order to demonstrate the lack of adequate theories regarding women’s experience of this journey to wholeness.

Diana de Armas Wilson, in her *Allegories of Love: Cervantes’ Persiles and Sigismunda* (1991), studies the erotic elements of the *Persiles*, contesting chivalric notions about women, love, and marriage, and demonstrating how the heroes of the *Persiles* learn to integrate sexual difference.

In 1993, El Saffar and de Armas Wilson co-edit *Quixotic Desire: Psychoanalytic Perspectives on Cervantes*. In her review of this book, Catherine Lawson writes: “It illustrates the ways that psychoanalysis can help us read Cervantes by taking us back to Freud’s own early encounters with the *Quixote* and forward to the latest research in the field...with the approaches of such post-Freudians as Lacan and Kristeva” (Larson 167-9).

The specific aspect of Jung’s vast body of theory that I will be considering is the process of *individuation*. This is a complex process by nature, and I will be working with it from the perspective of its being a movement towards a balance

between the *feminine* and *masculine* components of what Jung considered to be an androgynous psyche. To borrow Demaris Wehr's words, "[the] debate...about whether differences between the sexes are "natural" or "cultural" is one I do not wish to enter" (*J&F* 10). I will, however, engage in the aforementioned blending of the universal with the cultural by offering a non-archetypal (*ectypal*) analysis alongside each archetypal analysis, placing the characters back into sixteenth-century Europe, and examining their situations through a sociohistorical lens.

Several characters in the *Persiles* will be studied as they move through both their outer journeys in the world, as well as their inner, psychological journeys of *individuation*, a process through which we come to know, and eventually integrate, previously unknown parts of ourselves. The first step in this process is an encounter with one's *shadow*, Jung's name for the "negative" and often repressed side of the personality, and which is usually encountered in others of the same sex. After integration of the *shadow*, one moves on to an encounter with one's contrasexual image – the *anima* for men, and the *animus* for women. By way of brief characterization, Whitmont tells us that "the *anima* represents the archetype of the man's Yin, the feminine within him, and the *animus* represents the woman's maleness, her Yang" (185). By uniting the *masculine* and the *feminine* sides of the personality, we achieve psychic wholeness or balance, and come to know the last of the archetypes of individuation, the *Self*, the true union of opposites.

The individuation process was described almost exclusively through case studies of men, and most Jungian literary analysis focuses on male characters. I will be analysing the psychological journeys of both male and female characters, for, as

Annis J. Pratt states, “[w]ith the knowledge that not only men but also women undertake quests, encounter shadows, and deal with figures of the same and the opposite sex, we can adapt Jung’s formulations to our own purposes” (158). Together with an archetypal analysis of the characters I have chosen to study, I will also give an *ectypal* analysis, placing them in the real world, the phenomenal world, in a certain historical place and time, in order to establish what Wehr has referred to earlier as the “dialectical relationship” that exists between the psychological forces and the social structures that shape our personalities (*J&F 18*).

The Spain in which Cervantes lived and wrote was a social order characterized by relations of domination and oppression by some men over other men and over all women and children. The result of such a situation, where men are in control and women are silenced and powerless, is of course a society that is totally out of balance from a psychological point of view. In *Jung’s Advice to the Players*, Sally Porterfield asks: “What is the psychological reason for a society that has become so fatally unbalanced? One answer might be that no society can be healthy and whole when either its masculine or feminine component is missing” (34). The model in which the psyche is seen as a “homeostatic system capable of readjusting itself when out of balance” (Wehr, *J&F 43*) is the one for which Jung is best known. He believed that the psyche is androgynous, made up of both *masculine* and *feminine* components. Every man and woman:

...comes equipped with a psychological structure that in its wholeness includes the richness of both sides, both natures, both sets of capacities and strengths. The psyche spontaneously divides itself into complementary

opposites and represents them as masculine-feminine constellations. It characterizes some qualities as being “masculine,” and certain others as being “feminine” ... No human value or trait is complete within itself. It must be joined with its masculine or feminine “mate” in a conscious synthesis if we are to have balance and wholeness. (Johnson, *We* 17-18)

The male characters in the *Persiles*, reflecting the patriarchal societies in which they live, are sorely out of touch with the *feminine* side of their psyches, and their journeys, from an archetypal point of view, are journeys toward this *feminine* side, or *anima*. In Chapter Two, I will analyse one such male character’s journey, that of Antonio Villaseñor, a Spanish nobleman whose story is the first interpolated tale in the novel, as well as the most classic example of the process of individuation. The first step in this process is a meeting with one’s shadow, which is usually of the same sex as the subject. In Antonio’s case, the shadow figure is represented by another Spanish nobleman with whom he has a violent encounter while attending some local festivities in his home town. Affronted by the way in which the nobleman addresses him, Antonio slashes him in the head with his sword, and then flees for his life when he realizes the gravity of what he has done. The arrogance of the other nobleman is the shadow side of Antonio, a trait that he projects onto the other man, but cannot recognize in himself.

On a ship bound for England, the Spaniard has another confrontation, this time with one of the ship’s sailors over a seemingly trivial matter, and is saved only because some of the members of the nobility on board step in to protect him. He is

put onto a lifeboat with a few provisions, and then left to the mercy of the sea. When he finally washes up on the shore of an island inhabited by barbarians, he is soon approached by Ricla, a barbarian girl with whom he is immediately smitten. In archetypal terms, Antonio has gone through the steps of the individuation process, first encountering his *shadow*, then his *anima*, which he must integrate in order to achieve a psychic balance between the *masculine* and the *feminine*. Another interesting angle that I will discuss is that as a representative of the Spanish nobility, with all its arrogance and preoccupation with “clean blood”, Antonio ends up marrying a “barbarian” woman, as much the “Other” as he could possibly have found, and, like the conquistadors in the New World, he fathers a first generation of mestizo children. The symbolic importance of the island in literature will also be discussed here. In socio-historical terms, Antonio is the son of *hidalgos*, non-titled nobles from the lower end of the scale of nobility. I will discuss the argument that he has with the other nobleman from a social perspective, looking at why he would react so violently to being addressed as “vos”.

The mother figure is virtually non-existent in the *Persiles*, all the major female characters having been raised by fathers or uncles. They must tap into the unused parts of their psyches if they wish to elude the fate that male-dominated society has prescribed for them. To this regard, Chapter Three will examine the story of Transila, a young woman from an island off the coast of Ireland, who has also been saved from the fire on the Barbarous Isle. In Transila’s patrocetric homeland, there exists the “barbaric” custom of the *ius primae noctis* (“right of the first night,” “droit du seigneur”), whereby the male friends and family members of

the groom are granted the right to sleep with the new bride before her husband. Jungian theory holds that while the *anima* figure for a man is usually represented by a single female figure, the *animus* figure for a woman is often represented by a group of men, as it is for Transila, who is lying in bed waiting for the male friends and family members of her husband to enter her bedroom. Transila gathers up what is referred to several times as her “masculine brio,” and, lance in hand, forces her way through the group of men waiting to deflower her; she jumps into a boat at the harbour, and is saved from her pursuers only because the winds of fate push her out to sea and beyond their reach. Not having allowed herself to be victimized by a system in which women are denigrated and violated, Transila is taken on board a pirate ship, another all-male world, then sold to the barbarians on the Barbarous Isle, yet another male-dominated space that trades in beautiful women. Her linguistic skills allow her to work as an interpreter between the barbarians and the crews of the ships of many nations that approach the island in order to sell the women they have acquired. She has been on the island for two years when her father and husband arrive, and although she is happy to see them, it is clear that she would have stayed indefinitely on the Barbarous Isle rather than return to the equally barbaric customs of her homeland. On the archetypal level, Transila has integrated her masculine side in order to become a more well-rounded individual. From a socio-historical point of view, Transila’s story will be analysed through the lens of rape as a male power display in Spanish society – its prevalence, meaning, and how it was dealt with legally. Although Cervantes distances the “first night”

custom by placing it on a remote island, rape was an issue in early modern Spain, and its underlying presence permeates the *Persiles*.

Chapter Four will look at the story of Feliciana de la Voz, a young woman from a town near Badajoz, Spain. The group of pilgrims, now made up of Periandro, Auristela, Antonio “the Spanish barbarian”, his wife Ricla and their two children, Antonio and Constanza, has landed back on European soil, and after having walked through Portugal to Spain, asks to be put up for the night in a shepherd’s hut in the woods near Badajoz. A young woman arrives soon after, asking for protection from the men who are pursuing her. Her name is Feliciana de la Voz, and although her father has already chosen a husband for her, she has, in the meantime, become pregnant by the man she loves and wants to marry. Immediately upon giving birth to a baby boy, Feliciana flees her father’s home into the woods, where she comes across the shepherd’s hut and the travelling pilgrims. In Jungian terms, Feliciana’s *animus* is represented by her vengeful father and brother, but also by the kind shepherds, who represent the Wise Old Man archetype. One of the shepherds hides her in the hollow of an oak tree, the mightiest of trees and a symbol of strength and courage, and there she is able to absorb the sustenance she needs from below, as well as integrate her masculine *animus*, which, as the story unfolds, also transforms from negative to positive. The most intriguing socio-historical aspect of Feliciana’s story is the arranged marriage system. I will discuss the practice of arranged marriage, especially in light of the Council of Trent’s Tametsi Decree of 1563, which stipulated that any marriage that took place outside the presence of a parish priest and two witnesses would not be considered valid, thereby putting, in theory, an end

to the common practice of clandestine marriages. Because Feliciana's father had already betrothed her to another man, her liaison with the father of her child would not only have been considered dishonourable, taking place, as it did, outside the bounds of marriage, but would also have constituted a case of adultery, another social issue that will be discussed here.

Chapter Five looks at the story of Isabela Castrucha, the last interpolated tale of the novel. She, like Feliciana de la Voz, faces being forced into an unwanted arranged marriage. When the pilgrims are passing through Lucca, Italy, they come across this young Spanish woman who has been raised by her Italian uncle in Spain, and is now being taken back to Italy to marry a cousin that her uncle has chosen as her husband. When they meet her, she is feigning possession by the devil in order to stall for time until the man she loves can arrive. In archetypal terms, Isabela is the most proactive of the female characters, having what appears to be a much more integrated *animus* than the other women we have seen. It is Isabela who spots a young man in church and decides that she will pursue him; it is she who sends him a letter telling him how she feels, and it is she who comes up with the ruse of feigning possession in order to kill time until he can reach her. The language she uses while pretending to be possessed is highly sexualized, and shocks the attending doctor and priests. Isabela's ruse works, and she gets the man she desires. Her uncle, however, symbolic overseer of the arranged marriage system, cannot bear the outcome, and drops dead; patriarchal power has given way to the *feminine* concept of marriage based on love.

Chapter Six is a brief analysis of the title characters, Persiles and Sigismunda, who are known until the very end of the novel of the novel by the names *Periandro* and *Auristela*. Ruth el Saffar's article "Persiles' Retort: An Alchemical Angle on the Lovers' Labors" (1990), is a Jungian *alchemical* analysis of the title characters, but I look at them with respect to their issues with *jealousy* and *repressed sexuality* from a Freudian as well as a Jungian perspective.

Among other things, the *Persiles* is a book about journeys, physical as well as psychological, and the analyses of Antonio, Transila, Feliciano, Isabela, Periandro (Persiles) and Auristela (Sigismunda) will follow them as they make their way along the path of *individuation*, towards a higher degree of assimilation of the *anima*, for men, and the *animus*, for women, and the attainment of a psychic balance between the *masculine* and the *feminine*, which is one of the major goals of the *individuation* process through which we all must pass.

CHAPTER TWO

ANTONIO THE SPANISH BARBARIAN

Given that the central proposition of this thesis is that the world of the *Persiles* is saturated by male aggression and power, i.e. the *masculine*, and therefore lacking in caring, compassion, and interrelatedness, i.e. the *feminine*, I believe that by beginning the novel, *in medias res*, on the Barbarous Isle, Cervantes is intentionally presenting the reader with an allegorical microcosm that represents the wider patriarchal world in which the action of the novel and its interpolated narrations will take place.

What we learn about the island is this: it is inhabited, as its name would suggest, by a barbaric race of people who believe in the messianic prophecy of “an ancient sorcerer they consider the wisest of men” (I, ii, 25). This prophecy holds that the most important males of the island must drink a concoction made from the ground-up bones of men who have been taken captive on the island, and the one who does not grimace while imbibing this drink will then be chosen to marry the most beautiful woman on the island. Together, this couple will produce a male child who will then go on to rule the world. Ships arrive from far and wide in order to sell beautiful women to the barbarians, the most beautiful of whom will eventually be the one selected to fulfill the female role in this island prophecy.

On the Barbarous Isle at the beginning of the novel, Auristela - who is

disguised as a man - is about to be killed, but it comes to the barbarians' attention that she is actually a woman. Her beauty overwhelms them, and she is taken, along with Periandro - who is disguised as a woman⁴, and whose beauty is also overwhelming - to the tent of the island's governor. Another member of the island's élite, Bradamiro, is attracted to Periandro, thinking he is a woman, and announces that she belongs to him. This impertinence earns him an arrow through the chest from the governor's bow, and causes a melee among the two rival bands of the island to break out, resulting in great loss of life and the island being set on fire. It is at this point that a small group of prisoners, including Periandro and Auristela, is rescued by Antonio the Spaniard's son, and taken to the relative safety of the cave⁵ where the Spaniard and his family live.

What we have on this island, then, is a hierarchical, male-dominated society made up of at least two warring factions, the justification of the imprisonment and murder of some men in accordance with a messianic belief system which maintains that one of the island's male inhabitants will eventually become ruler of the world, an ambience of brutal violence, and an economy based on the trafficking of women. Spain, likewise, is a male-dominated society obsessed

⁴ The "woman dressed as a man" motif becomes very popular in Spanish theatre in the mid-sixteenth century. Lope de Vega uses it in more than twenty of his early plays written between 1579 and 1603, and all of his followers go on to use it also (L. González 905). The interest here in Periandro and Auristela's cross-dressing at the novel's opening lies in its surprising pertinence to this thesis's theme of how men and women, through the process of *individuation*, must learn to assimilate their latent contrasexual characteristics. Periandro's caring nature and tear-filled expressions of love for Auristela appear to demonstrate that he has been successful at absorbing a certain degree of his *feminine* "other", whereas Auristela, according to her comportment throughout the novel, shows little sign of having taking on her unconscious *masculine* side.

⁵ The symbolic importance of the "cave" is discussed on pages 66-67.

with social rank. The Spanish empire already controls a large part of the world at this time, and in addition to the ruthless process of colonization of territories in the New World, her armies are also involved in many ongoing wars in Europe. The arranged marriage system, which denies women the right to have a say in the choice of their spouse, is a form of commodification of women. It is no coincidence then, that the *Persiles* commences on an island inhabited by “barbarians”. The themes of patriarchal power, violence and the denigration of women as depicted here, permeate the novel from beginning to end, for it is not only the Barbarous Isle and its inhabitants that are out of balance. All of the countries visited in the novel, both “uncivilized” and “civilized,” are sorely out of touch with that indispensable element without which no person and no society is whole: the *feminine*. “Either an individual or a society can become dangerously unbalanced,” Sally Porterfield reminds us (7), an assertion that will serve as a segue to the first interpolated tale in the *Persiles*, the life story of Antonio, the Spanish barbarian.

Ectypal Analysis

A small group of people – Periandro, Auristela, her handmaiden Cloelia, and an young Irishwoman called Transila - has been saved from the fire on the Barbarous Isle and is led to the shelter of a cave where Antonio “the Spanish barbarian” lives with his wife, Ricla, and their two children, Antonio Jr. and Constanza. The first interpolated narrative in the *Persiles* serves as a distraction for the bedraggled survivors, as Antonio recounts how, after having fought as a soldier in Charles V’s army in Germany, he returned to Spain to visit his parents in his hometown of Quintanar de la Orden. While watching some celebrations taking place

there, he tells them, he became involved in a violent confrontation with a nobleman from a neighbouring town, who, Antonio believed, had belittled Antonio by addressing him in a manner not befitting his social rank. A brief overview of the sociohistorical setting in which this encounter took place will shed light on the way of thinking that would have led to such an altercation.

Of himself, Antonio says: "I was brought into the world by parents belonging to the lesser nobility, and they reared me as the wealthy do their children...I returned home [from the war in Germany] rich and honored..." (I, v, 38). He describes his adversary as: "a gentleman [*caballero*], the son of a titled nobleman who had his estate near where I lived." (I, v, 38) In Cervantes' time, the Spanish nobility was comprised of three groups: *títulos* (titled noblemen), *caballeros* (literally *knights*) and *hidalgos* (literally *sons of something*), and the one thing that they shared in common was the exemption from paying taxes. According to Joseph Pérez, in medieval texts such as the thirteenth-century *Siete Partidas* (1251-65), the terms *hidalgo* and *caballero* appear to be equivalent, but by the sixteenth century, while both groups still belong to the lower echelons of nobility, the term *caballero* has acquired much more prestige than that of *hidalgo* (17-22). As Antonio Rey Hazas also points out:

los hidalgos habían sufrido una considerable devaluación durante el siglo XVI que culmina a principios del XVII...[mientras] los caballeros habían consolidado, a la inversa, su posición y se habían situado por encima de los hidalgos. La hidalguía ya no era suficiente por sí sola, había perdido buena parte de su prestigio social, se había

depauperado y se había visto sobrepasada por los labradores ricos y los burgueses ennoblecidos. (The *hidalgos* had suffered a considerable devaluation during the 16th century, which culminated at the beginning of the 17th...[while] the *caballeros* had, inversely, consolidated their position and placed themselves above the *hidalgos*. Being an *hidalgo* was no longer sufficient in and of itself; it had lost much of its social prestige, had become impoverished and had seen itself surpassed by rich farmers and ennobled merchants.)⁶ (143)

The sixteenth-century writer Antonio de Torquemada stated that “[a] los hidalgos ricos llaman caballeros” (“They call rich hidalgos caballeros”), and Fray Benito de Peñalosa wrote that “los ricos hacendados tienen una calidad que les ilustra y perficiona sus noblezas: por las riquezas son más conocidos y estimados, y los hijosdalgo cobran epítetos y renombres más altos, como es de caballero” (“rich landowners have a quality that makes them illustrious and perfects their noble qualities: because of their riches they are more recognized and esteemed, and *hidalgos* take on higher epithets and titles such as caballero”) (145). The distinguishing factor between an *hidalgo* and a *caballero*, then, had come to be a question of money: “la riqueza era una condición imprescindible para que un hidalgo...pudiera ser considerado caballero” (wealth was an indispensable condition for an *hidalgo* ... to be considered a *caballero*).⁷ (150). Antonio’s adversary is the son

⁶ All translations from Spanish are mine.

⁷ As Rey Hazas points out, Part I of the *Quijote* is about *El ingenioso hidalgo*, whereas in Part II he has become *El ingenioso caballero*. When don Quijote asks Sancho Panza in Chapter Two of Part II what the common people, the *hidalgos*, and the *caballeros*

of a *titled* nobleman whose home is referred to as an *estate* (I,v 38), and his greater social prestige is alluded to by the fact that he is referred to as a *caballero*, but this would in no case justify the lack of respect shown to Antonio, a well-to-do hidalgo in his own right, when the two men come into contact. As Antonio describes it, the encounter goes as follows:

“This gentleman [caballero], then, came to my town to observe some celebrations. While he was standing in the square among the hidalgos and noblemen [caballeros]...he turned to me with an arrogant smile and said: ‘You’re looking gallant [Bravo estáis (vos)], Señor Antonio. His experiences in Flanders and Italy must have done him a lot of good for truly he looks very fine. And good Antonio should know that I like him very much.’

“I answered him, ‘Since I’m that Antonio, I kiss your Lordship’s hands [*vuesa señoría*] a thousand times for the grace you’ve shown me. After all, your Lordship [*vuesa señoría*] acts like the person he is in honoring his countrymen and servants, but despite all this, I want

think of him, Sancho replies: "Well then," said he, "first of all, I have to tell you that the common people consider your worship a mighty great madman, and me no less a fool. The hidalgos say that, not keeping within the bounds of your quality of gentleman, you have assumed the 'Don,' and made a knight of yourself at a jump, with four vine-stocks and a couple of acres of land, and never a shirt to your back. The caballeros say they do not want to have hidalgos setting up in opposition to them, particularly squire hidalgos who polish their own shoes and darn their black stockings with green silk." Rey Hazas says that "las dos respuestas coinciden en lo mismo, en la oposición contra el ascenso de don Quijote a consecuencia de su falta de dinero" ("Both answers are indicative of the same thing, the opposition to the ascension of don Quijote because of his lack of money") (148).

your Lordship [*vuesa señoría*] to know that I took my gallantry with me from my home to Flanders and my good upbringing has been with me from birth. Therefore I deserve neither praise nor reproach for them; nevertheless, however good or bad I may be, I'm very much your Lordship's servant [*vuesa señoría*] and I beg you to honor me as my good wishes for you deserve.'

"A gentleman [*hidalgo*] and great friend of mine at my side told me... 'Watch what you say, friend Antonio, for here we don't call Don So-and-So "your Lordship" [*vuesa señoría*]. To which the nobleman [*caballero*] replied before I could – "The good Antonio speaks well for he's addressing me as they don in Italy, where instead of "your Grace" [*vuesa merced*], they say "your Lordship [*vuesa señoría*]."'

" 'I know very well the polite usages and ceremonies that go with good breeding, and I call your Lordship, "Lordship [*vuesa señoría*]," not because I'm following an Italian practice but because I know that anyone who calls me the common "you" [*vos*] must be a Lordship [*señoría*] according to the Spanish custom. What's more, as I'm the son of my own deeds as well as my noble parents [*padres hidalgos*], I deserve a "your Grace" [*vuesa merced*] from any "Lordship" [*señoría*] and anyone who says otherwise...is a long way from being well-bred.' (I, v, 38) [I have added the Spanish terms in parentheses for clarification.]

Antonio takes being addressed as *vos* as an affront, and rightly so. *Vos* traditionally had been the second-person-singular pronoun of respect since the origins of the Spanish language, even among the nobility (del Castillo Mathieu 604), but the term *Vuestra merced* appears in the fifteenth century, “en su tendencia a extremar las fórmulas de cortesía y llevarlas a cimas insospechadas de corrección y gentileza” (“in its tendency to take to the extreme the formulas of etiquette and raise them to unsuspected heights of correctness and courtesy”). This new form of address caused, “sobre todo en el siglo siguiente, un grave menoscabo del *vos*” (especially in the following century, a serious discrediting of *vos*) (604). During the sixteenth century and first half of the seventeenth, “se opera el ascenso de *vuestra merced* y el consiguiente desplazamiento y desvalorización de *vos*, con los cambios que ello trae en todo el sistema de tratamientos” (“there occurs the ascent of *vuestra merced* and the resulting displacement and devalorization of *vos*, with the changes this brings to the whole system of address”) (602). In *La evolución del tratamiento Vuestra-merced (The Evolution of the Form of Address Vuestra-merced)* (1923), José Pla Cárceles writes:

Sabido es que el uso vino a rebajar de tal manera el valor galante del vocablo pronominal latino *vos* en nuestro idioma, que ya en el primer tercio del siglo XVI, *vosear* a una persona implicaba, cuando no un insulto, una íntima familiaridad o superior categoría social por parte del que hablaba” (“It is known that usage eventually lowered the politeness value of the Latin pronoun *vos* to such an extent that by the first third of the sixteenth century, to address someone as *vos* implied,

if not an insult, then an intimate familiarity or superior social category on the part of the person speaking”). (245)

The visiting nobleman who addresses Antonio as *vos* in the *Persiles* would have been more than aware of the fact that his manner of speech would be perceived as an insult, since by the seventeenth century, *vos* “[ha perdido] definitivamente su carácter de tratamiento respetuoso para refugiarse...en el seno del hogar y de las amistades íntimas o para relumbrar, ocasionalmente, cuando alguien desea, de modo deliberado, humillar a otro” (“has definitively lost its role as a respectful term of address and has taken refuge...in the heart of the home and intimate friendships or to stand out, occasionally, when someone wants, in a deliberate manner, to humiliate another”) (630). Pla Cárceles cites an incident related in another sixteenth-century text that is reminiscent of Antonio’s reaction to being addressed as *vos* in the *Persiles*:

Jerónimo Ximénez de Urrea, en el *Diálogo de la verdadera honra militar*, impreso en Venecia en 1566, nos dejó la siguiente alusión, hecha por el personaje Altamirano: “Jugando un día en Triana a basto y malilla con un escudero de don Pedro de Guzmán, llamado Belmar, le dije, sin pensar enojallo: ‘Belmar, *vos* jugáis mal’; alterándose él por el *vos* que le dije, respondió, empuñado y feroz: ‘Yo juego bien, y *vos*, que sois *tú*, sois muy ruin hombre’”. (Jerónimo Ximénez de Urrea, in his *Dialogue of True Military Honour*, printed in Venice in 1566, left us the following allusion, made by the character called

Altamirano: “Playing cards one day in Triana with one of don Pedro de Guzmán’s squires, I said to him, without meaning to anger him: ‘Belmar, you (*vos*) play poorly’; upset at being called *vos*, he answered back, fist clenched and furious: ‘I play well, and you (*vos*), who are a *tú*, are a contemptible man’.”.) (246)

In this scenario, Belmar responds by calling Altamirano *tú*, the very lowest form of address used only with servants and children, whereas Antonio in the *Persiles* chooses the path of sarcasm, addressing the nobleman who has just insulted him by the exaggeratedly formal form of *Vuesa señoría* (Your Lordship). Del Castillo Mathieu uses the Antonio/visiting gentleman episode from the *Persiles* to exemplify the evolution of the use of *vos*:

Aunque el episodio allí narrado sucedió en la época de Carlos V, no cabe duda que las fórmulas de tratamiento empleadas, o que se esperaba que se empleasen, corresponden al momento en que Cervantes escribe su obra póstuma...El llamado “bárbaro español”, que era en realidad un hidalgo, debió expatriarse por haber herido a “un caballero, hijo segundo de un titulado” que lo trató de *vos*, cuando el “bárbaro español” esperaba el *vuestra merced*. Como se ve, ya no se toleraba el *vos* entre gentes de la misma posición social. (Although the episode narrated there took place in the time of Carlos V, there is no doubt that the formulas of address used, or that would have been expected to be used, correspond to the moment in

which Cervantes is writing his posthumous work...The so-called “Spanish barbarian”, who in reality was an *hidalgo*, had to go into exile after having wounded “a *caballero*, second son of a titled nobleman” who had addressed him as *vos* instead of *vuestra merced*, as the “Spanish barbarian” expected. As one can see, the use of *vos* [by one person] was no longer tolerable among people of the same social position.) (632)

In his book entitled *Transnational Cervantes*, William Childers provides a fascinating look at the nature of street violence in sixteenth-century Castile, with specific reference to Quintanar de la Orden, Antonio’s home town. Recent research, Childers explains, has shown “the extent to which Spanish towns were the locus of factional struggles”, Quintanar itself being “a place of frequent public confrontation and violence, through which, as in *Persiles y Sigismunda*, adjustments to an individual’s status within the community are dramatized” (114). As a result of the Crown’s selling of offices, local governments in the sixteenth century were increasingly dominated by *hidalgos*, and

[i]n order to consolidate power, local oligarchies used a combination of symbolic public violence and manipulation of the legal system, aimed at discrediting the claim to *hidalgo* status of rival families Bullying, intimidation, and slander were the favourite approach; what decided the balance of power was who could get away with denying

the *hidalgo* status of members of the other faction, backing it up with a combination of physical force and unending litigation. (114)

In Quintanar, it was the Ludeña family that dominated local politics during the sixteenth century, and Childers points out that dozens of *pleitos* in the National Historical Archive “attest to the Ludeña’s ruthless use of public humiliation of their enemies to protect their privileged status” (114). Such provocation resembles that used against Antonio de Villaseñor, and his unnamed assailant’s “[p]atronizing tone, combined with the arrogant use of *vos* ... to exaggerate the class difference between the two, is a calculated move ... designed to put the ‘upstart’ Antonio in his place before he has any chance to make a bid for higher status based on his travels and his experience as a soldier” (112).

Not wishing to ignore the provocation, Antonio responds to the verbal slight by responding to his aggressor using the exaggeratedly formal *vuesa señoría* form of address. “Speaking and acting at the same time” (I, vi, 34), Antonio swiftly draws his sword, slashes the nobleman twice in the head for his effrontery, and then, realizing the gravity of his actions, must flee for his life.⁸ Social conventions would have

⁸ Orozco Díaz points out, in *Cervantes y la novela del Barroco*, that critics such as Schevill-Bonilla believed that some of the characters in the *Persiles* are based on real people. They saw “en la figura de Antonio el padre, en el lance de la salida de su patria a causa de un duelo, en forma idéntica a otro personaje del *Gallardo Español*, un posible coincidir con un pasaje de la vida del novelista. [They saw “in the figure of Antonio the father, in the predicament of his leaving his homeland as the result of a duel, in exactly the same way as another character in *El gallardo español*, a possible parallelism with a passage from the life of the novelist.]” (310) This possible connection arises as a result of Cervantes’ sudden departure for Rome at the end of 1569, and the existence of a Royal Warrant for Arrest found in the Archive of Simancas that refers to a certain *Miguel de Zervantes* who wounded a

demanded that Antonio defend his status in his community, accounting for the conflict between him and his rival from a historical point of view, but this first parenthetical tale also lends itself extraordinarily well to an archetypal interpretation, so let us first define the term *archetype* as it was used by Jung.

Archetypal Analysis

From the Greek for “prime imprinter,” archetypes are inherited potential structures contained in the unconscious, and because we all inherit more or less the same archetypes, Jung considered them to be collective. Archetypes are *potential* structures “because they manifest in our lives as images, which will depend on the conscious experiences of the person as a subject in history, culture and time” (Rowland *Feminist Revision* 29). Using the analogy of a vase as an example, Susan Rowland suggests that although we may all inherit the general idea of what a vase is, when one appears in a dream, “its style, material and specific contents will owe most to the dreamer’s historical and actual encounters with vases” (29).

Robin Robertson describes the concept of the archetype by recounting an anecdote concerning the late ethologist Konrad Lorenz, who studied the “inner predispositions toward certain highly specific behaviors” with which animals (including humans) are born (40-1). After Lorenz just happened to be present when a baby goose hatched, the little gosling imprinted the mother archetype onto him, deciding that Lorenz was its mother:

certain *Antonio de Sigura*, but others are of the opinion that this document does not refer to Miguel de Cervantes the writer, and that fictional episodes should not be attributed to the life of the author. (See “Un episodio del ‘*Persiles*’ adjudicado a la vida de Cervantes” in the blog *Canzonere*, <http://robertokles.wordpress.com>).

Now Lorenz doesn't look anything like a goose... Therefore the mother archetype certainly can't be stored inside the goose as a picture of what a mother goose should look like. The archetype has to be flexible enough to adapt to a personal experience of mother as different from a normal mother goose. (40-41)

Jung himself said that the form of the archetype "might perhaps be compared to the axial system of a crystal...although it has no material existence of its own" (CW 9 (i) 79). Every snowflake is unique, yet such an invisible axial system underlies the structure of each snowflake.

Archetypes, then, are a substratum of the psyche common to all humanity. Jung believed that archetypes were the result of a collective unconscious, which in turn was the result of the shared experience of our ancestors. These collectively-inherited unconscious ideas, patterns of thought, images, themes, etc., symbolically embody universal meanings and basic human experiences, and are universally present in individual psyches. While there are as many archetypes as there are shared human experiences, some of the most familiar ones, largely due to their ubiquitousness in literature, and now film and television, are the *hero*, the *mother*, the *father*, the *wise old man*, the *trickster*, the *outcast*, the *scapegoat*, the *witch*, the *lover*, the *fool*, the *teacher*, the *king*, the *queen*, and so on, and there are also archetypal *situations* such as the *task* or *quest*, the *initiation*, the *journey*, the *loss of innocence*, etc. In turn, archetypal images are a vital aspect of the lifelong path of transformation along which all individuals must travel, a process which Jung referred to as the process of *individuation*:

All living things, [Jung] claimed, tended toward a goal, and just as the acorn is intended to become an oak, so we are by nature intended for our own full development. Just as not all acorns become oak trees, however, not all of us achieve our potential as integrated human beings...Although individuation is not something that one *attains* once and for all, it is always before us as a goal toward which we strive, some being more successful in this pursuit than others. An individuated person is one who has fulfilled potentials, integrated both conscious and unconscious sides of himself, and learned to live from the total psyche instead of identifying himself only with the conscious ego...Since we cannot transcend our consciousness, we cannot *know* our Self, but we can live from that larger center by becoming cognizant of ourselves as more than our consciousness and taking seriously the motivation and symbolic messages that come from the unconscious. (Kenevan 3-4)

The interpolated tale of Antonio the Spanish barbarian in the *Persiles* is the story of one man's journey of individuation, during which he will encounter the archetypal figures that Jung felt represented sequentially the stages of this process: first, the *Shadow*, which "personifies all those *personal* traits that have been ignored or denied, and which is usually represented by a figure of the same sex as the subject" (Robertson 44), and second, the Anima/Animus, the archetype "that serves as the connection to the impersonal collective unconscious, and is usually

represented by a figure of the opposite sex of the subject” (44-45). The last archetype in this sequence is the *Self*, the archetype of wholeness.

It was the late *cervantista* Ruth El Saffar who first wrote about the “startling homologies between Cervantes’ works and Jung’s theories” (*Beyond Fiction* 15), and, to borrow her wording, Antonio’s interpolated narration fits “startlingly” into the framework of the Jungian process of individuation. We have looked at the sociohistorical underpinnings of the Spaniard’s violent run-in with the visiting nobleman in his home town, but from a psychoanalytical perspective, what is it that provokes in him such a violent reaction to this verbal discourtesy?

In *The Symbolic Quest. Basic Concepts of Analytical Psychology* (1969), Edward C. Whitmont gives the following description of one of his patients, a man who shares striking similarities with our character Antonio the Spanish barbarian: the patient was “a very aggressive man, independent, self-reliant and overly rational. He expected every situation and every person to yield to his driving will and he insisted on his own way in everything...expecting to vanquish through reliance upon aggressive courage” (21-2). Suffering from an *authority complex*, “anything remotely associated with authority, especially paternal authority, set this force into motion...in rather a destructive fashion, because whether he met it in others or exerted it himself, trouble was bound to arise; he would either antagonize people or be antagonized by them, invariably putting the blame on others...it was always the other who challenged and antagonized him” (57-8). The description of Whitmont’s patient could just as easily be a description of Antonio Villaseñor, who flies into a violent rage at the visiting nobleman’s presumption of superiority when

addressing him as *vos*. Whenever a sensitive area, or *complex* is aroused, we tend to do things we later regret, and in such a state of compulsiveness, we have “a feeling of power in which we are blown up by an unknown force...that makes us feel cocksure and self-righteous” (59); we “act out its extreme, inappropriate and destructive side” (60), always blaming the other person for our reaction, projecting our unconscious *complex* onto someone else. Although we don’t realize it at the time, projection is actually “the first stage of awareness... the actualization of a psychic content...*as if* it adhered or pertained to an external object, be it a thing or a person” (60). When somebody is able to “push our buttons”, as we say nowadays, causing a reaction that seems to be beyond our control, we are under the influence of a *complex*, unable to react adequately to a person or situation. Antonio feels a strong affect charge when addressed inappropriately by his peer, and is unable to act rationally in the face of what appears to him to be the *hubris* of the other man. Whitmont further explains that a complex is the result of childhood conditioning, and that it “always points toward personal experiences and is a network of emotionally-charged associations made up of one’s personal history and conditioning grouped around certain affect-arousing situations” (66).

Whatever it is that has caused Antonio to react so dramatically to the visiting nobleman’s slight, he projects what he sees as *hubris* onto his adversary, an excess of pride that seems more than obvious to him in the other person, but that he cannot recognize in himself. “The Greeks,” Edward F. Edinger explains, “had a tremendous fear of what they called *hybris*”, whose original meaning referred to “wanton violence or passion arising from pride” (31), a meaning which describes Antonio’s

comportment perfectly. The word *inflation* is defined in the *Webster's New International Dictionary* as "blown up, distended with air, unrealistically large and unrealistically important, beyond the limits of one's proper size; hence, to be vain, pompous, proud, presumptuous" (7), and when it is one's ego that is blown up beyond the limits of its proper size, one is, in psychoanalytic terms, in a state of *ego inflation*. It is in such a state of *inflation* that we find Antonio when he is thrown so precipitously into the first stage of the *individuation* process, during which time he will be forced to come face to face with the *shadow*:

The shadow is the archetypal experience of the "other fellow," who in his strangeness is always suspect. It is the archetypal urge for a scapegoat, for someone to blame and attack in order to vindicate oneself and be justified, it is the archetypal experience of the enemy, the experience of blameworthiness which always adheres to the other fellow, since we are under the illusion of knowing ourselves and of having already dealt adequately with our own problems. In other words, to the extent that I have to right and good, he, she or they become the carriers of all evil which I fail to acknowledge within myself. (Whitmont 162)

The shadow archetype makes itself known when we project or superimpose our own repressed psychic content onto the personality of another person. Jung describes projection as "an unconscious, automatic process whereby a content that is unconscious to the subject transfers itself to an object, so that it seems to belong

to that object” (CW 9, I, 121). If the visiting nobleman is guilty of an excess of pride, Antonio’s exaggerated reaction makes it clear to everyone but himself that he, too, possesses this same trait. As Whitmont says:

Ask someone to give a description of the personality type which he finds most despicable, most unbearable and hateful, and most impossible to get along with, and he will produce a description of his own repressed characteristics – a self-description which is utterly unconscious and which therefore always and everywhere tortures him as he receives its effect from the other person. These very qualities are so unacceptable to him precisely because they represent his own repressed side; only that which we cannot accept within ourselves do we find impossible to live with in others. (162)

Often referred to as the “dark” part of our personality, the shadow consists of personal qualities that we repress because we consider them undesirable or even evil. We overreact to the characteristics we see in others, and these shadow qualities that we cannot see in ourselves “are usually in glaring contrast to the ego’s ideals and wishful efforts” (163). Jolande Jacobi refers to people who are projecting their shadow attributes onto others as “those well-known people who always think they are in the right, who in their own eyes are quite blameless and wonderful, but always find everyone else difficult, malicious, hateful, and the source of all their troubles” (39). Trying to blame and then destroy another person for our own problems does not solve the issue, however, for the individual behaving in such a

manner is wrong in believing that he or she does not possess any such evil characteristics, and creating a scapegoat does nothing to alleviate the core shadow issue.

From what we know about Antonio, everything in his world emphasizes the masculine side of life. He tells his new group of companions on the Barbarous Isle that as a young man, he was “inclined by the stars somewhat toward letters, though much more toward arms” (I, v, 37), and that he had gone off to participate in the war that Charles V was waging at that time in Germany, where he gained a reputation as a good soldier. Soldiering was a male pursuit, and we witness his penchant for aggressiveness when he uses his sword to slash the head of the gentleman he feels has insulted him, and again when he slaps the face of the English sailor while trying to escape to England. Antonio himself states that while Mars, the Roman god of war, favoured him, Venus, the Roman goddess of love, was, for him, “always cold” (I, v, 37), indicating that he has not entered into a personal love relationship or marriage up to this point in his life.

But Jung believed that the psyche was androgynous, and that one of the most important goals of the process of individuation was the conscious assimilation of both its *masculine* and *feminine* components. Antonio demonstrates a lack of capacity for relatedness and love, both of which emanate from the *feminine* side of the psyche, and his journey therefore can be interpreted as a work of enlightenment, of awakening to and finding balance between the dual *masculine-feminine* nature of his psyche. The pursuit of power and prestige has driven the *feminine* values out of Antonio’s life, and although he describes himself as “generous and well-mannered”

(I, v, 37), his violent encounter with the nobleman in his home town uncovers an unconscious complex that, when triggered, exposes the unacknowledged part of him that is actually full of pride and prone to violence. He considers his opponent arrogant, but his intellectual pride prevents him from recognizing his own arrogance and lack of control, lashing out at his perceived detractor without warning. As Eugene Pascal explains, the “qualities that we hate most passionately in others and that get under our skin at every turn are the same qualities we despise most vigorously within ourselves” (123). This vain, aggressive Shadow figure is what Antonio believes he is not, when in fact he has pushed these undesirable qualities into his unconscious, and is now projecting them onto the figure of the visiting nobleman.

The same situation soon repeats itself, and although not much detail is given as to what precipitated the argument, we are told that Antonio felt he “had to” slap an English sailor in the face after a quarrel “of little importance” (I, v, 39); he has again come face to face with himself, another Shadow figure that reflects the arrogance and aggressiveness that he denies: “The meeting with oneself is, at first,” Jung says, “the meeting with one’s own Shadow” (*Archetypes* 121). Consumed by feelings of power and superiority, and having driven the balancing forces of love and feeling into his unconscious, Antonio is reduced to brutality. His unconscious, however, will not put up with this kind of imbalance, since “the greatest force in the psychic universe is the demand for completion, for wholeness, for balance” (Johnson, *We*, 14), and so Antonio’s story becomes the story of every male’s search

for the missing feminine element, for a connection to the contrasexual qualities that he needs in order to become whole.

The encounter with the Shadow is of vital importance, as it gives us our first view of the unconscious part of our personality, and shocks us into seeing ourselves as we really are so that we can begin the process of maturation, of *individuation*, of looking inward instead of outward, of becoming who we are really meant to be. The shock for Antonio will come after his second violent encounter, this one with a sailor on the ship that he has taken in order to escape to England. Some of the nobles onboard intercede on his behalf and manage to have his life spared, but the Spanish troublemaker is put into a dinghy and thrown off the ship, with nothing but some water and hardtack, and left to the mercy of the sea. Unable to see himself objectively, the Spaniard is full of pride, the type of person that we think of as “too egotistical and in need of something that will “take them down a peg”” (Federenko 10). This pride is rooted in the hierarchical system of social stratification that constituted the foundation of the patriarchal world in which Antonio lived, and his ego is so inflated “that when a statement counter to his own view of himself...is offered, he flames and flares, his vision of reality disappears, [and] anyone transgressing or disrupting [his] fixation – who seeks to alter the patriarchal identification - is unequivocally destroyed” (Knapp 120). Antonio attempts to destroy his rivals physically, underlining once again his connection to Mars, the god of war, and his disconnection from the unconscious *feminine* side of his psyche, his *feeling* side. According to Jung’s theory of personality types, we each possess the rational functions of *thinking* and *feeling*, and the irrational functions of *intuition*

and *sensation*. Within both of these categories, we each have a dominant and an inferior function, and can become dangerously unbalanced when the dominant function takes over the way we live our lives. Antonio, from an archetypal perspective, is dominated by the *thinking* function, and totally out of touch with his inferior *feeling* function. Associated with war, violence, aggression and pride, he is lacking the capacity for relatedness and compassion, both of which emanate from the *feminine* side of the psyche.

Returning to Whitmont's description of his patient, he goes on to say that this man was:

... very successful in business, [but] he was impoverished in terms of feeling and of interpersonal relationships ... His lack of ability to express feeling and relatedness apparently constituted a highly – charged energy potential in spite of their repression, or rather because of their repression, since such repressed psychic contents tend to build up pressure ... (21-2)

Like Whitmont's patient more than three centuries later, Antonio is dominated by the *masculine* and detached from the *feminine* part of his psyche. In the ancient Chinese system of psychology, he is under the influence of *yang*, which Whitmont describes in these words:

The dynamic aspect in the Yang sphere is like an action drive, an aggressive urge, phallic, moving, battling, challenging, striving for accomplishment, conflict and penetration; it is will and self assertion.

We may call it the Martian pole. (Mars, the god of war personifies aggressiveness). (174)

Having already identified himself with the war-god Mars, Antonio's domination by the *masculine* manifests itself in aggression and a seeming inability to control his actions; he has been pushed on until now by his masculine drive, acting out of reckless impulsiveness. As Sally Porterfield says, when violence "become[s] equally or more acceptable than love and creation, then Mars has become our ruling symbol, and the potential for... self-destruction looms large and solid" (17). The suffering that such impetuosity brings upon Antonio, however, will serve to "develop and strengthen both sides of his personality, pav[ing] the way for increased understanding and awareness" (Knapp 53), for the over-identification with the *masculine*, "macho" side of his life will not be tolerated by the self-regulating psyche, which seeks balance and will now lead him on a perilous outward journey that mirrors the next phase of his inward journey, his *night-sea journey*, his *dark night of the soul*.

The phrase *dark night of the soul* comes, fittingly, from the Spanish mystic and poet St. John of the Cross (1541-1597), who was imprisoned for eight months as a result of his attempts to reform the Christian religious order to which he belonged, the Carmelite Order. During this period of incarceration, he wrote a series of exceptional poems about the frightening journey of the soul toward enlightenment, toward the unification of the conflicting parts of ourselves, a journey analogous to Jung's process of *individuation*. From his religious point of view, the *dark night* is the

painful process that people must live through as they go in search of spiritual growth and strive for union with God, but it has come to refer more generally to any bleak and painful period of alienation in a person's life. Sally Porterfield says that the *dark night of the soul*, or, more secularly, the "period of ego alienation just prior to encounter with the self", is necessary for growth, and that "only through such periods of alienation can the soul search continue to prosper.... Pain and the influence of the self are hard teachers, but it is only through their instruction that the ego can continue its journey toward individuation" (18). Thomas Moore says that a dark night "is like Dante getting sleepy, wandering from his path, mindlessly slipping into a cave. It is like Alice looking at the mirror and then going through it. It is like Odysseus being tossed by stormy waves and Tristan without an oar" (*Dark Nights*, xv). Antonio also finds himself with oars that are of no use, alone on the open sea after his altercation with the sailor on the ship bound for England. Jung said that the "symbol of the sea is another synonym for the unconscious" (*Psychology and Alchemy* 48), and the ship "the vehicle that bears the dreamer over the sea and the depths of the unconscious" (202). Water is also the source of life, a sacred element which, "like the waters of the womb, nourishes" (Knapp 64), and what Antonio needs in order to strengthen the neglected side of his personality is "a period of introversion, a *regressus ad uterum* in order to reimmerse himself in the feminine principle, to undergo a watering down of uneven and blocked unconscious contents" (291). Moore says that the dark night experience may feel "oceanic," like

being in the sea, at sea, or in the waters of the womb. The sea is the vast potential of life, but it is also your dark night...It helps regularly

to...unravel the self and culture you have woven over the years. The night sea journey takes you back to your primordial self...to your original self, yourself as a sea of possibility, your greater and deeper being. (*Dark Nights* 5)

Water is the great cleanser, and in the alchemical terms that so fascinated Jung and which make up a substantial part of his writings, Antonio needs water to dissolve his hardness and release his capacity to love (62):

Dissolving old ideas, habits and images is a way to cleanse and purify - the alchemists referred to this phase as *solutio*, putting all the hard stuff in the waters of reflection, where it breaks apart, shows itself for what it is, and gives you the opportunity for a fresh start. This solution ... is like baptismal water. It takes you out of a world of pragmatism and cynicism and restores a less jaded viewpoint. (62)

Like Johah from the Bible, who was also thrown off a ship by sailors, only to be swallowed by a whale, Antonio, too, will be forced to explore the unfathomed depths of his psyche, to experience his night-sea journey, his initiation into the unconscious:

Such an ordeal is important heuristically. It requires the hierophant to overcome the terrible vicissitudes which take place with a regression into the collective unconscious: the drowning of the ego within its tumultuous waters; its fragmentation and assimilation ...

Only after passing such a test is the ego strengthened, able to function in harmony with the Self ... To come through the night-sea journey successfully requires enormous inner strength ... It is comparable to a life/death struggle. (Knapp 299)

Archetypes such as the night-sea journey, Knapp explains, "because they are universal in vein and transpersonal in power, ...still act dramatically upon the reader's psyche even today" (xv). In another reference to the *Tristan-Isolde* story, Knapp describes Tristan in terms that are equally applicable to Antonio. She says:

Because his world is divested of all magic and mystery, of sensitivity and of largesse – the capacity to experience other views and values – he is a prisoner to his own rigid system ... he has cut himself off from his own feelings and emotions ... he behaves like an automaton.

Everything and anything that does not comply with his own logical frame of reference is simply eradicated from consciousness. (17)

In order to grow, mature, and learn the value of the inner world that up to this point has held no interest for him, Antonio requires a period of self-questioning and loneliness, of isolation. With these words he describes to his companions how it felt to find himself alone on the open sea:

I ... entered the little boat with only two oars, the ship sailed away, dark night fell, and I found myself alone in the middle of the immensity of those waters, taking only the road not opposed by

either wind or waves. I raised my eyes to Heaven, commended myself to God with all the devotion I could muster, and looked toward the north where, although I could make out the way I was going, I couldn't figure out where I was. (I, v, 39)

Lost and alone, Antonio drifts for the first six days and nights of his voyage, at which point, despite his perilous situation, he falls asleep. During that sleep, he explains, "my imagination conjured up a thousand kinds of frightening deaths – all of them in the water – and in some of them it seemed to me I was eaten by wolves and torn apart by wild animals, so that asleep or awake my life was prolonged dying" (I, v, 40). Shadow figures can either be projected onto another person, as Antonio does in the case of his Spanish nobleman rival and the English sailor, or, as in this case, encountered in dream form. "Dream images appear as if purposive," Whitmont explains. "They provide vital information which is necessary for an appropriate evaluation of the actual life situation and which is unavailable to consciousness through logical channels" (49). Eugene Pascal also points out that if a specific animal - a wolf in Antonio's case – appears in a person's dream,

the fact to keep in mind is that Mother Nature produced a dream with a [wolf] in it and not a giraffe or zebra. Mother Nature's intelligence chose the figure of the [wolf] precisely because its specific qualities and characteristics are able to communicate a particular meaning intended by the unconscious. (249)

Jung emphasized that there are no fixed rules for understanding dreams, and that what we see in our dreams are our psychic contents, manifested symbolically. If we amplify the dream symbol on cultural, mythological and archetypal levels, we can determine what the wolf has symbolized historically and what the significance of this particular dream motif would be to Antonio, the dreamer.

In Greek and Roman mythology, the wolf was closely associated with the god of war (Ares to the Greeks, Mars to the Romans). Ares was accompanied by a wolf, and together they would create turmoil and carnage. Cultural focus has, for the most part, always been on the negative characteristics of the wolf as a violent hunter, a deceitful aggressor. In medieval Europe, wolves were often used as a symbol of the devil, based on the belief that demonic entities could assume lupine form. Among Christian mystics, the temptations of Saint Anthony are well-known: "Crowds of what he described as demons attacked him in frightening animal forms, including lions, wolves, panthers, snakes and scorpions" (Dennis 199). Jung states that the collective unconscious is "inhabited with archetypes that are derived from primal animal behaviours that all humankind possesses" (Huffman 494), and in *Psychology and Alchemy*, the wolf is compared to the whale or the dragon, the "beast in man" that devours his humanity (Jung 29). Herman Hesse's 1928 novel *Der Steppenwolf* is laden with Jungian concepts, and the "*Treatise on the Steppenwolf*" read by the main character in the novel, explains that every man has two equally true natures that are often in conflict, one spiritual, high, and human, and the other low, base and animalistic. The Shadow often appears in dreams in the form of an inhuman creature or animal that provokes feelings of disgust and horror in the dreamer. The

important thing is that the dreamer recognize the symbolic content of the dream as a subconscious message that has something of vital importance to say about the dreamer's life: "Intrapsychic factors and archetypal forces in the dreamer reveal themselves as symbols, and, if made conscious, if understood nonrationally, speed up the process of healing and individuation" (Jung, *Psych. and Alchemy*, 29).

It is fitting, then, that Antonio should dream about being torn apart by wolves. The connection between Ares the war-god and Antonio has already been established, and the masculine nature of the wolf is depicted by many cultures as exhibiting war-like behaviour. It is Ares' malevolent wolf companion that symbolizes the violence and aggression in Antonio's psyche, and the Spaniard understands that his dream vision of being savaged by wolves represents "the punishment [his] evil deeds deserved" (I, v, 40); he recognizes the symbolic significance of being punished for his animalistic behaviour in kind.

This link between Antonio and the appearance of ferocious wolves in his dream becomes fascinatingly clear and appropriate if we take into account the pervasive mindset that existed in seventeenth-century Spanish society as described by José Antonio Maravall in his *Culture of the Baroque. Analysis of a Historical Structure*. Maravall says:

According to seventeenth-century thought, human beings are individuals involved in struggle with all the ills going along with it... First they find themselves in internal combat with their own selves, which gives rise to so many concerns, so much uneasiness and even violence that break out from within and are projected into their

relations with the world and others. The human being is an agonistic being struggling against the self, as was revealed in so many soliloquies from the tragedies of Shakespeare, Racine and Calderón ... But political opposition, revolts and conspiracies, and, above all, the new fact that war had been constituted as a general and persistent way for peoples to relate to each other also provoked a conception of human beings as subjects in a perennial and constitutive struggle with fellow subjects. It therefore became possible ... that during ... the baroque century a curious event took place... A line from Plotinus that for centuries had been read without attracting too much attention...was turned into an accepted topos, into an aphorism that went from mouth to mouth, for in it the epoch's contemporary sentiment found expression. The sentence referred to the aggressive character that, as a consequence of the epoch's pessimism, was imputed to the human being: *Homo homini lupus...*(159)

Writers of all kinds engaged in denouncing “the aggressive or perverse condition of the human being” (160). The economist Alvarez Ossorio, for example, wrote that “man solicits the ruin of man ... a declared enemy whose malicious nature makes everybody pursue one another ‘like very savage wolves and tigers’” (160-1). The denunciation of human aggression and violence was widespread in a society saturated with “social and public violence in war, in the epoch's penal practices, in homicides, robberies and other criminal acts committed daily [as well

as in] violence in private, interpersonal relations” (161). This awareness of the omnipresence of aggressiveness and bellicosity only serves to underscore that which is missing, that which would counterbalance this disequilibrium: the *feminine*, and its qualities of compassion and interrelatedness. Antonio is a soldier, a fighter, a representative of the class-conscious patriarchal society of which he is a part; the image of wolves in his dream arises as a consequence of his one-sided view of life, and brings to him the graphic message that his unilateral *masculine* pattern of behaviour can no longer sustain itself. The psyche seeks balance, and the “rising pressure of images is the defense reaction of a self-regulating, balancing psychic system” (27).

After the experience of his “wolf dream”, the Spaniard gives up what he recognizes as a vain attempt to control his small boat against the fury of the sea, abandoning his oars, and letting the wind and the waves carry him where they may. As Johnson explains: “There comes a time in life when a man’s ego doesn’t have the answers... At such times a man must relinquish control ... He needs to give himself over to the unconscious and drift with its tides until he finds an island of new consciousness for that era of his life” (*We* 33). Edinger points out that what St. John of the Cross referred to as the *dark night of the soul*, Kierkegaard called *despair*, and Jung called the *defeat of the ego*. “All these terms refer to the same psychological state of alienation” (50) he says, and it is while in this state that the “the experience of the supporting aspect of the archetypal psyche is most likely to occur[,] when the ego has exhausted its own resources and is aware of its essential impotence by itself” (50). Antonio’s male ego does not have the solution to this situation, and he

must relinquish control; his abandoning of the oars is the abandoning of his arrogance, and symbolizes the beginning of his movement toward the *feminine*:

One of the greatest strengths of the inner *feminine* is the ability to let go, to give up ego control, to stop trying to control the people and the situation, to turn the situation over to fate and wait on the natural flow of the universe. To give up the oar and sail means to drop personal control and give oneself over to the will of God. (Johnson, *We*, 33)

As he continues to drift at sea for an unknown number of days and nights, becoming more and more disturbed and agitated, Antonio finds himself close to an island inhabited only by packs of wolves. After taking shelter under an overhanging rock at the water's edge, one of the island's wolves approaches him ("I swear it's true," (I,v,40) he assures his listeners), and says to him in Castilian:

Spaniard, go away and look elsewhere for your fate, unless you wish to die here torn apart by our claws and teeth, and don't ask who it is telling you this, just thank Heaven you've found mercy even among wild animals. (I ,v, 40-41)

While Darío Builes considers this encounter with the talking wolf to be the first appearance of a werewolf in the novel (150), the island is described in the text as being full of wolves that roamed in packs, with no intimation that this wolf is anything other than one of the animals that inhabit the island. The Spaniard's encounter with a talking wolf is, I believe, better interpreted as a hallucination. In

such a state of distress, exhaustion, fear, hunger and thirst, Antonio's unconscious conjures up an experience of what Jung refers to as "illusory reality". Such isolation, Jung explains:

...[results] in an animation of the psychic atmosphere, as a substitute for loss of contact with other people. It causes an activation of the unconscious, and this produces something similar to the illusions and hallucinations that beset lonely wanderers ... seafarers, and saints ... [A]s a substitute for the normal animation of the environment, an illusory reality rises up in which weird, ghostly shadows flit about in place of people. That is why primitive man has always believed that lonely and desolate places are haunted by "devils" and suchlike apparitions. (*Psychology and Alchemy* 49)

It is significant that this second unconscious production of a Shadow image is again that of a wolf. In his first dream encounter with wolves, Antonio imagined he was being eaten and torn apart by the wild animals, but in this second encounter, the talking wolf does not attack him, but rather shows compassion, traditionally considered a feminine trait, by warning him not to come onto the island. Although the focus traditionally has been on the grossly-exaggerated and often fictitious negative characteristics of this animal, in reality the wolf possesses many positive qualities, and as such is often considered a symbol for both *masculine* and *feminine* energy. As Pinkola-Estés explains,

[h]ealthy wolves and healthy women share certain psychic characteristics: keen sensing, playful spirit, and a heightened capacity

for devotion. Wolves and women and relational by nature, inquiring, possessed of great endurance and strength. They are deeply intuitive, intensely concerned with their young, their mates, and their pack. (2)

Wolves are good at relationships, bond deeply, and usually mate for life; “the relational needs of humans,” Pinkola-Estés states, “are no different” (137). Antonio’s psychic image of the wolf as a violent beast of prey has changed; he still sees wolves, but now they possess compassion, one of the qualities in which Antonio is so sorely lacking. The Shadow can represent desirable as well as undesirable aspects of the personality, and we observe how the essence of his unconscious images is evolving as he progresses along the path of individuation, moving closer to the *feminine* element of his being that his psyche requires in order to restore balance in his life. At first a *man’s man*, “governed by brute force, humorless arrogance, illusory prestige, and primeval stupidity” (Fowles 373), Antonio has begun to integrate the arrogance and aggressiveness he has been forced to recognize in himself, and he is now becoming aware of the qualities he is lacking; this awareness carries him forward in his journey away from his one-sided, *masculine*-dominated ego, towards compassion and relationship with others, towards the repressed, forgotten *feminine* aspect of his being that will restore his psychic balance, namely, his *anima*. “When the feminine principle is repressed and rejected, it emerges in its most dangerous and wrathful aspects, its talons ready to ravish[,]” Bettina L. Knapp says, but “[w]hen understood and accepted, and allowed

to participate in the culture or the psyche as a whole, it offers its most caring and nurturing side” (240).

The encounter with the contrasexual aspect of one’s psyche – the *anima* for a man, the *animus* for a woman – constitutes the second stage of the individuation process. These archetypal images act as mediators between the conscious ego and the unconscious, and possess characteristics that are the opposite of those that belong to one’s *persona*. The *persona* is the self-image that one constructs for relating to the outside world. It is, as Smith says, the “mask one adopts in response to the performance of social duties and roles – a collective identity founded on cultural values and standards” (68). While we all have a social *persona*, Jung believed that “when a person’s identity is established by recourse to such criteria as social status, wealth, occupation, title, and reputation, a “feigned” individuality develops... [T]he *persona* is a social fabrication, and lacks the necessary substance on which to build a meaningful and lasting sense of selfhood” (69). In order to conform to the collective ideals of the *persona*, one must suppress one’s own uniqueness, and Antonio’s life as a soldier, as well as that of a noble, are clear models of living in deference to collective standards.

It is clear that Antonio’s ego identifies with his *persona*, and that he is preoccupied by all of the above-mentioned criteria: social status, wealth, occupation, title and reputation. These ideals are of no help once he finds himself at the mercy of the elements on his perilous night-sea journey; his *persona* has begun to collapse. When the *persona* begins to fall apart, Smith explains, “one is thrown into the midst of an interior crisis marked by confusion and disorientation” (72). Jung says that a

threat to the *persona* “always feels like the end of the world, as though everything had tumbled back into original chaos. One feels delivered up, disoriented, like a rudderless ship that is abandoned to the moods of the elements” (qtd. in Smith, 72). Antonio now experiences this disorientation, this rudderless ship, this abandonment, and is forced to confront his arrogance and belligerent behaviour. “Cataclysms occur ... when a numinous experience is in the offing,” Knapp explains, and events such as earthquakes, violent storms, etc., “indicate the coming of a new or fresh order that breaks through out of darkness” (23).

It is, in fact, a violent storm that finally washes the Spaniard’s dinghy ashore on the *Barbarous Isle*, a setting that will be, for him, a locus of transformation. As Edward J. Federenko explains in *Islands and Transformation*, the “island setting as a site for the spiritual, emotional, or psychological transformation of a character has remained a constant in Western literature from Homer to E. Annie Proulx” (xvi). Having confronted his *shadows* and begged forgiveness for what he recognizes as his “evil deeds” (I, v, 40), he has cleared the way for entry into the next phase of *individuation*, for, as Jung explains, “if we are able to see our own shadow and can bear knowing about it, then a small part of the problem has already been solved...[and] this prepares the ground for the compensatory reaction from the collective unconscious” (CW, 9, I, p.21).

While Shadow issues arise from the *personal unconscious*, the next step in the process of individuation is the encounter with one’s contrasexual archetype - the *anima* for a man, the *animus* for a woman - which emanate from the universal *collective unconscious*, “a substrate of a suprapersonal nature, which is present in

every one of us” (Jung, CW, 9,I, p.4). Whether encountered in our dreams or projected out onto others in the world, eventually our consciousness is forced to confront our Shadow qualities, and as we come to accept the fact that we possess such qualities, the Shadow figures evolve in the unconscious, at which point anima/animus issues appear in our life. Barbara Hannah says that it is often

as if Anima or Animus were hidden behind the unseen shadow, or as if the ego were too one-sided to attract it. But as the situation improves, the Anima or Animus becomes increasingly visible. Moreover, the ego, for the first time, is now in a position to face it. (270)

By acknowledging and integrating the shadow, Antonio can now face the main task of the second phase of the individuation process: the confrontation with his unconscious *feminine* features, his *anima*, which, as Hannah has stated above, has lain hidden behind the pompous, combative, self-absorbed male Shadow. “To achieve wholeness,” Wehr explains, “people need the perspective of the anima or animus in the same way that they need the shadow. Integration of the contrasexual image expands and broadens the personality, giving it access to qualities thought to belong to the other sex” (*J&F* 63). Wholeness is achieved by uniting the *masculine* and *feminine* sides of the personality, and “Jung’s intention with the anima concept was to encourage men to claim its image as part of themselves ... an important first step in [the] recognition of a “feminine” side in men, and the effort to enable men to come to terms with this side of themselves” (113). The image of the *anima* is archetypal “in that it is a composite of all the ancestral experiences of the female”

and is defined by Jung as “the symbolic embodiment of all that is lacking in a man’s conscious orientation toward life,” a type of “inner personality” containing “all those human qualities not found in consciousness” (Smith 74). Whitmont says that as a pattern of behavior,

the archetype of the anima ... is the drive toward involvement, the instinctual connectiveness to other people and the containing community or group. Whereas individuality is personified as a male element, connectedness – the “containing” unconscious, the group and the community – is experienced and personified as a feminine deity.
(189)

Formerly concerned only with rank and reputation, Antonio’s treacherous sea journey has left him more open to the possibility of the existence of other, heretofore buried aspects of his psyche; awareness of these aspects “transforms blind emotions into genuine feelings, opens the door to the soul, to the integration of spontaneity, sensitivity, receptivity, adaptability and warmth, but also to the assimilation of aggressiveness” (Whitmont 199). The Spaniard has suffered greatly as a result of such blind emotion and combativeness. As a result of his over-identification with the *machista* norms prevalent in his patriarchal environment, his life has become one-dimensional, the feminine, *feeling* aspects of his personality “have lain fallow and infertile ... unused, repressed, undervalued, despised” (Smith 61). After a life of extroverted action, Antonio must now evolve into the next phase of experience; “his titanic nature must be transformed into a more spiritual force”

(Knapp 263). But accepting the *anima* can be difficult, for it disrupts his established idea of himself:

When a man discovers his anima and has to come to terms with it, he has to take up something which previously seemed inferior to him ... up to now in our world, the feminine principle, as compared to the masculine, has always stood for something inferior [and] as a result, when a man enters into relationship with his anima he has to descend from a height, to overcome a resistance – that is, his pride. (Emma Jung 23)

Pride, as his behaviour has demonstrated, is a central issue for Antonio, and in a society in which the *feminine* was so greatly denigrated, the acceptance of hitherto rejected *feminine* characteristics would be no easy psychic task for any man, even taking into account, as Emma Jung explains, that it is not a question of a man totally surrendering his masculinity, but “only of granting a certain space to the feminine, which is also a part of his being” (81). The *anima* behaves in ways that are “compensatory to the outer personality ... exhibiting the characteristics which are lacking in the outer, manifest, conscious personality” (1), such characteristics being, in Antonio’s case, the *feeling* aspects of his psyche. He will experience his unconscious *feminine* through the figure of Ricla, a young barbarian girl he encounters almost immediately upon being tossed by the stormy waters of the sea into the mouth of a cave on the Barbarous Isle. “The depiction of the shipwreck of the wanderer and the arrival on the island shore, in fiction or film,” Federenko

writes, “often accentuates the extreme differences between the wild rush of the storm at sea and the utter silence of its aftermath on the island” (101). The cave is of symbolic importance because it is, as Jung explains,

the place of rebirth, that secret cavity in which one is shut up in order to be incubated and renewed... Anyone who gets into... the cave which everyone has in himself, or into the darkness that lies behind consciousness, will find himself involved in an – at first – unconscious process of transformation. By penetrating into the unconscious he makes a connection with his unconscious contents. This may result in a momentous change of personality in the positive or negative sense.

(Jung, CW 9, I, 135-6)

Caves are also, as Pascal notes, an image of the *feminine* “in all her cosmic and mystical aspects” (245), and after a harrowing voyage that has taken him from the patriarchal, power-driven world of *logos* and across the seas of the unconscious, Antonio is ultimately saved when his dinghy is tossed into the “pregnant darkness of the Great Void of the Feminine” (245). Having already been initiated into his process of individuation as a result of the psychic metamorphosis that was set in motion during his long night-sea journey, Antonio’s entrance into the next phase of the individuation process is marked by his encounter with Ricla, the young barbarian girl who appears within minutes of his arrival on the Barbarous Isle. The appearance of the outer woman, Carotenuto explains, “expresses the possibility of a collaborative relationship between the masculine ego and the inner feminine image”

(51). Ricla is hunting for “colorful seashells and tasty shellfish” (I,vi,43), and just as the *feminine* is associated with the dark chthonic depths of the earth, shells are mysterious treasures that come from the depths of the ocean and thus share this connection with the underworld (Ronnberg 212). With their labyrinthine spiral recesses, shells are also “an illusion to the hidden life of our interior world” (214), to the hidden *feminine* that is being discovered by Antonio for the first time. An image rich in symbolism, the

shape and depth of some shells, the lush pink of their coloring, brings to mind the female vulva, associating the shell with the allure and mystery of the feminine, and with incarnation and fertility...We adorn ourselves with shells, remembering the goddess and her beauty, her seductions. The shell and its evocation of the uterine salt-sea, the moon, tidal ebb and flow, imparts a sense of birth and rebirth. (214)

The “tasty shellfish” that Ricla is carrying are also laden with symbolic import: “How long ago did we begin to harvest the clam and oyster – moist, slippery, edible and aphrodisiac – and claim for ourselves the oyster’s immaculate pearl?” (216). Jung often refers to the *anima* as the *treasure hard to attain*, the *pearl of great value*⁹, which in broad terms refer to aspects of self-knowledge that are required for psychological individuality. As Robert Aziz points out, “[t]he winning of the “treasure hard to attain” is, of course, an allusion on the part of Jung to an

⁹ This term is from the Biblical parable: “Again, the kingdom of heaven is like a merchant in search of fine pearls, who, on finding one pearl of great value, went and sold all that he had and bought it” (Matthew 13:45-46).

experience of the archetype of total unity, the self, the goal of the process of individuation” (29). After surviving his perilous sea journey, Antonio can now claim the “treasure hard to attain”; he now “has a genuine claim to self-confidence, for he has faced the dark ground of his self and thereby has gained himself” (Jung, CW 14, par. 756). It is often the intercession of what Campbell refers to as the “helpful female figure” (131) that allows a character to redirect his psychic orientation to life, and when Ricla stumbles across the bedraggled stranger who has just washed up on shore, the change in Antonio’s comportment is immediately discernible; as soon as he sees her, he says,

clasping her in my arms without saying a word to her, I went straight into the cave and brought her to this same spot where we are right now. I placed her on the ground, kissed her hands, caressed her face, and made every sort of gesture and sign I could to show her I was gentle and loving. (I, vi, 43).

Antonio’s new demeanour is an outer manifestation of the contact he is now establishing with the *feminine* principle, which he does “by recognizing and realizing the eros, the principle of relationships, which means that he not only becomes aware of his feeling, but also makes use of it” (Emma Jung, 81). Formerly a wielder of the sword, the Spanish castaway’s island experience will be the site of his confrontation with and development of the underdeveloped *feminine* side of his psyche, the reintegration of which is expressed through a newly-emerging attitude of gentleness and connectedness, for

[t]he sword can not build relationship: it can't settle anything, it can't bind together. It can only rip apart. If you want to heal your relationship, build relationship, then you must learn to use the language of the [*feminine*]. You must affirm the other person, express your love and feeling and devotion. This is an absolute law: The [*feminine*] heals and binds together; the sword wounds and cuts asunder. (Johnson, *We*, 31)

This "language of the feminine" is, for the time being, expressed in signs and gestures, given that Antonio and Ricla share no common spoken language. This inability to communicate represents the inadequate relationship that exists between the *masculine* and the *feminine*. He will have to learn Ricla's language, and she his, each discovering and taking on the language of the *other*. In *Islands of Transformation*, Federenko explains that the barrier between a wanderer who ends up on an island and his new community "finds a powerful symbol in the meeting of two languages", and that the learning of a new language indicates the "willingness to assimilate the new experience" (Federenko 59). The motif of the unknown woman or *anima* represents the undifferentiated function, which for Antonio, as we have already established, is his *feeling* function. He has fallen in love with Ricla, and Jung's interpretation of "falling in love", albeit an unromantic one, is based on the concept of *projection* that we described earlier when discussing Antonio's projection of his repressed negative qualities onto the visiting gentleman with whom he had his first altercation. Projections can also be positive, however, and, as Whitmont explains, "[w]e are involved in a positive projection when what gets under our skin attracts

us, fascinates us, arouses our admiration – when we “fall in love” with a person or idea” (61). The *anima* in projection, then, is responsible for a man’s being in love, as he strives to express the *feminine* aspects of the psyche that he does not recognize as belonging to himself by projecting them onto a real woman; “... we want to be filled with love by someone else”, Whitmont goes on to say, “when we have been unable to tap the sources of the ability to love within ourselves” (230).

In someone for whom Venus had always been cold, Antonio’s immediate kissing and caressing of Ricla is quite surprising, a clear indication of the change that is taking place within him: “[t]he assimilation of the anima marks the beginning of the reconstruction of the shattered psyche”, Smith explains, and “the conscious domain is progressively enlarged by the addition of new unconscious material, until finally, a radical transformation of the overall personality occurs” (73-5). His feeling side, which up to now has lain fallow and unused, suddenly comes to life. The feminine symbols of the cave and the shells the young girl is collecting have already been noted, and in the midst of all their mutual signs of affection, Ricla takes some bread from her clothes and puts it into Antonio’s mouth; “[t]he facilitation of nourishment”, Edinger states, “signifies the feminine principle” (*Goethe’s Faust*, 40), and after giving him bread, Ricla then leads Antonio to a stream, where with gestures she tells him to drink, the water of springs and rivers also being “identified with the unconscious, the very essence of being and renewal, ... with fertility ... and for this reason associated with the feminine principle” (Knapp 237).

In his state of enchantment, the attributes that the Spaniard is projecting onto Ricla are those of the archetypal pure, innocent, righteous woman: “I couldn’t

get enough of looking at her,” Antonio explains, “for she seemed to me more an angel from Heaven than a barbarian from earth” (I, vi, 43). He feels he is gazing at a heavenly being, and “[i]n a sense, [Ricla] is just that – another aspect of [Antonio’s] anima – the shifting, untried feminine love that he has never known” (Knapp 153). Ricla, is, however, a barbarian, and in order to better reflect Antonio’s “pious anima safely contained in the sacred rituals of the church” (Edinger, *Faust*, 45), he must teach her the Christian liturgy, an indoctrination she willingly embraces and describes to the group of travellers who have been listening to Antonio’s narration up to this point:

He’s taught me his language, as I’ve taught him mine, in which he also taught me the laws of the Catholic Christian faith. He baptized me in the water from that creek over there ... He explained as much of his religion to me as he knows and I gave it a place in my heart and soul where I’ve accepted it with all the belief I can. I believe in the Holy Trinity, God the Father, God the Son, and God the Holy Spirit, three separate persons who are all the one true God and ... I believe in everything the Holy Roman Catholic Church holds to and believes ... He told me of the greatness of the perpetual Virgin Mary, Queen of Heaven and Our Lady of the Angels ... Along with these he’s taught me other things that I won’t repeat, for it seems to me that I’ve said enough for you to understand that I’m a Catholic Christian. (I, vi, 45)¹⁰

¹⁰ In an interesting parallel, as Federenko indicates, “Robinson Crusoe is a language teacher and reluctant theologian with Friday” (132).

It is fortunate for Antonio that the heavenly attributes he initially projected onto Ricla have sustained themselves over the years, that is to say there was no gap between what he *wanted* to see in this woman and her true nature, for otherwise, according to Jung's theory, when a person in a relationship realizes that the qualities he or she believes they see in the other person turn out to be nothing but projections, the relationship will often come crashing down, leaving in its wake two disenchanted people who each believe the other has changed, when in effect, they never truly knew the other person, but rather only what they projected onto that person.

Antonio promises to be Ricla's husband "in the manner he says is customary among true Christians" (I, vi 44), for he must, as Knapp explains,

experience the idealized feminine principle as well as the actual flesh-and-blood woman he has chosen to love, [for] if both are not encountered, the individuation process may not be able to pursue its course ... [Antonio] will now learn how to combine an individual love with one for humanity, tenderness, and compassion ... a marriage between the unconscious and conscious personalities. (60)

He and Ricla go on to have two children, Antonio and Constanza, and after the more or less fifteen years that have passed by the time Auristela, Periandro and the others that have been saved from the fire on the Barbarous Isle are listening to the Spaniard's life story, the couple is still happily married and demonstrates kindness and affection toward each other; it would seem that their life together is

experienced in fullness, love, and mutual respect. Antonio's task has been to integrate his *anima*, to consciously experience emotions through relationship with others. His journey to the island has signified "the annihilation of an ego experienced as separate and distinct from others", a process that is perhaps necessary, according to Demaris S. Wehr, in order for a man to be "reborn into relationality" (*J&F* 103). Before reclaiming his *feminine* feeling function, Antonio had been leading "a fractured existence, cut off from a deeper source of psychic unity and meeting", but in its wisdom, the Self led, perhaps pushed, the Spaniard onto the path that would help to reestablish his psychic equilibrium by leading him to Ricla, the *anima* figure who will "become the catalyst that will bring about the fusion of the two [halves of his psyche]" (Knapp 56).

Antonio's reprimand of his son's behaviour later on in the novel (Book II, Chapter ix), serves as an epilogue to his story. When a Spanish sorceress called Cenotia makes lustful advances towards Antonio Jr., he reacts "as though he were the most cloistered virgin in the world and enemies were assaulting the castle of his virtue" (II, ix, 140). Repulsed by her amorous overtures, the young Antonio takes aim at Cenotia with his bow and arrow, but instead accidentally kills Clodio, a man known for his slanderous tongue. When Antonio the father comes across the scene, he is astonished, and full of indignation, says to his son:

Look here, you barbarian, if you try to kill those who love and desire you, what will you do to those who hate you? If you're so concerned about being pure and modest, protect your purity and modesty with patient long-suffering; dangers like this can't be countered by arms

and ambushes, but only by running away from them ... If you continue like this throughout your whole life you'll be taken for a barbarian by everyone you meet. (II, ix, 141)

Recognizing both the hubris and uncontrolled aggressiveness that he possessed as a young man, Antonio Sr. now admonishes his son for such unrestrained behaviour and advocates a policy of non-aggression. The Spaniard has already gone through a psychological transformation in which

much of what formerly seemed evil, or at least compulsively disturbing, reveals itself as merely primitive and therefore capable of constructive growth. The instinctual drives thus transformed and matured cease to be sources of moral danger, temptation or sin; instead they become the originators of new creative impulses and possibilities of expression which eventually widen the scope of the personality and with it the whole life. It is as though within one's own soul a new life had been experienced which connects us with a new source of ethical decision that comes from an indestructible core of being which surpasses one's ordinary ego limitations. (Whitmont 95)

The younger Antonio has yet to experience such a process of maturation, and his compulsive actions are, understandably, a source of consternation for his father. When the group of travellers eventually arrives at the home of Antonio's elderly parents in Spain, he finds out that his father has long since made peace with the

family of the nobleman with whom he had had the altercation more than fifteen years earlier, and he and his wife Ricla settle into a quiet life in his home town, while their children, Antonio Jr. and Constanza, carry on with Periandro and Auristela on their journey to Rome. Individuation is a lifelong process of discovery, but Antonio the Spaniard has been successful at achieving a healthy balance between the *masculine* and *feminine* components of his psyche.

CHAPTER THREE

TRANSILA FITZMAURICE

Ectypal Analysis

The story of Transila Fitzmaurice is the first woman's story in the *Persiles*. *Trans-ila* ("across islands") – is a young woman who acts as interpreter for Prince Arnaldo and Periandro when they first arrive on the shores of the Barbarous Isle searching for Auristela in Chapter Three of Book One. As we will soon find out, Transila is from an island off the coast of Ireland, and for reasons that are never explained, she addresses the visitors in Polish, then interprets the conversation for the barbarians, whose language she has learned since landing on their island. In the next chapter, the murderous brawl that takes place between the chief of the Barbarous Isle and Bradamiro, one of the most important men on the island, results in the island being set on fire. Caught in the conflagration, Transila, Arnaldo, Periandro, and Auristela are led to the safety of the cave dwelling of Antonio the Spanish Barbarian, his wife Ricla, and his children Antonio and Constanza. After successfully purchasing ships from passing pirates, the group of survivors is able to leave the Barbarous Isle, ostensibly to undertake a pilgrimage to Rome.

They sail south for more than ten days, eventually arriving at the Baltic island of Golandia, where, immediately upon their arrival, another ship comes ashore, bringing with it Transila's father, Mauricio Fitzmaurice, and her husband, Ladislao. Mauricio's astrological skills have enabled him to predict exactly where and when to find his daughter, who had fled her home two years earlier, and he explains to the

group of travellers that he is a member of the ancient Irish Fitzmaurice family. He begins to recount his daughter's story, which revolves around the *ius primae noctis* or *Law of the First Night* ritual that is still observed in his homeland, and which Diana de Armas Wilson refers to as "a Latin circumlocution for the custom of legislated rape" (*Allegories* 180). Mauricio calls the custom as "the worst among many bad ones" (I, xii, 67), and describes how the bride and groom gather with their siblings, close relatives and city officials on the wedding day, "some to act as witnesses and others to be the executioners, which I can and should call them" (I, xii, 67). The bride, he goes on to say, awaits the arrival of the groom's brothers or other male relatives, who then "come in one by one to pick the flowers of her garden and paw the bouquet she would have wanted to save untouched for her husband" (I, xii, 67).

Despite repeated attempts to convince the people of his island to put an end to this terrible custom, Mauricio is unsuccessful, the only results of his efforts being multiple death threats. He describes to his audience his daughter Transila's reaction when one of her new husband's brothers goes into her room to carry out the custom of their land, saying:

Finally, my daughter had been shut away in the private room I've mentioned, awaiting her ruin; but when one of her husband's brothers tried to go in to begin the disgraceful business, just imagine her coming out into the great hall where everyone was gathered, holding a spear before her in both hands. She was as fair as the sun, as brave as a lioness, and as angry as a tigress." (I, xii, 67)

At this point, the young woman interrupts her father and takes over the telling of the tale of her wedding night, “in the same spirit that had moved her at the time of the original act...her voice trembling with anger... her face as red as glowing coals and her eyes like fire” (I, xii, 67). She describes how, filled with fury, she ran out into the great hall of her home, spear in hand, yelling at the gathered guests:

‘You, I say, who are more lustful than religious, who under the appearance and protection of empty ceremonies like to cultivate other peoples’ fields without the permission of the legitimate owners. Here I stand before, you who are badly misguided and worse informed; come, come on, for reason, placed on the point of this spear, will defend my position and sap the strength of your evil thoughts, the enemies of decency and morality.’ On saying this I sprang into the middle of the crowd and breaking through I went out into the street accompanied only by my anger, then continued on down to the shore.”

(I, xiii, 68)

Jumping into a small rowboat, the current pushes Transila out to sea, and then to a neighbouring shore, where a group of friendly fishermen give her refuge for the night, but then sell her the next day to a group of pirates, who in turn take her to be sold to the inhabitants of the Barbarous Isle. There, as we have seen, she is by force made complicit in the purchasing of women in her role as interpreter for the barbarians.

The *ius primae noctis* or *droit du seigneur* is a custom alleged to have existed in medieval Europe, giving the overlord the right to the virginity of his vassals’

daughters on their wedding night. In *Against Our Will: Men, Women and Rape*, Susan Brownmiller writes:

The *jus primae noctis*, right of the first night or *droit du seigneur*, the custom of giving the manorial lord the right to take the virginity of the bride of any one of his vassals or serfs unless the bride and bridegroom paid a specific amount of produce in redemption dues – certainly a form of rape – appears to have been enforced irregularly in certain parts of Germany, France, Italy and Poland but not, however in England. (20)

Historians' opinions regarding this practice differ, some believing it never existed at all, being merely a legend circulated by the enemies of the nobility, while others consider it to have been nothing other than a fiscal tax that had to be paid when vassals married, but despite arguments against the belief in the *droit*, "many historians conclude that the fact that the *droit* makes its appearance in so many countries under so many names proves indubitably that it existed" (Litvak 9).

In his *Crónica Universal del Principado de Cataluña* (1609), Don Jérôme Pujades, a doctor of law, describes the custom as practised in the Catalonia region of Spain in the following terms:

Firma de espolio forzado, era la mayor iniquidad que se pudiese imaginar. Porque se exigía de este modo: que cuando alguno se casaba, el señor en pago de su consentimiento, ó firma que hacía en el contrato de matrimonio, se acostaba la primera noche en la cama con la novia, antes que la tocase el novio. Y si el señor no quería usar de

este derecho, luego que la novia estaba metida en la cama, el señor la pasaba el pié por encima en señal de su señorío. [*Firma de espolio forzada*, was the worst iniquity one could imagine. Because it was demanded in the following manner: that when someone got married, in payment for the lord's consent, or his signature on the marriage contract, he slept with the bride on the first night, before the groom touched her. And if the lord did not want to exercise his right, when the bride was in bed, he would graze her thigh with his as a testimony of his ownership. .] (Qtd. in Litvack 11)

Many travel writers and chroniclers, whose works Cervantes would have been familiar with, refer to some form of *ius primae noctis*, from the thirteenth-century Venetian Marco Polo, to *The Travels of Sir John Mandeville*¹¹, written in French in the third quarter of the fourteenth century, and translated into every major language of Europe by the end of that century. Spain produced at least five editions of the *Travels* between 1515 and 1547, and, according to Litvak, "Cervantes borrowed from it in his *Persiles y Sigismunda*" (20-1), referring to the Transila episode.¹² De Armas Wilson also refers to several sixteenth-century writers who included descriptions of ritual defloration in their works: Pedro Cieza de León

¹¹ As Litvak explains, "Mandeville was known as the greatest traveler of the Middle Ages and also as the greatest liar. His book is not the report of first-hand observation, but rather of much reading." His *Travels* is, however, "important in the history of almost any literature of Europe." (20-1).

¹² The 1619 play, *The Custom of the Country*, attributed to Fletcher and Massinger, "is largely based on the Transila episode of *Persiles*, but [...] substitutes for the multiple defloration of Cervantes' novel the exercise of tyrannical power by an individual ruler in whom the privilege of the *droit du seigneur* is vested" (Litvak 25).

(*La crónica del Perú nuevamente escrita* (1554); Jean Léon l'Africain (*Descripción de l'Afrique* (1556); and Johann Boehme, who in his *Repertorium...de omnium gentium titibus* (1520), writes of this practice in the Balearic Isles: "In truth, what they observe as a custom in nuptials ... ought to be wondered at: one man and then a second and then the rest, according to age, knows the bride: the final place is given to the groom for his bride" (qtd. in *Allegories*, 183).

In de Armas Wilson's opinion, the version of *ius primae noctis* closest to that of Cervantes is the one found in Chapter 24 of the *Comentarios Reales* by Inca Garcilaso de la Vega, the first mestizo writer of colonial Andean South America. Cervantes refers to the groom's brothers and closest male relatives, while Inca Garcilaso de la Vega writes that "in other provinces, the groom's nearest kinsmen and his best friends would "corrupt" the virgin ... who was to be married" (qtd. in *Allegories* 184).

Reports of such ritual defloration among primitive societies in many remote parts of the globe did not regard this practice as tyrannical or cruel, but rather a source of honour to the bride (Litvak 24), but there is nothing honourable in Cervantes' portrayal of the practice, which is described, through the words of Mauricio, as a "damned barbarous custom" (I, xii, 67). Looking at the primitive tradition "with a civilized mind" (Litvak 24), he situates Transila's story not in the remote New World, where such rituals may have been considered normal, but rather in Ireland (Hibernia), and as David R. Castillo wittily observes, we should keep in mind that "after all, only two graphemes separate the toponym *Iberia* from the proverbial Winterland of "Hibernia" and the "Spanish H" is silent!" (112).

Familiar, then, with this well-documented custom through several possible sources, Cervantes chooses Transila's story of the *ius primae noctis* custom as the first interpolated woman's story in the *Persiles*. It is, however, far from being the only reference to the topic of rape in the novel: the threat of rape is a background motif that is always there, ever-present in the minds of the female characters.

When the group of travellers decides to leave the island of Golandia, on which they arrived, as we saw earlier, after escaping the fire on the Barbarous Isle, Transila's father, Mauricio, warns his companions that the astrological signs indicate that they will encounter danger on their journey "[not] because of any squall or storm on sea or land, but rather through treachery mixed with and possibly even totally forged from lustful and lascivious desires" (I, xviii, 81). At sundown, Mauricio's prognostication becomes reality, as water begins to pour in, and the ship begins to sink. The passengers scurry to save themselves, including the two soldiers responsible for cutting the ship open. After killing his rival, the other soldier throws himself into the sea, shouting out these words for the others to hear:

"Listen, Arnaldo, to the truth this traitor tells you, for at a time like this it's good to speak the truth. Along with that fellow you saw me stab in the chest I opened and drilled holes all over the ship, intending to rape Auristela and Transila after making off with them in the dinghy; but seeing my plan turn out so differently from what I had in mind, I've taken my partner's life and am now killing myself." With this last word he let himself sink into the depths of the water, which cut off his breathing and buried him in perpetual silence. (I, xix, 88)

The pilgrims manage to make it onto one of the ship's lifeboats and one of its dinghies, which soon drift apart at sea. The dinghy stops briefly on an icy island, where this half of the wayfarers is able to transfer onto a larger, more seaworthy ship. Mauricio soon realizes that the ship's crew is a group of pirates, a fact that makes him very uneasy and "constantly afraid some misfortune might result from the pirates' fast living and evil ways of life; and since he was old and experienced in the ways of the world his heart kept pounding in his chest for fear that Auristela's great beauty, his daughter Transila's attractive and striking good looks, and Constanza's youth and unusual attire would awaken evil thoughts in the pirates" (I, xxi, 95).

Auristela also expresses fear for her physical safety when she refers to Prince Arnaldo, whose intention to marry her and make her the future queen of Denmark is clearly his objective from the very beginning of the novel. Having no intention of marrying him, Auristela stalls for time, and says that, in spite of the restraint heretofore demonstrated by Prince Arnaldo, "a thousand kinds of fears assaulted her; she felt that since Arnaldo's love was as great as his power, he might resort to force to secure compliance with his requests, for sometimes patience can turn to rage and courtesy to rudeness in rejected lovers' hearts" (I, xvi, 78).

In Chapter Two of Book Two, the pilgrims come together on the island of King Policarpo, and this seventy-year-old man soon finds himself in love with the seventeen-year-old Auristela. Since she arrived on his island, he says:

I've fallen from the heights of my presumed good sense to the depths
of I don't know what kind of desires ... I'm dying for Auristela. The

heat of her touching beauty has kindled love's flame in the marrow of my old bones; my eyes, already dim, have taken new spark from the stars in hers; seeing her graceful body has breathed new life into my feeble one. (II, v, 121)

Although horrified at the prospect of marrying this old man, Auristela pretends not to be adverse to the idea, saying to Policarpo's daughter Sinforosa "I'll enjoy your father's wisdom" (II, vii, 134). In fact, she is filled with fear of what the powerful king might do if his desire is not fulfilled, for, as the narrator states, "when love's desire exerts its power over the hearts of the powerful it usually breaks through every obstacle to reach its goal; respect is not shown, promises not kept, and obligations not honored; so there was no reason to be sure Policarpo would feel even the slightest obligation toward them" (II, vii, 136). Growing ever more desperate at the thought of the travellers leaving his island, Policarpo concocts a plan to set fire to his palace so that everyone staying there would have to run to safety, and in the ensuing confusion, Auristela would be kidnapped. Just as the barbarian leaders' lustfulness resulted in the burning of the Barbarous Isle, Policarpo's uncontrolled desire leads to an inferno on his island, but the group of travellers is able to escape once more, without Auristela's chastity having been violated.

The most graphic tale of the intention to commit rape is recounted in Chapter Fourteen of Book Two, when Periandro is entertaining his fellow travellers with accounts of his adventures during the two years he spent searching for the

kidnapped Auristela. Boarding a ship he has come across while at sea, he is met with the mangled bodies of forty men hanging from the ship's tackle and yards, and a young Lithuanian woman named Sulpicia, who tells him how, while on a trip to visit her uncle the king of Lithuania following her wedding, the newly-married couple's servants had gotten drunk, killed her husband, and then attempted to rape her. The twelve women on board had banded together and cut the assailants to pieces before hanging their remains on the rigging, for endangered women, she tells Periandro, are capable of this and much more: "Forty's the number of those hanged, but if there had been forty thousand they'd have died, too, because their weak or nonexistent defense, coupled with our fury, led to all this savagery – if that's what it really was" (II, xiv, 166).

Rather than be hapless victims, both Sulpicia and Transila take matters into their own hands, thus subverting, as de Armas Wilson points out, the conventional Renaissance narrative of rape, "generally subtended by the cherished paradigm of Lucretia, tirelessly invoked throughout the sixteenth century for her pudicity, for having prized her honour more than her life" (*Allegories* 188). But somewhere between the self-sacrificing mythological paragon of Lucretia and literary *viragos* such as Sulpicia and Transila, what recourse would any real woman in early modern Europe have had when faced with sexual violence?

Theoretically, rape may have been condemned as a deplorable crime, but in all early modern jurisdictions, "rape was rarely prosecuted and had a low conviction rate" (Toulalan 431). Most criminal codes put rape in the same category as murder and sodomy, offences that were considered capital crimes, but in French and

Spanish courts of the sixteenth and early seventeenth centuries, condemned rapists were often reprieved and sentenced to a lifetime in the galleys (Toulalan 433).¹³ If a woman were to make a formal charge of rape against a man, it was very unlikely that he would ever be convicted. It would have been extremely difficult, if not impossible, to prove that she had not consented to the sexual encounter, or that she had suffered violence or the threat of violence. In *The Routledge History of Sex and the Body. 1500 to the Present*, we read how in practice, sexual assault cases usually came down to a matter of one person's word against another's:

If a man denied that penetrative sex had occurred or claimed it was consensual, there was little a woman could do to persuade legal officials that it was he and not she who was lying. Men's testimony was generally privileged over women's, adults' over children's, master's over servants', those of higher over those of lower social status. This was particularly relevant in rape given that alleged victims were always female, and often maidservants or children, and defendants were adult males often in positions of authority over them. (435)

What made things even harder for women was the fact that the burden of responsibility for sexual misconduct was virtually always laid on them. A case could easily be dismissed if a judge believed that a woman had in any way encouraged her alleged attacker, and in the worst instances, victims of sexual violence would

¹³ Such is the case of the law student who is among the group of escaped galley slaves in *Don Quixote* (I, xxii).

themselves be punished. We can only agree that, “[c]onfronted by this host of difficulties, it is hardly surprising that rape was seldom prosecuted” (435).

The law also reinforced the idea that women were the more lustful sex, and under most European codes, a woman could not allege that she had become pregnant as a result of rape because it was believed, at this time, that no conception took place without pleasure, and therefore “her very impregnation was held to demonstrate her active consent” (Hufton 54).

If the organized ritual of the *ius primae noctis* is depicted as a barbaric practice that has no place in civilized society, the other cases of flagrant attempted rape also end badly for the would-be perpetrators. The two soldiers who sabotage their ship in order to rape and kidnap Auristela and Transila both die as a result of their actions, and forty men are massacred by the twelve women on board Sulpicia’s ship after her servants kill her husband with the intention of raping her. Keeping in mind that with the *Persiles* Cervantes hopes to imitate Heliodoro’s *Aethiopica*, Helen Morales reminds us that “[o]ne striking aspect of the Greek novels is the sheer relentlessness with which women are threatened with rape ... The heroines are never actually raped, but their narratives repeatedly take pleasure in the fantasy of their defilement at the same time as they exhibit them as paragons of virtue” (53). No such fantasy pleasure undertones accompany the threat of sexual assault that hovers over Cervantes’ female characters, and the powerful narrative of rape that subtends the *Persiles* is both a constant reminder and a repeated denunciation of the violence – “both biological and epistemic” (de Armas Wilson *Allegories* 198) – that the women of his time had to face, that women have always had to face. Even the

story of Taurisa, while not about rape *per se*, is nonetheless about disregard for the physical wellbeing of a woman. While at sea, Prince Arnaldo hands the very ill maidservant Taurisa over to two soldiers who are heading to Ireland, where she is to be put into the care of Arnaldo's friend, an Irish prince. The two soldiers, however, decide that they both want to marry Taurisa, and, ignoring her more than precarious state of health, they eventually come ashore on one of the icy islands where our group of pilgrims has made a stop, and proceed to duel over the possession of Taurisa; they mortally wound each other, and Taurisa succumbs to her illness.

Cervantes may have been reproducing *topoi* present in the *Aethiopica* in his desire to imitate the Greek novel, but his creation of strong women who use their wiles or physical force to defend their bodies moves the topic of rape beyond the literary commonplace, exalting the women, while creating a cast of male characters whose violent actions – or intentions - make them just as uncivilized as the barbarians of the Barbarous Isle where the *Persiles* begins. In a fitting segue to the archetypal analysis of Transila's story, we will remember the words of Emma Jung: "For a man to take possession of a woman more or less by force is a clear sign that his erotic attitude is at a completely primitive level" (60).

Archetypal Analysis

Transila's journey, like all journeys, is psychological as well as physical, and rises directly out of the *masculine/feminine* imbalance that exists within the patriarchal society into which she was born, and hence, within *her*. Just as a man's

individuation process requires a coming-to-terms with his inner *feminine*, his *anima*, this same process for a woman demands that she become acquainted with her *other* side, her *masculine* side, her *animus*.

Growing up, Transila would have accepted the traditional opinions gleaned during her life so far as expressed by her father and other male authority figures of her youth. As her most important *animus* figure, her father has been a caring man who has raised his daughter in a loving atmosphere, and when it comes time for her to marry, he even asks for her approval of the man he has chosen as a possible husband, and his advice to parents is repeated several times throughout the *Persiles*. He says:

... it seems wise and even in their own best interests for parents to find husbands for their daughters in harmony with the girls' likes and wishes, since they're not giving them a companion for just one day, but for all the rest of their lives. By not handling it in this manner, thousands of difficulties have been produced, are produced, and shall be produced, most of them leading to disaster. (I, xii, 66)

Having lived a privileged lifestyle within a traditionally patriarchal society, Transila's *Weltanschauung* would have been that expected of young girl who was cared for and protected by her father. As Emma Jung explains, the *animus*:

comes toward us from outside, to the child mostly from the father
... This guide, this mediator, then becomes the carrier or the representation of her animus; onto him the animus is projected. There

is no conflict as long as this projection succeeds, that is, as long as the projected image is more or less covered by the man who carries it ... When such a relationship is continually maintained, then we have what could be called an ideal relationship, without conflict, whereby the woman remains unconscious ... When the disparity between the image and the man in question begins to set in, then we become aware of our confusion and dismay – and that the man who incorporated our animus image is continually behaving in a manner that does not fit our view. (E. Jung, 310)

It is on her wedding day that Transila experiences this confusion and dismay. The Hibernian isle from which she hails, as we have seen, embraces the custom of the *ius primae noctis* – “stylized gang rape”, as Tucker refers to it - (66), and Mauricio, Transila’s father and most important *animus* figure, does not have the courage to protect his daughter from a custom that he himself considers “monstrous” and “disgraceful”. “I followed the customs of my country, at least insofar as they were compatible with reason,” he explains, “and when they were not, with false appearance I acted as if I were following them, for at times dissembling is advantageous” (I, xii, 62). Mauricio diplomatically conceals his true feelings, feigning consent in order to appear to comply with the expectations of his social group, Marcia L. Welles going so far as to say that his “resignation in the face of his daughter Transila’s potential victimization as a candidate of legislated rape is tantamount to an endorsement of the barbaric custom of *ius primae noctis*” (201,

n.7). If in his cowardice Mauricio has been a poor father, he also represents the collective father, the “patriarchal society which itself functions like a poor father, devaluing the worth of women” (Schierse-Leonard 3). Because of their own lack of healthy relationship with their inner *feminine*, men project the ambivalent virgin/whore split onto women, “lov[ing] the idealized virgin while raping her whore body”, as Marion Woodman puts it (171), and the *ius primae noctis* ritual would seem to be a reflection of this paradigm.

Jung notes that the *anima* figure usually appears to a man as a single female figure, while the *animus* tends to take the form of a plurality of masculine figures, and it is precisely a group of men that plans to carry out the *law of the first night* on Transila. Jung explains the plurality of the *animus* on the principle of compensation: because men tend to have multiple relationships with women, in the unconscious, the *anima* tends to appear in the image of one single woman. The reverse is true for a woman: because she is likely to be monogamous in a relationship with a man, in her unconscious, the *animus* presents itself as a multiple of men (Wehr *J&F* 66-7). If Mauricio is a weak *animus* figure, the group of men about to deflower Transila could only be perceived by her as depraved brutes who embody all the most negative traits associated with the *masculine* – control, aggression, violence, lack of respect for and denigration of the *feminine*. The strength of her patriarchal society is such that Transila has internalized the damaging messages about her inferiority and weakness as a woman that would have surrounded her since birth; the “idea that what is masculine is in itself more valuable than what is feminine is born in her blood” (E.Jung 23).

Most likely aware that she would one day be subject to the marriage-night ritual of her homeland, Transila has not, up until the very day of her wedding, done anything to prevent her own destruction, having unconsciously cooperated with her own oppression by following the rules of behaviour expected of her by a repressive patriarchal society, but just as Antonio Villaseñor had to confront his *anima* and assimilate his *feminine* side, Transila must now embark on *her* journey of individuation in an attempt to integrate *her* contrasexual image, her *animus*. This process involves acknowledging and claiming previously unknown parts of herself: initiative, aggressiveness, action. She must learn to make decisions, act upon them, and embrace the attributes of separateness, individuality and independence. She must take on the power aspect of the *masculine*, for “if the useful animus is neglected in a woman’s psychic life,” Clarissa Pinkola-Estés reminds us in *Women Who Run With the Wolves*, “it atrophies, exactly like a muscle that has lain inert too long” (338).

Having grown up in a culture in which men and women followed their prescribed gender roles, there would have been little opportunity for Transila to have any type of encounter with the recessive maleness of her psyche; she has been acculturated to experience these polar aspects as “other”, but has now reached the decisive point of engagement with her *animus* at which it is necessary for her to integrate her *masculine* side. She takes a stand when truly faced with personal danger, drawing an internal masculine energy to her aid, displaying the qualities traditionally most bred out of women: anger, aggression, independent action. Her process of transformation begins, as is often the case, in a moment of crisis, when

she must shed her girlish innocence and sense of powerlessness and accept the inner strength she has never before called on. Her *animus* manifests itself in fierce response to the male power system that has put her in this precarious position, and she flees from her impending doom, from the group of men who, as she expresses it, are invested with the power “to cultivate other peoples’ fields without the license of the legitimate owners” (I, xiii, 68). Given the patriarchal authoritarian attitude that has so devalued her autonomy as a woman, Transila’s reaction against such authority is the inevitable culmination of a collective sense of rage that has been repressed by generations of women on her island homeland. Rage is a destructive emotion not usually associated with the *feminine*, but its powerful energy can be a major impetus for transformation:

For rage can be an act of assertion that sets limits and establishes identity by saying “I won’t take any more of this! ... for in becoming enraged herself, she experiences the full force of her own strength and power, which previously she gave over to others. She also defies patriarchal authority ... [denying] projections that don’t really fit ... [like] a negative projection that women are passive and powerless.
(Schierse-Leonard 129)

The warrior-heroine beneath the soft exterior propels Transila (as it did Sulpicia) to face down her would-be assailants, lance in hand, in a scene that immediately evokes the image of the Amazon woman. As Margaret L. King explains, the fascination with the figure of the “masculine woman” reached its highest point of “exaltation” in the seventeenth century:

Masculine women represented a “rejection of obedience”, of the dominant culture and, just like the ancient Amazons, a repudiation of the domesticity that was considered the natural condition of women.

(213-14)

By taking on the persona of the *femme forte*, Transila is, of course, imitating the very form of male conduct that has brought such turmoil to her life, but given her situation, this is the only action that is going to save her. The “armored woman,” King says, “in fighting for her rights, has most often had to do this by relating to men vis-à-vis a power attack. She has had to take up a sword and fight as a man” (84-5). Transila must take on this powerful Amazon *persona*, renouncing her capacity for relating lovingly to others, becoming “a phallic female brandishing her fetishistic sword, deadly and threatening to the male” (Welles 19), and acting in an emotionally independent way. The sword is a symbol of the *masculine* principle, both in its association with war and physical violence, as well as with the attributes of discipline, courage and decision-making (102), the traits that Transila must emulate in order to take her fate into her own hands; her “warrior within” must learn to yield a sword both physically, to save herself, and metaphorically, as she begins her journey towards her Self.

After her confrontation with the would-be assailants waiting to share her bed following her wedding ceremony, and her escape at sea, the young runaway now finds herself on yet another island, the Barbarous Isle, whose economy is also based on the commodification of women, who are brought to the island from far and wide and then purchased in order to fulfill the island’s messianic prophecy, which, as we

recall, states that the most beautiful woman of all those purchased and the bravest barbarian man on the island will produce a son who will then go on to rule the world.

The young Irishwoman's multilingualism and ability to learn the barbarians' language procures her a position as interpreter for their dealings with the multinational suppliers who bring women to their shores, and after her initial rebellion against the men of her own island, she must now live like a man, a *virago*, in order to survive, calling on the strength and courage that have lain dormant in her, committed to her own well-being, emotionally independent, to the point of colluding with the barbarians in their trafficking of women. Surrounded by another group of violent, ruthless *animus* figures, Transila takes on their tough, aggressive features, and in doing so must relinquish her capacity to relate affectionately with others, becoming "one-sided, and consequently ... the victim of the very attribute she has tried to overwhelm" (Schierse-Leonard 61). This taking-on of *masculine* traits has had to be sudden and extreme, a case of *animus possession* that adds much-needed forcefulness to her personality, and when Prince Arnaldo first approaches the Barbarous Isle hoping to get Periandro onto it in order to search for Auristela, Transila's manner of speech demonstrates the straightforwardness and self-interest with which she must now deal with others: "If by chance you bring another maiden to sell, you'll be very well paid", she says. "Just answer the questions I've asked. My masters don't like me to get off onto other topics of conversation, rather to stick to their business" (I, iii, 29). Very shortly after this conversation, when running to escape the fire on the barbarians' island, Auristela and her

handmaid are carried to safety, while “[t]he interpreter, being hardier and not so tender, followed them with manly courage” (I, iv, 35); and in Book Two, Chapter Five, the character Rutilio refers to Transila as “bursting with bravery” (124).

When her father Mauricio and husband Ladislao show up on the island of Golandia, they have not seen Transila for two years. To lose a daughter, as Mauricio has, is the consequence of having denigrated the *feminine*, leading to a loss of relationship to it. This father-daughter wound, explains Schierse-Leonard, represents a disturbed relation between the *masculine* and *feminine* principles on a larger scale, which affects not only individuals but also whole societies (25). Transila faints from the shock of seeing her father and husband, but expresses no remorse for her actions, and gives no indication of having thought of somehow returning to her homeland. Her time on the Barbarous Isle has allowed her to integrate the contrasexual side of her psyche, to discover the nature of her own individual *Weltanschauung*, withdrawing her projections of a *loving-animus-who-will-take-care-of-me* and an *evil-animus-who-wants-to-destroy-me*, finding a middle way that allows her to use the formerly unconscious empowering elements of her *masculine* side, her *animus*. Transila is ultimately able to break out of her Amazon archetype and return to her homeland with her father and husband, but she is a different young woman from the one who first grabbed hold of a spear to defend herself from her uncivilized countrymen. Her father and brother may have evolved in their attitude towards Transila’s needs as a woman, but her Hibernian patriarchal homeland has undergone no such transformation, and will continue to physically and “psychically rape the feminine” (Woodman 51). It comes as no surprise, then,

when we are told later in the novel that she, her father, and husband have gone to live “more peacefully in England” (IV, viii, 335).

CHAPTER FOUR

FELICIANA DE LA VOZ

Ectypal Analysis

After all their peripeteia in the frozen northern regions, Periandro, Auristela, Antonio, Ricla, Constanza and Antonio Jr. finally reach European soil in the first chapter of Book Three, arriving in Belém, Portugal, and then making their way to Lisbon. Here, they are housed in the home of a Portuguese gentleman, where they change from their northern attire into pilgrims' clothing, spending their ten days in the city visiting churches. Deciding to make the rest of their journey to Rome on foot, the group leaves Lisbon and walks until they arrive in Badajoz, Extremadura. After a short visit there, they walk for three days, and when night overtakes them in the middle of the woods, Auristela decides that they should head toward some herdsmen's huts whose fires could be seen burning in the distance. Barely have they entered the forest when a man on horseback comes racing towards them, asking them to take a precious gold chain and a newborn baby to either one of his two trusted friends in the nearby town of Trujillo. He is being followed by his enemies, he explains, and asks that they not tell his pursuers that they have seen him. Baby in tow, the group hurries on to seek shelter in the herdsmen's camp, their arrival coinciding with that of a young woman, who is crying and noticeably in distress. Her disheveled attire nonetheless indicates that she must be from a well-to-do family, and Ricla judges her to be around sixteen or seventeen years old.

The frail girl explains that she is dying of exhaustion, and asks for food and to be hidden so that anyone coming after her won't be able to find her. One of the kindly shepherds places her in the hollow of an oak tree and brings her bread soaked in milk, after which he takes the newborn infant to be nursed by one of his nanny goats. This has hardly been done when a troop of men on horseback arrives at the camp, asking for the gentleman with the baby and the young woman, but being told nothing, they carry on, leaving the pilgrims, the shepherds, and the young woman to get a night's sleep. The following day, she tells her companions her story, explaining that she is in love with one man, but has been ordered by her father and brothers to wed another. They will not listen to the pleas of the rich *hidalgo* who wants to marry her, unaware of the fact that she has already given herself to this young man, the result of their relationship being, as she euphemistically describes it, that her "dress became shorter and [her] dishonor grew" (III ,iii, 212). The day before her encounter with the pilgrims, and without any warning, Feliciano's father tells her that she is to be betrothed to the man he has chosen as her husband that very evening. The stress undoubtedly sends her into labour, and she describes the chaotic situation that ensued to the entranced listeners:

... heaving a deep sigh, I gave birth right there on the floor...all the while my father and brothers were hurrying me along to come out for the wretched betrothal ... My maid was in a state of confusion with the baby in her arms... when I, just as I was, went down a winding staircase to some first-story rooms in my house, and from them I easily got out into the street. From the street I got into the countryside

[... and] encouraged by the light from your huts, I managed to reach them to seek some rest for my weariness ... (III, iii, 212)

On the ectypal level, Feliciana's story revolves around one of the major – if not *the* major - themes of the *Persiles*, the arranged marriage. Marriage was one of the great debates of the sixteenth and seventeenth centuries, and it is therefore no surprise that Cervantes would be so interested in writing a novel-length commentary on the ascendant topic of freedom of choice for women when selecting a life partner. In *The Creation of Patriarchy*, Gerda Lerner reminds us that we have to go back to the beginnings of civilization in order to trace the origins of the arranged marriage system. As she explains,

[t]he first gender-defined social role for women was to be those who were exchanged in marriage transactions. The obverse gender role for men was to be those who did the exchanging or who defined the terms of the exchanges. (214)

As part of the great reform movement that commenced in the year 1000, the Catholic Church began to get more and more involved in the institution of marriage, which had always been a secular matter overseen by kin groups. The reorganized Church generated a systematic theology and canon law of marriage, confirming throughout the twelfth century the view of Peter Lombard, bishop of Paris, that the bride and groom had only to declare their consent *per verba de presente* for a marriage to be valid (Herlihy 100). The triumph of this consensual model of

marriage, however, “opened the door to a floodgate of clandestine marriages” (Beal 1326) lacking parental sanction, which the Church would not declare invalid “because it was believed that consent had been established by Christ as the essential form of the sacrament of matrimony and, therefore, it was beyond the Church’s power to add or to detract from that form” (Beal 1326). The Fourth Lateran Council of 1215 required the publication of banns, an ecclesiastical ceremony, and a public declaration of consent, but still did not invalidate clandestine marriages. In Spain, as elsewhere, Dillard explains,

these revolutionary principles met with unmistakable resistance from secular custom; Leonese and Castilian fueros redacted before and after the Fourth Lateran Council regularly reaffirmed the requirement that a daughter’s marriage be approved by her parents and other relatives; custom varied among towns and regions but, in general, a daughter’s failure to obtain consent as specified at each town constituted rebellion: the daughter was punished for elopement by disinheritance or worse and the unapproved husband outlawed as an abductor. (41)

We can read, for example, in the *Fuero Juzgo*, a codex of Spanish laws enacted in Castile in 1241 by Fernando III, the following:

If some betroth the young girl according to the father’s will, and she against her father’s will wishes to marry another, and not to whom her father had promised her, this we will not allow no matter by what

means she attempts to do so. (qtd. in Saint-Saëns, 112)

The Council of Trent's *Tametsi Decree* of 1563 "made failure to marry before the proper pastor or his delegate and two witnesses a disqualifying impediment to marriage" (Beal 1326), but still did not go so far as to invalidate a marriage entered into without parental consent. They were abhorrent, but nonetheless valid. This decree was rejected outright by the French monarchy, and while it still did not mean that young people in Spain had free choice when deciding to marry, ample documentation exists as proof that many such unions took place: "Clandestine betrothals and marriages were always the cause and occasion of great harm and upset", the Cortes of Castile stated in 1582, and as James Casey explains,

Spain dragged into the modern age what looked like a dysfunctional marriage system dating from the early days of the formation of Canon Law, [and] it was not until 1776 that the government finally broke with Rome on this matter and insisted that parents must give their consent to marriages of children under twenty-five years of age. (*EMS* 141)

So despite this attempt by the Church to bring marriage under ecclesiastical control, it continued to be considered a contract between families, where political alliances and monetary advantages were the most important factors, especially among the higher echelons of the feudal class system - the nobility and the aristocracy. Young women – and we distinguish between men and women because

men continued to engage in a life outside of the home after marriage and were free to engage in adulterous activity with impunity - were pawns in a system in which they had no say, in clear keeping with the religious, judicial, and even scientific discourses which took for granted the superiority of the male.¹⁴ As Fray Martín de Córdoba wrote in his *Jardín de nobles donzellas* (1468-9), women were created for (i) “la multiplicación del humanal linaje” (“the multiplication of human lineage”), and (ii) “reconciliación de paz” (“reconciliation of peace”) (qtd. in Vigil, 12); in other words, they were part of the family patrimony, exchangeable for political, economic and/or social motives. As Mary Murray reminds us, Lévi-Strauss argued that:

for humanity to establish itself as it has, certain rules of kinship exchange had to be enacted. In accordance with this, ... since it is communication and the act of exchange that bind human society together, women became the objects of exchange, representing a sign which is being communicated. Culture is seen as predicated on the symbolic exchange of women by men. (9)

In *This Sex Which Is Not One*, Luce Irigaray applies Marx and Engel’s theories of commodity capitalism to the role of women in patriarchal society. Woman, she

¹⁴ In the religious debate, the superiority of the male goes back to the rejection of the first, simultaneous creation story, in favour of the second, sequential story, which, according to St. Paul, proved the naturally superior nature of man (Adam) over woman (Eve). The judicial discourse reinforced male supremacy by strictly limiting a woman’s legal capacity to act on her own behalf, since she legally “belonged” to her husband. At this time in the scientific/medical realm, it was still believed that it was men who engendered children, and that women were only the vessel that carried and gave birth to them. See Lacarra “Representaciones...” for more on this topic.

writes, “is traditionally a use-value for man, an exchange value among men; in other words, a commodity” (31); the “circulation of women among men is what establishes the operations of patriarchal society” (175).

The idea of women as commodities in the arranged marriage market is a recurring theme in the *Persiles*, and it was de Armas Wilson, in her *Allegories of Love* (1991), who first pointed out that:

[t]he behaviour of Feliciana’s kinsmen ... replicates, in a civilized key, the behaviour of the inhabitants of the Barbarous Isle: a violent, all-male sacrificial community whose “Law” or ritual idolatry dictates, as it does for Feliciana’s family, the circulation of women as commodities. (*Allegories* 208)

No different than the barbarians’ system of trade, the traditional patriarchal system viewed a woman as moveable capital to be invested as a means of enriching a man’s material patrimony by way of the fundamental social structure of the marriage contract – “pacto entre hombres sobre el cuerpo de las mujeres, que pasan a ser objetos de intercambio entre hombres [a pact between men regarding women’s bodies, which become objects of exchange between men]” (Muñoz Fernández 79). The size of dowries had grown throughout the Renaissance, and as Casey states, “mobilising cash for dowries was the single biggest headache in the lives of most aristocrats of the early modern period” (*EMS* 147).¹⁵ With such huge sums of money

¹⁵ Using the Valencian house of Gandia as an example, Casey explains that by the end of the sixteenth century, dowries for this important aristocratic family had risen to 100,000 ducats, which amounted to twice the annual revenue of the estate. With

hanging in the balance, family politics and economics played a much more important role than anyone's personal inclinations. The process of choosing the best candidate for a daughter could last for years, with negotiations involving the help of intermediaries and extensive enquiries into the background and future prospects of a potential son- or daughter-in-law. Parents counted on children "to interiorize their family's interests, and to adhere spontaneously to the destiny chosen for them" (Vigil 310). With the religious life being the only other viable alternative, marriage was of vital importance for a young girl, who would have been raised to obey the will of her parents and not cause any problems when it came to the arranging of her future matrimony. Juan Luis Vives, author of the important *Instrucción de la mujer cristiana* (1528), advises young girls not to get involved in the choosing of their husband, not to speak when their parents are talking about marriage arrangements, and not to show any external sign of desiring to have a husband. They can only help their parents "con votos y oraciones, suplicando con gran aflicción y lágrimas a nuestro Señor, que alumbre e inspire el corazón de sus padres [with vows and prayers, begging with great affliction and tears that our Lord enlighten and inspire the heart of her parents]" (qtd. in Vigil, 81).

Officially, Church doctrine did not allow parents to force a girl to marry against her will, but as Mariló Vigil puts it, moralists' defence of this prohibition "lo manifiestan en un contexto tal, que sólo cabe deducir que los padres no las deben llevar encadenadas al altar aunque pueden presionarlas e influirlas con toda clase

each duke of Gandia usually marrying off two daughters over the sixteenth and seventeenth centuries, they faced "a herculean task in actually funding this strategy" (*Early Modern Spain* 147).

de manejos hasta que den el sí [is manifested in such a context that one can only deduce that parents mustn't lead them to the altar in chains, although they can pressure and influence them with all kinds of manipulations until they say "I do"] (82).

As a fundamentally economic contract, the concept of marriage based on love was not something that was taken for granted as it is today.¹⁶ In fact, love “was considered a sinful passion that perverted the natural order, [and] could not enter into the serious institution of marriage” (Ferrerias Savoye 94). In medieval epic literature (Poema de mío Cid (mid-12th century), Poema de Fernán González (mid-13th century), Mocedades de Rodrigo (c. 1360), etc.), we see how advantageous marriages were given as rewards for a man's military or political service, used to create alliances between clans. In medieval courtly literature, romantic love was to be indulged in precisely outside of marriage, and played no role in the political/economic machinations involved in the arranging of a marriage alliance. As Lacarra explains:

Por supuesto el amor nada tiene que ver con el matrimonio. El amor

¹⁶ It is interesting to note some commentaries of twentieth-century writers regarding love and marriage. In *Love in the Western World* (1940), Denis de Rougement writes: “We are in the act of trying out – and failing miserably at – one of the most pathological experiments that a civilized society has ever imagined, namely, the basing of marriage, which is lasting, upon romance, which is a passing fancy” (qtd. in Laurence Lerner 124). In *Woman's Estate* (1971), Juliet Mitchell writes: “There is a formal contradiction between the voluntary contractual character of “marriage” and the spontaneous uncontrollable character of “love” – the passion that is celebrated precisely for its involuntary force. The notion that it occurs only once in every life and can therefore be integrated into a voluntary contract, becomes decreasingly plausible in the light of everyday experience – once sexual repression as a psycho-ideological system becomes at all relaxed” (qtd. in L. Lerner 124).

según lo viene celebrando la literatura de la época es un modo privilegiado de hacer la experiencia de sí mismo, mientras que la relación conyugal es un compromiso social que implica el reconocimiento de obligaciones mutuas, debiendo la esposa darle descendencia al varón a cambio de lo cual éste debe mantener a la familia. [Of course love has nothing to do with marriage. Love as it is celebrated in the literature of the time is a privileged way of experiencing oneself, whereas the conjugal relationship is a social agreement that implies the recognition of mutual obligations, the wife having to give offspring to the husband, who in turn must maintain the family.] (94)

But of course young women did fall in love and did want to marry according to their own amorous inclinations. Could what they read or saw in the theatre have had any bearing on this ascendant idea? A society's literature, Casey states, "creates a myth over time, consecrating certain norms of behaviour, expectations and values which mould reactions to events" (*Family* 129). The drama, poem, and novel of the Spanish Golden Age all explored the love-marriage issue, but it was the theatre that was thought to have the strongest impact on the morals of the public who so eagerly flocked to see its performances. It was in the playhouse, as recorded in the *Actas de las Cortes* in 1629, that young girls learned the "dreadfully lewd and indecent proposition that you should marry the person you fancy, taking no account of the proper respect due to your parents" (qtd. in Casey, *Family* 130). Is it life imitating

art, Casey asks, when we read real-life stories that have been preserved of young girls who refused to accept the marriages arranged for them by their families?

One catches echoes of them [theatrical stories] in the pleas before the bishop's court, demanding freedom to marry: 'first the sun would have to fail', one young girl retorted to her parents' insistence that she not wed the man she had chosen; 'they can break me into a thousand pieces, but I will marry him', swore another. (qtd. in Casey, *Family* 129)

It is this type of *real-world* situation, then, that is reflected in the story of Feliciana de la Voz, the first and most obvious point being that she has been destined to an arranged marriage by her father. The details of this arrangement harken back to our discussion of *hidalguía* as it related to Antonio Villaseñor in Chapter One of this thesis. If we look closely at Feliciana's words when recounting her story to the group of pilgrims in the woods of Badajoz, we will recall that she describes her family as "much more noble than rich", and the family of Luis Antonio, the young man her father has chosen for her to marry is also described as "more noble than rich". Rosanio, however, the man that Feliciana has chosen for her husband, is the son of a "very rich hidalgo whose manners and many virtues make him a gentleman in peoples' opinion" (III, iii, 210). This would seem to be a case of one suitor being from the old nobility, which was in a state of economic crisis by the seventeenth century, and the other belonging to the newer ranks of the nobility, his family possibly having acquired their *hidalgo* status by paying for it. It may have

been difficult for Feliciana's father to find a suitor of equal social stature willing to accept a girl who may not have been able to offer an enormous dowry. In what had developed into a commercial union in the early modern period, women "became the bearers of liquid wealth, clothes, jewels, furnishings and above all money," Hufton reminds us (65). By the beginning of the seventeenth century, the value of dowries was constantly increasing, and, as Hufton points out, "the marriage of even one daughter in a way to dignify the [family] name could cause some great houses to part with as much as a third of their assets" (65). The fact that Rosanio, Feliciana's chosen spouse, is "a very rich hidalgo" may very well be a contributing factor, as we shall see, to the peaceful resolution of this embedded tale.

Feliciana finds herself, then, in the woods outside of Badajoz, in the company of the group of travelling pilgrims, being taken care of by two kindly shepherds. Despite the name given to her because of her beautiful singing voice, Feliciana de la Voz has had no *voice* with regards to her own life, and has said nothing about her lover or her pregnancy to her father. Women are forced to be silent, Pinkola-Estés writes, "in order to survive an impossible situation of corrupt or unjust power in the family, community or world, [but] their silence is not serenity but an enormous defence against being harmed" (390). Feliciana has reason to fear being harmed, for, when her father first hears the cries of her newborn baby, he immediately goes to investigate, "laying hand to his sword" (212). "The gleam of the blade", Feliciana recounts, "penetrated my blurred vision and struck fear in the very midst of my soul" (212).

There are two reasons for her father/brother's pursuit: first, the fact that Feliciana has subverted her father's marriage plans for her, and second, "la obsesión de los hombres del barroco con el adulterio" ["the men of the baroque's obsession with adultery"], as Mariló Vigil describes it (140). Forced to come up with new strategies for preserving and increasing their resources, the western aristocracy adopted the system of primogeniture on a vast scale during the sixteenth century, with daughters and younger sons typically being excluded from a full share of the family inheritance. Under such a system, a prospective wife's virginity was of paramount importance in order to ensure the legitimacy of the future son to whom the entire patrimony would eventually be transmitted. For this reason, nubile daughters of well-to-do families were virtually confined to their homes, with the exception of being allowed to attend weekly mass or participate in some other parentally-organized and controlled event (Hufton 101).

Feliciana's father and brother have failed at keeping watch over their daughter/sister, to the point where she has become pregnant and given birth without their having been aware of her ongoing relationship with Rosanio. As long as a girl remained unmarried, "los miembros masculinos de su familia de origen, el padre y los hermanos, actuaban como responsables de la custodia del derecho del hipotético futuro marido" ["the male members of her family of origin, her father and brothers, acted as custodians of the right of the hypothetical future husband"] (Vigil 138). A girl's virginity was fervently protected before marriage and her body intended only for her husband's enjoyment after marriage because this ensured the legitimacy of a man's heirs, a matter of extreme importance where estates and titles

hung in the balance. A lot would have been riding on Feliciana's marriage, which would explain her father's anger, but it would not explain his actual intention to kill her. It is her *sexual* activity and the resultant loss of honour that has him outraged to the point of wanting to murder his own daughter, for not only has she lost her virginity, but also, having already been promised to another man, Feliciana has, in fact, committed adultery.¹⁷ Fully aware that this is what her father and brothers are thinking, Feliciana asks her listeners to consider the crisis she had faced the day before, saying:

Just think, señores, of the pressing danger in which I found myself last night: my fiancé waiting for me in the hall, and the adulterer, if he can be called that, out in one of the house's gardens, waiting to speak to me and ignorant of the tight spot I was in. (211)

It is in the literature, and especially the theatre, of this time where questions of the all-important Spanish concept of *honor* are most fully developed, and as Vigil explains:

En lo que se refiere a la familia, el honor del padre y, por extensión, el

¹⁷ Mariló Vigil believes that because aristocratic women who lived in cities did not have to keep house or look after their children, added to the fact that they had not chosen their husband, would have led to adultery seeming "normal" to them, given the "ideological context" of *courtly love* in which they lived. This, she says, would have given rise to "a propensity in women towards adultery" (148). Simone de Beauvoir commented on women's relationship to adultery in *The Second Sex* (1952). Woman, she says, is "fated to infidelity: it is the only concrete form [...] freedom could assume. She is unfaithful over and above her own desires, her thought, or her consciousness; because she is seen as an object, she is given up to any subjectivity that chooses to take her; [...] But worse, she is often an accomplice in this fate; it is only through lies and adultery that she can prove that she is nobody's thing, that she refutes male claims on her" (242-3).

honor de la familia ... descansaba en la incuestionable fidelidad de la esposa y en la igualmente incuestionable virginidad de las hijas ... Ante la aparición de la infamia familiar, se supone que el padre ha de reaccionar violentamente matando a la esposa o a la hija; la venganza es lo único que puede restaurar la honra perdida. La reputación se defiende al precio de lo que sea, de la propia vida, o de la vida de la familia, y en caso de que la honra no pueda ser lavada, la desesperación se apodera del hombre. [As far as the family is concerned, ... the honour of the father and, by extension, the honour of the family rested on the unquestionable fidelity of the wife and on the equally unquestionable virginity of the daughters ... Faced with the apparition of infamy within the family, it was supposed that the father had to react violently, killing his wife or daughter; vengeance is the only thing that can restore his lost honour. His reputation is defended at all costs, whether with his own life or the life of his family, and in the case where his honour cannot be cleansed, desperation takes control of him.](Vigil 145)

While literary and theatrical representations of revenge murders did not reflect everyday reality in Spain, “el sistema jurídico, por su parte, afianzaba el orden establecido imponiendo la pena máxima, la pena de muerte, a las mujeres que infringieran las reglas sobre el adulterio” [“the judicial system, for its part, backed up the established order by imposing the maximum penalty, the death penalty, on

women who infringed the rules regarding adultery”] (Vigil 140). The *Fuero Juzgo*, the *Fuero Real*, and the *Nueva Recopilación de las leyes de España* (1567) all legally sanctioned the killing of a daughter or a wife and her lover by the offended father or husband in the case of adultery (148), but this did not mean that men ran around indiscriminately killing their adulterous wives or daughters, protected by the law; there were rules that had to be followed. If a married woman was caught in the act of adultery, her husband could kill both her and her lover on the spot, but he could not kill one without killing the other. He also had to leave the bodies in place and find a witness who would be able to verify that the adulterous act had actually taken place. If the husband only suspected that his wife was being unfaithful, he could denounce her to the authorities, and then, if it was proven that she had committed adultery, the courts would return the woman to her husband, who could either kill her or pardon her (Vigil 150). Killing his wife publicly, however, would only draw more attention to the fact that a man had been cuckolded, and so it would seem that in the great majority of cases, the offended husband would be more concerned with protecting his reputation than seeking revenge. The Church, of course, would appeal to men not to engage in such violent acts, often intervening in cases where a husband had been granted legal right by the courts to murder his adulterous wife and her lover: “De cuán nobleza y cristiandad,” Osuna wrote, “usa el hombre que deja de matar a su mujer, hallándola en adulterio” [What nobility and Christianity exercises the man who refrains from killing his wife when finding her in adultery”] (qtd. in Vigil, 148). On the other hand, however, cases of wife-murder or *uxoricide* did occur, some of which are reported in José Pellicer y Tobar’s *Avisos históricos, que*

comprenden noticias y sucesos particulares ocurridos en nuestra Monarquía desde el año 1639. He writes about a knight who kills his wife and her lover, Diego Celis, a prosecutor in the courts of León, upon finding them together, and also about Marcos de Encinillas, a lodging master in the palace, who killed his wife because he was jealous of a court dwarf, then fled to a religious sanctuary. He also writes about two other adulterous women killed by their husbands, one, a painter, the other, a wine merchant (Vigil 152).¹⁸

In his book *Family and Community in Early Modern Spain*, James Casey cites many examples of the complications that could arise when a young girl decided to go against her family's arranged marriage plans. In the chapter entitled "Blood Wedding", he describes in detail the story of Diego de Pisa and Leonor Zafra, young lovers who meet as a result of Diego's friendship with Leonor's brother, Hernando. Echoing many of the details of Feliciana's tale in the *Persiles*, Casey describes how Diego began to meet with Leonor in an alley that led to the servants' quarters of her house. Eventually, he is able to make his way to her room, and, as Leonor would later put it, "take her and become her husband" (123). When Diego's cape is found in the patio of the Zafra house, and incriminating love letters discovered in Leonor's room, "according to one witness, her father 'wanted to kill her', but, thinking better of it, bundled the hapless girl next door into the convent of Santa Catalina" (123). The couple does get married, but things do not work out well after Leonor's father

¹⁸ Again, it must be kept in mind that for a story to be considered newsworthy enough to appear in one of these collections, it had to be "espectacular, por tanto sorprendente e inhabitual" ["spectacular, and therefore surprising and uncommon"] (Vigil 153).

damns his daughter's marriage as clandestine, and Leonor's husband sues his father-in-law for failing to hand over her dowry. Casey also describes the case of the relationship between Juan Cristiano, the eighteen-year-old pageboy of the *corregidor* (magistrate) of Baeza, and his seventeen-year old lover, Marina de los Herreros, a ward of the *corregidor* who had always treated her like a daughter. Juan tells the ecclesiastical courts that he and Marina had fallen in love, exchanged vows, made love many times, and now wanted to get married, "but they had not dared to say so, 'because the *corregidor* would have stopped it and taken their lives for this'" (133). Bodily harm was a real fear for the young couple, and although their marriage did go ahead, the *corregidor* cut off all ties with his former ward and her husband, writing in a letter to the priest that married them that she would "find no refuge ever" in him or in his circle of friends (134).

In Feliciano's tale within the *Persiles*, her father and brother act with no seeming care for the legality of their actions. The young woman has lost her virginity and borne an "illegitimate" child, ruining the marriage plans already arranged by her father, and she has also, *ipso facto*, committed adultery. Blinded by rage, her father and brother catch up with her and her travelling companions in the church of the monastery of Guadalupe. They hear a lovely singing voice, and immediately recognize it as Feliciano's. "There's no doubt about it," her brother says, dagger in hand; "She it is, but she soon won't be, if my arm doesn't miss when I strike this blow" (III, v, 221). Taking her outside rather than kill her in the church, a tumult ensues, and the authorities soon arrive to separate Feliciano from "the men who seemed more like executioners than a brother and father" (III, v, 222). Rosanio

arrives on horseback, and standing beside Feliciano, shouts out to the crowd that has gathered:

On me, señores, it's on me the punishment for your daughter Feliciano's sin should fall, if a girl getting married against her parents' wishes is so great a sin as to deserve death. Feliciano is my wife and I am Rosanio, as you can see, and not of such a low station in life that I deserve to have dictated to me by others what my own experience has led me to choose. I'm a nobleman and ... I have enough wealth to maintain my position ... If you feel I've offended you by marrying into your family without your knowledge, forgive me, for the powerful forces of love often confuse the most intelligent minds ... (III, v, 222-3)

Two family friends approach Feliciano's father and brother, appealing to them not to carry out their cruel act of revenge. Don Francisco Pizarro embraces the older man, saying:

"What's happened to that good mind of yours, my lord Pedro Tenorio? How can this be? Is it possible you're trying to become the perpetrator of an offense against yourself? Don't you see that these injuries rather than punishment, deserve forgiveness? What's wrong with Rosanio to make him unworthy of Feliciano? And what will become of Feliciano now if she loses Rosanio?" (III, v, 223)

In the same tone, Don Juan de Orellana says to Feliciano's brother:

“My lord Sancho, anger never promises a happy ending for its impulses; it’s a willful passion and when the will is overcome by passion it rarely achieves what it undertakes. Your sister has known how to choose a good husband; to take revenge on them because they didn’t observe due ceremony and respect won’t be wise, for you’ll run the risk of knocking down and leveling the whole structure of your peace of mind.” (III, v, 223)

Removing the dagger from his son’s hand, Feliciana’s father embraces his new son-in-law, Rosanio, and when his and Feliciana’s baby is brought to them, the grandfather blesses the child’s parents, saying “May the mother who bore you and the father who conceived you have all the happiness in the world!” And taking him in his arms he bathed his face in tears, then dried them with kisses” (III, v, 223-4). As Robert V. Piluso points out, Cervantes differs from his contemporaries in that in his works, outraged husbands do not kill their wives (or fathers their daughters), but rather the husbands die miserably upon realizing their own responsibility for their wives’ actions. The adulterous wives either end up in a convent, or themselves die in a state of desolation (149). In Feliciana’s story, the absurd arranged marriage system that would see a woman forced into an unwanted union, as well as the related code of honour that could lead a father to contemplate killing his own daughter, are underscored and then subverted. No one need die, and Cervantes opts for a peaceful resolution rather than a bloody one.

Archetypal Analysis

When Feliciano flees from her father's house and her impending betrothal immediately upon giving birth, she embarks on a journey to the Self, a journey replete with archetypal imagery.

"To give birth is the psychic equivalent of becoming oneself," Jungian analyst Clarissa Pinkola-Estés writes in *Women Who Run With the Wolves*; it also tells us that "a new self is on the way" (466), because giving birth in the physical world represents the initiation into the process of individuation, the psychological process of being born into the realization of one's inner world. The act of delivering a child will deliver Feliciano onto a new path where she will be forced to confront aspects of her Self that had heretofore lain buried in her unconscious. The archetypal image of the Child is a symbol of "the pregnant beginning, which, like a seed, already harbours within it the full flowering of the end" (Jacobi 89). Curtis D. Smith describes the individuation process as "a rite of passage in which the opposites of consciousness and unconsciousness collide and struggle with each other in an attempt to give birth to psychic wholeness" (98), and within the context of this process, Jung says, the Child "anticipates the figure that comes from the synthesis of conscious and unconscious elements in the personality" ("Psyche of the Child Archetype", CW9, i, 164).

The birth of her child marks a new beginning for Feliciano, a new phase of growth and movement towards psychic renewal. The child image, Maduro and Wheelwright explain, may stand for the Self, the process of individuation, or symbolic rebirth (185); babies "stand for wholly new ideas born out of the

unconscious and therefore not yet known, [which] gestate and, when ready, are born” (185). Just as a child is a combination of maternal and paternal elements, of the *masculine* and the *feminine*, Feliciana’s journey will lead her to a rebirth as a result of her confrontation with her unconscious contrasexual side:

Just as a man finds access to the objective psyche through the anima, which has to do with the world of interconnectedness and relationship, so the woman will find that there is no access to her unconscious, unless she confronts the aggressive world which the animus represents. A woman cannot become a fulfilled human being without consciously integrating at least a minimum of aggressiveness, assertiveness and independent reasoning, and making it her own.

(Whitmont 213)

In a notably “unfeminine” manner, Feliciana takes flight with no demonstrable concern for the newborn baby she is leaving behind. After a post-parturition run through the city and into the woods, the exhausted young woman is in a weakened state when she comes across the group of pilgrims and the shepherds who have offered them shelter for the night. One of the shepherds immediately comes to her aid, representing the archetypal image of the Wise Old Man, one aspect of the *animus* and a personification of the *masculine* spirit. Kind and wise, the shepherd takes Feliciana to the shelter of the hollow of an oak tree, where he brings her bread soaked in milk to restore her energy. With regards to the symbolic importance of trees, and of the oak tree in particular, Jung says:

The forest, dark and impenetrable to the eye, like deep water and the sea, is the container of the unknown and the mysterious. It is an appropriate synonym for the unconscious ... Among these contents one of special significance is characterized as an "oak." The mighty oak is proverbially the king of the forest. Hence it represents a central figure among the contents of the unconscious, possessing personality in the most marked degree. It is the prototype of the self, a symbol of the source and goal of the individuation process. The oak stands for the still unconscious core of the personality, the plant symbolism indicating a state of deep unconsciousness. (*Alchemical Studies* 194-5)

The oak tree, which appears in myths, legends and fairy tales from all over the world, can live a thousand years and grow ten stories high, and is a primary symbol of the archetypal psyche, representing strength, growth and enlightenment. In *The Secret Language of Trees*, A.T. Mann explains that in fairy tales and dreams, there is often one tree that is bigger than all the other trees in the forest, and that this tree is often an oak. Jung, he says,

came to realize that the dominant tree is a center of the still-living unconscious at the core of our personality – the center of the self, as it were, around which all other aspects of the being constellate. When the hero comes across such a tree in the huge and dark forest, he is coming into contact with an aspect of himself of which he had previously been unconscious. To say that he is unconscious signifies

that he is searching for himself, that he has not yet integrated his experiences of life with his essential being. Trees and forests have the potential to disclose invaluable truths about our self. (41-2)

Trees grow both upwards into the sky and downwards into the earth, like an axis that connects the world above (consciousness) with the world below (unconscious). They also go through seasonal transformations, hence their common usage as a symbol of the transformation process of the psyche. Feliciano takes shelter in an oak tree, “implying a descent into the dark ‘wood’ or material of the unconscious,” as Sally Porterfield describes it (123). The root system of a tree penetrates deep into the earth, representing, according to Jung, the deeply-buried core of our being, especially the natural or unrefined aspects of our being. This is especially pertinent to Feliciano, whose illicit sexual activity speaks of sexual urges considered to be dark, sinful, evil, and most appropriately kept buried “underground”. Christianity’s suppression of the more primitive aspects of the Self, especially sexuality, has had a powerfully deleterious effect on mankind, A.T. Mann believes, for such religious beliefs “divorce us from intimate contact with nature. We are kept away from the secrets of the forest, and hence our own deeper nature” (43). Here, we have the image of Feliciano, a young, unmarried mother, resting in a liminal psychological space between the dark roots of her physicality, and the reaching, sun-seeking branches of enlightenment, at an intersection between earth and spirit. The upward and downward growth of a tree reflects human psychological and spiritual growth: like the tree, “we must grow spiritually and also

ground our intent in our actions,” Mann writes (44). This unrelenting pattern of growth is, in Jungian terms, the process of individuation.

As well as symbolizing physical and spiritual growth and development, trees also have a predominantly feminine and maternal significance, offering “protection, shade, shelter, nourishing fruits, ... solidity, permanence, [and] firm-rootedness,” Jung states (“Philosophical Tree” 272). Referring to a drawing done by one of his patients, he writes: “Here as well the tree acts as a mother to the human figure hidden in its trunk. This accords with the traditional maternal significance of the tree” (261). The oak tree in the forest will function as a safe, nurturing space for the motherless Feliciano, where, like the metamorphosis of the larva of an insect in its cocoon, she can explore her inner world more completely and emerge transformed. She arrives in the forest in a state of postpartum exhaustion, and Robert A. Johnson gives an apt description of the process into which the young woman is about to enter. He says:

When a woman is touched by an archetypal experience, she often collapses before it. It is in this collapse that she quickly recovers her archetypal connection and restores her inner being ... A woman does this in a different way from a man. While he probably has to go out seeking a heroic task and kill many dragons and rescue fair maidens, she generally has to withdraw to a very quiet place and remain still ... She can enter at will a deep place within herself where healing and balance are restored. (*She* 47-8)

We have seen how, in archetypal terms, it is a woman's experience of the father or brother that most shapes her relationship with *masculine* traits such as aggressiveness, assertiveness, and authority, and while Feliciano is known for her beautiful singing voice, she has had no "say" in her personal agency, growing up (like Transila) in a motherless home, ruled by the law of the father, discouraged from seeking any fulfillment of her own needs or desires. Symbolizing the function of the psyche that is supposed to guide a woman in the outer world, the father represents society's point of view, "the collective ideal that pressures women to be wilted rather than wildish," as Pinkola-Estés puts it (433). More concerned with society's standards of conduct than with individual or personal ideals, fathers can easily let their daughters down, as is evident in the case of Feliciano, whose father has chosen a husband for her without considering her feelings on the subject, and who is blind to the fact that his daughter is already in a relationship and about to give birth to a baby.

Having lived subject to her father's power attitude, but never having absorbed any of her own latent contrasexual qualities, Feliciano, (like Transila), has had to flee in order to escape his desire for revenge, for when a man does not relate to the *feminine* principle, he "unconsciously fears it and seeks to destroy it" (Knapp 6). Feliciano displays the same, sudden taking-on of *masculine* initiative that we saw in Transila, driven by a sense of self-preservation, fleeing for her life, leaving behind the baby to whom she has just given birth. "Elemental nature [is] a place for coming into voice" (de Armas Wilson *Allegories* 200) for Feliciano, and when she emerges from her night in the safe embrace of the oak tree, she is eager to tell her story to the

group of curious pilgrims. A new voice, a new assertiveness is evident in the words she chooses when recounting her story, referring to Rosanio as her *husband*, and stating that because of her pregnancy her dishonor grew, “if it’s disgraceful for betrothed lovers to have a relationship” (210). Knowing that she will be accused of adultery, she refers to Rosanio as “the adulterer, if he can be called that” (211). Displaying no remorse for her actions, and again, showing no seeming concern for her child, Feliciana decides to dress as a pilgrim and accompany the group of travellers she has met in the woods on their journey to Rome, demonstrating a decided sense of self-interest and a notable lack of motherly instinct for the newborn baby she has left behind.¹⁹

As they enter the church upon arriving at the monastery of Guadalupe, Feliciana’s father and brother soon enter behind them, drawn by the beautiful voice that is singing a hymn to the Virgin inside the church. These negative animus figures, referred to as “executioners” (222), are armed and intent on killing Feliciana, the *feminine*, but Feliciana is not the same woman who ran in fear from her father and brother, having now begun to integrate the contrasexual *masculine* side of her own psyche. If her male kinfolk had formerly “cut off and devalued the feminine by going the route of the rigid patriarch” (Schierse-Leonard 170), the supplications of Don Francisco Pizarro and Don Juan de Orellana to Feliciana’s

¹⁹ By depicting this new mother as emotionally unattached to her child, Cervantes “is thinking presciently,” de Armas Wilson believes, “intuiting what many psychoanalysts today believe: that [...] physiological changes in mothers can be radically distorted by psychic upheaval.” Feliciana’s bond with her child appears to have been “temporarily undermined by her shocking postnatal circumstances” (*Allegories* 220). Whether or not an uncomplicated, “natural” mother-child bond exists, is, of course, a giant field of study in itself.

father and brother to forgive any offense against them and to accept their daughter's chosen husband into the family, suffice to quell the rage of the father, who removes the dagger from his son's hand, abandons his plan of revenge, and quickly turns into a doting grandfather, reduced to tears of love and joy upon holding his newborn grandson in his arms for the first time. Father and son now demonstrate the beginnings of their own journeys of individuation, their initiation into the acceptance of the *feminine* qualities of compassion and interconnectedness. Perhaps still overwhelmed by her animus, Feliciano does not recognize the baby that Rosanio has brought as her own, but the child is a combination of paternal and maternal substances and symbolizes the unification of the *masculine/feminine* opposites on the psychic level. Already well on her way on the journey toward the Self, Feliciano's reunion with her husband is a sign of her engagement with the *masculine* side of her psyche, just as the baby represents the state of *masculine-feminine* balance towards which she is progressing, and which is the ultimate goal of the process of individuation.

CHAPTER FIVE

ISABELA CASTRUCHA

Ectypal Analysis

While passing through France on their way to Rome, Periandro, Auristela and the members of their entourage watch as a group of eight people approaches on horseback, accompanied by a young woman riding a mule and dressed totally in green.²⁰ When asked who these people are, one of the riders explains that the man leading the group is Sir Alejandro Castrucho, one of the richest men in the whole kingdom of Naples, and that the young woman in green is his niece, the Spanish-born lady Isabela Castrucha, who is now being taken by her uncle to be married in Capua, Italy; “I don’t think she’s very happy about it (III, xix, 293)”, the man on horseback comments. The pilgrims think no more about this incident, and carry on with their journey, walking for several days before entering Milan.

After four days in this city, they move on to Lucca, capital of the independent state of the same name. Just as they arrive at one of the town’s inns, a man they assume to be a doctor is leaving, and they overhear him say to the mistress of the inn: “I... can’t quite make up my mind whether this young woman is mad or possessed by an evil spirit, so to avoid any mistake I’m going to say she’s both possessed by an evil spirit and mad as well” (III, xx, 296). The group of travellers is

²⁰ The colour green is associated with growth, rebirth, and physical-life energy. It is linked to the Greek goddess Aphrodite, who oversaw love and fertility. According to Jung, green also stands for hope and the promise of reaching one’s goal (CW 14:623-4).

then led to the room of a beautiful young girl of sixteen or seventeen who is, as it turns out, Isabela Castrucha, the same young woman dressed in green that had passed them on the road several days earlier. They find her tied to a bed, apparently in a state of demonic possession, but after asking to be left alone with the women pilgrims, Isabela confides her true story to them, explaining that her uncle is taking her back to her native Italy to marry a cousin, an arrangement, as we shall see, with which she is not in agreement. Marriage between cousins was often used as a means of preserving financial wealth among the wealthy élite classes, a practice described by James Casey as an “ultimately coherent strategy ... which permitted the old ruling families to survive pretty well intact the upheavals of the early modern world” (*Family* 101). Marriage among blood relatives was, in principle, forbidden, and although dispensations could be granted in order to get around the consanguinity restrictions, the bureaucratic process involved was long and expensive, and when a marriage between first cousins was involved, a papal dispensation was even harder to obtain. “Generally speaking,” Casey goes on to say, “the patricians avoided situations where they would need to seek dispensations of consanguinity or affinity [...and] the connections managed often to stay just outside the prohibited degrees of kinship laid down by the Catholic church” (117-8).

In Isabela Castrucha’s case, no details are given regarding the degree of kinship she shares with the cousin that has been chosen as her future husband, nor regarding any dispensation that may have been obtained in order for the marriage to take place legally. “[M]y uncle wanted to marry me to one of my cousins in order to keep the estate in the family,” she says, adding that he was “a man not at all to my

liking and completely unsuited to me – no doubt about that!” (II, xx, 299). Whatever the legalities of her impending wedding, the only thing that matters to Isabela is the fact that she does not want to marry her cousin, for she has already met the man she *does* want to marry, one Andrea Marulo, a student at the University of Salamanca whom she first met in church while living at the emperor’s court with her uncle in Madrid.

In her extended comparison of a respectable woman with the home she lives in, Georgina Dopico Black explains how an exemplary wife, (and, I would add, an exemplary daughter, also), was judged “by virtue of being perfectly housed or encased (*casa-da*)”, and it was considered an “extreme imperfection” for a woman of the early modern period to “manifest or elicit a desire that exceeds the domestic space, allowing a sacrosanct interior – the house’s or the body’s – to be penetrated, sullied, contaminated even, by an Other” (19). Given that women were expected to spend so much time confined to the home²¹, attending church services and religious festivals was one of the very few activities that allowed them a brief respite from what must have been for many a life of suffocating enclosure. As Hufton points out, “[i]n Mediterranean towns and villages, walking with one’s relatives ... along with attending mass ... constituted the only opportunity the young had to view each

²¹ Mariló Vigil says that “[e]ntre los siglos XVI y XVII, el elemento femenino planteó una pugna bastante dura contra la pretensión del encierro” [between the 16th and 17th centuries, the feminine element set in motion a fairly strong struggle against the aim of enclosure] (32). There is historical evidence that some women were not allowed out their homes at all, not even to attend church, while others had much more freedom and were allowed to attend church, go for accompanied walks, and visit female friends’ homes. Each case depended on “el empuje que fue capaz de demostrar cada una de ellas, y el talante más o me resistente de sus repectivos padres o maridos” [“the pressure each of the women was able to exert, and the more or less resistant disposition of their respective fathers or husbands”] (31).

other” (129). Churches in the sixteenth century had become meeting places as well as the site of much flirting and courting (Vigil 158), much to the chagrin of members of the clergy such as the Spanish Dominican preacher fray Alonso de Cabrera (1549-1598), who made the following commentary:

Mozos livianos que venís a las Iglesias no solo a offender a Dios, y en sus barbas y en su casa estáis guiñando a la una, y pellizcando a la otra, y hacienda señas y otros peores ademanes ... y vuestras sillas en lugares ocasionados, donde pasan muchas solturas y lecencias, ya inquietando a la gente devota y recogida, ya solicitando a las que van a ver y ser vistas, con gran escándalo de los circunstantes y gran desprecio de la majestad de Dios. [Frivolous young men who come to churches not only to offend God, but to wink at one girl and pinch another, making signs and other even worse gestures ... your chairs in busy areas where much shamelessness and many liberties take place, disturbing the devout, reserved people, pursuing the women who go to see and to be seen, scandalizing those present and showing great disdain for the majesty of God.] (qtd. in Santa Marina 88)

That Isabela should have met Andrea in church, then, would not have been unusual, but what does stand out is her proactive resourcefulness in making things happen the way *she* wants them to happen. The desperate young woman comes up with a ruse which involves, as we shall see, pretending to be possessed by the devil,

a scheme not unlike those that populate Spanish Golden Age drama.²² Such elaborate measures in order to avoid an unwanted marriage did not happen only in the literary realm. It seems only natural that many real women would have devised all manner of subterfuge in an attempt to circumvent a system that would have had them spend the rest of their lives in an unhappy union. Such machinations, Bomli writes, “tout en paraissant appartenir au domaine de la fantaisie, ne repose[nt] pas exclusivement sur une tradition purement littéraire” [“while appearing to belong to the domain of fantasy, do not rest exclusively on a purely literary tradition” (my translation)](93). In his *Avisos* (1654-8), Jerónimo de Barrionuevo recounts the story of the Princess of Esquilache, a young widow who is held in complete isolation by her grandfather so that she will not marry against his will. On her way home from mass one day, the young girl heads to a friend’s home, where the Duke of Ciudad Real and a priest are waiting for her. The priest marries them on the spot, and,

[m]algré la reclusion où elle vivait, cette jeune femme, se servant de l’intermédiaire d’une femme de chambre, avait trouvé le moyen d’arranger ce second mariage, ... trompant la vigilance de son gardien, comme il arrive si souvent dans les pièces de théâtre.

²² To give just a few examples, in Lope de Vega’s *Las bizzarrías de Belisa*, the title character dresses as a man in order to follow the man she loves; in *El acero de Madrid*, Belisa pretends to be sick so that the man she loves can visit her, disguised as a doctor. In Tirso de Molina’s *Marta la piadosa*, Marta says she has sworn an oath of chastity in order to avoid her father’s plans for her to marry an old man; her love interest is allowed to visit her while pretending to be a Latin instructor. In Calderón de la Barca’s *La dama duende*, doña Ángela tries to circumvent the virtual imprisonment imposed upon her by her brothers and to conquer the heart of don Manuel by pretending to be under the influence of a magical spell (Sánchez-Ortega 114).

[in spite of the reclusion in which she live, this young woman, using a chamberwoman as an intermediary, had found the way to arrange this second marriage, ... outwitting the vigilance of her guardian, as so often happens in the theatre. (My translation)] (93)

Citing a case from the Inquisition records of 1620, Mary Elizabeth Perry makes reference to the story of Catalina de Mesa, the only child of a lay official of the Inquisition, who knew that the will of her gravely ill father would relegate her to an unwanted marriage. After her father's death, Catalina and her mother produce a forged letter, presumably written by the deceased father, in which he promises his daughter to Bernardo de Azme rather than Diego de Villanueva. A marriage-by-proxy is arranged, given that Bernardo de Azme is at the time in the Canary Islands, and Villanueva's after-the-fact complaints are to no avail. The marriage is not annulled, and it is Catalina's mother who receives the punishment – nothing less than perpetual prison - for helping her daughter with her unlawful scheme (67-8).

Such strategems for evading arranged marriages were, then, real-world events as well as literary ones, and Isabela's demonic-possession charade in the *Persiles* reflects an extremely popular topic in the early modern period, especially during the second half of the sixteenth century, referred to by Roper as a period of "exorcism mania" (180) in Europe. Whereas exorcism was officially condemned in England, it was sanctioned in Spain, where "Spanish Catholics had effective exorcisms to deal with the situation of demonic possession whenever it arose, as it did frequently" (Kallendorf xvii). In her book *Oedipus and the Devil*, Lyndal Roper

ties the growth in the number of cases of demonic possession to the theological debates between Catholics and Protestants in Counter-Reformation Europe regarding the nature of the relationship between human beings and supernatural powers:

So fundamental were these disputes that, rather than finding their expression in intellectual debate alone, they were in large part internalized to the point where religious conflict became dramatized in the body itself. For Catholics, false religion was expressed physically: the body, in revolt against heresy, could sicken. Its healing required the restoration of true belief or even the expulsion of demons. (172)

Protestantism, on the other hand, expressed its belief in the separation between the flesh and the spirit through the sanctioning of clerical marriage, and by denying that the transcendent could be enclosed in material things such as saints' relics, or accessed through pilgrimages or fasting. Catholicism reacted to such ideas by putting even more emphasis on the body-spirit connection. Catholic writers "re-emphasized the cults of saints, and wrote forthrightly in favour of relics and blessings. They advocated pilgrimages, the regimen of fasting and feasting [and] emphasized the cult of the Virgin (174)."

By the end of the sixteenth century, cases of demonic possession had risen to their highest level, requiring the performance of more and more exorcisms by Catholic priests. Given the prevalence of possession/exorcism cases at this time in

European history, Cervantes would have been more than familiar with the widely-circulated “contemporaneous popular manuals of demonology, written in the vernacular and thus providing a register of specifically Spanish terminology being used in the Golden Age to describe the phenomena of apparitions, diabolical pranks, demonic possession, and exorcism” (Kallendorf 15).²³ De Armas Wilson tells us that Cervantes may have read the *Historia Particular de la persecución de Inglaterra* (1599), written by Felipe II’s domestic chaplain, Fray Diego de Yepes, in which he describes many “spectacular clandestine English exorcisms”, and that even apart from this book, “he had other, equally riveting, accounts of possession and exorcism to turn to for his fictions” (*Allegories* 223-4).²⁴

The exorcism ceremony used its own formalistic vocabulary and paraphernalia such as crosses, relics, holy water, as well as some type of cordage to tie down the limbs of the afflicted person, who often acquired unnatural levels of physical

²³ More than a century after the publication of the *Persiles*, the Benedictine Father Benito Feijóo launched an attack against the *vulgo* for their belief in possession by the Devil. “Presenting himself as an exposé of false beliefs, for whom Spanish society at the time was crying out, Feijoo warned his contemporaries about the great number of falsely possessed wandering around the country. From his perspective, the proliferation of fake possessed people constituted one of the most serious deceptions, and also one of the most widely accepted by the masses. For this reason[...]the essay ‘Demoniacos’ was a key work that historians have identified as representative of the beginning of the Spanish Enlightenment movement” (Tausiet 45).

²⁴ With reference to Cervantes’ “other” novel, Kallendorf reminds us that: “Don Quixote senses that he is being followed and persecuted, and he speaks of this sensation in specifically demonological terms. Cervantes utilizes the linguistic register of diabolical mysteries as one of multiple narrative techniques which lend verisimilitude to Don Quixote’s madness. But he also allows his character to act as his own exorcist, even reciting the words of the *Rituale Romanum*, ‘fugite, partes adversae!’ By granting this sort of autonomy to his character, Cervantes contributes both to the rise of the autonomous early modern character in general and to the birth of the novel” (15).

strength while seemingly under the control of demonic spirits. We can observe how these ritualistic procedures are being followed when Periandro, Auristela and the other members of the travelling group are first led to Isabela's room at the inn in Lucca, where they find the beautiful young girl "stretched out on a gilded bed. Her arms ... fully extended and tied with some bandages to the rungs of the bedstead" (III,xx,296). In Isabela's case, restraining her is necessary because she promises that if she is untied, "after four or five mouthfuls that I'll take out of my arm, I'll be satisfied and won't do myself any more harm" (III, xx, 297). After asking to be left alone with the women pilgrims, Isabela's uncle enters the room, "carrying a cross in one hand and an aspergill with holy water in the other. Along with him came two priests who believed it was the devil harassing her and so were rarely far away" (III, xx, 297-8). At one point, her uncle shows his familiarity with the Latin terminology of exorcism, yelling "*vade retro, exi foras*" ("go back, get out") at the evil spirit he believes has taken over his niece's body. The attempt to rid Isabela of her demons meets with all the requirements one would anticipate in such a ritual, and the symptoms she exhibits, although feigned, are also in keeping with those that would have been expected of a victim of possession. The most notable manifestation of possession displayed by Isabel is her language, which, to those not aware of her true situation, sounds like the nonsensical ramblings of a person not in their right mind. Her assurance that the devil will depart once Andrea Marulo arrives seems ludicrous to those who are ignorant of the fact that she knows and has fallen in love with this young man. Speaking in a male voice - a common symptom in possessed women - Isabel's "devil" talks about fleas in men's britches and how they scratch

and attempt to delouse themselves - definitely not the subject matter of a respectable young lady - thus making her performance even more convincing.

When her beloved Andrea finally arrives, he carries on with the pretense, entering the room “acting confused and crazed, shouting “Out, out, out! Leave, leave, leave! Here comes the brave Andrea, best platoon leader in all Hell, as if more than one squad would be necessary to take care of this business!” (III, xxi, 302). The ruse is soon up, however, and after giving each other their hands in marriage, Isabela and Andrea end up “unquestionably married,” the validity of their union being certified by the two priests who were overseeing the exorcism ritual (III, xxi, 303). Feeling dishonoured by his niece’s impromptu wedding, Isabela’s uncle suffers some type of paroxysm and dies, with the young couple entering church two days later to attend his funeral, to celebrate their own official marriage ceremony, and to baptize Andrea’s baby brother all at the same time.

Pretending to be in the clutches of the devil was not an unusual story line, but rather a traditional formula in literary works of this time, and was especially popular in the genre of romance. As Kallendorf states: “[i]t is a testament to the pervasiveness of demonic possession in early modern literature that demons appear in almost every genre cultivated in Europe during this period” (xvi). Despite the comic nature of Isabela’s “possession” and “exorcism”, that she has to resort to such subterfuge in the first place underlines the extremes to which real-life women had to go in order to gain any sense of control over their lives. About to be “sold” into marriage, Isabela refuses to silently accept her destiny, taking her fate into her own hands, thereby resisting the established norms of her patriarchal milieu. Each

member of the *Persiles'* rebellious trio of feminine counterstructures - Isabela, Transila and Feliciana - refuses to tacitly accept the societal dictates that would rule their lives, and, in de Armas Wilson's opinion, "[t]o the extent that Cervantes resists the symbolic order, the order from which women and other marginals are excluded as subjects of discourse - his writing is revolutionary" (249).

Archetypal Analysis:

The usual first stage in the process of individuation is the encounter with the *Shadow*, a figure of the same sex onto whom we project our most undesirable and unacknowledged traits. It is important to take into account that Transila, Feliciana and Isabela are either the only child in their family, or, in the case of Feliciana, the only daughter, and that all three of the girls' mothers died when they were infants. We do not witness these young women pass through the normal first step in the individuation process – the encounter with the *Shadow*, the archetypal figure of the same sex - because they have lived isolated lives in predominantly male environments, and thus have been more influenced by the *animus* archetype. As we have mentioned earlier, society itself often functions as the *Shadow*, and in the early modern era with which we are dealing, women were constantly reminded of all their "negative", socially unacceptable traits, whether through the official teachings of the Church, the writings of religious commentators and their immensely popular advice literature for women, the legal system that denied them personhood, or day-to-day life in a patriarchal culture in which women's lives were strictly monitored and circumscribed, and where deviation from the established norms of acceptable

behaviour for women could result in punishments ranging from the loss of honour to the loss of life. As Robin Robertson explains, “[i]f men and women have sharply defined roles within a culture, so, too, will they have a sharply defined Anima or Animus in the unconscious, which complements that one-sidedness” (159).

As has been the case with Transila and Feliciano de la Voz, Isabela is closely surrounded by a multiplicity of *animus* figures: her uncle, (her “father figure,”) represents the *negative masculine* that controls her and denies her any autonomy as a person. The doctor and priests who attend her during her (feigned) possession and exorcism are, also, representatives of the male power structure of the patriarchal society to which she belongs. Onto Andrea Marulo, however, she projects desirable qualities rather than negative ones, these qualities being, in effect, the unconscious contrasexual characteristics possessed by, but repressed by, Isabela herself: “projection of and possession by complexes and archetypal images are the two typical ways humans experience the autonomous personalities before coming to know and being able to integrate them (120),” Wehr reminds us, and so while Isabela is not possessed by the Devil, she is possessed by her *animus*, an unconscious “possession” which manifests itself in her actions and in the performance she puts on during the “exorcism” ceremony that is carried out in an attempt to rid her of her “demons”.

As she captivates the women members of the group of travellers who have come to her room to keep her company at the inn in Lucca by recreating her life story for them, her *masculine* traits are evident, for after having spotted the

handsome young Andrea Marulo in church while he was visiting at court in Madrid, it is Isabela who takes the initiative:

I first saw him in church, and looked at him so hard ... I couldn't stop seeing him when I was at home, for his looks made such an impression on my mind that I couldn't get him out of it. Eventually I found ways to learn who he was, his place in society, what he was doing at court, and where he was going ... In the six days he was there I arranged to write him telling him who I was and ... I also informed him in writing that I was aware my uncle wanted to marry me to one of my cousins in order to keep the estate in the family, and that the cousin was a man not at all to my liking and completely unsuited to me. (III, xx, 298-9)

When her uncle decides it is time to take Isabela back to Italy, she again writes to Andrea, telling him what has happened, and of her plan to pretend to be possessed by evil spirits, a stalling tactic which, she hopes, will give Andrea time to leave Salamanca and make his way to Lucca, where, she states, "in spite of my uncle – or even the whole world – he'd become my husband" (299). Already exhibiting the *masculine* trait of taking the initiative in affairs of the heart, something women weren't supposed to do, Isabela's feigned demonic possession is highly charged with sexuality, another taboo area for a respectable young woman of her time. She is possessed not so much by *love*, as she would profess, (her actual knowledge of Andrea being limited to a few fleeting glances in church and a couple of letters they

have exchanged), but rather by *lust*, a state acceptable in men, but disgraceful for virtuous women. Exorcisms, as Roper explains, had a clearly erotic air to them. The victims were almost always young women, and the “sexual script” of the ritual involved a male priest presiding over an unmarried maid “poised on the verge of sexual existence, a state held to be especially alluring” (291). This vision of a young woman flailing around on a bed, “dress askew, sunk in the toils of complete bodily submission to the male Devil, recalled only too vividly the woman lost to the body and to lust” (191). It was, in effect, the “unladylike” behaviour of the subject that most clearly proved her possession, and with her outer social persona “sloughed off” (176), a young woman was free to express her unconscious contents using a *masculine* voice, referring to things she would never normally vocalize, the possession becoming, as Roper so concisely terms it, “a kind of hypermasculine caricature” (190).

In the well-documented cases of possession from sixteenth-century Germany that Roper writes about, the young women do things such as spitting at pictures of the Virgin Mary, cursing God, and singing lewd drinking songs, displaying “all the emblems of the classic male vices – drinking, hunting, swearing and whoring” (191). While Isabela’s possession scene does not reach such levels of obscenity, (it is “light-hearted and fun-loving without risking irreverence”, Kallendorf says [100]), it is, nonetheless, sexualized from beginning to end. Isabela is tied to a bed when the troupe of pilgrims first comes across her again at the inn in Lucca, and when she takes on the voice of one possessed in the presence of her uncle, Andrea’s father, or the attending priests, the underlying tone of her language is infused with

lasciviousness. Andrea, she informs his father, is “more handsome than holy, and less a student than a playboy” (III, xxi, 301). When asked when it was that she first saw him, Isabela responds that it was in Illescas, “when he was picking cherries on Midsummer’s morning just as the sun came up” (III, xxi, 301). Midsummer’s day has always been associated with fertility and was traditionally the day a young unmarried woman could find her true love (Harris-Wyrick), but what is most interesting from a psychoanalytical point of view, is that in Isabela’s imaginary first vision of Andrea, he is picking cherries, a fruit that has long been associated with sexual desire, as well as with virginity, hence the popular euphemism “to lose one’s cherry”.

The outward expression of lustful feelings denied to women is articulated through Isabela’s *animus*, and she goes on to scandalize her audience by talking about lice and fleas, “those little bugs so common [and] so daring they get into princes’ pants as well as poorhouse blankets.” (III, xxi, 301). Since no respectable woman in her right mind would speak about such things, the doctor attributes the bawdy talk to the Devil in Isabela: “You know everything, evil one,” he says; “it’s obvious you’ve been around a long time” (III, xxi, 301). When Andrea’s imminent arrival in Lucca is finally announced, Isabela exclaims “Then come, come to me ... you duplicate Ganymede, you likeness of Adonis” (III, xxi, 301), her reference to two archetypes of youthful male beauty from Greek mythology underscoring her largely physical attraction to Andrea, since, as we have already established, the relationship with her object of affection is based solely on a few fleeting glances of each other in church, followed by the exchange of a couple of emotionally-charged letters.

The audacious outward expression of the thoughts of love that torment her have led Diana de Armas Wilson to characterize the young Isabela as “unequivocally the most vocal and desiring woman in the Cervantine canon” (*Allegories* 225), and Kallendorf agrees, describing her as “certainly one of the most openly erotic early modern characters we will encounter” (101). By embracing her *animus*, she is able to express her erotic nature in a way usually prohibited for women. In effect, the success of an exorcism was proven when the female victim “resumed her feminine persona, purged of [any] masculine excrescences” (Roper 191), and although Isabela abandons her *masculine* discourse once Andrea arrives and the enamoured couple has exchanged their impromptu marriage vows, this young woman has integrated her *positive animus* to a much larger extent than any of the other female characters in the *Persiles*, while at the same time eradicating the *negative animus*, represented by the figure of her uncle.

As Demaris Wehr points out, “Jung’s term ‘animus-possessed woman’ is analogous to Freud’s labeling of certain women as ‘castrating’” (*J&F* 120) and much of the humour of the Isabela episode derives, in fact, from her “castrating” behaviour. That her last name is *Castrucha* is not accidental, and while her assertive tactics to secure a relationship with Andrea could be considered emasculating for him, the shock resulting from her brazen actions not only strips her uncle of his *masculine* power, it kills him. As Aldo Cartenuto explains:

“To kill the father” means to strike down the prevailing order... The “killing of the father” is ... a fundamental stage, one that humanity has experienced countless times ... but it is also an exploit that each of us

must repeat in an individual experience, “for without the ‘murder of the father’ no development of consciousness is possible.” (69)

By integrating the helpful energy of her *positive animus* while eradicating the negative *masculine* energy that does not serve her, Isabela moves toward the *masculine-feminine* balance that is at the core of the individuation process, thus achieving a higher level of consciousness for herself, while at the same time contributing to a transformation of the larger culture in which she lives. In her own small way, she helps create a new vision of society for women, for “the mutilation of the status quo”, as represented by her uncle, “paves the way for the disappearance of a faulty ruling conscious” (Knapp 30) at both a personal as well as a universal level.

CHAPTER SIX

PERSILES/PERIANDRO AND SIGISMUNDA/AURISTELA

The title characters of *The Trials of Persiles and Sigismunda* are known as *Periandro* and *Auristela* until the very last pages of the novel, where the mystery of their true identities and origins is finally unveiled to the reader. Persiles is the youngest son of Queen Eustoquia of Thule, and Sigismunda is the eldest daughter of Queen Eusebia of Frisland. The premise of their journey is that they are on a religious pilgrimage to Rome, and since they are a young, unmarried couple travelling together, they use false names and tell everyone they meet along the way that they are brother (Periandro), and sister (Auristela), in order to safeguard Sigismunda's reputation lest anyone suspect that something untoward is going on between them. In reality, Persiles and his mother have devised a plan that will allow the enamored young man to set out on a voyage with Sigismunda, thus keeping her away from Magsimino, his older brother to whom Sigismunda is already betrothed. Given that we know virtually nothing about Persiles' and Sigismunda's lives before they set out on their journey, and that what little we do find out comes at the conclusion of the novel, here we will consider these characters from an archetypal perspective only, starting with a look at how Jung's alchemical theories have already been used as a base for analysing these characters.

Jung dedicated the second half of his life largely to the study of alchemy, which, he believed, - as well as being the historical predecessor of metallurgy,

chemistry and medicine, – was also intimately related to the psychoanalytical process. He showed how the mythological images that the psyche manifests in our dreams are the same symbols that were used by pre-scientific alchemists, all of which are extracted from what Jung termed the *collective unconscious*. From an alchemical point of view, the process of *individuation* that we have discussed throughout this thesis, and which moves us toward our more complete *Self*, is, according to Jung, analogous to the methods used in alchemical processes. Ruth El Saffar first applied Jung's theories on alchemy to the title protagonists of the *Persiles* in her 1990 article entitled "Persiles' Retort: An Alchemical Angle on the Lovers' Labors". She writes:

Alchemy, using the imagery of chemical processes, involves the procedures by which base matter – the *prima materia*, is cleansed of its dross so that the essential perfection hidden within it may be freed. The end of the alchemical *opus* is often imagined as a royal marriage or *coniunctio*. Many alchemical woodcuts depict the last stage of the alchemical process as the marriage of the King and Queen. And, incidentally, they often show an earlier stage in which the union...involves the royal pair as brother and sister. (23)

As we eventually find out, Persiles and Sigismunda are in fact a future king and queen who have passed themselves off as brother and sister until their

“pilgrimage”²⁵ is completed, at which point they are united in a “royal marriage”. El Saffar’s skillful study of the remarkable applicability of the alchemical *opus* to their perilous journey remains a cornerstone of Jungian/Cervantine analysis. I, however, will examine briefly the title characters psychoanalytically by considering how *repressed sexuality* manifests itself in Periandro’s dream, and in Auristela’s psychosomatic illness.²⁶

If we agree with Castillo’s premise that the true reason behind the protagonists’ “so-called spiritual quest” is “Persiles’ unbridled passion for Sigismunda” (99), then we can also assume that there is a lot of *desire* within the young man, a desire that must be contained so as not to put the pristine Sigismunda’s honour in jeopardy. When worried that his rival Prince Arnaldo may have had his way with Sigismunda while she was with him for several months after being rescued from kidnappers, Persiles expresses his fear that “the laws of human pleasure might be stronger than religious vows” (I, ii, 26). Later on, Periandro’s main rival throughout the novel, Prince Arnaldo of Denmark, is anxious to leave King Policarpo’s island after the pilgrims’ stay there is prolonged, “for the longer their

²⁵ I put “pilgrimage” in quotation marks to point out the fact that the real reason for their journey is to allow the smitten Persiles to keep Sigismunda away from his older brother, to whom she is betrothed. As David R. Castillo says, the “pilgrimage turns out to be nothing but an elaborate plot conceived by Queen Eustoquia and her younger son...This vital piece of information, which surfaces just a few pages away from the work’s end, gives a new spin to the pilgrimage motif. The revelation that the journey of the protagonists is but an ingenious cover-up for a love affair suspends – we could even say, sabotages – Christian readings of the narrative” (99). See Chapter Five of Castillo’s *(A)Wry Views, “Persiles: Looking Down and Awry”*, for more about non-religious readings of Cervantes’ last novel, a point of view with which, as I have previously stated, I am in agreement.

²⁶ Note that these characters may be referred to variably as Periandro/Auristela, their pseudonyms until the very end of the novel, or as Persiles/Sigismunda.

departure was delayed, the longer, it seemed to [him], it would be until his desires were satisfied" (II, vii, 136). He confides his feelings to Periandro, believing him to be Auristela's brother, saying: "I promise you to contain myself within the bounds of decency and correct behavior even though I may be consumed by the urges and desires that accompany unbridled lust and hopes soon to be fulfilled" (I, xvi, 76). Examples of libidinous desire abound, as in the case of the seventy-year-old King Policarpo, who is in love with the young Auristela; as the narrator says, "old men often conceal their depraved appetites under the cover of marriage" (II, vii, 136). Transila's father, Mauricio, also believes the travellers should get away from Policarpo as soon as possible, "knowing for certain that when love's desire exerts its power over the hearts of the powerful it usually breaks through every obstacle to reach its goal; respect is not shown, promises not kept, and obligations not honored" (II, vii, 136). Policarpo's daughter, Sinforosa, is herself in love with Periandro, a secret she naïvely shares with Auristela: "... little by little I came to want him, to love him, and even to adore him" (II, iii, 114), she admits. "[D]on't let my words tire you, for the ones boiling up from my soul won't let my tongue rest ... I'm dying for your brother... I was attracted to him and fell in love" (II, iii, 115). There is, then, ample amorous *desiring* going on throughout the novel, and despite his inviolable fidelity towards Auristela, there are two events that reveal Periandro's unconscious/repressed sexuality: the dream he describes to his fellow travellers, and his visit to the home of Hipólita after having reached Rome .

In Book Two, on the island of King Policarpo, Periandro is entertaining his listeners by telling them about his adventures during the months he and Auristela

were separated before the novel's *in medias res* beginning. Roaming the seas in search of the then-kidnapped Auristela, Periandro describes how he and the sailors accompanying him came across a paradisiacal land where the beach was made of grains of gold and tiny pearls, the grass was made of emeralds, the streams of liquid diamonds, with all kinds of luscious fruits hanging from the trees. Awestruck by this wondrous place, the men notice a float coming out from between the rocks of a cliff, "pulled by twelve exceedingly powerful apes, very lustful animals" (170). On the float there is a beautiful young woman, "holding on to a black staff that had a sign or shield attached to it bearing these letters: *Sensuality*" (170). She approaches Periandro, and in a voice "both angry and seductive" says to him: "It's going to cost you dearly to be my enemy, noble young man; if not your life, then at least your pleasure" (170). As *Sensuality* and her companions move on, a "squadron of extraordinarily beautiful virgins" appears, with Auristela in the lead, accompanied by *Self-Control* and *Modesty*, "always in attendance on *Chastity*" (171), they explain. Thrilled at having found his beloved Auristela, Periandro raises his voice to express his joy, but "I said it with such vehemence", he explains to his listeners, "that I woke myself up and the beautiful vision disappeared" (171).

Sensuality in a float being pulled along by twelve lustful apes, Auristela as *Chastity* flanked by *Self-Control* and *Modesty* – the symbolism could hardly be clearer. The *shadow* is often made up of our sexual urges, one of the aspects of human nature that we have the hardest time integrating. A virile young man such as Persiles would share the same urges and desires that Arnaldo has admitted to, but he must control his sexual promptings while travelling in close proximity to the

woman he loves over a long period of time, so it is understandable that his repressed desire would manifest itself in dream images, for what we do not live out in our conscious lives will often make itself known through the unconscious: “libido”, de Armas Wilson and El Saffar state, is “an energy Cervantes personifies in the ... *Persiles* dream” (*Quixotic Desire* 71).

Towards the end of the novel, when the pilgrims have already reached Rome, a character by the name of Zabulón the Jew approaches Periandro and tells him that he wants to take him to see Hipólita, one of the most beautiful women in Rome. Although he has no real reason to visit this lady of easy virtue, he agrees to go to her home, and despite the identical moral values he shares with Auristela, “he did, however, conceal from her the fact that he was going to see Hipólita” (IV, vii, 328). Already attracted to him after having seen him on the street, Hipólita brazenly throws her arms around Periandro’s neck as soon as he enters her house, but he, rebuking such “shameful boldness” (330), continues to tour Hipólita’s wondrous art gallery, feeling “dazed, stunned, and bewildered” (330) at its opulence, until suddenly, “tired of too many objects of delight and irritated to see they were all planned to have an effect contrary to his wishes, he turned his back on courtesy and tried to leave the gallery” (331). After accusing him of robbery and having him arrested, the lovestruck Hipólita finally admits the truth of what had happened, and Periandro is set free by the governor, who is shocked “more by [Hipólita’s] boldness than her love, for to people like her lascivious folly comes naturally” (332). This scene, I believe, is quite comical in nature: the handsome young Periandro, who prides himself on his virtue, is easily tempted to go to the home of one of the most

beautiful women in Rome. She throws herself at him, he resists, but continues to tour her sumptuous art gallery, until he is overwhelmed and tries to make a run for it. Queen of the Amazons in Greek mythology, Hyppolita/Hipólita is one of Periandro's *anima* figures, the brazen, sensual, sexual woman who is the polar opposite of the modest, chaste and self-controlled Auristela. Both of these scenes demonstrate the "shadowy" ways in which Periandro's buried sexual impulses reveal themselves, as does his frustration at being told for the second time by Auristela near the end of the novel that she has decided to enter a convent. It seems his hopes of ever possessing her have been dashed once again, and he storms off in a huff, but all is resolved in the *dénouement*, and Periandro, (now *Persiles*), marries Auristela, (now *Sigismunda*), and is able to integrate his sexual side rather than continue repressing it.

For her part, nothing is more incessantly praised throughout the novel than Auristela's beauty and purity. She does suffer from one weakness, however, that of *jealousy*, an emotion that plagues her on a regular basis. As Wagschal points out, representations of jealousy in the works of Cervantes are "copious and multifarious" (121), but in the *Persiles* in particular, "the specter of jealousy is raised continuously" (124). Saccheti states that its "obsessive presence is the leitmotif of the characterisation of...Auristela" (51). In the field of psychoanalytic theory, Freud had much more to say about jealousy than did Jung, the former's ideas centering around Oedipal conflict as the origin of jealousy. He held that:

[n]ormal jealousy occurs when the person believes that a rival exists, and always reflects a contribution of the "earliest stirrings of the

child's affective life," which are based on the Oedipus complex and on sibling rivalry. (White and Mullen 77)

Oedipal conflicts are ubiquitous, according to Freud, and although we may repress them in the unconscious, they "are aroused by the similarity of the romantic triangle to the childhood situation in normal jealousy" (78). Inasmuch as Freudian theory posits that all humans deal with these conflicts rooted in infancy and childhood, it offers one possible explanation for Sigismunda's jealous behaviour. Another manifestation of jealousy that is particularly related to Sigismunda is that of *narcissism*, a phenomenon described by Fenichel in 1935:

[P]eople who are particularly inclined to jealousy are precisely those who are incapable of deeper love ... The mixture of depression [and] envy ... betrays a particular intolerance for such a loss. The fear of loss of love [is] a severe impairment of their self-regard and under certain circumstances a dissolution of the ego. (qtd. in White and Mullen 79)

One could question whether Sigismunda is indeed "incapable of deeper love", for despite her professed love for Persiles, she has already told him once that she has decided to enter a convent instead of marrying him, and she is in no hurry to wed once the couple has arrived in Rome:

From this time forward Auristela and Periandro looked at each other with different eyes, at least Periandro looked at Auristela differently, for it seemed to him that now she'd fulfilled the vow that had brought

her to Rome and could freely and without impediment take him as her husband. But if Auristela while still half pagan loved her chastity, after being confirmed in her Christianity she adored it, not because she felt there was anything wrong in marrying, but she just didn't want to show any sign of tender thoughts without first being compelled to, either by some obligation or by impassioned pleading. (IV ,vi, 324)

Auristela's chastity, as de Armas Wilson describes it, is an "obsession... bordering on the narcissistic" (Sacchetti 42), and from a Freudian perspective, inattentive or aggressive parenting can result in "the infant's sexual drives ... turn[ing] onto the image of itself as a protection against deprivation and associated affect" (White and Mullen 79). Adults with this pathology "need admiration from others to support a fragile sense of self-worth ... [and] enter into romantic relationships to bolster self-esteem and self-concept" (79). This theory, then, would consider Auristela's jealous behaviour and constant need for reassurance as indications of a deep-seated sense of insecurity.

If we move from a Freudian to a Jungian framework, these same traits could be taken as a manifestation of Auristela's *shadow* archetype, which, as we recall, houses the denied or devalued "negative" aspects of the *Self*. So affected as to become bedridden as a result of her jealousy of Sinforosa in Book Two, Auristela recovers after leaving Policarpo's island, but cannot shake this emotion, which continues to plague her until close to the end of the novel. In Book Four, when she

finds out that Periandro has gone to visit Hipólita, the green-eyed monster rears its head again:

Auristela wasn't at all happy to hear about the courtesan's love for [Periandro] because she'd already heard it said she was one of the most beautiful women in Rome, one of the most free and easy, as well as one of the most wealthy and intelligent; imaginary causes of jealousy, even if there's just one smaller than a gnat, are magnified in the mind of a person in love until they look bigger than Mount Olympus. (IV, viii, 334)

This negative *shadow* trait is one that Auristela is not able to overcome, and after both of her two major bouts of jealousy, she reacts by telling Periandro that she is going to enter a convent. In a veiled attempt to solicit another affirmation of his love, Auristela encourages him to take advantage of Sinforosa's desire to marry him while on King Policarpo's island, saying: "I plan to spend the rest of my life in religious orders; I'd like you to finish yours in the happy state of matrimony" (II, iv, 119). After Periandro has gone to see Hipólita in Rome, Auristela this time tries to bait him by suggesting he marry her younger sister, saying:

"I'd like now, if possible, to go to Heaven with no delays ... but that won't be possible if you don't give me back what I myself have given you, which is my promise and desire to be your wife ... I don't want to leave you for another. I'm leaving you for God, who will give Himself to you, and the rewards of that are infinitely greater than your loss in

letting me go. I have a little sister, just as beautiful. You can marry her and obtain the kingdom that falls to me" (IV, x, 342).

As well as a plea for reassurance, Auristela's seemingly half-hearted decision, twice-repeated, to renounce her marriage plans and live in a convent, leads us to the last element of her psyche that we will consider, the same one that we examined earlier in Periandro: repressed sexuality, for, despite her constant preoccupation with her chastity, there is one passage in particular that gives us an insight into her buried sexuality.

We have seen how Auristela finds out in Book Two that King Policarpo's daughter, Sinforosa, is in love with Periandro, something she confides to the woman she believes to be Periandro's sister. Auristela's response to the enamored Sinforosa's admission are a "graphic depiction of her desire", in which she evokes "some shocking scenes of sexual perversion", alluding to Pasifae's legendary fixation with a bull, as well as to a popular story about a man who fell in love with a banana (Castillo 98). She says to Sinforosa:

Tell me, my lady, whom you want, whom you love and whom you adore, for as long as you haven't succumbed to the madness of falling in love with a bull or to the craziness of the man who adored a banana tree, and as long as it's a man you adore – as you have put it – it won't shock or amaze me. I'm a woman like you and have my own desires; until now, in order to protect my soul's honor, they haven't left my mouth ... but in the end they'll surely break through all prohibitions,

and I'll say the unthinkable ... (II, iii, 112)

This steamy dialogue belies the true feelings Auristela harbours but must conceal; she *does* have desires, but they cannot be consciously acknowledged, and she is unable to assimilate the sexual *shadow* component of her nature, which in turn prevents her movement toward a more fully-rounded *Self*. As clinical psychologist Paulo S. Ruby explains, when such movement does not take place, inner discord results:

If the unconscious contents wish to become known but are prevented from doing so, a conflict may present itself and the symbol may be expressed under the guise of a symptom. A symbol results from the union of opposites and is psychic energy "par excellence", which when unable to express itself consciously, does so in form of a bodily manifestation. (no page number)

The bodily manifestation in Auristela's case is, as we have seen, the psychosomatic illness that confines her to bed. Doctors come to examine her, "and since the pulse like a tongue tells what illness a person is suffering, Auristela's let them know her affliction was of the soul, not of the body" (II, iii, 112). Unable to express her desires, whether verbally or physically, she represses them and decides that she would prefer to live as a bride of Christ rather than the bride of Periandro, in a space that most clearly symbolises the renunciation of a sexual life - the convent. Her marriage does take place, but only after she has changed her mind

again and goes running in search of the disgruntled Periandro, their *ad hoc* wedding ceremony being performed by his dying brother Magsimino in the middle of a street in Rome. The union is later formalized in church, and the couple does go on to live a long and happy life together, the joy of which is increased, we are told, “by the enjoyment of living to see great-grandchildren in their long and happy line of descendants” (IV, xiv, 355). We can hope that Auristela went on to embrace her sexuality and to control her jealousy, for these are not *shadows* that she has been able to assimilate as the *Persiles* draws to a close.

CHAPTER SEVEN

CONCLUSION

Commenting on the trends that have come and gone in the mutable field of critical theory, George H. Jensen reminds us that following the publication of Frye's *Anatomy of Criticism* in 1957 through the early 1970s, "archetypal criticism was one of the most frequently discussed theories in literature classes" (1), but new theories emerged, Frye faded away, and on the surface, archetypal criticism seemed to go out of vogue. Despite this seeming drop-off in popularity, however, an abundance of work on archetypal criticism continues to appear each year. "Intriguingly," Jensen goes on to say, "even works that do not claim to practice archetypal criticism still employ transparent paraphrase (recurrent patterns, mythic motifs, the evil twin, or the feminine side of a male)" (7). Jung's theoretical writings are comprised of several large volumes of *Collected Works*. His ideas were varied and complex, but this thesis has concentrated on his theory of *individuation*, with specific reference to his belief that the human psyche is androgynous, and that both its *feminine* and *masculine* components must be valued and assimilated in order to achieve the balance that has to exist if psychic wholeness is to be realized.

In summarizing the journeys toward balance undertaken by the characters from the *Persiles* studied in this thesis, we have the case of Antonio, the archetypal *man's man* - a soldier who repeatedly gets into scraps and who self-identifies with Mars, the god of war - but whose soul longs for the missing piece that will make him

whole. His marriage to Ricla is a marriage with a real woman as well as the representation of the psychic union of the two sides of his unconscious. Having escaped the lonely world of the purely *masculine* by recognizing and assimilating the repressed woman inside, the warm, caring relationship he forms with Ricla is the sign that he has succeeded in achieving a higher degree of psychic androgyny.

The young Irishwoman Transila must grab the inner and outer swords of masculinity in order to protect herself from the *law of the first night* practised in her homeland. She exudes masculine *brio* in putting her own well-being first, fending for herself on the Barbarous Isle, and eventually leaving Ireland for a safer environment elsewhere. Feliciano, a young woman who has just given birth to a child out of wedlock and who is in danger of being killed by her father for her dishonourable behaviour, goes into a period of retreat in which a coming together of the *masculine* and the *feminine* in her results in another type of birth, the bringing forth of a new, more well-rounded state of consciousness. Isabela Castrucha is the *Persiles'* most proactive woman; rather than allow herself to be forced into an arranged marriage, she takes control of her own fate, devising a scheme that ends up "killing" the patriarchal system as symbolized by her uncle, who drops dead after having been duped by a woman who was able to think like a man. All three of these women are ultimately absorbed into the conventional institution of marriage that was the inevitable destiny of young women of their time, but the marriage that has taken place in their minds is of equal importance, for they, like Antonio, have developed the psychological androgyny that Jung believed was essential in order to become a more whole human being.

In earlier interpretations such as those of Casaldüero, Aualle-Arce, Vilanova, and more recently, Forcione,

[c]haracterisation in the *Persiles* has been generally dismissed as flat, stereotyped, almost non-existent ... The protagonists symbolise the perfect human couple ... [and] Vilanova considers the protagonists as the archetypes of the Christian knight of the Counter-Reformation ... Aualle-Arce ... states that all the main characters in the book are unidimensional symbolic figures [and that] the protagonists are the allegorical representation of the perfect lovers ... (Sacchetti 41)

As we have mentioned above, analytical trends come and go, and it seems difficult nowadays, if not impossible, to read the *Persiles* as a purely “Christian romance” (as per the title of Forcione’s book), or to describe Persiles and Sigismunda as “flat”, “stererotyped” characters who have been created simply to be “faithful to the generic rules of romance fiction” (41). More recent Golden Age scholars such as Ruth El Saffar and Diana de Armas Wilson, to whom we have made many references, as well as Julio Baena, Amy Willamsen, David R. Castillo, and María Alberta Sacchetti, among others, have reappraised the *Persiles* from very new viewpoints, and, as Castillo says:

[w]hile most Hispanists have traditionally regarded *Persiles* as the tasteless gibberish of a tragically senile Cervantes or as a failed imitation of Byzantine romances ... [t]his new “poststructuralist” *Persiles* is emerging as the culmination of Cervantes’s lifework, or, at

the very least, as one of his more complex, rich, and engaging literary endeavors. (94)

As far as archetypal literary theory is concerned, some feminist critics have issues with Jung's ideas because they consider them to be essentialist, compartmentalizing men and women into gendered boxes that have always been detrimental to women. This perspective, I believe, can only be sustained by repeating the same few oft-quoted statements that paint Jung as an old-fashioned patriarch with archaic ideas about women's intellectual capabilities. If we remove these curious phrases from the tremendous overall corpus of his writings, however, we find that one of Jung's major concerns was the balancing of the *masculine* and the *feminine*, and especially the return to a place of importance of the neglected *feminine*, whose disregard, he observed, had such a devastating effect on the individual psyche as well as on society as a whole. Jung did not believe that archetypes are static. He stated clearly that they are "constantly being transformed and reinterpreted by the individual's consciousness, and they are inseparable from language, history and culture" (Jensen 7). The *masculine/feminine* split that so preoccupied him has as long a history as the system of patriarchy under which it developed, and while it has had deleterious effects for both sexes, Jung was especially interested in returning the *feminine* to its rightful place of importance as one half of an androgynous psyche. While some progress has been made in addressing the imbalance between the *masculine* and the *feminine*, society has by no

means succeeded in breaching this gap, and for this reason, I believe, Jung's theories continue to be a valuable theoretical base for feminist studies.²⁷

²⁷ Many Jungian analysts and scholars have revisited Jung's oppositional scheme of *anima* and *animus* and are/were invested in a non-binary androgyny. Linda Fierz-David, Irene Cleremont de Castillejo, Ann Ulanov, Polly Young-Eisendrath, and Claire Douglas all challenge Jung's predilection for binaries, and James Hillman's work radically transforms the *anima*, detaching it from Jung's penchant for opposites.

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