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A Comparison of Stock Love Situations
in the Works of Petrarch, Donne, and Cervantes

John W. Metzger
April 12, 1974

A Comparison of Stock Love Situations in the Works of Petrarch, Donne, and Cervantes

The works of Petrarch, Donne, and Cervantes have in common a considerable emphasis on stock love situations. These stock situations include such occurrences as the meeting of lovers, the reaction of the lover to the disdain of his lady, the burning desire of the lover to be physically present with his lady, and the parting of lovers. A certain twist in a situation, originally used by Petrarch, in the poetry of Donne or prose of Cervantes, can provide an excellent insight into the ideas concerning love of all three authors. Petrarch espoused a rather narrow love philosophy. In the great majority of his sonnets Petrarch affirms chaste, platonic, unrequited love. In contrast, John Donne takes a quite practical outlook on love, at times approaching the borders of chauvinism. Diversity is the key to much of the appeal of Donne's love poetry, but much more interesting is the tendency of the male figure to counter the disdain of the female. In Petrarch the male is passive and at times even receptive to the harsh treatment by his lady, but Donne's masculine persona is capable of ignoring or even retaliating against this feminine hater. Cervantes also manages to undermine the Petrarchan value of platonic, unrequited love, but his major implement of parody is somewhat different from the insolent rake of his English contemporary. The ingenious Spanish author employs a deranged, aging knight to manifest his ridicule for the love conventions. Don Quixote, indeed, worships Dulcinea, but the absurd extent of this idolization, and the predicaments in which it places him, are sound indicators of Cervantes' refutation of spiritual, non-rewarding love.

One of the first situations in the experience of a lover, to which Petrarch attaches a great deal of importance, is the initial contact with the lady destined to become the object of his love. There are no sonnets that describe the first meeting as it is happening, but a great deal of significance is expressed in many reminiscent sonnets, concerning this instance. In Petrarch there is a dichotomy expressed pertaining to the first meeting,

for at times the lover describes the scene as being quite idyllic, the point after which meaning began to flow into his life.

In one of his earliest sonnets, (sonnet II), "How he Became the Victim of Love," Petrarch treats his initiation into love as a host of forces over which he has no control. Love is, at once, an alien force that is attempting to rout a serenity and peace that Petrarch savagely desires to defend. Love has "secretly" taken up his bow, but to this action Petrarch feels he can retaliate in a cunning fashion.

Love secretly took up his bow again,
As one who acts the cunning coward's part;
My courage had retired within my heart,
There to defend the pass bright eyes might gain. 1

In the sonnet Petrarch depicts love as a powerful, opposing force that portends a great deal of suffering if its initial ambush is successful. There is a refutation of any value of such an emotional experience, and the lover seems safe in his ultimately false sense of security. The victory of love in overwhelming Petrarch's lover comes in a lightning quick instant, and by the time the lover realizes what is taking place, he has no possible recourse to address his grievance.

When his dread archery was pour'd amain
Where blunted erst had fallen every dart.
Scared at the sudden brisk attack, I found
Nor time, nor vigour to repel the foe... (II, 11. 7-10. p.2)

Here the onslaught of love is instantaneous, its speed being emphasized by Petrarch's uncanny application of Cupidian love imagery, and once its seeds have been germinated in the man's heart, his hope to escape its effects is about equal to that of a child who has swallowed strychnine. Thus, the initiation of love is, like rape, a terribly swift and violent occurrence, and among other factors is characterized by alarm, and dread of the future in its victim.

No kind protection of rough rising ground,
Where from defeat I might securely speed,
Which fain I would e'en now, but ah, no method know! (II, 11. 12-14, p. 2)

This final passage from Petrarch's sonnet adds a witty twist which contributes much additional meaning to the poem. In the preceding sections of the piece, we are informed of the method by which love aggressively ensnares one, as well as the reaction of the victim. The final sestet, specifically the last line, gives but a fleeting glance of what the lover's reaction is to the realm of love, but its effectiveness is increased tenfold by the change in verb tense. The phrase indicates what the plight of the man is after he has lived in love for a while, and his feelings are perfectly consistent with his premonitions which he manifested earlier in the sonnet. From this can be discerned that love, for Petrarch's lover, is a harrowing experience, not only in its earlier stages, but also as it progresses. It is also a force that pricks who and when it chooses. Although this first sonnet is definitely negating the first meeting, and the emotion of love itself, it does not represent the consistent attitude of Petrarch towards love or its conception.

In Sonnet XVIII, "The Praises of Laura Transcend his Poetic Powers," a much different attitude is expressed by the poet concerning love, Laura, and the first time that his eyes fell upon her. The mood of this sonnet is one of humble worship and reverence toward the figure of the one he loves. The primary message of the sonnet is the anguishing thought occurring to the persona, that he is unable to find words and rhyme lofty and complimentary enough to discourse upon the theme of Laura. Amidst these expressions of woe, Petrarch alludes to that special moment.

When first I saw thee I recall the time,
Pleasing as none shall ever please again. (XVIII, 11. 2-3, p. 16)

This is a simple, plain statement concerning the meeting, and yet it attributes such profound enjoyment to the experience, that the wrath expressed in the preceding sonnet is forgotten. The fiery imagery, the pain and misery, and most importantly, the duration of suffering are totally lacking in this brief account of the experience. Perhaps as time distanced Petrarch from the occasion, his genuine adoration of Laura colored the event, or more likely, he has written this sonnet during a period of time

when self pity is not so salient. Regardless of these concerns, one must perceive an antithetical attitude in the two sonnets toward love and its origin.

In Sonnet XLVII, "He Blesses All the Circumstances of his Passion," again is found a number of references to the time when love was conceived within the poet's breast. The mood of this poem is similar to the sonnet just discussed, but the differences with Sonnet II are much more striking.

Blest be the day, and blest the month, the year,
The Spring, the hour, the very moment blest,
The lovely scene, the spot, where first oppress'd
I sunk of two bright eyes the prisoner: (XLVII, 11. 1-4. p. 61)

In this first quatrain, the moment of Petrarch's attraction to Laura becomes a sacred instant in a mellow, profane existence. There is triumphant exuberance in recalling a time, which appears to have more significance for Petrarch than any other. No longer is the event mourned or alluded to melancholically. There is also a great difference since Sonnet II, in the surroundings where the meeting took place. "The lovely scene," "the spring," the blessed "day and moment," are allusions to a nook of cordiality and serenity, suggestive of an earthly paradise. It is indeed a far cry from the turbulent, destructive valley from which a desperately pursued, and savage love victim sought the "kindness of rough rising ground," for the protection of his frightened heart.

There is also a great change in the appearance of the love-struck man. He has become, "of two bright eyes the prisoner," but the entrapment is now transported into an ephemeral joy, whence a happiness reigns that chides the listless, meaningless world. In addition, the passionate, emotional idolization for Laura now takes on pleasing and desirable connotations.

Besides the changes in the scene, time, and state of the prisoner, is the quite pronounced difference in the moment of love's initiation. Rather than a violent, aggressive seige of love upon the heart of the poet, we find a subtle acknowledgment of emotion, characterized by a minute amount of pain, but presumably vacillating across the infinitely thin line of physical sensation

between pain and pleasure.

And blest the first soft pang, to me most dear,
Which thrill'd my heart, when love became its guest;
And blest the bow, the shafts which pierced my breast,
And even the wounds, which bosom'd thence I bear. (XLVII, 11, 4-8.
p. 61)

In this second quatrain, love, rather than being an alien force, is a "guest" of the "thrill'd heart" of the poet. The "bows" and "shafts" which in Sonnet II were dreaded, and savagely tore into the heart of the dazed and terrified Petrarch, are now remembered with extreme fondness. They are, in fact, blessed by the lover, who goes so far as even to bless the wounds which they caused. None of the fierceness and rapidity with which Petrarch characterized the event in Sonnet II appear here, and it is almost as if we are hearing another poet describing another incident.

The aftermath of the affair is also quite consistent with its serene and pleasurable characteristics.

Blest too the strains which, pour'd through glade and grove,
Have made the woodlands echo with her name;
The sighs, the tears, the languishment, the love:
And blest those sonnets, sources of my fame;
and blest that thought-Oh! never to remove!
Which turns to her alone, from her alone which came. (XLVII, 11.
9-14. p. 61)

It is now a happy self-indulgence that Petrarch entertains concerning his love and Laura. Nature, herself, is echoing the name, and the sonnets are another happy outgrowth of the poet's affection. Ultimately, it is the thought between Laura and himself, the emotional engagement, that satisfies Petrarch the most. There is never any aversion expressed towards love in this sonnet, as in Sonnet II, and love is painted pink instead of black. Every aspect of love, even the "languishing," "sighs," and "tears," are held in great reverence by Petrarch.

In Sonnet LXIV, yet another reference is made to the time and hour when the poet first became enamoured of Laura. Again, as in the two previously discussed sonnets, the prevailing attitude of Sonnet LXIV is quite affirmative pertaining to the initiation of love, and that which ensues.

I always loved, I love sincerely yet,
 And to love more from day to day shall learn,
 The charming spot where oft in grief I turn
 When love's severities my bosom fret:
 My mind to love the time and hour is set
 Which taught it each low care aside to spurn; (LXIV. 11. 1-4. p.88)

In this passage, the advent of love is affirmative, but more importantly, new love has created in the poet a tendency of a very benign nature. From that instant when love entered his constitution, Petrarch has learned to spurn "each low care" which might happen into the realm of his thought or experience. Love becomes a world, sufficient and better, to occupy the mind and emotion of Petrarch, and for this he is grateful.

The scene of love's first occurrence also becomes greater than a place of physical beauty. It is now a haven where the young poet can retire to solace the grief which love sometimes causes. It is a place which is cherished in the eyes of the poet, and yet his fondness for it is not of a static, mouldy flavor. The poet pledges to learn from "day to day," to enjoy the spot even more. It thus takes on paradisial and sentimental connotations as the Years pass slowly by. The moment of love's first inkling is also given a pleasant rendition in this sonnet, figuratively creating a new man.

Sonnet LXXIX deals mainly with the surroundings where Petrarch was first assailed by love. It is similar to the previously discussed sonnet in this respect, for the place of meeting again takes on profound meaning. In this sonnet, however, the remembrance of the place strikes a haunting, melancholy chord in Petrarch's emotions.

That place where love assail'd me with success;
 And spring, the fatal time that, first observed,
 Revives the keen remembrance every year; (LXXIX. 11. 9-11. p. 95-6)

Spring in this poem becomes a fatal time, and the "place where love assailed" the poet "revives" in him, "a keen remembrance every year," of the plight that love is causing him to endure. The reinforcement of the stigma concerning the special place is evident, the nature of this depending upon the mood of the poet.

In Madrigal III, "He Allegorically Describes the Origin of his Passion," is seen Petrarch's most unique and liberal praise of his initial encounter with love, and of the spot where it occurred. In this ingenious rendition of the event, Laura becomes an angel descending from heaven to assist the wandering, distraught soul of the poet. Petrarch, "alone and friendless," is clinging upon a shore, whence he will presumably be washed away. The capturing of the lamenting poet by the angel thus becomes an act of kindness which he does little to prevent.

Alone and friendless, when she found me there,
Of gold and sild a finely-woven net,
Where lay my path, 'mid seeming flowers she set;
Thus was I caught, and, for such sweet light shone
From out her eyes, I soon forgot to moan. (Madrigal III, 11. 4-8.
p.101-02)

Petrarch suddenly finds himself in an unusual net, but even before he has time to struggle, or wish to escape, love has been transferred to him from the light emanating from Laura's eyes. It is as if the eyes have had a soothing, drugging effect, for the prisoner is docile, and doesn't seem to object to his captive state at all.

Again Petrarch depicts the original love scene as a pleasant, gentle affair, in which he enjoys bliss and security. He has surrendered to the fate which the angel has dictated, and he experiences no ill effects, or sudden sinking feeling in his breast.

In the majority of his depictions of the original love scene, Petrarch represents the event as pleasing, and with little or pleasant pain involved. In a couple of the sonnets the initiation of love is rendered as being rude, swift, painful, and terrifying (II, LXXIX), but this is not a consistent tendency. Although he seems to suffer and pine frequently in love, Petrarch usually reminisces pleasantly when alluding to the original occurrence.

In the poetry of John Donne, one can discern a much firmer attitude toward the initial onslaught of love. There is little or no affirmative message concerning the first time, though one might possibly interpret "The Good Morrow" as an indirect praise of love's conception. There are, however, much more explicit

expressions to the contrary. Though for Petrarch the advent of love may imply the passage into "new and better" existence and fuller life, for Donne love's origins usually wreak of morbid connotations. Falling in love itself becomes dangerous, for once this border is traversed, the lover invariably realizes that he has entered a vast wasteland or limbo, in which those that love are dead.

In "The Paradox," is found a representative expression of Donne's version of what occurs when a man loves. When a man is young, vigorous, and his entreaties are full of heat, the engulfing cold of love's death will squelch the fire quickly. Once this death has cooled the fires of love, it is as if a fuel source in the heart of the stricken lover has been depleted.

Love with excesse of heat, more young than old,
 Death kills with too much cold;
 Wee dye but once, and who lov'd last did die,
 Hee that saith twice, doth lye: 2

According to this segment of "The Paradox," we are capable of truly loving only once, and that for a very short duration. There are those that may maintain that they are able to love again, but these people are sadly mistaken.

The imagery with which Donne fortifies his concept of the original love encounter is witty and amazingly appropriate. Initial love is a brilliantly burning fire, like a flame, or spark, or lightning flash. The love imagery in the poem, in fact, recalls the quick, passionate desires which characterized the romance in Romeo and Juliet, but while their love remained intact while they lived, even in the face of death, the love in Donne's poem must necessarily diminish when it has existed but an instant. Concerning the lover who has experienced the event, Donne says this.

Such life is like the light which bideth yet
 When the lights life is set,
 Or like the heat, which fire in solid matter
 Leaves behinde, two houres after. ("The Paradox". 11. 13-16.
 p. 39)

This expression of the initial encounter of Donne's lover,

paints a rather revolting picture of the entire matter. It is as if love is an emotional nightmare, which once entered into becomes a labyrinthian limbo of infinitely slow degeneration, whence no man returns intact. It is an excruciating purgatorial existence, yet affords nothing in the way of hope or eventual deliverance. This leads to one of the more salient elements of the poem, which is the aloof, dissociated attitude which the lover holds towards his dejected, morbid state. Here is lacking the savage and bitter remorse that the persona in Petrarch's Sonnet II so prominently expressed. Petrarch's lover's existence after the advent of love is much like the state to which Donne alludes in "The Paradox." He realizes that this tension-ridden, exasperating predicament is of infinite duration, yet, unlike Donne's persona, he manages to strike back at his persecutors. He, at least, seeks hope and sinks trying.

In "The Broken Heart," Donne again alludes to the initial encounter with love and his treatment here is similar to that in "The Paradox." Again love is an omnipotent force, capable of massive destruction, and again the imagery depicts love's conception as a flash of intense magnitude, creating such havoc in the persona's heart as to render him incapable of emotional activity afterward. The distracted lover is no longer a complete man, for love's attack has dissociated him from an important part of his world. He is crushed, destroyed, ruined, and defeated. He has become a straw man, and a blind, struggling incompetent, suggestive of Eliot's concept of post World War I man.

Love is depicted in "The Broken Heart," as a monstrous and malevolent foe, incapable of feeling, but master of the methods of destruction. It is a force capable of massive genocide, and acts accordingly at every opportunity.

Donne's treatment of the incredibly rapid onslaught of love and its abbreviated duration is ingenious, again managed by his uncanny dexterity and manipulation of imagistic elements.

Who will believe mee, if I sweare
 That I have had the Plague a yeare?
 Who would not laugh at mee, if I should say,
 I saw a flaske of powder burne a day? ("The Broken Heart." 11.
 5-8. p. 51)

The analogies of love as a quickly-consuming, powerful disease, or as a violent explosion of a "flaske of powder" deliver Donne's point nicely. There can be no experience with the intensity of emotion of true love capable of lasting even an "houre." The nature of the emotion strictly bounds its duration, and portends dire consequences for its victims.

Love as the most powerful, destructive force is given further, more imaginative treatment in "The Broken Heart." It does not, like other "griefes" allow for simultaneous suffering caused by other maladies. Rather it consumes and exploits all capacities for suffering, draining energy and stability at alarming rates.

All other griefes allow a part
 To other griefes, and aske themselves but some;
 They come to us, but us love draws,
 Hee swallows us, and never chawes:
 By him, as by chain shot, whole rankes doe dye,
 He is the tyran Pike, our hearts the Frye. ("The Broken Heart."
 11. 11-16. p. 51)

Here love is portrayed paradoxically as alluring and aggressive, being the only grief that draws us into its outstretched tentacles. It, like the song of the sirens, brings men to their destruction upon its jagged shores. There exists, however, no methods to escape its call, for its force is invisible and intangible, drawing all by its own mysterious sensory power. It is the epic griefe, like the giant strewing his tiny enemies before him, as a man's foot crushes an ant hill. It is the force so great, that "swallows" men, and "never chawes." It has the destructive capability of a chain shot, one of the most gruesome weapons to emerge in the early evolution of impersonal warfare. A chain extended between, and attached at each end to a massive cannon shot, which, when both cannons fired simultaneously, could literally sever a score of men. Finally love is depicted as the "tyran Pike," the ferocious, fresh water relative of the barracuda, which captures its prey by dashing savagely into a school of tiny "frye."

This is the nature and capability of Donne's love, and its significance pertaining to the initial love encounter is considerable. The passage into love is not characterized as a beautifully painful but tearfully beautiful transition taking place in an idyllic

meadow with flowers, trees, sky, sun and angels, the entire psychedelic array, chanting away to lovers on a mellow summer's day. Neither is it angels descending from heaven, happily and cunningly flinging nets woven of silver and gold, 'midst flowers fresh from Alice's Wonderland, to tenderly capture a wandering and tormented soul into blissful love. It is an abrupt, violent rape of emotion and feeling, and a stifling of sanity and capacities of a terrorized individual. Ultimately love is a rude awakening to an endless existence of tortured, incoherent absurdity.

In stanza three of "The Broken Heart," Donne narrows the focus of his commentary upon love to the specific dramatic situation in which his persona first sees the lady who will cause his doom.

If 'twere not so, what did become
Of my heart, when I first saw thee?
I brought a heart into the roome,
But from the roome, I carried none with mee; ("The Broken Heart."
11. 17-20. p. 51)

In this first line Donne is alluding to stanza two, in which he depicted love as a terrible engine of destruction. If it is not of this nature, why did he leave the room without his heart? Donne entertains the thought that his heart may have passed to the lady, but quickly abandons it with the shattering realization that love, "At one first blow did shiver it as glasse." ("The Broken Heart." 11. 24. p. 51) The heart indeed, is a fragile embodiment of precarious emotional drives, and it is not possible that it will remain intact through the initial attack by love. Although the lover's heart is shattered and incapable of love again, Donne maintains that "nothing can to nothing fall." He acknowledges that the pieces of his heart are still lodged in his breast, and are still capable of liking, wishing, and adoring, though "they can love no more."

The dichotomy existing between the treatments of love by Petrarch and Donne is quite pronounced. Although certain similarities exist between Petrarch's Sonnet II, and Donne's "The Paradox," and "The Broken Heart," concerning both the character of the initial amorous experience, and its consequences, the majority of Petrarch's sonnets paint a much brighter picture of the occurrence. In most

cases the Italian poet worships the spot, the moment^{um} and the manner when he becomes enamoured of Laura. There is an opposite tendency in Donne's poems. The first meeting for his lover is painful, almost suggestive of an hallucinatory nightmare. The lover is devoured and must necessarily spend the rest of his life removed from love, existing, but irreparably damaged from the affair.

In Don Quixote, one of the most interesting and doubtlessly strange dispositions toward love is espoused by the wonderful knight himself. It seems fairly obvious that Don Quixote had thought little about love, while living comfortably and quietly with his niece and servant woman, at least in a practical sense. Only when he decided that it was due time for his world to see the feats and virtues, and reap the benefits of the outmoded but glorious realm of knight errantry, did he feel the time had come to betroth his heart to a lady who merited the honor. Thus when the good knight has meticulously prepared for the advent of his first sally, he included in his plans the determining of that lady who would become the flower of his heart.

And now his Armour being scour'd, his Head-piece improv'd to a Helmet, his Horse and himself new-nam'd, he perceiv'd he wanted nothing but a Lady, on whom he might bestow the Empire of his Heart; for he was sensible that a Knight-Errant without a Mistress, was a Tree without either Fruit or Leaves, and a Body without a Soul. Should I, said he to himself, by good or ill fortune chance to encounter some Giant, as 'tis common in Knight-Errantry, and happen to lay him prostrate on the Ground, transfix'd with my Lance, or cleft in two, or, in short, overcome him, and have him at my Mercy, would it not be proper to have some lady, to whom I may send him as a Trophy of my Valour?

3

In this passage, one learns of a trait of Don Quixote that holds true for every action, word, or thought, that the Don might think, say, or do. This is the endearing, and at times, hilarious tendency of the knight to interpret and construe every existing entity in the world in terms of his beloved knight-errantry. Hence, we are informed that Don Quixote's disposition toward love is dramatically influenced by his chosen occupation. For Don Quixote, love includes the perpetual chastity of the knight and mistress,

no matter what alluring circumstances might present themselves. Love is also the conquering of giants, so that the knight might make the vanquished throw himself at the former's lady's feet in "humble submission." Ultimately love for Don Quixote, is the simple possession of a name which he might dedicate combat to, or the proper form of feminine nomenclature according to the rigorous dictates of knight-errantry.

The rules of knight-errantry, specifically the disciplines that demand sleeping in the open, eating of the fields, keeping night vigils over castles, and riding day and night to help the oppressed, help to explain why Don Quixote is so wonderfully disposed toward the knight-errant concept of love. His entreaty to Princess Dulcinea shows his implicit desire for rigid discipline.

After this, as if he had been really in love: O Princess Dulcinea, cry'd he, Lady of this captive Heart, much Sorrow and Woe you have doom'd me to in banishing me thus, and imposing on me your rigorous Commands, never to appear before your beauteous Face! Remember, Lady, that loyal Heart your Slave, who for your Love submits to so many miseries. To these extravagant Conceits, he added a world of others, all in Imitation, and in the very Style of those, which the reading of Romances had furnish'd him with: and all this while he rode so softly and the Sun's Heat increas'd so fast, and was so violent, that it would have been sufficient to have melted his Brains had he had any left. (p. 8, 9)

The passage simply reveals that Don Quixote desires another rigorous discipline to make him feel that he is a true and genuine knight-errant. He has already been banished by a lady that he has never known or seen, and is a slave being exposed presumably to a hoard of evil miseries, for her love.

From these short passages from Don Quixote, it becomes evident that the love of the knight is in a much less serious context than that of Petrarch or Donne. It is quite removed from most of Donne's sonnets, for instead of hinging upon the immediate actions or mood of a specific lady, Don Quixote's love follows a set formula, which the old knight derived from a literal library of ancient romances. While this type of love is thus distant, at least in mood and dramatic context from Donne, it does contain certain elements which tend to ally it to various characteristics found

in Petrarch's sonnets. Chastity is perhaps the foremost virtue that eventually draws Petrarch to write and praise Laura, and this quality, whether actually present or not, is what Don Quixote praises mostly in Dulcinea. It is also of note that Petrarch's love of Laura is distant, and of a very ideal nature. He praises all her perfections, but seems very rarely to approach her. This quality is also prevalent in Don Quixote's amorous campaign to Dulcinea. He praises her often, and as the ideal lady, but not once does he actually approach her to enter the more personal aspect of love.

The treatment of the initial love encounter in Don Quixote, Cervantes' prose masterpiece, both parallels and parodies certain elements that characterize the situation in Petrarch's sonnets. The importance of the first meeting of lovers is still emphasized, and indeed is given a Petrarchan flavor in the episode when Don Quixote is about to enter into combat with Fasilos, the Duke's lacquey.

It seems, as he stood looking on his female enemy, she appear'd to him the most beautiful woman he had ever seen in his whole life; which being perceiv'd by the little blind Archer, to whom the World gives the Name of Love, he took his Advantage, and fond of improving his triumphs, though it were but over the Sould of a Lacquey; he came up to him softly, and without being perceiv'd by any one, he shot an Arrow two Yards long into the poor Footman's Side so smartly, that his Heart was pierc'd through and through: a thing which the mischievous Boy could easily do; for love is invisible, and has free Ingress or Egress where he pleases, at a most unaccountable rate. (p.820)

It is of note that this precipitation of love is one of the few undeniably genuine depictions of emotion in the entire narrative. It is perhaps the most important factor in allaying it to the mood of Petrarch's treatment of the initial meeting.

There are also in the passage, however, a smattering^{of} jibes, seemingly employed to parody the chaste, innocent transition into blissful love. These such as the "two yard arrow," are more akin to the violent depictions of love in Donne's poetry, but are treated uniquely by Cervantes. It is the "little blind archer", who, "fond of improving his triumphs," stealthily places his immense

arrow into the heart of the lacquey. It is the encompassing force of love which has "free Ingress oꝛ Egress where he pleases, at a most unaccountable rate."

It thus appears that while Cervantes attributes profound significance and blissful connotations to the encounter, he is not above inserting a few comical elements into his rendition of the situation.

The most comical and innovative depiction of the initial love scene in Don Quixote, is undoubtedly the adventure in which Sancho and the knight travel to Toboso, where La Mancha expects to first lay eyes upon the embodiment of his notions of chaste, virtuous love. Through the entire book prior to this episode, Don Quixote has been alluding to his pure virgin, the flower of his knight-errant's heart; and mistress of his unquestioned devotion and loyalty. He has thoroughly rejected the description, such as those of Sancho, that depicts Dulcinea as a common, country wench. His vision is meshed in delusions of a chaste, Laura figure, and he doubts little that his Dulcinea will measure short of the mark.

I am of your Mind, quoth Sancho; but I am afraid, Sir, you will hardly come at her, to speak with her, at least not meet her in a Place where she will give you her Blessing, unless she throw it to you over the Mud-Wall of the Yard, where I first saw her, when I carried her the News of your mad Pranks in the midst of the Sierra Morena. Mud-wall, dost thou say, cried Don Quixote! Mistaken Fool, that Wall could have no existence but in thy muddy understanding: 'Tis a mere Creature of thy muddy Fantasy; foꝛ that never-duly-celebrated Paragon of Beauty and Gentility, was then undoubtedly in some Court, in some stately Gallery, or Hall, or as 'tis properly called, in some Sumptuous and Royal Palace. It may be so, said Sancho, though so far as I can remember, it seem'd to me neither better nor worse than a Mud-Wall. (p. 491)

Thus is given some idea of just how powerful the delusions of the mad knight reign in his somewhat deranged psyche.

Upon arriving at Toboso, in the middle of the night, knight and squire find things a bit confusing, and decide to retire to the adjacent wooded environs until morning. When morning comes, Sancho offers to descend to the village, to entreat Dulcinea to return with him to the mournful, but apprehensive knight. Sancho,

however, as soon as he has ridden out of Don Quixote's sight, persuades himself that an attempt to find and convince Dulcinea to accompany him, might easily result in rough treatment by the inhabitants of Toboso. He thus relies on his rustic ingenuity and the unstable perceptive apparatus of Don Quixote, to construct a plan that will free him from the responsibility, and as well appease the knight's curiosity. His plan entails waiting for the first country wench that comes along the road from Toboso, and swearing to La Mancha that this is Dulcinea. Upon reaching this decision, Sancho lingers away the day in a glade, close to where Don Quixote is languishing, and when three country wenches happen along towards evening, returns to Don Quixote.

Come, sir, put on, put on, and you'll see your Lady Princess coming, dress'd up and bedeck'd like her own sweet self indeed. Her Damsels and she are all one Spark of Gold; all Pearls, all Diamonds, all Rubies, all Cloth of Gold above ten inches high. Their hair spread over their Shoulders like so many Sunbeams, and dangling and dancing in the Wind; and what's more they ride upon three Flea-bitten, gambling Hags; there's not a piece of Horse-Flesh can match 'em in three Kingdoms.

(p. 50)

The knight upon receiving this description is elated, but his joy is rapidly brought to an untimely end, when he discovers those creatures to which Sancho has so complimentarily alluded. The treacherous suffering and unparalleled loyalty of the knight are about to be rewarded in this magic moment when he expects to see his lady for the first time. His visions have been nurtured by the countless romances locked within his memory, and while praising Laura in the desert and countryside. All emotional ploy has been channeled into an image, and at this point the knight, further transported by Sancho's account of the train, is bordering on ecstatic insanity at the thought of fulfilling desire by the synthesis of image and reality.

Don Quixote casting his Eyes toward Toboso, and seeing nobody on the road but three wenches, was strangely troubled in Mind, and turning to Sancho ask'd him whether the Princess and her Damsels were come out of the City when he left 'em? Out of the City, cry'd Sancho! why where are our Eyes? Are they in your Heels in the name of wonder, that you can't see 'em coming towards us, shining as bright as the Sun at

Noon Day? I see nothing, return'd Don Quixote, but three Wenches upon as many Asses. (p. 504)

The magic moment has passed, and the dejection of the knight threatens to drive him completely out of his senses. Rather than gazing upon the charms of his ideal, the unparalleled chastity and beauty of the romantic lady, Don Quixote's eyes fall upon "blubber cheek'd, flat nos'd" country wenches. The looks of the saucy hags are not all that the knight must endure in this dilemma. After a haughty retort to the high flung praises of the knight and squire, the three country wenches dash off upon their asses, leaving the knight totally astonished and dismayed. There only remains the pathetic insanity of the knight, attributing the wretched appearance of Dulcinea to the wicked necromancers.

Thus is given one of the most unusual accounts of the initial love encounter in all literature. Don Quixote, totally immersed in a fictional delusion of beauty and grace, is rudely awakened by gross reality, and his only method of coping with the disaster is further delusion. La Mancha has built up the significance of his first meeting with Dulcinea to the point that practically any lady would have disappointed him. He, however, receives in the place of his beautiful image, some of the most hideous, ungodly creations on earth, and his shock is quite intense to say the least.

The ramifications of Cervantes' treatment of the initial love encounter are considerable, especially in their relation to Petrarch. Whereas Petrarch is worshipping a lovely, chaste young lady, but as well is incapable of ever fulfilling his desire, the knight worships a totally abstract ideal. It is doubtless that the tireless praise of such ideas and magnificent ladies influenced Cervantes' approach. It seems that when Cervantes replaces the Laura figure with the odious, surly, country wench, that he is deflating the incessant idolization of ideals, at least in the realm of love. The magic aura of the initial encounter is also parodied in Don Quixote to the fullest extent. When, in Petrarch, we find an idyllic setting that is revered by the lover to the extent that he later visits there for solace, in Don Quixote we see a common country

road with three homely hags upon asses. Here the birds are silent, the sun is not eclipsed by the beauty of the fair, the hills do not echo her name, and the waters do not alter their flow to kiss her feet. Cervantes' is such a blatant parody of the stock Petrarchan meeting, that there remains little doubt of his intention.

A comparison of these three authors' concepts of the initial love encounter is indeed a revealing study. The fact that each seem to attach a great deal of significance to the event, whether in praise of it, and that which it portends, or in parodying it, shows the prominence of a thread of convention traversing the concerned works. Primary elements employed by the three authors are the rapidity with which love strikes, and the significant ramifications it holds in store for the lovers. In Petrarch's sonnets and Don Quixote, significant elements of the idyllic, courtly-love tradition manifest themselves, such as the platonic worship of the lover, and the magic aura pervading the atmosphere of love's original conception. Although these factors seem lacking in most of Donne's poems, the initial stanza of "The Good Morrow" does allude to the "Countrey pleasures" and the like, being "but a dreame" of the lover's lady. The remainder of the poems, however, undermine courtly love, and the worship of the chaste, innocent lady, for true love, if depicted, is mutual. There are no elements such as the pining lover, for he achieves an equal relationship. Donne seems then, at least in the references to the initial encounter of love, to be refuting Petrarch's philosophy, and ridiculing his mood. Donne is willing to employ stock Petrarchan situations, but the innovations he introduces seem to deflate rather than perpetuate the pure traditions.

A second stock situation which emerged from the development of the Petrarchan convention, is the reaction of the lover to the disdain of his lady. This may appear to be a universal element in all writing that deals with love in depth, but the strong emphasis upon it and the exhaustive treatment thereof in Petrarch, and later in Donne, seem to suggest its considerable importance in the Petrarchan tradition. The reaction of the lover to his lady's disdain_x is, again, a very diversely treated element in the love

literature of Petrarch, Donne, and Cervantes. It ranges from the full acceptance and perpetual worship of the lady despite disdain, to the return of the lover's soul after death to torment his lady because of it. The treatment of this situation by Petrarch is, of course, greatly affected by his affirmative stand towards unrequited love. This is, however, a dominant but not encompassing motif in his sonnets. At times the desire to be released from his passion for Laura, or the simple death wish seems to alter Petrarch's position concerning this disposition.

It may seem a bit surprising, but Donne's depiction of this particular stock situation is varied to a much greater degree than his treatment of the initial encounter with love. While the very nature of Cervantes' Don Quixote, with its myriad of episodes, and host of subordinate characters, definitely lends itself to a full treatment of the conventions, Donne's sonnets usually seem to espouse a fairly constant philosophy concerning many elements of love. In this concern, however, Donne's attitudes appear much more versatile. He can pine and languish, as if desiring to be made a fixture of woe in "Twicknam Garden," or contrastingly haunt the person of his former lover in the form of a spectre.

In Petrarch's Sonnet XIX, "His Heart Rejected by Laura, Will Perish, Unless She Relent," the entreaties of the pining poet have received not the slightest recognition by Laura. As a consequence, he too has taken a hearty disdain to the heart Laura refuses to recognize.

The heart thou spurnest I alike disdain,
 To thee displeasing, 'tis by me denied.
 But if, discarded thus, it find not thee
 Its joyless exile willing to befriend,
 Alone, untaught at others' will to wend,
 Soon from life's weary burden will it flee. (XIX. 11. 7-12. p.17)

Due to the poet's banishment of his heart, and the inability of it to love another, the poet will certainly face death, if Laura chooses not to relent. This is the epitome of entreaty by the poet, for with death he relinquishes his worship of Laura, which he often describes as the force which gives meaning to man's existence. It is startling to hear such an exclamation from Petrarch,

but the conceit in which the message is couched diminishes its force considerably. Unlike Donne whose love oriented deaths are of a harrowing nature, Petrarch's seems like the expression of a slightly troubled dream, not threatening in a realistic sense.

The reaction of Petrarch's persona who feels he will die if his lover fails to recognize his entreaties, is the most drastic, but passive course of action that can be taken. There is, however, an element of hopelessness expressed, and it appears as though forces are affecting the lover over which he can have no sway.

The same tone seems to be an important facet of Donne's complex and ingenious love epigram, "The Computation." Although "The Computation" also concerns the stock situation of the theme of the parting of lovers, the decision of the lady to depart can also be considered a form of her disdain. The initial reaction of the lover to the parting of the lady is one of shock.

For the first twenty yeares, since yesterday,
I scarce beleev'd, thou couldst't be gone away, (The Computation.
11.1&2. p.36)

Realistically speaking, the lover's lady has been gone only one day, but the amount of grief that her departure has caused him could easily fill twenty of his years. The immense duration of time projected by the lover to encompass his grief is indicative of this agony. There seems to be, however, another possible reading for these initial two lines in the context of the entire poem. If the death in this poem is real, and not figurative or emotional, as is the death in "The Broken Heart," "twenty yeares" can be taken as literally that amount of time. As the unique ending informs us that the lover is dead, and "by being dead, Immortal," the amounts of time alluded to in the poem become insignificant. It is almost as if this reading gives license for the poet to dwell infinitely upon concerns dealing with his lady, a phenomenon entertained, but later rejected in Marvell's "To His Coy Mistress." "Since yesterday," in line one is the pivotal point upon which the meaning of the poem hinges. If we accept "yesterday" as the practical, fixed point in time, twenty-four hours previous to the present, then the imagination of the lover is the origin and sole

realm where this two thousand, four hundred year lamentation is real. If, however, yesterday represents the day of the lover's death, and in the realm of death, time's infiniteness renders days impractical and hence unworthy of keeping track of, the reality of the long periods is implied.

This concern with the interpretation of one short epigram might seem unnecessarily pedantic or overly meticulous, but the subject represented here has a great deal of importance pertaining to the development of the Petrarchan Love Convention. If the time is figurative, Donne is ingeniously undermining Petrarch's stand on unrequited love. Contrastingly, if the time represents two thousand, four hundred years of pining in death, Donne is, indeed upholding the idea. If consistency is taken into consideration, the decision must be to interpret the great duration in time in a figurative sense. Donne usually rebutes unrequited love, as is shown in "The Paradox" or "The Broken Heart." The matter does not, though, lend itself to a concise interpretation. Here, as in many other concerns, Donne is ambiguous and elusive.

The import of the poem concerning the reaction of the lover to his lady's disdain, is intact regardless of the interpretation preferred. The lady's manifestation of haughtiness and contempt in her departure, causes a great deal of suffering to the lover. Whether the years are real is irrelevant, for they definitely seem real to him. He is dead, in that he will be incapable of true feeling in the realm of love henceforth.

In Don Quixote, the lover's reaction to his lady's disdain is given a brilliant and comical turn. While death in this context is quite a serious matter, at least as pertains to emotional stability, for Petrarch and Donne, Cervantes, by a witty innovation, makes a seeming suicide into a ridiculously funny parody of the plight of the distraught lover. Cervantes' character, Basil, rather than fettering his grief due to the disdain of Quitera into intricate Petrarchan conceits, manages to reverse the entire situation by a highly non-Petrarchan deceit.

Don Quixote and Sancho become involved in the episode containing the complex love affairs of Basil, Quitera, and Camacho, when the

latter two are about to be wedded. Preparations announce a huge wedding feast, and gaiety is the prevailing atmosphere in the small village where it is to take place. There is, however, a real and alien, but not malevolent toad in the garden. Basil, who had lived next to Quitera since early childhood, had fallen in love with her, and she had happily returned this affection. The interference of Quitera's father due to Basil's poverty ended the affair, and Camacho, a very rich, young heir, had been approved as a fiance for Quitera. Immediately following the appearance of Camacho and Quitera at the wedding site, the fiery and cunning Basil rushes onto the scene, "tir'd and panting."

...Too well you know, cry'd he, unkind Quitera, that, by the Ties of Truth, and Law of that Heaven which we all revere, while I have Life you cannot be married to another. You may remember too, that all the while I stay'd, hoping that Time and Industry might better my Fortune, and render me a match more equal to you, I never offered to transcend the Bounds of honourable love, by soliciting Favours to the Prejudice of your Virtue. But you, forgetting all the ties between us, are going now to break 'em, and give my right to Another, whose large possessions, though they can procure him all other Blessings, I had never envy'd, could they not have purchas'd you. But no more, the Fates have ordained it, and I will further their Design, by removing this unhappy Obstacle out of your way. (p.577)

Upon these words, the distracted Basil pulls out a knife and falls forward on it, the bloody end protruding horribly from his back. This, naturally causes great alarm amidst the gathering, and the curate instantly appears to administer the final sacrament.

Basil, presumably in the throes of pain preceding death, entreats Quitera to wed him, though he will be dead in a very few minutes. Quitera finally honors his dying wish, and the nuptials are performed. In the next instant Basil is upon his feet, sword in hand, his suicide being a crafty farce. The matter is finally culminated in the validation and protection of Basil and Quitera's marriage, due to the emphatic verbal acceptance of the vows by Quitera, and the dexterity displayed in arms by both Basil and Don Quixote. Basil has thus undermined Camacho's intention, and has regained his love by masquerading as the distraught, disdained, deceased lover.

The implications of this entertaining adventure concerning the Petrarchan Love Convention are considerably far reaching. While Petrarch saw himself being forced to death by the tremendous grief evoked by the disdain of Laura, Cervantes, by a violent yoking of the conventional element, uses the feigned death of the lover to halt a legitimately sanctioned marriage. This might indicate that while Petrarch's persona was a dull, lethargic, pining lover, Basil, Cervantes' character, was witty, arrogant, and ambitious enough to fulfill his love. More likely though, it shows the strict moral and aspirational boundaries imposed upon Petrarch's persona due to the concepts of chaste, platonic love, as opposed to the rustic aggressiveness, cunning, and practicality of Basil's ardent but genuine desire. Cervantes employs what would constitute a serious matter in Petrarchan love, to thwart the occurrence of a materially based marriage.

Another reaction of the lover to his lady's disdain which occurs in the writings of Petrarch, Donne, and Cervantes is the maintaining of passionate desires for her. This reaction constitutes an important and recurrent motif in Petrarch's poetry, especially due to its close relationship with the concept of unrequited love. Although at times Petrarch definitely yearns to snap the ties that bind him to the beautiful, haughty Laura, the great majority of his sonnets express a desire to remain in love with her indefinitely. Donne's "Twickenham Garden" also seems to belong in this category, though his feeling concerning the state he must endure are not so complimentary as those of Petrarch. Cervantes again manages to employ an amusing and innovative rendition of this stock Petrarchan situation. His efforts here capitalize upon the eccentric behavior of an entire village of people, the outcome of which is an absurdly funny shepherd's colony, pining, along with nature, the disdain of a single woman.

In Ballata IV, "He Will Always Love Her, Though Denied the Sight of Her," Petrarch makes one of the most ardent affirmations of unrequited love. Here is a humble acceptance of Laura's disdain for the poet. The expression of continual, non-compensated love in the poem renders the emotion as noble and honest, suggestive

of a slightly painful, but ultimately blissful martyrdom.

Though cruelty denies my view
 Those charms which led me first to love
 To passion yet will I be true,
 Nor shall my will rebellious prove. (Ballata IV. 11. 1-4. p. 60)

After portraying the beauties of Laura's person, and admitting that "death alone shall break my chain," Petrarch concludes the ballata by reinforcing the longevity and loyalty of his love to Laura, regardless of whether she will acknowledge his affection.

Oh! be love's timid wail despised.
 Lovers should nobly suffer pain. (Ballata IV. 11. 19-20. p. 60)

The expression of grief due to love is now alluded to as a false, or at least exaggerated reaction of the lover. The "timid wail" is held in contempt by Petrarch, and emphasizing his stand on unrequited love, the poet expresses the opinion that those who endure misery due to love, should, as he, bear the burden with stoic pride and grace.

In "Twicknam Garden," Donne offers an interesting variation upon the theme of the lover continuing to desire his lady, in spite of the disdain she showers upon him. Imagistically the poem is similar to many of Petrarch's sonnets, but the attitude expressed toward perpetually non-rewarding love differs greatly from that of Petrarch. Petrarch derived a sense of accomplishment and pride from constantly adoring the unobtainable Laura, while Donne savagely curses this kind of plight. Donne, in fact, refers to his inability to forget his affection for his lady as

The spider love, which transubstantiates all,
 And can convert Manna to gall, (Twicknam Garden. 11. 6-7. p.83)

Love is thus a force which transforms pleasant things into foul states. It is that which causes the enjoyable, useful wine and bread to become the appalling realities of flesh and blood, and as well causes the heavenly fruit to sour and take on the flavor of wormwood.

The throes of relentless but unyielding desire is a futile, barren existence for Donne's persona, and it is appropriate that he enters the garden when winter has stilled the growth and vitality

of the environs. This is a source of mild condolence to the lover, for in its dormant state, nature cannot mock his predicament. He would like, however, to remain in the garden, and at the same time prevent "these trees" from ridiculing him, and he thus desires a dull, secure vegetable existence such as that of the "Mandrake," or the inanimate, untroubled void of a "stone fountain weeping out my yeare," to allow him some solace in his troubled condition.

In the final stanza of "Twicknam Garden," Donne's lover swears to the purity of his tears, while maintaining that outward emotional appearance in a woman is a totally inaccurate indication of her true emotion. The ending couplet of the piece is a witty complex jibe at woman's constancy in love.

O perverse sexe, where none is true but shee,
Who's therefore true, because her truth kills mee. (Twicknam
Garden. 11. 26-7.p.84)

Although the woman to whom Donne's persona alludes is the only "true" member of her "perverse sexe," the only reason she is manifesting truth to another, is to express her cruelty for him.

Donne's ultimate feeling toward love without reward or fulfillment, is that the state of the shunned lover is hopeless, wasted, and not worth enduring. The persona seeks to escape the ridicule of nature, a seeming parody of Petrarch's nature, which is intricately attuned and responsive to the plight of the lover, and of the pains of love which have driven him to his icy exile. This attitude is quite foreign to the benign depiction of grief as a reaction to Laura's disdain in Petrarch's "Ballata IV." Donne's persona is obviously not interested in adoring his cruel mistress and contemplating the "spider love," to the contrary, he has come to have these painful feelings vanquished by the healing "balmes" of the water of forgetfulness.

In the "Goat-Herd's Tale," Cervantes makes his unique and comical rendition of the pining lover, perpetuating his desire, despite the inaccessibility of the lady. Cervantes again takes a stock love situation, and by the introduction of absurd circumstances, undermines the seeming inherent seriousness of the occurrence.

Leandra, the worshipped female figure in the adventure, is appealing for many reasons. She is incredibly beautiful, drawing suitors from the "remotest cities" and "palaces of kings," and in addition her father possesses extravagant amounts of money and integrity. The two suitors, one of whom seemed most likely to attain the favor of Leandra, or actually the consent of her father, are Anselmo and Eugenio. Their competition in the wooing of Leandra, however, is of a most varied and generally noble nature. In the midst of this veritable hoard of worshippers, there appeared one day, Vincent de la Rosa, the son of a poor man of the village who had gone off to war as a very young man.

...he returned hither, habited like a Soldier, all gay and glorious, in a thousand various Colors, bedeck'd with a thousand Toys of Crystal, and Chains of Steel. Today he put on one piece of Finery, tomorrow another; but all false, counterfeit and worthless. The Country People, who by Nature are malicious, and who living in idleness are still more inclin'd to Malice, observ'd this presently, and counting all his fine things, they found that he had but three Suits of Cloathes, which were of a different colour with the Stockings and Garters belonging to 'em; yet did he manage 'em with so many Tricks and Inventions, that of one had counted 'em, one wou'd have sworn he had above ten Suits, and above twenty Plumes of Feathers. (p. 427)

Vincent was not only ostentatious and flamboyant in his attire, but strutted around the village giving high-flown accounts of his cunning and ability in the art of warfare.

Leandra, locked away in her father's house for safety, was only able to observe Vincent superficially. She, however, became amorously disposed towards him, from listening to his music and poetry, and thus when Vincent eventually made his entreaties to her, was quick to accept and elope with him, robbing her father of a considerable amount of money in the bargain. This event was a heartbreaking affront to Eugenio and Anselmo, and caused great concern to Leandra's father and the other suitors. They decided to pursue the couple, finding Leandra, abandoned, and robbed of all she had taken, in a mountain cave. When Leandra's father learned that she had been deceived by Vincent and had willingly run away, he was outraged, but his wrath was somewhat abated by

Leandra's emphatic reassurance that Vincent had never tried her honor. Nevertheless, his course of action was to lock up Leandra in a monastery, hoping time would revive her reputation.

Those who were not interested in Leandra, excus'd her upon the account of her Youth. But those who were acquainted with her Wit and Sense, did not attribute her Miscarriage to her Ignorance, but to the Levity and Vanity of Mind, natural to Womankind. Since the Confinement of Leandra, Anselmo's Eyes cou'd never meet with an Object which cou'd give him either Ease or Pleasure; I too cou'd find nothing but what look'd sad and gloomy to me (Eugenio) in the Absence of Leandra. Our Melancholy increased as our Patience decreas'd. We curs'd a thousand times the Soldier's finery and Trinkets, and rail'd at the Father's want of Precaution. At last we agreed, Anselmo and I, to leave the Village, and retire to this Valley, where, he feeding a large Flock of Sheep, and I as large a herd of Goats, all our own, we pass our time under the Trees, giving Vent to our Passions, singing in consort the Praises or Reproaches of the beatiuous Leandra, or else sighing alone, make our Complaints to Heave on our Misfortune. (p. 429)

Having two former suitors sighing for the absence of Leandra may not seem too unusual, but the hilarious aspect of the "New Arcadia," was that all of Leandra's former suitors followed the example of Eugenio and Anselmo, and became lamenting shepherds. The hilarious graphic implications of this depiction is of a love-sick circus, wandering about the hills. Here, instead of the sole lover pining the disdain of his lady, is an entire commune of grief-stricken, love freaks, trying to cope with the misery evoked by the inaccessibility of one lady. Although the rendition is definitely comical and entertaining, the catalogue of the reactions of the lovers to the loss of Leandra, strongly reinforces elements of the convention employed by Petrarch and Donne.

This Man curses and calls her Wanton and Lascivious, another calls her Light and Fickle; one acquits and forgives her, another arraigns and condemns her; one celebrates her Beauty, another rails at her ill Qualities; in short, all blame, but all adore her; Nay so far does this extravagance prevail, that here are those who complain of her Disdain who never spoke to her; and others who are jealous of Favours which she never granted to any; for as I intimated before, her Inclination was not known before her disgrace. (p. 429-430)

Thus through the utilization of a comical, dramatic situation,

Cervantes ingeniously sets forth innumerable aspects of a varied and complex tradition.

The attitudes of the authors towards loving a lady despite her disdain, are easily ascertained, as well as consistent with their general philosophies of love. Petrarch has eventually learned to derive considerable pride and pleasure from his unwavering worship of Laura, while Donne would just as soon fly a kite, if he could tear the memory of his beloved from his memory. Cervantes, on the other hand, has managed to assimilate both of these attitudes into his amusing episode, as well as to contribute some new ideas of his own upon the matter. He may be intimating that most lamenting lovers are a bit deranged, but this only seems consistent with his treatment of situations previously.

An unusual, entertaining, and perhaps constructive reaction of the lover to his lady's disdain, is the channeling of his grief into poetry. This, of course, is epitomized in the very poetic tradition of Petrarch. His voluminous verse manifestations of woe and tireless passion attest to the notion, that an outlet, other than incessant sighing and weeping, can be of great solace and value to the shunned lover. The poet gives a unique autobiographical account of his experiences, and judging from the brilliantly varied situations and complex imagery, takes a great deal of pleasure in his pursuit.

Donne, on the other hand, considers the fettering of grief into verse as a purely utilitarian implement. He is, he realizes, a fool for loving, and if verse can allay this troubling sensation, he will enthusiastically exhaust its potential. Don Quixote, characteristically, is creating poetry to cool the fires of love, created by his own amorous delusions. His attempt, although, is somewhat more practical than that of Petrarch and Donne, for he implores his rustic subordinate to describe graphically the nature and degree of his suffering to Dulcinea.

In "The Triple Fool," Donne admits the folly of his love and verse, but in the extension of this self-contained deliberation, qualifies and legitimizes his behavior by acknowledging the pos-

sibility that he might be successful in capturing his love. The ultimate failure of his attempts is expressed in his inquiry,

But where's that wiseman, that would not be I,
If she would not deny? (The Triple Fool. 11. 4-5. p.52)

He realizes the futility of his desires, but even the thought of obtaining them is quite lucrative. The remainder of the first stanza contains the persona's argument in favor of creating poetry to check misery.

The metaphor in stanza two, employed to depict the process by which one can "tame" love's grief, is clever and effective.

Then as th' earths inward narrow crooked lanes
Do purge sea waters fretful salt away,
I thought, If I could draw my paines,
Through rimes vexation, I should them allay,
Griefe brought to numbers cannot be so fierce,
For, he tames it, that fetters it in verse. (The Triple Fool.
11. 6-11. p. 52)

Like the rivers that lose their "fretful," salty element by depositing it on deltas and shores along their winding routes, the persona may reduce, and eventually rid himself, by way of the intricacies and demanding technical requirements of poetry, of love's pain. Thus verse becomes a truly successful method of resolving the dilemma wrought by love's disdain.

"The Triple Fool" becomes much more complex in the second stanza. The poet acknowledges the fact that when "Some man, his art and voice to show" sets the lines to music, the "triumph" of both love and grief are enhanced greatly. It would be fine if the verse were revolting, and in effect de-emphasized and ridiculed love and grief, but if the verse is pleasing and the song successful, the double fool, who was so due to his love and his verse about it, becomes a triple fool. Those who are a little wise, presumably the people who can fetter their love into verse, and forget love's affliction, are in the opinion of Donne's persona, "the best fooles." This ultimately reinforces the writing of poetry as a successful therapy for love that cannot be forgotten.

When Don Quixote decides that it is time to retreat to the Black Mountain, in order to perform penance for the unparalleled

Dulcinea, his idea is evoked by his memory of the ancient romances.

...O heavens! cry'd he, the place which an unhappy lover has chosen to bemoan the deplorable state to which you have reduced him. Here shall my flowing Tears swell the liquid Vein of this Crystal Hill, and my deep Sighs perpetually move the Leaves of these shady Trees, in testimony of the Anguish and Pain that harrows up my Soul. Ye Rural Deities, whoever ye be, that made these unrequented Deserts your abode, hear the Complaints of an unfortunate lover, whom a tedious Absence, and some slight Impressions of a jealous Mistrust, have driven to these Regions of despair, to bewail his rigorous Destiny, and implore the distracting Cruelty of the ungrateful Fair, who is the Perfection of all human Beauty. (p. 188-189)

Don Quixote also refers to the "distracting cruelty" of Dulcinea, and of a "jealous mistrust" that he has felt concerning her, but his desire to parallel the action of Beltenbros and Amadis de Gaul, heroes of romances, seems the foremost catalyst of his adventures.

After deciding that the violent actions of Beltenbros, such as beating his head on rocks and trees, and running naked through briars and nettles, are not in keeping with his own character, Don Quixote decides to mirror the pinnacle of chivalry, Amadis de Gaul. Amadis, when in exile due to a lady's disdain or inconstancy, would go to the desert to pray, or write verse, and thus Don Quixote decides that his way is the softest and best.

Love's truest slave despairing chose
This lonely wild, this desert pain,
The silent witness of the woes.
Which he, tho' guiltless must sustain.

In the initial stanza of Don Quixote's poetry, due to Dulcinea's disdain, the mad knight entreats the trees to hear his story of woe. If they do listen and become faded because of the poetry, they have nothing to fear, for the Don promises to water them with his tears. He continues by expressing the pain that love has caused to his soul, and buttresses his predicament with the declamation that, while he suffers considerably, he has not the power to repent. Consequently, he rides on, and attempts to live up to his chivalrous ideals but he is repayed with "endless woes and hopeless love."

He thus ends up despairing yet praising Dulcinea, while deliteriously suffering from love's torture.

The writing of poetry due to the disdain of the lady, is thus incorporated into Don Quixote in this amusing episode in the Sierra-Morenas. It seems mostly an attempt of La Mancha to perform a penance, in serious imitation of his hero, Amadis de Gaul. It is the ritual prescribed in the annals of knight-errantry that Don Quixote follows when writing the poetry. The poem, interestingly enough contains three main elements which appear at least once in either the poetry of Donne or Petrarch. The invocation to nature is employed countless times by Petrarch, as is the reaction of nature to the lover's plight. Donne's "Twicknam Garden" contained a very similar element to Don Quixote's plea to the trees, in which they couldn't mock his dilemma. It is interesting to note that while nature is described as a benevolent force in Petrarch's poems, and Don Quixote's admirable attempts, Donne perceives it as wicked and amused at men's troubles. These attitudes doubtlessly stem from the basic dispositions of these three personnas toward a one sided, nonfulfilling love.

Donne and presumably Petrarch employ verse as a means of so-lacing grief that love has caused them. Since Petrarch though, enjoys this grief to a certain extent, his expressions of its experiences are varied, though ultimately he appears satisfied to love Laura indefinitely. Donne, contrastingly, seems quite dissatisfied with love that nets nothing, and utilizes verse as a seive to strain and purge his emotional being of the bitter elements of love. The reasons for Don Quixote's poetical binge in the mountains is exclusively dogmatic and abstract. He is adhering to an archaic deortmen code which is also responsible for the imagined disdain of his conjured female ideal.

The appropriate stock situation dealing with love with which to end such a study, is the parting of lovers. It is not only proper in a chronological sense, but the attitudes expressed in this instance seem a sort of final espousal of love philosophy by Petrarch, Donne, and Cervantes.

Petrarch's treatment of the daily departure seems quite consistent

with the attitude he expresses toward love in the other stock situations. When Laura's treasures are removed from the poet's sight, his faith is so intricately attached to Laura, that a part of himself remains with her. In Sonnet XV is found one of Petrarch's most vivid expressions of platonic love. After his allusion to Laura's charms, and to the effect that her smile has upon him, Petrarch relates what occurs when she departs.

Too soon this heavenly transport sinks and dies:
 When all thy soothing charms my fate removes
 At thy departure from my ravish'd view.
 To that sole refuge its firm faith approves
 My spirit from my ravish'd bosom flies,
 and wing'd with fond remembrance follows you. (XV. 11. 9-14. p.14)

The ethereal bliss that the presence of Laura's physical attributes evokes in the poet gradually subsides when she leaves. It is as if a guiding light has been extinguished, and Petrarch seems dazed, alone, and dejected. This state, however, is not of noticeable duration, for, almost immediately upon Laura's departure, the poet's spirit or medium of his unwavering faith to his lady, departs from his heart, and remains in the aura of Laura's magical presence.

This occurrence definitely shows the strong platonic influence in the sonnet, and hence in Petrarch's love philosophy. Spiritual, non-aggressive love immediately replaces adoration of physical, tangible realities with^{out} complications, and thus the consistency of the poet's love for Laura is expressed.

In "The Expiration," Donne treats the parting of lovers with references to spiritual love, but the aftermath of the parting does not include his soul tagging fido-like after his mistress. The first stanza begins with the lovers kissing, and this special kiss definitely seems to imply a synthesis of souls, for it "sucks two soules" together at its focal point. The remainder of the stanza definitely seems to represent Donne's negative stand on platonic love.

Turne thou ghost that way, and let mee turne this,
 And let ourselves benight our happiest day,
 We ask'd none leave to love; nor will we owe
 Any, so cheape a death, as saying, Goe; (The Expiration. 11. 3-6.
 p. 36-37)

Here the souls are required to refrain from following one another. This proposed action, in fact, is offered as the "happiest day" and more positive emphasis is put upon this type of departure, due to the purely personal origin of its conception. In the final stanza, the persona emphatically requires his lady to depart, but adds that if this imperative causes her to die, he wishes it will do the same to himself. For this to happen, however, would be impossible, for their dilemma has already snuffed out his life.

The prevailing attitude in this technical masterpiece seems to be that once physical presence and love are terminated, it is best that spiritual love follow suit. Death, of course, is employed in the poem to depict a barren emotional state, quite different from Petrarch's spiritual worship of the absent Laura, and thus the refutation of transcendent spiritual love is thorough.

Although there is no literal parting in Don Quixote, the presumed action of the necromancers creates a similar effect. The influence of Dulcinea's enchantment upon Don Quixote seems quite far reaching, and Don Quixote is constantly prepared to forward his thoughts concerning the unethical behavior of the magicians. It seems necessary to preface this analysis with the acknowledgment that Don Quixote and Dulcinea never actually saw one another, making Don Quixote's allusion to the magicians seem quite absurd, but this does not diminish his intense reaction to his delusional fantasy. Because the knight believes so strongly in his love for Dulcinea, and hers for him, Dulcinea's enchantment is, in effect, a parting of lovers.

These cursed Magicians have Persecuted me, and Persecute me now, and will continue till they have sunk me and my lofty Deeds of Chivalry into the Profound Abyss of Oblivion. Yes, yes, they choose to wound me in that part which they well know is most sensible: well knowing, that to deprive a Knight-Errant of his Lady, is to rob him of those Eyes with which he sees, of the Sun that enlightens him, and the Food that sustains him. For as I have often said, a Knight-Errant without a lady, is like a Tree without Leaves, a Building without Mortar, or a shadow without a Body that causes it. (p.657)

The effects of enchantment replace the disdain of the lady, or the tendency of either lover to depart, and the reaction they evoke

in the knight represent a love philosophy more akin to Donne, than that of Petrarch. In the affairs of Petrarch, when Laura is taken by death, the poet still worships his lady. Even though the physical aspect of Laura is no longer existent, the lover remains true to the image that perpetuates his passion, and through this expresses a spiritual love for her. Contrastingly, when Don Quixote learns of Dulcinea's enchanted state, he worries a great deal about the physical loss of his lady, so much, in fact, that the dilemma threatens to undermine the stability of La Mancha's affection for Dulcinea. Ultimately, Petrarch is the only author who consistently and emphatically commends and reinforces the platonic concept of love. Cervantes depicts a character emeshed within an abstract idolization, but the alteration in Don Quixote's faith, when the ideal is destroyed, and Cervantes' humorous accounts of Don Quixote worshipping and praising Dulcinea, just when the circumstances warrant, seem more a jibe than a perpetuation of the convention.

A corollary concern of the departing of lovers is the emotional state which characterizes the male figure following the parting. When all ties have finally been severed, Petrarch, as one might expect, is thrown into a state of confusion and loneliness. He is, in fact, a lost figure, wandering mournfully about, desiring to be reinstated in the dear "yoke and Chains" of his passion for Laura. Donne, characteristically, reinforces his deflations of women and their heartlessness in amorous affairs, in "The Legacie" which concerns the departure of lovers. Surprisingly enough, when Donne's persona expires, he wishes to send his heart to his lady as a token of love, but he can't find it where "hearts should be." This search leads to the discovery of his lady's inconstancy, and the remainder of "The Legacie," deals with this matter. In Don Quixote, the dilemma created by the parting of Durandarte and his beloved Belerna, is never resolved. Druandarte wishes to indicate his love for Belerna, and his desires are carried out by a fellow knight-errant, but his enchantment prevents him from realizing this.

In Sonnet LXVII, "He Longs to Return to the Captivity of

Laura," Petrarch metaphorically expresses his escape from the confinement of love.

Fleeing the prison which had long detain'd,
Where love dealt wit me as to him seem'd well,
Ladies, the time were long indeed to tell,
How much my heart its new-found freedom pain'd. (LXVIII. 11. 1-4.
p. 88)

Paradoxically, however, Petrarch's newly won freedom becomes a prison in itself, and the poet resigns himself to the ^{de}expressing existence, with a hateful allusion to the course of action that has led him there.

Obviously, Petrarch feels that the life he previously led was much more fulfilling and meaningful than this nightmare he has been catapulted into. Indeed, unrewarded love was preferable to this life without emotional complexity and feeling.

Donne's persona in "The Legacie" also finds the parting from his lover a very traumatic experience. He relates to his lover that "I dye as often as from thee I goe," but as he dies he wishes to bestow a foavor upon her.

I bid mee send my heart, when I was gone;
But I alas could there find none,
When I had rēpp'd me, 'and searched where hearts
should lye;
It kill'd mee again that I who still was true,
In life, in my last will should cozen you. (The Legacie. 11. 12-
16. p. 50)

The poet is foiled in his desire to send one last token or embodiment of his passion to his lady, and it is a source of considerable misery to him, that it appears as though he is cheating his lady. In stanza three, however, a revelation of what still exists in the persona's breast clarifies several aspects of his dilemma. The lover, no longer in possession of his own heart, finds the artfully constructed but inherently false heart of his mistress in his breast. Even this he attempts to send, but due to its elusive nature, is thwarted in the endeavor.

The most ingenious element of this witty love ditty, is its ridicule of what appears a serious love situation. A lover genuinely wishes to make the true nature of his affection, perfectly

clear, but is hindered in his attempt by the very partner who he wishes to honor. His mistress' inconstancy is an obstacle, making his entreaty impossible, and thus the intent and seriousness of any such effort is necessarily cancelled by the one-sided character of the love relationship.

Cervantes provides yet another entertaining variation upon the theme of the dying lover pledging love and constancy to his lady. The depiction occurs in the "Montessino's Cave Episode," and like all other occurrences in that adventure, proves bizarre and haunting. Durandarte is one of the knights destined to remain in Montessino's cave indefinitely, due to his enchantment by the proverbial necromancer Merlin, of Arthurian fame. After his descent into the cave, Don Quixote comes upon Montessino, and the following ensues.

No sooner had the reverend old Man let me know who he was, but I entreated him to tell me, whether it was true or no, that at his friend Durandarte's dying request, he had taken out his Heart with a small Dagger, the very moment he expir'd, and carry'd it to his Mistress Belerma, as the Story was current in the World. (p. 590)

The deed to which Don Quixote refers is immediately affirmed by Montessino, and the curiosity of the knight of the woeful figure is satisfied. Upon entering the transparent castle though, the matter projects itself into reality. The first sight that the Don perceives is a large, marble tomb, upon which is the figure of Durandarte, remarkably intact and lifelike. Montessinos, then, delves a bit deeper into the Durandarte affair.

I am as certain as that the Sun now shines, that Durandarte dy'd in my Arms, and that with these Hands I took out his Heart, by the same token that it weigh'd above two Pounds, a sure Mark of his Courage; for, by the Rules of natural Philosophy, the most valiant Men have still the biggest Hearts. Nevertheless, tho' this Knight really dy'd, he still complains and sighs sometimes as if he were alive. Scarce had Montessinos spoke these words, but the miserable Durandarte cry'd out aloud, Oh! Cousin Montessinos, the last and dying request of your departing Friend, was to take my Heart out of my Breast with a Poinard or a Dagger, and carry it to Belerma. The Venerable Montessinos hearing this fell on his Knees before the afflicted Knight, and with Tears in his Eyes, Long, long ago, said he, Durandarte, thou dearest

of my Kinsmen, have I perform'd what you enjoyn'd me on that bitter Day when you expired. (p. 591)

The passage contains the source of both Durandarte's and Montessinos' dilemma. Durandarte, who wished to make certain that Belerna received his heart, never confirmed the matter to himself. He is thus existing in a death-like limbo, still oppressed with the thought that Belerna never received the final token of his devotion for her. He, like Donne's persona in "The Legacie," feels that his intentions have been futile, but unlike Donne's poem, the cause of his affliction comes not from his lady, but from what he interprets as the lack of consideration on Montessinos' part. Unfortunately for both Durandarte and Montessinos, Durandarte is incapable of comprehending Montessinos' incessant and moving pleas to the effect that he did indeed carry out the former's death wish. In addition to Montessinos' earnest but futile entreaties, the presence of the enchanted Belerna, forever trudging about the castle, daintily holding Durandarte's withered organ in a lace handkerchief, adds additional irony and comedy to the outlandish situation.

Cervantes and Donne, then, ingeniously parody the conventional, somber love situation entailing the parting of lovers. Both Durandarte and Donne's persona's dying request is to inform their lovers that they remained true to the end, but both are prevented from successfully achieving this goal. In the process of the endeavor, Donne's lover paradoxically is made aware of his mistress' inconstancy, the very opposite of that quality which he desired to commend. Durandarte's attempt has also been unsuccessful in his own eyes, and the obstacle that prevented its accomplishment is the inconsideration of a brother knight-errant.

The treatment of the final parting by Petrarch, Donne, and Cervantes seems in keeping with their handling of the other stock love situations. Petrarch is quite serious and forlorn about the entire matter, and wishes ardently to be reinstated, in what he reminisces as the lovely confines of love. He is ready to undergo the strain of unrequited love, for just to think about Belerna is paradise enough for him. Cervantes and Donne, however,

employ the lover's departure as a forum whence to deflate certain elements of love tradition. In "The Legacie," Donne reinforces his contention that all women are insatiable and untrue. The fact that he is able to couch such a declamation in a poem alluding to the departure of lovers, attests to his intellectual dexterity and flexibility. In addition the surprise appearance of such unusual subject matter in the poem, appears to emphasize the consistency of Donne's feelings toward love.

Cervantes' imaginative rendering of the final departure is just another example of just how rich and innovative an element parody can be in literature. He has taken a stock situation, and built around it a most unusual and diverting account of deceased romantic figures. Despite their philosophical conclusions, all three artists attribute paramount importance and influence to the final separation of lovers.

The Italian poet quite eagerly affirms chaste, platonic, unrequited love. For Petrarch, the mind and soul is where true love exists, and nothing, including the death of his Laura, can destroy the love for her existing there. Even when Petrarch is exposed to the cruel disdain of Laura he cannot bring himself to refute his passion, and in the single sonnet where he has been freed from the chains of love, his existence is miserable. Ultimately Petrarch must have an image to worship and adore, and once Laura has provided this, his faith and love remain constant ad infinitum.

Donne, although not as prolific a writer as Petrarch on love, manifests a much more diverse attitude toward the emotion. He is capable at times of banishing all women, and at others, of expressing true bliss due to their presence. Unlike Petrarch, Donne's poems occasionally allude to the fulfillment of physical, sexual desires, an element of considerable appeal. The emphasis in Donne's love poetry is more concerned with the practical effects of the emotion. When a lover is wronged, he usually doesn't meander around in some idyllic, pastoral garden, moaning to trees and clouds. Rather he expresses his indignity to the one who causes and perpetuates his misery. Donne, in the poems that this paper includes, is the young rake, the indignant fiery Tybalt,

who quickly retaliates when he is wronged. Finally, Donne seems more concerned with bizarre imagery and situational context of his poems. He does not appear to attempt a systematic approach to love, as Petrarch does. Donne may adopt several stock situations from Petrarch, but his views are usually alien to Petrarch's love philosophy.

Cervantes is much too complex and inclusive in his treatment of these love conventions to warrant a label. The element that he shares with Donne, and which seems to make his works most valuable in a comparative study, is his invariable tendency to parody love situations. The entire affair with Don Quixote and Dulcinea seems a mammoth parody of unrequited love, for it is conceived from imagination, grown from fantasy, and flourishes on delusion. Cervantes parodies love, but ultimately affirms faith as an essential element in man's endeavors. The success of many of Don Quixote's adventures is questionable, but the ability to persist despite insurmountable odds gives to the knight's attempt an heroic quality. Often La Mancha is destroyed, but never is he defeated.

Footnotes

1. Petrarch, Sonnet II in The Sonnets, Triumphs, and Other Poems of Petrarch, various translation, (London, 1879), 11. 2-5. p.2. (All further quotations from Petrarch will be from this edition and will be cited in the text and include the number of the sonnet, the lines cited, and the page number within parentheses.).

2. John Donne, "The Paradox" in John Donne: The Elegies and the Songs and Sonnets, ed. Helen Gardner, (Oxford, 1965), 11. 7-10, p. 38. (All further quotations from Donne will be from this edition and will be cited within the text, including the name of the poem, lines, and page number within parentheses.).

3. Miguel de Cervantes, Don Quixote De La Mancha, Ozell's revision of the translation of Peter Motteux, (New York, 1950), p. 6. (All further quotations from Don Quixote will be from this edition and will be cited in the text within parentheses.).

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- Petrarch. The Sonnets, Triumphs, and Other Poems of Petrarch. Translated by various hands. London: Henry G. Bohn, York Street, Covent Garden, 1859.