

Cervantes's English Transformations

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John Fletcher's Cervantine Spaniards

The first two decades of the twenty-first century saw much critical and creative energy expended on *Cardenio* (c. 1612-13), the missing William Shakespeare-John Fletcher tragicomedy that reputedly adapted *El curioso impertinente* [*The Curious Impertinent*], the widely known interpolated tale from First Part of *Don Quixote*. Paradoxically, this fixation on *Cardenio* as “missing link” has tended to limit our view of Anglo-Spanish literary engagement during the Jacobean era. Indeed, among the striking features of English literary culture in the second decade of James I's reign is the importation of works by Cervantes and other Spanish authors occasioned by the king's ongoing pursuit of a Spanish Hapsburg match.

Within this cultural and theatrical milieu, we find Fletcher, whether on his own or with a succession of collaborators, repeatedly adapting material from Miguel de Cervantes—most especially from his late collection, the *Novelas ejemplares* (1613). This paper discovers some of alterations Fletcher makes to his Cervantine originals as in order to transform them for the stage. With *Love's Pilgrimage* (c. 1615) [from *Las dos doncellas*] and *The Chances* (c. 1617) [from *La señora Cornelia*] serving as models, it will show how Fletcher's appropriations domesticate Cervantes's *novelas* by melding important features of plot, characterization and setting, with structures of meaning drawn from prior English dramas—including those of his King's Men collaborator and mentor, William Shakespeare.

Raleigh the Romantic, Raleigh the Reader: Quixoticism and Piracy on the High Seas

Sir Walter Raleigh's 1588 portrait, currently held at the National Portrait Gallery in London (NPG 7) is an iconic image of the man at the height of his career and royal favor with England's Queen Elizabeth I. But recent conservation from around 2013 revealed a hidden underlayer that could hint at events from the courtier's later fall from grace. The story about the previously concealed portion of Raleigh's portrait, depicting in its upper left quadrant the symbol of a crescent moon upon a moving sea, has puzzled and intrigued scholars, who have tried to piece together the symbol's varied meanings, especially in reference to Elizabeth as the poet's beloved Cynthia. This paper offers a new interpretation of the portrait in relation to Raleigh's literary quixoticism as a consumer of contemporary romance books, particularly *Los siete libros de Diana* (*Seven books of Diana*) of Jorge de Montemayor and *Espejo de príncipes y caballeros* (*Mirrou of Princely Deedes and Knighthood*) of Diego Ortúñez de Calahorra. In fact, Raleigh was the very kind of overzealous reader of romance that Miguel de Cervantes would mock in *Don Quixote of la Mancha* (1605). In recounting Raleigh's relation to English reading and piracy of Iberian books, this paper also shows how the literary climate of the late 1500s, which primed the receptive English readership of *Don Quixote*, further shaped Raleigh's career as a courtier and privateer in his clashes with Spanish and Catholic forces and in his voyages to Guiana (1595, 1617). This layered portrait of Raleigh depicts a consummate romantic turned anti-hero. It relates how, in his fallacious attempt to translate romantic ideals from the literary page to the exploratory stage, the famous Elizabethan lover, who once proclaimed service on behalf of England's queen by "amor et virtute," become a disgraced champion of *unvirtuous conquest*.

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Plotting Cervantes in Early Modern England

The transgeneric adaptation of Cervantine plots in the plays of John Fletcher and others underline the hold his prose fiction had on the late Jacobean literary imagination. In this paper, not only will I analyse the work that translation did in adapting and domesticating stories for different audiences and forms, but equally how the concerns of his prose fiction were replotted in relation to early modern English political and cultural concerns through this *translatio*. The ‘matter’ of Spain was not only to be found in Castilian language texts but also in the consumption, adaptation, and redeployment of material about the Global Habsburg monarchy. If as Walter Cohen has proposed ‘the central mode of representation of empire in Renaissance literature is nonrepresentation’ and that the determining logic of realism ‘the serious representation of ordinary private life’ involves ‘relegating empire to the margins’, then what implications does this have for the ways in which English literary texts used Cervantes as a critical inspiration. Cervantes was part of a broader concern with Spain but the use of his plotting and the way he was plotted and read against a variety of other Spanish literary texts formed part of a strategy to draw Spain and England together.