THE AUTHOR IN DON JUAN MANUEL:
BETWEEN ASSERTION AND EXHIBITION

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by
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THESIS ABSTRACT

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It has been observed that Juan Manuel shows a consciousness of authorship and authority in his works. The following study examines the manifestations of this claim of authority according to the formulae: "I, Juan Manuel," "Juan Manuel Said," and "My Friend, Juan Manuel Said." The writings examined include Libro infinido, Cavallero et el escudero, Libro de los estados, and Conde Lucanor. It shows that beyond the statements of authorship, Juan Manuel (whether himself the author or a Dominican Friar, as it has been suggested), integrates his authorship into the context of his books.

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INTRODUCTION

WHAT IS AN AUTHOR?

See, I place my words in your mouth.

—Isaiah 1:9

... e fiz ende fazer este libro, e
mande y poner todos los fechos sennala-
dos tan bien delas estorias dela Biblia,
como delas otras grandes cosas que
acahescieron por el mundo.

—Alfonso el Sabio, General estoria I

Words: divine/sacred inspiration, pen, paper,
creativity, imagination, interpretation, focus, vision ... contribute to our images of authors as we read their
literary works. M. M. Bakhtin observes that it is perhaps
natural to want to construct an image of an author as we
read:

It goes without saying that the listener
or reader may create for himself an image
of an author ... this enables him to make
use of autobiographical and biographical
material ... But in so doing he ... is merely creating an artistic and historical
image of the author ... (257).

However, what we imagine may only be a partial view of the
author. Furthermore, Bakhtin is talking about how readers
construct the author. But how do authors construct
themselves, placing themselves within a text? An author, perhaps more than a hand or a mind, writing within a determined time period, reflecting on a text from a distant and third-person objective, is one who actually exists among the words—an "I" expressed through characters and in prologues. The author, then, speaks directly from the text. The author is also the "eye" of the text: the one who plans it and sees it to its completion. The one who can see through the characters created—a presence watching all that occurs within the work itself. In other words, the author becomes part of the structure of the text—from the beginning—a component, a living, breathing, conscious existence of the whole created.

Authorship

The term "author" itself might be traced back to the Middle Ages, according to Donald E. Pease. He believes that "author" comes from the medieval word "auctor," which implies "authority." A. J. Minnis also explains that the term "auctor" was related to the act of reviewing Biblical texts in the Middle Ages. Medieval biblical commentators identified a "primary" cause (the "motivating agent of the text") as God. However, these commentators also recognized a human auctor: "It became fashionable to emphasize the literal sense of the Bible, and intention of the human
author was believed to be expressed by the literal sense" (5). Commentators considered the human auctor or the human element involved in writing. There developed a concept of "common humanity" which meant that the "gap between the auctor and his medieval audience had been narrowed somewhat" (112). The author is foremost human, and the audience, in a sense, begins to observe the human presence of the author.

Spanish Medieval texts, for example, often contain such an authorial presence. Critics such as Jesús Montoya identify, for example, the presence of Alfonso el Sabio as "author." Referring to the Cántigas de Santa María he writes:

> Creemos que el texto aducido tantas veces de la General Estoria plantea un concepto de autoría semejante a la autoría divina de la Biblia . . . el autor es él, aunque quienes escribían eran sus colaboradores. (31-2)

Montoya believes that Alfonso el Sabio did, indeed, write his own works, even though he may have had collaborators. In fact, the text itself, according to Montoya, is linked to a concept of authorship, similar to the concept of divine authority in the Bible. Although there were collaborators, Alfonso el Sabio is the one to be recognized as the author—the sole authority. As we can see, the text of Alfonso reveals the first-person pronoun one might associate with authorship:
intentaré sin embargo demostrar que sé
un poco sobre el particular confiando
en Dios . . . pues por El estoy convencido
que podré mostrarnos algo de lo que pretendo. (96)

Alfonso, in his prologue, refers to himself and to what he
is about to write. In a similar manner, Juan Manuel, as the
nephew of Alfonso el Sabio, shares a cultural tradition with
him and reveals an authorial presence. Since they are close
in style, Juan Manuel may respond to the same authorial
presence that Alfonso el Sabio exhibits. Reinaldo Ayerbe-
Chaux concludes that because Juan Manuel codified his works,
as did Alfonso el Sabio,

Estos códices indican que la obra literaria
de la nobleza tendía a editarse o codificarse
oficialmente. Por ello don Juan Manuel, tan
consciente de su rango y de su estado, editó
o codificó también oficialmente su obra
literaria . . . en esta acción hay más conciencia
de clase que de autor. (187)

Perhaps we could view the presence of Juan Manuel (as
Ayerbe-Chaux does) as a manifestation of his social status
as a member of the "Nobleza"—following the same pattern as
his uncle. Or, perhaps, we could look at how he establishes
his presence—outside of codification.

As with all texts, then, we must keep in mind a
distinction between the author outside of the text and the
author revealed and present within a text, as Seymour
Chatman observes.¹ For medieval audiences, this presence, above all else, is human. Authors can manifest their presence within a work in any number of ways and Juan Manuel uses a variety of such manifestations. In the next few sections of this introduction I will identify images of Juan Manuel that scholars have analyzed. Later, I will show how Juan Manuel constructs his own image as an author.

The purpose of my study as a whole, then, is not to trace isolated fictional or non-fictional events related to the personal biography of Juan Manuel.² We know also that Juan Manuel keeps appearing as an authorial presence in his texts. However: How is Juan Manuel manifested in his texts? How does this manifestation work? What kind of author becomes revealed in the texts themselves? To what extent does the author actually become present?

Who was Juan Manuel?

Ayerbe-Chaux, as do other critics, identifies the political and social backgrounds influencing the works of

See Seymour Chatman, pp. 146-195 Story and Discourse in Narrative and Film (Cornell University Press 1993), for more information about implicit authors and readers and narrators.²

Daniel Devoto lists studies that have been done on the biography of Juan Manuel. Studies listed include: Historia/Teoría, Don Juan Manuel y su obra, and Conde Lucanor: exemplos y manuscritos. Introducción al estudio de don Juan Manuel y en particular de El Conde Lucanor: Una bibliografía (Editoria Castalia 1972).
Juan Manuel. Theoretically, the Fourteenth-Century Spanish Society formed a fixed social order: 1. "Man" was born into a pre-determined social state and would serve the rest of society within that social class. 2. Kings and nobles were at the top of this hierarchy and their power, for the good of society, came directly from God ("Don Juan Manuel y la corona de Aragón . . ." 17). However, the ideal vision of one King was not a reality: the two reigns conflicted with one another in times of crisis. Ayerbe-Chaux, as other critics have done, places the works of Juan Manuel into this social "reality" of conflict, concluding that there are two forces at work socially and politically, constructing the experiences of Juan Manuel as the son of the Infante don Manuel: "Orden divino estático y realidad humana cambiable y contradictoria". ("Don Juan Manuel y la corona de Aragón . . ." 26). Power changes hands as do territory and kingdoms.

As we know, Juan Manuel was royalty by birth and by matrimony to Aragón. He could not help, then, being involved in political activity. Juan Manuel was a successful soldier, then, and a politician as well, as Andrés Giménez Soler indicates. The father of Juan Manuel was the Infante don Juan Manuel. After his first wife, Doña Constanza died, he married Beatriz de Saboya and the two of them had a son: Juan Manuel, born in Escalona in 1282. He
was the grandson of King Fernando, the nephew of Alfonso el Sabio and thereby related to Sancho el Bravo and Fernando IV. His father, having established and maintained such powerful political relations before dying in 1284, left behind territory and honors for his son.\(^3\) The political background of Juan Manuel, then, is related to gaining and maintaining the territories he had inherited.\(^4\) Juan Manuel was promised the reigns of Murcia and Peñafiel and would remain allied to Don Sancho, while guarding against the Infantes de la Cerda, contenders for the throne of Castile, as did the father of Juan Manuel. As Julio Valdeón Baruque indicates, the ruling authority of Juan Manuel in his territories, at times, raised questions and caused dissention. For example, Juan Manuel exercised his authority in Peñafiel in 1345 through ambitious activity in politics—intervening in municipal affairs, collecting rent from campesinos and artesanos—as did all governing

\(^3\) Sancho el Bravo took the role of tutor and educated Juan Manuel when Beatriz de Saboya died as well (Giménez Soler Don Juan Manuel: biografía y estudio crítico. La académica de F. Martínez 1932 1-10).

\(^4\) Angel Luis Molina Molina lists the four sectors of the territory of Juan Manuel (in addition to Peñafiel): Castilla la Vieja, Castilla la Nueva, Señorío de Villena, and Adelantamiento de Murcia (“Los dominios de Don Juan Manuel”. DJMC 1982, 220-2).
authorities at that time. However the presence of Juan Manuel (in Peñafiel, for example) was, of course, beneficial. It was there that he helped found a convent for the Dominicans and donated money for a Franciscan Monastery (Barúque 392). In other words, scholars construct the character or personality of Juan Manuel based on his acts exhibited as a Noble—as an authority figure. His character becomes associated with the territories he maintains.

Throughout his life, he worked to defend his territory and make profitable alliances, including an alliance with the King of Aragón (Jaime II) through a marriage with his daughter in 1303 (Giménez Soler 18). Juan Manuel, “en ningún tiempo hubiera podido . . . permanecer indiferente a la vida política . . .” (Giménez Soler 6). Juan Manuel needed to be aware of and involved in situations that would develop—not isolated from such activity—but right in the middle of it.

In 1315 Don Juan conflicted with the Consejos of Murcia, trying to re-establish his presence in the

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5 According to Barúque, Peñafiel symbolized, since the first half of the Fourteenth Century, “el castillo residencia, testimonio del poder de la aristocracia castellana”. (“Don Juan Manuel y Peñafiel”. DJMC 1982, 391)

6 Juan Manuel married three times. His first wife, the Infanta of Mallorca, died in 1296.
Adelantamiento of Murcia. Don Pedro (a rival of Juan Manuel) had been behind a rebellion against Don Juan and in retaliation, Don Juan invaded the territories of Don Pedro. However, he regained his title as long as he did not abuse his power, in which case, the King of Aragón would intervene (Giménez Soler 60). And, in 1316, the controversy between Don Pedro and Don Juan, concerning the Adelantamiento of Murcia, continued.

Juan Manuel, then, is characterized by acts of political vengeance. In 1321 Juan Manuel had aspirations to win the vote in Toledo and become recognized as tutor. When Diego García, supporter of Don Pedro and Fernando IV, refused to recognize him as such, Don Juan took revenge: he had García killed, his body thrown into a street from the tower of the Alcázar. This episode, according to Giménez Soler, "es interesante en sí porque describe el carácter de Don Juan mejor que todos los demás actos suyos . . .". (71). Giménez Soler, then, expresses that this act describes best, the violent and vengeful character of Juan Manuel.

Even his personal life was affected by conflict and political aspirations. Juan Manuel married Doña Constanza in 1303 (making Jaime II his father-in-law), but she became ill in 1314, amidst the political struggle between Juan Manuel and Don Pedro. Juan Manuel, while preoccupied with
the health of his wife, thought about the future of the Manuel line (Giménez Soler 60). When, in 1327, his wife did die, the ties he had with Aragón weakened. The two sons that came from that marriage also passed away at an early age and Juan Manuel was left without an inheritor, from this marriage. However, in a possible alliance with Don Alfonso (XI), a union between the King and the very daughter of Juan Manuel, Constanza, was accepted. Although, in 1327, Don Alfonso showed signs that he would not go through with the marriage to Doña Constanza Manuel, but would rather marry the daughter of Alfonso IV of Portugal. Insulted, “El engañado padre de Doña Constanza consumió sus recursos en preparativos... y él tomó gente a sueldo y fortificó sus villas y castillos y los puso en defensa de hombres y viveres”. (Giménez Soler 84) Juan Manuel influenced a rebellion on the part of the Moores against Don Alfonso, King of Castile. And, he continued to fight with the King, calling upon the help of his friend, Don Jaime of Xérica (Giménez Soler 87). Alfonso XI negotiated peace only after Don Juan married Blanca Núñez, and would receive help from the enemies of the Castillian King as a result of this marriage (Giménez Soler 91). He won back the territories

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7 In 1329 he married Doña Blanca de la Cerda and had Don Fernando, to whom he dedicated the Libro infinido.
and other reigns he lost during the rebellion. However, despite the negotiations, "Don Alfonso y él [Juan Manuel] continuaron en recíproca sospecha... ni Don Juan tomó parte en la política, ni fue con el Rey a la guerra y buscó consuelo a sus amarguras en la literatura y en el estudio". (Giménez Soler 93) Juan Manuel, according to Giménez Soler, turned to writing in this time of uncertainty and hatred. He stepped back from his political activity and writing emerged--channeling frustrations, according to Giménez Soler.

As we can see, those who research the political and social histories that formed the context in which Juan Manuel wrote, identify an author who is: aristocratic, in charge of serving the King and the people; seeking vengeance; constantly struggling to maintain allies and gain honors; thinking of the future for the Manuel line while writing and studying despite wars in Granada and uprisings in Murcia. Biographers, then, give the impression that this author historically is partly active (making alliances, fighting in battles) and partly "contemplative" (studying and writing after the day is over). Those events and circumstances he experiences as the son of the Infante, become part of the texts he writes. We would then seem to picture an author who more or less transfers experience
directly onto a page—incorporating didactic content and lessons. The author we would envision, based solely on biographical references, becomes a collage: dates, events, letters written, manuscripts found, evidence in texts that directly correspond to a non-fictional world—proof of the existence of the author.

Juan Manuel as Author

Juan Manuel—the one whose name is attributed to his manuscripts—was also a prolific writer, who deposited his works in the Monastery at Peñafiel. Biographers and scholars have tried to piece together the image of Juan Manuel as an author. Giménez Soler, for example, tells us that the themes that developed in the writing by Juan Manuel had to do with social and political relationships: "El espíritu aristocrático de Don Juan Manuel, su firme catolicismo y su austeridad le hicieron retraerse del trato de las gentes . . .". (137). And, he was familiar with the world of experience: "Para él su gran fuente de cultura era el mundo mismo (Giménez Soler 137). However, his themes and knowledge about writing seem to come from a variety of other sources: Latin, French, Boccaccio, Ramón Lulio (Giménez Soler 136). Juan Luis Alborg also tells us that as a writer, Juan Manuel considered language itself—demonstrating this consciousness of authorship—as a writer
concerned with words. Kenneth Scholberg says that Juan Manuel was both "proud" and "modest", using the humility topos as well as praise, expressed in the mouths of his characters. Ayerbe-Chaux, however, identifies the "consciousness of authorship" of Juan Manuel as simply "una conciencia de familia y cierto orgullo de clase". (189) Ayerbe-Chaux assumes that Juan Manuel edited his own works but he does not envision a "writer." Rather, Juan Manuel is a member of the aristocracy trying to preserve personal documents—acting out of a consciousness of class and social duty. Ayerbe-Chaux bases his argument on the prologues that introduce the works of Juan Manuel. He identifies a prologue that precedes the Conde Lucanor, written in third-person, and another prologue, which precedes the Códice itself, in first-person. Ayerbe-Chaux believes that Juan Manuel wrote both prologues, using third-person in one and first-person in another to create "levels of distance."

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8 For more information, see "Modestia y orgullo: una nota sobre Don Juan Manuel" by Kenneth Scholberg (Hispania March, 1959) 24-9.

9 Ayerbe-Chaux identifies two periods in the writing of Juan Manuel: one that extends to 1326 which includes: La Crónica abreviada, Libro de la cavallería (lost), Libro de los engenños o máquinas de guerra (lost), Libro de la caza and Cántigas/Cantares (lost); and another writing period in which he codified his works ("Don Juan Manuel y la conciencia de su propia autoria". La Crónica, 10 (1982): 186-90).
And, the entire codification of his works shows a consciousness of class—in keeping with the Alfonso Tradition ("Don Juan Manuel y la conciencia . . ." 186-90). However, such an argument, which Ayerbe-Chaux bases on prologues and acts of codification, hardly reveals the Juan Manuel—the author—present within the actual works themselves.

Kenneth Scholberg, for example, notices that the characters often "echo" some of the literary conventions employed by the author, thus giving us an idea of how Juan Manuel envisioned himself as a writer. He reveals literary techniques or topoi, as we can see in the following observation:

Que Don Juan Manuel puso las alabanzas de sus propias obras en boca de sus personajes atenue a lo que de otro modo seria intolerable vanagloria, pero es evidente que sus pretensiones de ineficacia no son sino topoi (28).

He knows how to manipulate literary conventions, allowing for characters to praise his works, while he himself demonstrates humility. He allows the characters to draw attention not only to the content of his works, but also to their style—how they are written, how they hold their content. Similarly, he employs a "humility topos" in which he alludes to a lack of understanding or knowledge about the subjects he addresses. And his characters adopt this topos
as well. Through the eyes of the characters, he establishes his own image as a writer.

María Rosa Lida de Malkiel also envisions an author who sees himself as a writer, concerned with the act of writing itself: "don Juan Manuel prefiere menudear referencias a sus propias obras e ilustrar sus enseñanzas con personajes y sucesos contemporáneos . . .". (174-5) He will support himself with himself—citing his own works as authoritative references. He will let characters comment on his style and refer to other books he has written. He is concerned, then, with writing and characters, not simply viewing the content as a preservational matter of family heritage.

Ian Macpherson and Germán Orduna also focus on the "self" that emerges in the literary activity of Juan Manuel. They both consider the "individuality" of Juan Manuel expressed in writing—his own style. Macpherson observes that Juan Manuel faced a number of decisions regarding his texts: Should he be writing in Romance instead of Latin? Should he rely on personal experience and not on some other outside authoritative text? Should he be writing plainly or simply? ("Don Juan Manuel: The Literary Process" 17-18). Orduna also sees that Juan Manuel developed an "individuality"—a kind of personality that emerged in his writings, characteristic of this author:
a través de los estudios que hemos dedicado a DJM . . . lo consideramos como un creador atípico en las letras de su tiempo. No porque no hubiera en Castilla personalidades tan fuertes y ricas como la suya . . . sino porque ninguna llegó a manifestarse literariamente . . . con el rotundo gesto de individualidad con que DJM lo ha hecho. (246)

The image Orduna forms of the writer comes from autobiographical references to the texts themselves, which become characterization devices. Some of the autobiographical references that Orduna mentions are: the biographies of Julio/Juan Manuel in Estados: “Yo só natural de una tierra que es muy alongada desta vuestra, es aquella tierra a nombre Castilla” (I, XX); the advice Juan Manuel gives to his son in Infinido; and autobiographical material in the prologue to the Cavallero where he elaborates his preferred style of writing. Juan Manuel characterizes himself, creating an “individual”—a writer who corresponds to the historical/autobiographical author scholars describe.

In a similar manner, Joaquín Gimeno Casalduero, when examining the Libro de los estados, discovered “Juan Manuel” through literary techniques developed in one of two ways: “lo que escribe el autor y lo que escribe Julio, el personaje”. (150) Casalduero saw a simple distinction, then, between author and character. Yet, Scholberg points out that “Juan Manuel” manifests himself in any number of ways. He enters into the text and his works, to become a
character, and to develop other characters by giving them autobiographical material to state within a text (as in the case of Julio in *Estados*) ("Juan Manuel: personaje y autocrítico" 458-60).

Vicente Cantarino, perhaps more than any other scholar, gives credit to Juan Manuel as a writer:

Su misma variedad y la multiplicidad de fuentes que se le reconocen reflejan ya la conciencia de su autor, no de un noble que escribe entre campañas guerreras y en horas nocturnas de insomnio, sino de un escritor aplicado a su trabajo con plena conciencia . . . . ("Ese autor que llaman Juan Manuel" 330-1)

Juan Manuel did not just "dabble" in writing. He clearly understood literary conventions and was familiar with a variety of sources. In other words, his profound consciousness as an author, reveals, not the writing of a Noble who wrote when he had time, but the writing of someone dedicated to his work—manipulating existing story-structures and performing writing exercises.

**The Works of Juan Manuel Examined**

It is necessary to mention which of the texts of Juan Manuel will be included in this paper and to summarize basic themes and structures. Four major works by Juan Manuel have been selected, which demonstrate various aspects of the presence of the author within them. They are: the *Libro infinido*, *El cavallero et el escudero*, *Libro de los estados*,

and all parts of the Conde Lucanor. These selected works are the only ones relevant to the problem at hand. Works not selected include: Libro de la caza, Crónica abreviada, Libro de las armas, and Tractado. Each book has a different pattern and if the consciousness of authorship was not present, the work was not considered for this study. In other words, the authorial presence examined here, was hardly mentioned in other texts.

Libro infinido

The Libro infinido is a collection of advice, based on experience, in which Juan Manuel tells his son, Fernando, "This is everything I know right now." He leaves the book unfinished, providing space to continue to write, as he gains more life experience. We are told that the book was conceived primarily for the education of the son of Juan Manuel, and we can see that the author refers to Estados and the theme of salvation of the soul within social consciousness of class. Alan Deyermond, concerning the content of the Libro infinido writes: "The Libro infinido is didactic, but in a much more personal way: it is addressed to the author's son, Fernando, and contains spiritual and a great deal of worldly advice" (139).10 The book itself

10 It has been noted by Jose Manuel Blecua that the book is "un conjunto de experiencias y cosas probadas por Juan Manuel . . .". (Introduction, Libro infinido y Tractado de
carries a personal tone—a human touch—which reaches a specific audience.

El cavallero et el escudero

The Cavallero et el escudero focuses on dialogue between a wise Old Knight who gives advice to a Novice. The author develops a style aimed at personal contact: a didactic lesson emerges in story-form.

In examining the Cavallero et el escudero, scholars focus on the source of the dialogue for the story as well as the content of the work. Within the dialogue, Menéndez y Pelayo saw the influence of Ramón Lúlio in Juan Manuel: “el mismo don Juan Manuel confiesa esta imitación, aunque sin nombrar a Lúlio . . .”. (139) In the Libro del orden de Cavalleria, by Lúlio the learned expert simply recommends that the novice read a book he has been given. However, Juan Manuel adds his own originality:

En el prólogo de Raimundo Lúlio nada se dice de lo que aconteció al escudero en las justas, ni de su vuelta a la ermita, ni de las nuevas lecciones que recibió del caballero anciano ni de la muerte y entierro de éste último. (139)

Juan Manuel takes the premise by Lúlio and dramatizes it—emphasizing movement: the trip of the Novice to and from the Wise Knight in his quest for knowledge.

la asunción Universidad de Granada 1952 XXI)
Libro de los estados

The Libro de los estados incorporates dialogue which reveals a conversion that takes place. Turín, the tutor for the son of King Moravan (Joas), is in charge of preventing the young infante from learning about mortality. However, Turín fails. Joas sees a corpse and begins to ask questions. Julio, a Christian tutor, arrives to act as the new tutor—a source of higher knowledge to be imparted. We are told that this premise is derived from Barlaam e Josephat, but in Estados the life of Buddha and the message of conversion is given a Christian perspective.

Apart from the dialogue, Macpherson, in his edition to Estados, concentrates on the content of the work and the intention of the author:

quería ser un estudio comprensivo de cómo alcanza el hombre sus ideales cumpliendo sus obligaciones para con el Creador y la creación entera, o, más precisamente, cómo un noble de la talla de don Juan puede servir mejor a Dios y a sus semejantes dentro de la estructura de la sociedad tal como él entendía. (7)

How, then, could someone of the social status of Juan Manuel attain Heavenly reward while serving on Earth? Julio, addresses both Secular matters and Clergy matters. His teachings are centered around Church Doctrine and the salvation of the soul within the social classes: Courtly and Clergy.
Conde Lucanor

In the Conde Lucanor, part I consists of dialogue that contains several didactic lessons, but in this case, the characters are both sitting--already engaged in conversation from the beginning. Patronio, as the advisor to the Count, seeks a solution through a story that provides insight into the daily preoccupations of the Count with his court. Critics such as Menéndez y Pelayo had looked at the framework--the stories that form the Conde Lucanor, but highlighted content and the influence of Boccaccio (144-152). Deyermond, by contrast, concentrates on the framework, the kinds of "exempla" that appear throughout the work: Oriental, Spanish, Moorish, Christian and Aesopian (139).

Other scholars continue to concentrate on the structure of the Conde Lucanor, which consists of five parts: I, examples, II, III, IV, "Sentencia" and V. David Flory focuses on whether or not there are fifty or fifty-one exempla in Part I and if what the author says about the number of maxims for each part, is really the number we see (87). And John England also examines the "inaccuracy" of Juan Manuel concerning the number of "exemplos" in the Conde Lucanor (19). In any case, the work is divided into two books: El libro de los exemplos del conde Lucanor et de
Patronio and El libro de los proverbios del conde Lucanor et de Patronio. Each book has its own first-person prologue. The work as a whole, as do other works by Juan Manuel, incorporates a didactic content, transmitting a sense of personal experience. The author is not too distant from the audience.

The Presence of Juan Manuel

The existing views on Juan Manuel reveal a politically active person. We become aware of the historical context in which he wrote. However, he is not just a writer of content: events, didactic material, etc., but he is an author—manipulating story structures and voices of characters. It does not just concern us then, that Juan Manuel emerges, revealing himself, quoted by his characters, seeing himself as a writer. Rather, it concerns us "how" he manifests this presence of the writer—the "eye" observing all—the "I" reflecting an author. In other words, maybe the role of Juan Manuel as author is somewhat structural: present in prologues, in narration and in characterization. If this is the case, then perhaps it does not concern us that Juan Manuel himself—the author associated with events and biographical data—edited and wrote his works out of "social duty." Maybe a structural approach to "authorship"
might allow us to see a different kind of "author" which exists regardless of who actually writes a text.

Juan Manuel, then, plays with perspectives and levels of distance throughout his works (not just between prologues). He manipulates language, incorporating himself into the structures of his works—existing as the author within the text—the word itself.

The author, as we will see, enters the realm of characterization—"acting" and authoring at the same time. The vision of the "writer" becomes more closely associated with Juan Manuel, character within the text. In the next few chapters, I will isolate these manifestations of the presence of the author. And, one of the simplest ways to isolate this presence is to examine it according to the formula Juan Manuel uses in his writings: "I, Juan Manuel," "Juan Manuel Said," and "My Friend, Juan Manuel Said."
CHAPTER I

"I, Juan Manuel . . ."

The "Eye" of the Text

Sometimes we can sense the presence of Juan Manuel as the "eye" of the text--structuring a work--seeing without being "seen," (in the first person) as we can intuit from this third-person description of the Libro de los Estados which is:

puesto en dos libros: el primero fabla de los legos et el segundo fabla de los estados de los clérigos. Et en el primero ha ciento capitulos et en el segundo [cinquenta]. (69)

This brief paragraph mentions subject-matter, textual division and organization into two parts. Juan Manuel has considered a general structure, in other words. His work has a particular order linked to a message about social class and its relationship to service to God. The order reflects the content. He sets up a structure, then, from which an audience can derive or interpret a message about world order and the placement of the human being within it.1

1 Observing this order, Francisco Rico states that Juan Manuel highlights "el orden inmutable de la sociedad y, con
The "I of the Text"

"I, Juan Manuel," however, appears in two different ways in his works. In the first instance, Juan Manuel expresses his authority as a writer and in the second instance, he is protecting that authority—making his intention clear. He is very aware, in other words, of the relationship sender/receiver in which the "I" elicits a response from the reader.

In fact, anyone who has ever written or received a letter has consciously participated in this communication act—an act which Keir Elam describes as "the transmission of a signal from a source to a destination" (35). The "source" for such communication is the "I" elaborated in the letter. There is a direct relationship between what the writer enunciates in the act of writing and what the reader receives (what got enunciated).

This "I" associated with letter-writing is, of course, commonplace. In fact, Francisco López Estrada explores this first-person pronoun associated with letter-writing, from the Ancient World through the Rennaisance. The author of

el mismo trazo, el destino ultraterreno del hombre; vinculando la creencia de clase". (El pequeño mundo del hombre: varia fortuna de una idea en las letras españolas. Castalia 1970 90)
the letter, according to López Estrada, "se acerca cada vez más al 'escritor', y puede ocurrir, como acontece con frecuencia, que éste último llegue a dominar por entero el carácter de la relación". (4) The author--the "I"--is the one writing and the role as writer dominates in this communication: sender/receiver. In this manner, anyone writing a letter could be an author. Even humble Berceo, writing the *Milagros de Nuestra Sennora* begins with "Yo maestro Gonzalvo de Berceo nomnado". (301) He names himself in the prologue--identifying himself as the author, the one who writes. So what is so original about Juan Manuel writing: "I, Don Juan Manuel" in his works?

For Juan Manuel, the "I"--the act of writing itself--is conditional: it must accurately reflect his authorship. This manifestation is obvious and basic. The author elaborates a preoccupation with the act of writing itself. This "I", in a sense, becomes his trademark, and he states this first-person pronoun most commonly in his prologues. In the prologue to the *Libro de los estados*, for example, the reference to the author is elaborate: "Por ende, yo, don Johan, fijo del infante don Manuel, adelantado mayor de la frontera et del rreyno de Murcia . . .". (62) He is not just the son of Don Manuel, the Infante, but he is also his own person--declaring who he is and what he does and how he
is known: he is a protector or defender of the land of the
King. These ideas: "protecting" and "defending," implied at
the beginning of a work, convey an influence—a personal
background associated with honor and impressive works
carried out on behalf of a King. The author evokes, from
the beginning, a sense of respectableness and authority
associated with "I, Juan Manuel."

Even when a third-person prologue emerges, the "Juan
Manuel" manifested acts in the role as writer—concerned
with the public "self," as we can see in the observation of
Ayerbe-Chaux about the general prologue that precedes the

*Conde Lucanor:*

Este prólogo va escrito en tercera persona y
expresa la idea de que los libros, al ser
'traslados' . . . quedan fácilmente cambiados
por los escribas y, por ello don Juan Manuel
ha dejado una colección de sus obras en el
monasterio de los dominicos de Peñafiel. (Intro.
*Conde Lucanor* 15-16)

So then, what happens if the author (sender) transmits a
message and the reader misinterprets the message received?
The writer senses a danger that goes along with being
translated and read repeatedly. In fact, Scholberg observes
that "Don Juan escribió pensando no sólo en los lectores de
su época sino también en los de edades futuras" ("Modestia y
orgullo" 28). The author, here, appears to want to control
not just what he writes, but what others might re-write,
edit, and what a future audience reads and "re-translates" for itself.

In the general prologue to his manuscript, the author also warns about the hazardous risks involved in "translating" or the transmission of writing. He does not want any mistakes to reflect on his authority or dignity.²

Et porque yo he visto que en el transladar acaece muchas vezes, lo uno por desentendimiento del scrivano, o porque las letras semejan unas a otras, que en transladando el libro porna una razón por otra, en guisa que muda toda la entención de toda la suma, et será traído el que la fizo non aviendo y culpa . . . . (67)

The author claims to have witnessed, first-hand, erroneous transcriptions: scribes who confuse letters, misunderstand the meaning of what is written, and thereby ruin the entire intentionality of the original author. What is worse, is that the writer gets blamed for what the scribes misunderstand. "I, Don Juan Manuel wrote this," means, literally, that he claims to have written and edited everything. The author conveys the image of a writer, responsible for every stage of writing--from conceiving the idea to seeing it to completion.

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² The general prologue to his manuscripts is reproduced in the edition by Ian Macpherson of Estados.
Similarly, even in the third-person prologue to the *Conde Lucanor*, there is a reference to a phobia the author has of "translations":

> Et porque don Johan vio et sabe que en los libros contesece muchos yerros en los trasladar porque las letras semejan unas a otras, cuydando por la una letra que es otra, en escreviéndolo, múdase toda la razón et por aventura confóndese; et los que después fallan aquello escripto, ponen la culpa al que fizo el libro. (53-4)

Again, the writer describes errors caused by scribes who change the original text--producing a new text that the author would rather not take credit for. Juan Manuel is aware that the author must automatically be properly represented within the work, from the beginning--concerned by the fact that what is written will be interpreted publicly and attributed to him. Juan Manuel, of course, does not want transcriptual errors to reflect back on him.

However, he also talks of another kind of "translating"--translating he wants an expert to do to ensure correctness. In the dedication to the *Cavallero et el escudero*, the author is aware that the Archbishop of Toledo knows Latin and asks him to translate his work:

> "envío vos yo, que só lego, que nunca aprendí nin ley ninguna sciencia, esta mi fabliella, por que si vos della pagardes, que la fagades transladar de romance al latín".
(10) He asks the Archbishop, then, to put the work at hand into another language—one he is not as familiar with. In this manner, he would not be attempting a task which would make him vulnerable to error—discrediting his word as an author.

However, not only is this author concerned with his authority linked to “translating,” but he is also concerned with everything that contributes to interpretation, including his exactness in choosing words and the topoi he uses. In the Conde Lucanor, for example, the author explains the words he chooses even before naming the characters in the work itself: “fiz este libro compuesto de las más fermosas palabras que yo pude, et entre las palabras entremetí algunos exemplos de que se podrian aprovechar los que los oyeron”. (62-3) The author took the time to first, find the most aesthetic words he could and then to include didactic “exemplos” for his audience. The words—their exactness, however—were considered before the didactic stories themselves were written down.

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3 It is interesting to note that Steven Mailloux defines “interpretation” as “the sense of a translation pointed in two directions simultaneously toward a text to be interpreted and for the audience in need of the interpretation” (“Interpretation.” Critical Terms for Literary Study Thomas McLaughlin 1995 121).
This same attentiveness to words is evident in the prologue to the second part of the "Proverbios." In the following example, Juan Manuel tells the reader about a recommendation his friend, Jaime of Xérica makes: "me dixo que querría que los mis libros fablassen más oscuro, et me rrogó que si algund libro feziesse, que non fuese tan declarado". (477-8) Jaime of Xérica has noticed that Juan Manuel speaks too plainly in his works and needs to be a little more ambiguous. Juan Manuel considers the criticism—becoming aware of his own tendency as an author: to write clearly, carefully selecting his words.

And, in selecting his words, he chooses conventions he will use to help convey his intentions in writing. These conventions include humility topoi. According to Scholberg, "Don Juan recurrió a tópicos de modestía en las introducciones de todos sus libros . . .". (29) Although he expresses most profoundly his pride, the author also professes, at times, to lack an understanding of the subject-matter at hand.

Regarding his "lack of understanding," Juan Manuel directs the prologue to the first part of the Libro de los estados to the Archbishop of Toledo, asking him to examine his arguments:

Et porque yo entiendo que segunt la mengua del mio entendimiento et del mio saber, que es grant
The idea is to have the Archbishop look at his work before he publishes it—explaining, conventionally, that he lacks the expertise to even dare to write about things he may not understand. Likewise, in the second prologue to the Libro de los estados, Juan Manuel expresses even more concern for the subject-matter he will examine: the hierarchies within the Clergy. Since Juan Manuel is not assumed to be part of the Clergy, but bases what he knows about Church Hierarchy, Creation and Spiritual Life from Church Doctrine, he wants to make sure he is in keeping with such teachings: "et porque fablar en los estados de la clerezia es y muy mayor mester el saber entiendo que es ayn mayor atrevimiento que el primero". (I, II) He, again, asks for advice from the Archbishop, whose experience is assumed to be much closer to that of the Clergy than to the experience of Juan Manuel himself. In this manner, Juan Manuel can justify ever having dared to speak of clerical matters: an "expert" has approved.

The humility topos, of course, serves to clarify his "intention" as an author—to not go against anything the Church teaches. Yet, he may be lacking "understanding" as mentioned in this third-person prologue to the Conde
Lucanor: "non pongan la culpa a la su entención, más pónganla a la mengua de su entendimiento por que se atrevió a se entremeter a fablar en tales cosas". (54-5) Even if the understanding of the author is not always correct, his intention is always honorable. And, the author clearly states his intention in the first-person prologue to the "exemplos" in the Conde Lucanor:

[Dios] quiera que los que este libro leyeren, que se aprovechen dél a servicio de Dios et para salvamento de sus almas et aprovechamiento de sus cuerpos; así como El sabe que yo, don Johan, lo digo a essa entención. (65)

There is a difference, then, between the understanding of an author and the intention of an author. The author intends for an audience to be instructed to serve God. If, at any point, his understanding fails, his intention has remained constant.

He expresses an obvious concern for interpretation, which may go against the "I" represented in the text. For this reason, in the prologue to the "Proverbios," Juan Manuel blatantly states that he is not to be blamed for any misunderstanding on the part of the audience. Rather, Jayme of Xérica, who advised him to write a little more ambiguously, is responsible:

et los que non las entendieren non pongan la culpa a mí, . . . más pónganla a don Jayme, que me lo fizo assí fazer, et a ellos, porque lo non pueden o non quieren entender. (478-9)
What the audience cannot comprehend, is the fault of Jaime of Xérica. Furthermore, as we can observe from the cited example, this time the author shows no insecurity about his own understanding, but rather an insecurity about the understanding of the audience. What Juan Manuel expresses has to do with the observation of Millis that the medieval author “is not responsible for a reader’s misinterpretation of his work . . .” (109) Only the audience can control its interpretation of the works by Juan Manuel: whether or not “non pueden o non quieren entender”.

In the Cavallero el escudero, however, Juan Manuel again expresses humility through the “I”: “Et si por aventura fallarides y alguna cosa de que vos paguedes, gradecer lo he yo mucho a Dios, ca só cierto que vos non pagariádes de ninguna cosa que buena non fesse”. (10) The writer, here, seems to give credit to God for anything beneficial in his work. In fact, in expressing his understanding or lack of understanding, the author protects himself from attack or failure in the eyes of the Church and other critics.

Finally, Juan Manuel synthesizes his works—looking at the relationship one text has to another in terms of the authority it conveys. In this line from the Libro de los estados we can see that the author notes a relationship
between this book and the *Cavallero*: "Et este libro comencé luego que ove acabado el otro que vos envié, que llaman del *Cavallero et del escudero*. (74) The author, in a sense, sees a sequence: he cites one text within another, in an act of self cross-referencing. The "I" writing the *Libro infinido*, for example, also expresses a concern for condensing content. Whatever is stated in any other work by this author (like the *Libro de los Estados*, for example) need not be repeated in *Infinido*. The writer mentions either general subjects covered in *Estados* or specific chapters within the *Libro infinido*. For example, Juan Manuel might make a general reference to *Estados*, suggesting that the reader find out more, by reading another one of his works. The "I" claims authority for both the *Libro infinido* and *Estados*. Such cross-referencing in *Infinido* occurs in chapters:

III
fallar lo hedes en el libro que fiz, do fabla de la crianca de los fijos de los grandes señores.

IV
deue fazer en la manera que dize en el *Libro* que yo fiz que fabla de los *Estados* . . .

IX
Et quanto en la deferencia que a entre vasallos e naturales, e que es lo que deuedes fazer e los

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*4* In fact, it is frequent that scholars use these cross-references to discover the chronology of the author: *Cavallero, Estados, Lucanor, Libro infinido*. 
vasallos e a los naturales, non lo pongo tod en este libro porque lo he ya puesto en el otro Libro que fabla de los Estados.

XIII
Et tengo que lo fallaredes más complidamente en el dicho Libro de los Estados que yo fizo; más avnque y non lo falledes, tengo que lo que es puesto en este capítuio cumple asaz.

XVIII
Et porque en el Libro de los Estados que yo fizo está esto todo complidamente, non quis poner [más] desto en este libro, más si lo quisiéredes saber todo, fallarlo hedes y todo complidamente.

XXIII
Et si todo esto quisiéredes saber complidamente, fallarlo hedes en el Libro de los Estados, que yo fizo, do fabla de las mercas.

The "I," here, explains that he offers more complete explanations in Estados. Yet, both works (Infinito and Estados) could complement one another—referring the reader to either one, serving as a sort of index or table of contents—an internal dialogue of texts.

In addition to making general references to content in Estados, the "I" also refers to specific chapters:

-Ét si lo quisiéredes saber todo complidamente, fallarlo hedes y, en el capítulo LXXXViiij, que fabla de los duques.

-Ét si lo quisiéredes saber complidamente, fallarlo hedes en el Libro que yo fizo de los Estados en el IXVj capítulo e en el IXViiij capítulo do fabla en quál manera duee pasar el emperador con su muger.

-Ét desque los consejeros tomare, duee vsar con ellos segund dize en el dicho libro que fizo, [en el] XCV capítulo.
-si lo quisiéredes todo saber conplídamente fallarlo hedes en el Libro de los Estados que yo fiz, en el XCVIII capítulo, que fabla de los oficiales.

todo esto lo quisiéredes saber conplídamente, que lo fallaredes en el Libro de los Estados que yo fiz, en el IXXX que fabla de los cogedores.

-Et lo que se aquí non dize en este libro de esta razón, fallar lo hedes en el Libro de los Estados que yo fiz, en el [L]XX capítulo, que fabla de la poridad.

-fallarlo hedes en el Libro que yo fiz de los Estados, y lo fallaredes en el LXXX capítulo que fabla de las fortalezas.

-Et si lo quisiéredes saber todo conplídamente, y lo fallaredes en el IXXX capítulo que fabla de las rendas.

todo lo fallaredes, si lo quisiéredes saber, en el Libro de los Estados que yo fiz, en el XCI capítulo, que fabla de la justicia.

-fallarlo hedes en el Libro de los Estados que yo fiz, do fabla de las guerras en el IXX capítulo.

-fallarlo hedes en el Libro que yo fiz de los Estados en el IXXj capítulo.5

"I, Juan Manuel," not only mentions topics covered in Estados, but becomes concerned with how his texts work together as a whole. His collection of experiences, although incomplete, becomes somewhat more complete if his works are read together.

5 In the epilogue to the Conde Lucanor there is a reference to Estados. And, the entire chapter of XCI in Estados is dedicated to listing the content of the Cavallero. These references do not carry the "I" studied in this chapter. Rather, characters are the ones referring these works to other characters. Therefore, these references will be studied in the final chapter.
Yet, there is a difference between an author continuing a sequence and repeating himself as Juan Manuel distinguishes here in the prologue to "Proverbios": "yo no quis poner en este libro nada de lo que es puesto en los otros, más quis que de todos fiziere un libro, fallarlo ha y más complido". Juan Manuel sees, as part of his role as an author, a responsibility for creating or finding something new. And, new works recognize the previous ones and cite them within—creating dialogues between texts.

"I" in the Libro infinido

However, the first-person pronoun in the Libro infinido is not confined to just a prologue or post-prologue within the work. Rather, this "I" appears throughout: Juan Manuel, here, is not creating dialogues between characters, but he is, instead, creating another kind of dialogue. This "I" concerns himself with how best to present material to "you"—the one who receives the message: Don Ferrando, the son of Juan Manuel. This "I," then, still focuses on the writing process, but the writing emerges from a desire to offer advice based on personal experience. In this manner, he organizes a prologue which outlines some of his concerns (speaking from experience, dedicating the work to his son, the title of the work, the organization of the work itself), while continuing to convey these same writing concerns
throughout his book—re-emphasizing the experience of "I, Juan Manuel" which "you" (Don Ferrando) receives.

Near the end of the prologue to the Libro infinido, the first-person explicitly expressed and preoccupied with writing appears, offering a perspective:

por ende asme de conponer este tractado que tracta de cosas que yo mismo proue en mí mismo e en mi fazienda e bí que contesció a otros de la que fiz e vi fazer . . . .

"I, Juan Manuel" takes responsibility for putting the work together—making it clear that he is basing himself on experience. This is a writer concerned with perspective—a writer who manipulates this perspective based on two forms of observation: the "I" that reflects his own past events and those of others whom he has watched. The "I" is both observer and writer—perspective and author at once.

Furthermore, Juan Manuel makes it clear, from the beginning, exactly to whom it is he is writing. He has thought about his "audience": "Et fizlo para don Ferrando, mio hijo, que me rogó quél fiziere un libro". (8) The author is concerned with educating his son and he keeps this

José Manuel Blecua, in his introduction to the Libro infinido, states that the son of Juan Manuel was only two when he requested the book. However, Blecua reminds us that "no deben aceptarse literalmente estas palabras de que su hijo pidiera un libro. Puede suponerse que el infante pensase en la educación de su heredero cuando tenia dos años . . . .". (XV-XVI)
thought foremost in his mind—even towards the last few pages of his work: "Fijo don Ferrando, ya desuso vos dixe que a este libro pusiera nombre el Libro Enfinido . . .". (XXVI) He directly addresses his son in his writing—approaching that intimate level of letter-communication—a direct relationship between sender and receiver.

However, the author has decided not to end this particular work and the relationship sender/receiver remains open. He is not done observing yet, so his work remains an incomplete collection of events and advice: "Et porque esto non sé quando se acabara, pus nombre a este libro el Libro Enfinido que quiere dezir libro sin acabamento". (9) The author actually intends for the work not to be finished. He does not even know when he will complete it—his life is not over. He will continue his role as observer/perspective/author—this "I" dedicated to writing. In the meantime, however, he can organize the collection of experiences he has: "Et porque sea mas ligero de entender e estudiar es fecho a capitulos". (9) He will divide the work into chapters so that his son might be able to read with ease. The work itself has twenty-six chapters—each one beginning with an explanation, in first-person, of the subject-matter involved. However, he does not refer to other elements involved in his writing (such as style and
content) within this prologue. Rather, he expresses concern for these elements within the work itself.

Regarding style, Juan Manuel wants to use as few words as possible. He indicates this preoccupation with synthesizing words when directly addressing his son: "e fable vos en ello lo más verdaderamente que yo sope, e en las menos palabras que yo pude . . .". (II) He emphasizes truth and succinctness in expression—almost as if to say that "truth" is akin to word concision. In fact, he wants his son to adopt this same attentiveness to words, especially when he answers letters:

quando oviéredes a dar respuesta, por tanto guisad de la dar respondiendo a todas las fuerzas de la carta en las menos palabras que pudiéredes con verdad e derechamente.

(XXV)

Writing involves "truth" resulting from direct communication. Words do not disguise, they reveal—making apparent the "I" involved in the process.

In terms of content, it is the idea of experience that the writer wants to impress upon Don Ferrando. The writer wants to give specific advice using concrete examples. With these specific moments, the "I" again materializes, speaking directly to a "tú" who is to learn from the advice—from

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7 For more information about the "pocas palabras" of Juan Manuel, see the article by Ian Macpherson: "Don Juan Manuel: the Literary Process." (SP LXX 1973 148)
what the "I" has observed:

-Otrosí vos guardat que non pongades vianda en el estómago fasta quel sintades desenbargado de lo que ante avía recebido . . . . (II)

-Vsat todas las viandas de carnes et de pescados, e de viandas . . . de leche, e de fructa e de ortalizas e de salsas e de specias e de confites . . . . (II)

-sobre todas las fructas, vos ruego que vos peg[u]des más de los figos [ca] son lo más sin danno . . . . (II)

-en cuanto pudiéredes aver fisico que sea el del linage de Don Cag, que fue fisico de mio madre e mio . . . . (II)

And where the "I" specifically materializes:

-segund lo que yo proue e bi . . . . (III)

And what he has observed in others:

-Et la prueue desto es que los que lo así fizieron, que se failaron ende bien, e el contrario. (XI-XIII, XIV, XV-XVIII, XIX-XX, XXI-XXIV, XXV, XXVI)

Juan Manuel emphasizes experience: Do not eat if you are already full. Eat a balanced diet, (including figs). See a physician (from the Zag line). Yet, he never leaves that role as observer/writer. His advice comes from watching; the writer concretely transmits the details of what he has learned.

However, Juan Manuel also briefly mentions what he will not include in his "librete"—not really referring us to any of his other works, perhaps suggesting that such information
could be found in other sources. Again, the "I" appears in this decision-making process:

- et por non alongar el libro, dexo aqui de fablar desto. (I)

- E si todas estas cosas vos oviese a dezir conplidamente, avría a seer el libro muy luengo . . . . (I)

- si vos oviese de fablar en todas las cosas conplidamente, conuernía que scriviesse en este libro toda la fisica. E esto . . . sería muy grant yerro . . . . (III)

- Et la diferencia que ha entre dar francamente o granadamente no lo quis declarar en este libro . . . . (VII)

The writer makes obvious the decisions he has finalized concerning what he wants to retain in this manual. He even goes so far as to say that, in some instances, it would be an error to include lengthy explanations about doctrine, biology and human relations, for example. "I, Juan Manuel" does not intend for the Libro infinido to be the work that goes on and on. Indeed, the work will be finished--but only completed by what the "I" deems necessary for his son.

Writing, then, creates an image of the author in the eye of the mind of the reader. Juan Manuel--the "I" expressed in prologues and in the Libro infinido--is aware of that image. For this reason, he gathers into his pages concerns about misinterpretation, the audience, intention, style, word-exactness, repetition. He fuses perspectives
and organizes personal experience. He is in all parts of the work he has created—seeing all, concerned with the way he is perceived, based on what is written.
CHAPTER II

"Juan Manuel Said . . ."

Yet, this first-person perspective--associated with writing and personal experience--assumes a different focus as Juan Manuel approaches the third-person narrative of his works. What Juan Manuel "said" implies a third-person perspective, which he achieves in several ways. For example, in the Cavallero, Estados, and the Conde Lucanor, Juan Manuel makes an appearance, referring to himself in the third person, as if he were an editor. He reveals himself at the end of a work, or gives short summaries of prologues or chapters that follow. However, he, as the implied author, also serves as the narrator--speaking in the third-person, seeing through characters--following them throughout his works. In this instance, he becomes part of the presentation of his stories.

In all three of these works (the Cavallero, Estados, and the Conde Lucanor), Juan Manuel appears at the closing--referring to himself in the third-person. In the Cavallero, he expresses this presence in Latin:

Iste est liber qui vocatur de milite
et scutifero, et composuit eum
dominus Iohannes, filius illustriissimi
domini Emanuelis Infantis et cetara.

The speaker identifies himself as the author and the
Cavallero et el escudero as the work that has come to an
an end. Even in third-person, Juan Manuel, conveys
authority: an inheritor of his father and a writer as well.
In the Libro de los Estados, the third-person reference at
the end is somewhat more detailed and appears in the table
of contents:

Este libro compuso don Johan, fijo del
muy noble infante don Manuel, Adelantado
Mayor de la Frontera et del regno de
Murcia, et fabla de las leyes et de los
estados en que biven los omnes, et a nombre
el Libro del infante o el Libro de los estados,
et es puesto en dos libros: el primer libro
fabla de los legos et el segundo fabla de
los estados de los Clérigos. Et [En] el
primer[o] ha ciento capítulos et en el
segundo [cinquenta]. (385)

The speaker, again, identifies himself in the third-person
as Juan Manuel, the author, but also gives a short summary
of the theme of the work. He also offers the two possible
titles for the work, its organization, and how many chapters
are included. By contrast, in the Conde Lucanor, the
speaker simply ends the book by stating: "Et acabólo don
Johan en Salmerón, lunes, XII días de junio, era de mil et
CCC et LXX et tres annos". (525) In other words, we find out
simply where and when (day included) Juan Manuel completed
the Conde Lucanor.
Apart from ending his works, Juan Manuel reveals himself in third-person in the headings for some of his chapters. In the following example from *Estados*, the speaker orients the reader to the content of the prologue, which describes how Juan Manuel wrote *Estados* and to whom he sent it:

El primer capítulo del primer libro es el prólogo de cómo Don Johan compuso este libro et le enbía a Don Johan, Arcobispo de Toledo, su cuñado, fijo del muy noble Rey Don Jaime de Aragón. (*Estados I*)

In this next example, also from *Estados*, the speaker goes one step further, mentioning Juan Manuel as the "aforementioned" author, who composed his work using a question and answer method:

El II capítulo fabla en cómo el sobredicho Don Johan compuso este libro en manera de preguntas et de respuestas que fazían entre si un rey et un infante, su fijo, et un cavallero que crió al infante et un philosofo. (*I, II*)

Then, in the prologue to the second book in *Estados*, the speaker, again, identifies Juan Manuel as the author of the book, and mentions to whom the prologue is dedicated:

"capítulo primero es el prólogo, et fabla cómo don Johan
envía este libro a Don Johan, fijo del Rey de Aragón, Patriarcha de Alexandria". (II, I)¹

Juan Manuel, through these third-person references, sees himself as an editor as well as a writer—an objective presence who can view his works as a whole. In the Conde Lucanor, however, this presence enters into the realm of "narrator." This presence can introduce Juan Manuel as an author, who has been listening to the conversation between the Count Lucanor and Patronio, and now offers a reflection in verse form: "et entendiendo don Johan que estos exemplos eran muy buenos, fízolos escrevir en este libro, et fizo estos versos en que se pone la sentencia de los exemplos". (I, I) In this case, the speaker explains why Juan Manuel included the examples he did and why he composed lines of verse afterwards: simply because they were good, proper stories. The narrator, then, introduces Juan Manuel as an observer—a scribe transferring conversation onto the written page.

Juan Manuel continues to act as an observer if we consider him to be the speaker in the narration of his works. By narrating, he can move story-premises along and reinforce his presence as an author.

¹ These same chapter divisions are repeated in the "Table of Contents" at the end of Estados.
In this narration, that moves the stories by Juan Manuel along, we will be able to note a presence that explains and gives descriptions, that becomes a part of the presentation of the work.\(^2\) For example, in the *Cavallero et el escudero*, the narrator appears between dialogues between the Novice and the Old Knight, presenting the characters and qualifying them with description:

Asy acaeció una vez que este rey mandó fazer unas cortes, et luego que fue sabido por todas las tierras, vinieron y de muchas partes muchos omnes ricos y pobres; et entre todas las gentes venía y un scudero mancebo . . . . (II)

After a series of questions and answers between these two characters, the narrator appears again to trace movement and to give summary:

El escudero fue para las cortes et andiendo tant por sus jornadas que llegó aquel lugar do el rey fazía sus cortes . . . et otrosí le contó la aventura que le acaeciera en el cammino con el cavallero hermitanno, tomó el rey et todos los que eran con él muy grant plazer . . . .

XXIII

The function of the narrator here then is primarily diegetic. He tells where the Novice has been and how the King reacts to his news about meeting the good, Old Knight.

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\(^2\) The basic-story lines that Juan Manuel manipulates include the influence of Ramón Lulio in the *Cavallero*, *Barlaam and Joseph* in *Estados* and the abundance of fables in the *Conde Lucanor*. The narrator presupposes that the audience will be familiar with these story-premises and will recognize that he is developing his own version.
He closes the space between the conversations between the Novice and the Old Knight, and the conversation occurring "now." Furthermore, the narrator appears again—to trace the movement of the Novice back to the Wise Knight:

El cavallero novel acordándose de quánto bien aprendiera del cavallero que estaba en la hermita, tomó su camino para aquel lugar. XXIII

Here, the narrator seems to imply a motive—a reason for the Novice to return: to learn more. In summary form, the narrator tells us that the Novice wants this sage to answer the questions he could not answer upon the first interview. When the sage still cannot answer him, the narrator makes an appearance to tell us: "despedióse dél". (XXIII) From this moment, the narrator makes another appearance to offer summary about what the Novice did when he left the Old Knight: "Después que el cavallero novel se salió del cavallero anciano que fincava en la hermita, commo avedes, oydo, enpecó su camino para su tierra". (XXVI) The narrator engages in direct conversation with his reader ("como avedes oydo") and lets this implied audience know how the Novice moves from one place to another and how he was received warmly in his homeland. Yet, this character must return again to the Wise Knight, as the narrator tells us:

et esto fazía él por dos cosas: la una, por saber la respuesta de las preguntas quél fiziera a que non le respondiera, et la otra, recelando que si
el omne bueno moriesse ante que a estas le oviesse respondido, que por aventura non fallara otro que tan conplidamente le pudiesse responder. (XXVI)

Again, the narrator indicates the motivation of the Novice to return: he still wants his first question answered, and, if the Wise Knight dies before his questions are answered, who would be around to offer these responses? In a sense, the narrator enters his character--the Novice--to present the possibilities he faces and to move him (and to move with him) from one place to another.

Finally, the narrator appears again to close the story, in summary form:

Et el cavallero mancebo estudo y tanto fasta que fue enterrado muy onradamente et cunplió por él su cuerpo todas las cosas assí commo se devían fazer. Et después fuese para su tierra do fue muy amado . . . .(C)

Again, the narrator observes--watching the burial from a distance--and then follows the Novice on the way back to his homeland. The narrator, then, helps close the story the way he opened it--following the movement of the Novice back and forth. The author, in a sense, is the eye--watching over the characters--observing third-hand, movement and dialogues, conveying what was said or done in that moment.

In a similar manner, the narrator in the Libro de los estados appears in order to offer summary and to explain what characters are thinking or how they react. For
example, the narrator, in the first part of **Estados**, focuses on the relationship between Rey Morabán and his son:

> Este rey Morabán, por el grant amor que avía [a] Joas, su fijo el infante, recelo que si sopiese qué cosa era la muerte o qué cosa era pesar . . . . (IV)

He enters the realm of the preoccupied father—worried about his son learning of death. In other words, we see the father through the eyes of the narrator.

The narrator also enters to give a sense of passing time:

> Turin crió al infante muy bien, así que en poco tiempo fue atán grande et atán [a] puesta et atán conplido de todas vondades, que el rey Morabán, su padre, tovo por bien quél infante andudiere por la tierra . . . . (VI)

The story continues, then, as time goes on. The young prince grows up and begins to learn all the lessons he should learn as a member of a distinguished family. And, while he is growing up the narrator chooses to focus on one particular event:

> Et andando el infante Joas por la tierra, así como el rey su padre mandara, acaesció que en una calle por do él passava tenían un cuerpo de un omne muy onrado que finara un día ante . . . . XII

The narrator follows the young prince, emphasizing that he is complying with the mandates of his father, that he observe the world. And, he observes exactly what his father was trying to shield him from. Furthermore, the narrator
shifts perspective--focusing on Turín, who finds out that the young man knows the forbidden truth--anticipating his reaction. Then, the narrator acquires the preoccupation of Rey Morabán regarding this discovery--and in so doing, focuses on the formality with which the young prince and Turín handle the situation:

Quando el infante llegó al rey, besó la mano con muy grant reverencia et humildat, así como devía hacer a padre et a senor, et el rey recibiólo muy bien et mostrólo muy buen talente. XIII

The narrator gives careful detail to the mutual respect communicated between the King and his son, capturing this exchange from a distance. For this reason, the response of the King--giving in to the request of the young prince to learn more about death and salvation of the soul--seems verisimilar, as reported by the narrator: "[a Turín] le rogó et le mandó que le consejasse lo mejor que entendiere en aquel hecho . . . . (XVI) The narrator then adds, by summary, a sense of verisimilitude despite the fact that the King appears to contradict himself--changing his mind and letting his son receive counsel in such matters. He has already established that the King respects his son, by describing the formality with which they address one another. Therefore, when the young prince expresses a desire to know more about death and the salvation of the
soul, the King readily grants his request according to what
the narrator--Juan Manuel--said, relating the story to the
audience.

From here on, the narrator can follow Turín in search
for a tutor who can counsel the son of the King:

Turín se partió del rey e fue a buscar a Julio,
el omne bueno que andava pedricando por la
tierra, ca como quien que avía con el grant
afacimiento . . . . (XIX)

Again, as in the _Cavallero_, the narrator presents a
character and then qualifies him with descriptions and
traits. And, as the dialogue continues among the young
prince (and now, Julio), the narrator can appear between
breaks and move the story along, as we can see in this
example in which the young prince and Julio discuss "law":

_Quando el infante oyó las razones que Julio
dixo en razón de la ley, vien entendió que
non podría el alma salva por la ley
natural . . . . (XXVI)_

The narrator knows what his characters are thinking and how
they react--anticipating their answers.

The narrator/presenter can even reinforce the presence
of Juan Manuel as a writer. In the following instance in
_Estados_ the narrator notes a relationship between Julio and
Juan Manuel:

_El infante [Joas] plogó mucho desto que
Julio le dizía et pues non cumplia nin
fazía mengua de poner y más, dexólo por
acabado et rogó a don Johan, su criado et muy amigo, que lo cumpliese. (XCIX)

The implied author of the text (Juan Manuel) is still writing—present—somewhere or somehow within the work. Yet, the voice of the narrator (the implied author) is present at the same time—observing that Julio has requested that the author finish the book. The narrator, then, offers another perspective—watching the author and his relationship to his characters.

In the Conde Lucanor, however, the narrator at first simply makes appearances between the dialogue between Patronio and the Conde in order to shift our perspective from one character to another. Most of these narrative appearances are accompanied by such comments as: "Acaesció una vez que el conde Lucanor estava fablando en su poridat con Patronio, su consejero, et dixóle": (Exemplo I) The narrator sets the scene and then lets the characters continue on with their own words and voices. And, when Patronio elaborates and example, he becomes the narrator: "Sennor Conde Lucanor . . . para que podades consejar bien . . .". (XXV)³ The narrator, in these instances, does not offer elaborate detail, but simply brings our attention back

³ Other examples (when Juan Manuel is the narrator) can be found (mainly at the beginning of each new problem that the Conde expounds upon, which gets answered through an example Patronio offers) in chapters I-L(I).
to the dialogue between the Conde and Patronio as we leave one example and go to another.

The implied author, then, leaves the realm of the prologue and slowly enters the text, as a third-person—a narrator. These texts acquire another perspective, in other words, pulling the author into the center of the presentation of the work. The author slowly places himself there—watching—or discovering a spot near the speech of the characters, starting to take part in the words he has created.
CHAPTER III

"My Friend, Juan Manuel Said..."

However, even though Juan Manuel, as a narrator, is able to make comments, he still experiences limitations which are "placed on what the narrator is given the power to say," according to Seymour Chatman (211). If such limitations exist, then they might somehow allow for the characters to express what the narrator cannot say about the work as a whole, about writing, about what Juan Manuel said somewhere else. The characters, then, can refer to what their "friend" wrote in his other works--acting as "critics"--acknowledging him as a writer. They can tell anecdotes about him--using biographical references. They can indirectly refer to him (by mentioning people he knew or by insinuating his presence as a creator of fiction). And, they can even assume credit for writing the texts in which they exist. Juan Manuel, then, is no longer "I, Juan Manuel," strictly a writer. Furthermore, he is not serving as an editor in this case. He becomes a living, "friend" or acquaintance to these characters--existing in their fictionalized world.
The manner in which the characters refer to what Juan
Manuel wrote or said in his books, is distinct. The
characters, in a sense, recommend his books directly to
other characters. In other words, Juan Manuel becomes part
of the fictionalized world the characters seem to be
creating with such references. For example, characters
might offer a complete synopsis of what Juan Manuel wrote or
said in a work, as Julio does here in Estados:

Más si lo quisiéredes saber conplidamente,
fallarlo edes en los libros que hizo don
Johan, aquel mio amigo: el uno, que llaman
De la cavallería et otro, que llaman el
Libro del cavallero et del escudero. Et
como quiere que este libro hizo don Johan
en manera de fabliella, sabet, señor infante,
que es muy buen libro et muy aprovechoso. Et
todas las razones que en él se contienen son
dichos por muy buenas palabras et por los más
fermosas latines que yo nunca oí dezir en libro
que fuese fecho en romance; et poniendo
declaradamente et conplida la razón que quiere
dezir, pónela en las menos palabras que pueden
seer. (XC)

Julio, in effect, recommends these works to the young
prince. In other words, a fictional character has read Juan
Manuel and knows his works by memory: what they contain and
how they are written. He also repeats what Juan Manuel
states in other prologues and other works about: using as
few words as possible, writing in the form of a “fabliella,”
selecting words carefully, etc. Julio approves of
everything the writer has done, and repeats what he has written, but in the form of praise.

Additionally, Julio spends the entire next chapter (XCI) talking about what one can find in the *Libro de la cavallería*:

---Et por que ayades talante de buscar aquel libro, et leer en él en guisa que lo podades buen entender, quiero vos dezir abreviadamente todas las maneras que fallar hedes en el libro . . .

And he lists the many chapters covered in the *Cavallería*—forming a sort of “Table of Contents” for the work—a point of reference for the direct audience (Joas), and for the implied audience (those reading the work and “listening in” on the dialogue between Joas and Julio). In this manner, the fictional character (Julio) starts to bring the implied readers into the dialogue.

Patronio, however, in the *Conde Lucanor*, refers the Conde Lucanor—another character—to other books Juan Manuel has written, in order that he understand more about the Doctrine of Creation: “más desta razón non vos fablaré más que es ya puesto en otros logares assaz complídamente en otros libros que don Johan fizo . . .”. (Epilogue) Patronio, here, unlike Julio, does not make a point to praise the works by Juan Manuel, but simply mentions what is common in all of them. He is a fictional character referring one of
the works by Juan Manuel to another character. He serves to allow Juan Manuel, the author, to enter the dialogue as fiction. The characters themselves, then, seem to own a complete set of works by Juan Manuel--sitting on the bookshelves of their own personal libraries--recommended to readers of all kinds.

References by characters to their "friend" Juan Manuel extend beyond the simple recommendation of books to other characters. In the *Libro de los estados*, for example, many of the references to Juan Manuel exist as anecdotes about how he was raised or about what he knows regarding certain matters of Doctrine or War. In fact, Julio, the experience he draws upon, depends on the existence of Juan Manuel as fiction. For example, Julio, from the time he introduces himself to King Morabán (explaining where he is from, his occupation) establishes an association with Juan Manuel: "acaesció que nació un fijo a un infante que avía no[n]bre don Manuel, et fue su madre doña Beatriz, . . . et luego que el niño nació toméle por criado et en mi guarda". (XX) It seems as if a fictional character were present at the time of the birth of Juan Manuel, even recalling his mother and father. He evokes, then, a biographical association with the implied author of the text. Before this moment (Juan Manuel's birth) we do not know too much else about Julio.
It appears that the introduction of Julio—his most outstanding memories—extend back to Juan Manuel, a friend entering the fictional world.

Other similar references to how Juan Manuel was raised (according to Julio) include this famous anecdote:

--Et digovos que me dijo don Johan, aquel mío amigo de qui yo vos fable, quel dixiera la condesa su madre que porque ella non avia otro fijo sinon a él, et porque lo amava mucho, que por un grant tiempo non consintiera que mamase otra leche sinon la suya misma . . . et por ende. Quel dizia su madre muchas vezes, que si en él algún bien obiese, que siempre cuidaría que muy grant partida dello era por la buena leche que oviera mamado . . . . (LXVII)

Julio, in this case, becomes the narrator of the life-story of Juan Manuel. He draws conclusions, watches in the background, and re-tells what he has seen. The roles seem to be reversed: Julio is responsible for narrating and Juan Manuel becomes the character, the focus for the story. He remembers the mother of Juan Manuel and the lessons Juan Manuel learned: about being raised and cared for by people closest to the family. The character, Julio, has access to Juan Manuel’s past. He reconstructs the events, orders them, tells them—as an author would—allowing for the implied author to find a place in fiction.

Julio, however, is not completely autonomous and depends more and more on Juan Manuel as the source for what he knows. The implied author “provides” information for
Julio to convey. For example, Julio knows Church History and the workings of the Church Hierarchy from what Juan Manuel has read in the "Crónica". He then summarizes what Juan Manuel read or learned as we can see in the following example:

me dixox don Johan, quel mio amigo, que fallo 
é por las crónicas que desde que España fue 
convertida a la fe de Jhesu Christo et ovo 
arcobispo en Toledo, fue primado de las 
Españas et usaron de la primancia. (II, XLV)

Julio is the one talking, grounding himself in the experience of Juan Manuel. Juan Manuel, in turn, is grounding himself in the "Crónica". In other words, Julio cannot speak freely without referring to his friend, Juan Manuel, who has already quoted and read other sources for the information conveyed. We can see this same pattern repeated in this situation in which Julio narrates what Juan Manuel learned in a disagreement among Moors:

Et señor infante, dígovos que me dixo don Johan, 
aquel mio amigo, que ya obiera el departamento 
con algunos moros muy sabidores, et quando llegó 
a este con ellos, díxome que fazian mucho poder 
por non le responder a esto. Pero desque mucho 
les afincaba, díxome quel dixieran que tenía[n] 
que Jhesu Christo fuera criado et nasciera para 
que fuesen las almas por El [salvadas] . . . . 
Et díxome que les respondiera él que bien sabía 
que ninguna cosa non ha señorío en su igual . . . .". 
(II, III)

Julio, basing himself on Church Doctrine (through his implied author), brings Juan Manuel into the world of
fiction by characterizing him, relating a kind of reservation Juan Manuel demonstrates. He does not want to answer the question the Moors have about why Christ was created, but then he eventually tells them. Juan Manuel, a member of the Courtly World and not the World of the Clergy, seems uneasy about answering theological questions. And, he never directly answers these questions for his implied readers. He does so through a fictional character—a preacher—relating a story. Juan Manuel, the implied author, is distanced—turned into fiction—not really responsible for theological matters. Julio, then, can instruct his young student, using this example from Juan Manuel—relating what he knows, based on the implied author’s experience.

Additionally, Julio depends on the experiences of Juan Manuel regarding war when instructing the young son of King Morabán. Since Julio once raised a young infante himself (Juan Manuel), he recalls what Juan Manuel had told him: "... sope yo por él muchas cosas que pertenecen a la cavalería, de que yo non sabia tanto porque só clérigo, et el mio oficio es de pedir car y usar de cavallería". (XX) As we can see, Julio, in keeping with his character as a preacher, cannot talk about war and hunting. However, he
can emphasize the protection of God in such matters:¹

{oí dezir aquel don Johan, que vos yo
dixe que yo avía criado [et] que es
tanto mi amigo, que muchos omnes le
quisieran matar . . . así como en
Villasones, que bino don Felipe, yaziendo
él dormiendo, et non tiniendo consigo
cient et cinquenta omnes a cavallo . . .
Et traía don Felipe ma de ochocientos
cavalleros . . . et ellos beníanle por
matar, pero de todo lo guardó Dios. (LXII)

We can see this same sense of protection here: "Amigo vos
marabilledes desto, ca el rey sabe guardar a Dios et a los
sus fechos, et Dios guarda a él et a los suyos". (LXII) The
protection of God also appears in this anecdote where Julio
refers to the war between Juan Manuel and Alfonso XI and how
Juan Manuel sent his troops to battle:

Et lo uno por quanto fizo por guardar su onra,
et lo al, porque se tovo Dios con él, en quien
él avía toda su speranza quél defendría, por el
derecho que tenía, quisolo asi, que ovo paz con
el rey . . . . (LXX)

In all of these anecdotes, Julio not only reveals Juan
Manuel associated with battles and governing (fitting to
his social status in society and therefore approved of by
God), but also associated with the land itself--his
territory. In this manner, the implied author, associated

¹ Regarding "the protection of God" in these anecdotes,
Cantarino observes that "para el cristiano, la victoria que
Dios le concede es señal manifiesta de la aprobación divina
. . . .". (Entre monjes y musulmanes Madrid: Alhambra 1978
122)
with territories, can be present through a "localization" method Julio uses. He mentions Villaones and Castile, as well as other specific events documented by Giménez Soler. These real events and places become part of the story by Julio and part of the formation of this fictional character. Julio defines himself in the act of re-telling moments of the history of the implied author. This retelling becomes more specific as he directly quotes the implied author:

Et dixome algunas vegadas, riédose et commo en manera de solaz: 'Dígo vos en buena fe, Julio, mi amigo et mi amo, que en los grandes fechos que ove de fazer, que las poridades que me fueron mejor guardadas [fueron] las que non dixe a ninguno'.

(LXX)

Again, Julio characterizes the implied author in the story he is organizing and retelling, giving him actions and expression. Juan Manuel, "laughing to himself," says that his greatest accomplishment is not revealing his secrets to anyone. Yet, this fictional character, Julio, does not hesitate to give away secrets Juan Manuel keeps— the ones he has access to as the tutor for Juan Manuel. A friendship, then, evolves between Juan and Juan Manuel and Julio can say with confidence, what Juan Manuel has revealed to him over the years:

Et señor infante, dígo vos que después que fue fecha esta partida deste libro, que me dixo don Johan, aquel mio amigo, que en un entrada que él fiziera a tierra de moros . . . (LXX)
Julio mentions the book, acknowledging Juan Manuel as a writer and then proceeds to compose an anecdote about his friend: author/soldier, who has entered Moorish territory. Furthermore, this "friend" knows best how to build tower-like walls and fortresses. In fact, anyone building such a fortress should do it in the Juan Manuel fashion:

Et en el muro, entre torre et torre, que aya y muy grandes cantos, colgados en cuerdas, segund la manera que don Johan, aquel mi amigo, fallo; que es [la] mejor maestria del mundo para que ninguna cosa non pueda llegar al pie del muro . . . nin escalera nin cosa que les pueda enpecer.

Furthermore, Julio "heard once" (implying a previous conversation with Juan Manuel) about the consequences of not following correct war tactics:

oí dezir que una de las cosas que más enpesció cuando en la Bega murieron el infante don Johan et don Pedro, fue las espolonadas que fizieron algunos et después tornavan fuyendo al logar do estavan los pendones. (LXXVII)

Also, Juan Manuel told him what kinds of kingdoms are best to maintain:

dixome que sopiese que un enperio o regno avía que era viejo, otro que era mancebo, et otro que era moc removing . . . Et desque bi que non podía saber esta razón, afínquel mucho et roguel et aun mandel que me declarase qué quería dezir. (LXXX)

This "friend" also revealed how to punish and discipline those who fight against you:
Et digovos que me dixo don Johan, aquel mio amigo, que si aquel por cuya culpa se levantó la pelea fallava que firiera alguno, quel fazie luego cortar la mano . . . . (LXXXII)

His “friend” revealed hunting techniques as well:

Et digovos que me dixo don Johan, aquel mio amigo, que es muy grant cacador . . . lo primero, que faze al omen usar a sofrir más mayores trabajos et quel faze ser más sano et comer mejor, et saber mejor la tier[r]a et los vados et los pasos, [et] ser más costoso et más fanco. (LXXII)

Finally, Julio reveals how his “friend” felt regarding maintaining honor, by not going against one’s good nature:

non quería él dezir más que sin dubda mayor maldad fazían los señores en fazer estas cosas contra sus naturales que en fazerlas sus naturales contra ellos. (LXXXVII)

Julio, then, learns practical advice for teaching future infantes. However, Julio also conveys an earnest tone, revealed in what Juan Manuel has told him over the years. Julio, on the other hand, almost has to tell what he knows about Juan Manuel, the implied author of the text. His existence just about depends upon the stories he tells because he is a preacher, acquiring a second area of expertise about war strategies. Juan Manuel, exists as a character in one of the anecdotes Julio tells as well as a source of authority for a cleric. Naturally, Julio finds it convenient to ground himself in his friend’s world of war
techniques—a world assumed to not be immediately associated with his own experience.

However, instead of referring directly to the very experience of Juan Manuel, characters can also evoke his presence by referring to his circle of friends, enemies or acquaintances. Patronio, for example, will take a historical figure—one documented in the biography of Juan Manuel—and incorporate that figure into an "exemplo" as Ayerbe-Chaux explains, regarding "Del salto que fizo el rrey Richaite de Inglaterra en la mar contra los moros": (Exemplo III)

Se presentan en este ejemplo dos personajes: uno de pura ficción (el ermitano que quiere saber su puesto en el cielo), y otro histórico (Ricardo Corazón de León). Don Juan Manuel ... adjudica al rey inglés una acción tomada de otra ficción: el salto del templario. (93)

In other words, Juan Manuel places historical figures side-by-side with fictional characters, through Patronio who becomes the narrator of such stories. He transforms history into fiction, bringing the experience and presence of the implied author into the text. We can see further examples of historical fictionalization in something as simple as the titles for the "exemplos" found in the Conde Lucanor:

-De lo que dixo una vez el Conde Ferrant Gómez a Nunno Laynez. (174-5)

-De lo que contesió al enperador Fadrique et a don Alvar Fannez Minaya y sus mugeres". (263-4)
-De la respuesta que dio una vez el conde Ferránt González a sus vasallos. (348)

-De lo que contesció a un moro que fue rey de Córdova. (365)

-De lo que contesció a don Pero Núñez el Leal et a don Roy Goncales Cavallo et a don Gutier Royz de Blaguiello con el conde don Rodrigo Franco". Also mentioned within the example are: Alvar Núñez and Garci Lasso. (394)

These references come from a number of Juan Manuel’s acquaintainces as Rosa Lida de Malkiel observes: "Don Juan Manuel prefiere menudear referencias a sus propias obras e ilustrar enseñanzas con personajes y sucesos contemporáneos: sus amigos Alvar Núñez de la Vega son modelo de la necia fé en agorérias y de fin desastrado . . .". (175) The implied author, Juan Manuel, becomes a part of the text as the people he knows become fictionalized by a fictional character supposedly inventing these stories.

However, the characters also indirectly evoke the presence of Juan Manuel as a creator of fictional characters, who, in turn, elaborate the Doctrine of Creation. Patronio, for example, tells the Conde Lucanor that the Libro de los estados:

tructa de cómo se prueba por razón que
. . . non pueda dezir . . . que el mundo non sea criatura de Dios, et que, de necessidat, conviene que sea Dios fazedor et criador et obrador de todos, et en todas las cosas. (506)

In the act of creating, what is created reflects the one who
makes things, such as heaven, the elements, planets and
humans, according to the Old Knight:

- Et la razón que los crió
tengo que sea loado por ellos et se
sirva dellos segund pertenece[n]
aquellas ordenes en que los puso. (XXXII)

- la razón para que Nuestro Sennor lo ordeno,
que fue para que en él oviessen galardón
spiritual para siempre los ángeles et las
almas bien aventuradas, que son cosas
spirituales, en que biven et están siempre
con Dios . . . . (XXXIII)

- an por ellos vida et mantenimiento
et por que sea Dios servido et loado
de todos. (XXVI)

- et sobre todo por que sea loado nuestro
sennor Dios por la gran virtud et el grand
poder que en ellos puso . . . . (XXXVII)

- tengo que lo crió por quanto al
mundo dure sea servido et loado
por ello, et . . . si fiesiere tales
obras . . . vaya a la gloria del
parayso. (XXXVIII)²

God, then, is Creation and Creator at the same time. All
things made, reflect the one who made them—creation taking
form, sharing a similarity with their maker. Juan Manuel,
likewise, on a much smaller scale, is the implied creator
and his characters reflect his presence.

Yet, there are times when the characters do not just
reflect their creator, but they actually assume the role of

² Similar explanations can be given for animals, birds, fish,
metals, the sea and earth.
creator. The characters in the works by Juan Manuel (especially in Estados and Conde Lucanor) seem to take responsibility for what Juan Manuel writes. They assume the role of the implied author in writing and the presence of the author begins to dissolve into fiction. We can observe the fusion: implied author/character in this passage from Estados:

Et senor infante, como quiere que en lo que desuso escrivi por aquella manera estrena de escrivir ay algunas cosas que parescen contrarias ... (II, V)

Julio seems to imply that he has been writing. He assumes the first-person "voice": "I wrote in an obscure manner and some things appear contradictory." Furthermore, he somewhat "appologizes" for not being a clear writer, demonstrating the humility topos Scholberg mentions—a topos Juan Manuel has used before. The presence of the implied author, again, becomes more closely associated with fiction as the characters believe they are writing.

Similarly, in the Conde Lucanor, Patronio tells us: "Et pues asi es, en esto fago fin a este libro". (Epilogue) The character, then, becomes the "I" who ends the book. He has been speaking—through examples—mentioning proverbs, forming prologues and epilogues, while Juan Manuel has observed and taken note. Patronio, in effect, gives himself
credit for composing the book—assuming the role of the author.

Sometimes characters will even debate which "style" they prefer to read: long and clear explanations or short, unclear explanations as we can see here in Estados:

quanto más si la fizzesie muy declaradamente, que es razón de ser mucho más luenga, et por ende vos catad en quăl destas dos maneras queredes que vos responda . . . .--Julio dixo el infante-- . . . seria que en tal que lo dixiesedes declaradamente, que fuse en las menos palabras que vos pusiēdes . . . . (LXIII)

Julio, in this case, opts for a clear explanation. However, Patronio, in another instance, opts for a different explanation: "et en esta tercera parte puse cinquenta proverbios et son más oscuros que los primeros . . . .". (Proverbios II) In other words, as Patronio adds proverbs, even he notices that the explanations get more and more difficult to understand as words get condensed—something Juan Manuel already warned us about earlier. Furthermore, Patronio even decides what kinds of things do not belong in the Conde Lucanor:

sería my grave cosa de se poner por escripto todas las cosas que omne devía fazer para se guardar de yr a las penas del Infierno et para ganar la gloria del Parayso, pero quien lo quisesse dezir abreviadamente podría dezir que para esto non hà menester al sinon fazer bien et non fazer mal. (Epilogue)

In other words, like Julio, Patronio makes a direct
reference to the act of writing. Some things just do not need to appear in the text as lengthy explanations. Again, Juan Manuel himself has made such decisions before. We begin to see, then, similar writing styles made by both the characters and Juan Manuel. However, by giving the characters "autonomy" and the authority to claim responsibility for writing, Juan Manuel almost ceases to exist as an author. Fiction almost completely takes over, yet adopts some of his "mannerisms." He becomes transformed into the characters, fusing: character/writing. The characters, in writing, show a kind of familiarity. The implied author still shows through, but the writer has become a character who writes.

Juan Manuel, then, further enters into the text, as a "friend." He exists as a character within a story another character narrates, or in narration about his acquaintances or the history he knows. He also merges with the characters themselves, collapsing into fiction as his creations seem to believe they are the implied author. The "friend," then, serves the needs of the characters who believe they are writing. The image Juan Manuel constructs of the author is very different here. The "I" concerned with the self, transfers over to the character expressing the "I"—telling the story. The implied author becomes the material from
which the characters form their anecdotes. Yet, he is always a "friend," a point of reference for the characters. His influence shows through in their writing. The image of the author as a writer and as a person, is constructed from the characters who reveal the presence of Juan Manuel in the very words they speak.
CONCLUSION

Juan Manuel exhibits an image as an author, a writer, a creator of fiction. He takes part in that fiction so that what he creates can evoke his presence in return. Juan Manuel, then, is a versatile author--one who is not only capable of associating himself with the writing task--but who can also exist as fiction, known to and referred to by his fictional characters. This versatile author, as studies have already shown, can also manipulate various story structures that existed at the time: question and answer, dialogue, etc. There are occasions, then, when the author becomes part of the structures of his own works. He is a name in a prologue, a personal "voice" (as in the Infinido) and a friend--mentioned in dialogue between fictional characters. With so many roles for one author to fulfill in each of his works, it must be necessary to re-evaluate the presence of the author from somewhat of a structuralist standpoint.

Yet, as Donald Pease explains, such structural critics as Roland Barthes have pronounced authors "dead" within their texts: "It is the critic rather than the author or the
reader who can render an authoritative account of the structure of the work, the internal relationships among the various textual strands and levels . . .” (112). The critic seems to have more “authority” than the author, or even the implied reader who receives messages and interprets them, pulling together all the signs and signals arranged in codified systems. The critic does the arranging, sees the structure--the internal components--and reconstructs them through analysis. The author ceases to exist and is not even necessary in terms of contributing to the interpretation of the work, according to such a view as Barthes’. However, with the works by Juan Manuel, in which an author makes several appearances expressed as “I, Juan Manuel” (writer), “Juan Manuel Said” (third-person), and “My Friend, Juan Manuel” (character); it is not just the critic who pulls together the structural strands. The medieval author, we must remember, is alive (according to Millis) and human. The human author planned the structure--from the beginning--and that is what (and who) we can analyze, structurally.

Seymour Chatman, for example, demonstrates that the "real author" lies outside a text and that what we read--what we assume while we read--is that an "implied author" exists. This implied author enters the text: “It instructs
us silently, through the design of the whole, with all the voices, by all the means it has chosen to let us learn" (148). Keeping the ideas of Chatman in mind, let us re-examine the different authorial roles that enter and manifest themselves in the works by Juan Manuel.

First of all, a concern with writing and the writing process itself, was one of the authorial roles we saw manifested in the works by Juan Manuel. The author, as we have already explored, does not want to be misinterpreted, yet expresses a lack of understanding of the things he might write about. In other words, in his prologues Juan Manuel refers to himself, using the first-person pronoun, as the "real," vulnerable author within the text--the one who writes. Furthermore, in the Libro infinido, the self-reference as author expands to include the person--Juan Manuel--talking from experience. In other words, the self-reference in the first-person, extends beyond a preoccupation with the writing process and begins to give practical advice. The manual formed, then, adopts a "voice" which is noteworthy in any good writing, as Chris Anderson explains, in his advice to novice writers: "A broader, less prescriptive form of this advice is to write in your own 'voice' to write in a 'personal' or 'genuine voice' . . . ." (31). So the preoccupation with writing, mixed with his
advice to his son, combine to give the impression that the "real" self is revealed, behind the voice that speaks from the page. Juan Manuel constructs the image of an author—a living one, who speaks, who relates personal advice, who is vulnerable, who is afraid of being misinterpreted, who might be mistaken—who is only human.

Yet, Juan Manuel offers other perspectives including third-person perspectives—entering as a kind of editor who summarizes content and who also becomes the narrator. He moves the story along objectively seeing through the eyes of the characters. He has the power to follow them as they move from scene to scene—becoming ever more present. He is the "eye" of the text, seeing all, knowing all.

Furthermore, the characters start to refer to what Juan Manuel has written or said in other works. They identify his presence through what he has written. He gets mentioned in the dialogue as a "friend"—almost becoming completely part of the fictional world to which his characters belong. The fictional characters even assume a sort of autonomy—writing in the "voice" of Juan Manuel—taking credit for the writing itself. Here, the presence of the author is slightly familiar—showing through in the actions of his characters.
So the "author" first establishes himself as a writer (as one "excuse" to enter the text) and then slowly becomes present in fictional form. We witness a kind of transformation: the presence of the author shows through in the character, almost as if transformed into the "author." The author exists at every level of his work, demonstrating a consciousness of authorship. In this manner, Vicente Cantarino recognizes that Juan Manuel is a writer through his ability to apply various forms of narrative structures, and his understanding of Doctrine and theological works. For this reason, Cantarino doubts that the historical Juan Manuel—the actual Noble of the Court, the powerful military strategist—really even had time to write these works. The more logical choice for attributing authorship to these works, according to Cantarino, would be a Dominican Friar, assuming the persona of Juan Manuel, but versed in Theology and a disciple of St. Thomas Aquinas. Most studies, up until the studies by Cantarino, have emphasized Juan Manuel as a politician. However, if we understand him to be a Theologian, we can begin to see new perspectives and take different approaches to studying the works by Juan Manuel, such as philosophy or theology. A historical-critical departure, indeed, helps greatly in assessing authenticity. Yet too, a work that is founded in Doctrine allots for an
expansion or contraction of historical events, for the sake of theological understanding.

Furthermore, if we understand him to be a Theologian, he would be pretending to be "I, Juan Manuel," "Juan Manuel," and "My friend, Juan Manuel." The consciousness and authority, then, would be the same. What changes, then, in our evaluation of the authorship of Juan Manuel if a Dominican Friar actually wrote his works? The possibility adds a great deal of depth to the exhibition of the writer. The Friar playfully and humbly gives everything to Juan Manuel, perhaps imitating the same kind of authority Alfonso el Sabio exhibited when he wrote: "... e fiz ende fazer este libro, e mande y poner todos los fechos sennalados tan bien delas estorias de la Biblia ...". (General estoria, I) The Dominican Friar would know how to manipulate many sources for his stories and he could be possibly exhibiting the influence that Alfonso el Sabio may have had on Juan Manuel. The internal structures of the works themselves and the authority remain the same, formed by an implied author who appears in the "textual strands," present as part of what he envisioned.

For example, if we look again at the first-person prologues, claimed to have been written by Juan Manuel, we will still see his preoccupation with writing. The author
still constructs an image, uses a convention and begins to enter the text as a writer. Furthermore, the author enters the text as an editor and as a narrator, and then finally becomes part of the dialogue—-the fictional world he creates. The author—-the structural one that we perceive within the text—-has not changed.

And, if anything, the possibility of a Dominican Friar authoring these works, simply adds a depth to their interpretation. The Dominican Friar, adopting the background of Juan Manuel associated with politics and territory, characterizes Juan Manuel himself and makes him the author. The author in this case (the Dominican Friar) creates an implied author, constructed from the Courtly World and biographical data. This Dominican Friar assumes the double task of writing and creating at the same time: making a historical figure fictional. However, he still creates an image of Juan Manuel as an author who keeps manifesting his authorial role throughout his works: "I, Juan Manuel," "Juan Manuel," and "My friend, Juan Manuel." The author revealed here is a writer—-a clever one—-who exists at every twist, every turn of an internal structure. He contributes to an overall vision, a plan that includes his presence, his experience as a creator of words and characters, even constructing his own image.
This author, then, is manifested in words—what "I said," "Juan Manuel said," and "My friend, Juan Manuel said." The author captures images of dialogues, ways of conveying information, a phenomenon of everyday speech according to Bakhtin:

Were we to eavesdrop on snatches of raw dialogue in the street, in a crowd, in lines, in a foyer and so forth, we would hear how often the words 'he says,' 'people say,' 'he said . . .' are repeated, and in the conversational hurly-burly of people in a crowd, everything often fuses into one big 'he says . . . you say . . . I say . . .'

(338).

Juan Manuel and his characters transmit stories and information through what others say or through what the author says. Juan Manuel exists at the center of the fusion he has created: a tiny universe of perspectives and dialogues—in which his image as a writer—is reflected.
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