

## NOTES ON DON QUIXOTE

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### NOTES TO VOLUME FIRST

Note 1, Chap. i. Page 15.

Argamarilla de Alba, village in the priorate of San Juan, four leagues to the west of Manzanares, where the author was imprisoned, and where it is supposed that he conceived the idea of his great work. The geographical position agrees with the narrative. The place is referred to in the last chapter of the first part.

Note 2, Chap. i. Page 15.

In Spain, as in the other parts of Europe, the country gentlemen, when called on to discharge military duty, used the lance, which was usually deposited upon a rack in the hall or porch of their habitations.

Note 3, Chap. i. Page 15.

"Griefs and groans," original "duelos y quebrantos." It was usual in la Mancha when any of the flock died accidentally to salt and retain the carcase for home consumption, breaking up the bones, of which was made an *olla*; the name "duelos y quebrantos," according to Pellicer being significant of the feelings of the owner of the herd.

This class of *olla*, as less substantial than the ordinary, was allowed on fast days when flesh was forbidden—the usage existed to the middle of the eighteenth century.

Note 4, Chap. i. Page 16.

This learned and eloquent Castilian composed (or, according to the title page, emended and edited from the ancient version of Zerfea, Queen of the Argines) the history of the two valiant knights, Don Florisel de Niquea, and the brave Anaxartes, printed at Saragossa in 1584. The author was the son of Tristan de Sylva, the historian of Charles V.



## Note 5, Chap. i. Page 17.

Geronimo Fernandez, "History of the valiant and invincible Prince, Don Belianis of Greece, with account of the perilous adventures which happened from his amours with the Princess Florisbella, daughter of the Sultan of Babylon. Burgos, 1587." The allusion in the text is to these words at the end of the original Don Belianis, "Suplir yo con fingimientos tan estimada seria agravio," &c., &c.

## Note 6, Chap. i. Page 18.

Siguenza—misprint in some copies Giguenza, following too faithfully Motteux, ed. Edin. 1822. Cervantes makes ironical allusion to the learning of the curate of Argamasilla, he having graduated at one of the minor universities, a practice common at the time and not uncommon at present. This is confirmed by Cristobal Suarez, author of the "Amarilis, Valentia 1609." In "El Pasajero," p. 144, the professors unanimously cap the student with the words, "accipiamus pecuniam et mittamus asinum in patriam suam." (Pellicer 1, 6th ed. 1797.)

## Note 7, Chap. i. Page 18.

See Southey's excellent abridgments of the adventures of these knights. The "knight of the burning sword." Amadis of Greece was so called, his breast being marked with a sword red as a flaming coal, and which burned as such until the sage Alquifé cured him of this torment. (Clemencin.)

## Note 8, Chap. i. Page 19.

Cid Ruy Diaz. This celebrated Castilian flourished at the close of the XI. century. Having lost the favour of King Alonzo VI., he was deprived of his territories and was followed into exile by many relatives and followers. The remainder of his life was passed in fighting against the Moors. The deeds of the Cid are mixed up with exaggerations and popular rumours. It is, however, affirmed that he conquered Valentia, which he retained till his death. After this the Christians evacuated the city, taking with them the riches, wife, daughters, and body of the Cid. (Clemencin.)

## Note 9, Chap. i. Page 19.

Bernardo del Carpio, one of the most celebrated heroes of Spanish chronicles and romance, although some critics have placed

his existence in doubt. Augustin Alonzo of Toledo composed and published in 1585 a poem relating his exploits. He was said to be the natural son of D. Sancho Diaz, Count of Saldana, and of Dona Ximena, sister of King D. Alonzo the Chaste. To Bernardo is attributed the honour and renown of the great victory of Roncesvalles which barred the entrance of the Pyrenees to the army of Charlemagne. To him also is ascribed the death of the famous Roland. (Clemencin.)

## Note 10, Chap. i. Page 19.

Morgante, with other two fierce giants, Pasamonte and Alabastro, made cruel war on the monks of an abbey situated on the pagan frontier. Orlando killed the two latter, converted Morgante to Christianity, and afterwards he became Orlando's companion in his adventures. See Pulci, "Morgante Maggiore."

## Notes 11-12, Chap. i. Page 19.

Reinaldos de Montalban. One of the twelve peers of France who act a principal part in the pages of Ariosto and other books of entertainment. The term "allende" of the original means "over the sea." Amongst the Mohammedans there are no idols; on the contrary all images are prohibited, as amongst the Jews, by the laws of Moses. The four caliphs who coined money stamped with their effigies were reputed heterodox amongst the Mussulmans; notwithstanding, in the romances of chivalry "idols of Mahomet are mentioned." "Clemencin."

## Note 13, Chap. i. Page 20.

Count Galalon de Maganza, by whose treachery the twelve peers of France were slain at Roncesvalles. There are long accounts of him in many books of chivalry, markedly so in the histories of Charlemagne and Morgante.

## Note 14, Chap. i., Page 21.

Original, "aunque tenia mas cuartos que un real y mas tachas que el caballo de Gonela," &c. The translator has made a mess of this passage. Cervantes says that although Rocinante "had more blemishes than there are cuartos in a real, and more defects than Gonela's horse," &c. A *real* being a round coin, "stuck out like the corners of a Spanish real" is a false simile. Pietro Gonela was court jester to a Marquis or Duke of Ferrara in the XV. century. Mention is made of him by Pontano, Poggio,



and Luis Domenichi, who copied and published his buffooneries; amongst others, the leap of his horse, which was old and lean, from a balcony, by which he gained a wager, made with the Duke, as to whose horse, the Duke's or his, would leap farthest. The Latin quotation is from Plautus (*Aulularia*, act 3, sc. 6.)

Note 15, Chap. i. Page 21.

Bucephalus, the well-known horse of Alexander the Great. Babieca, the equally celebrated charger of the Cid, figures largely in Spanish ballad poetry.

Note 16, Chap. i. Page 23.

*A knight-errant without a Mistress—*

Hora ti prego  
Se mai fosti anchora inamorato  
Perche ogni cavalier ch'e senza amore  
Sen vista e vivo e vivo senza cuore.  
Rispose il conte "quell' Orlando sono,  
"Armor m'ha posto tutto in abbandono;  
"Voglio che sappi che'l mio cor e in mano  
"De la rigliola del Re Galafrone  
"Che ad Albracca dimore nel girone."

BOIARDO, L. 1. 18. 467.

Note 17, Chap. i. Page 24.

Speeches of this kind occur *passim* in the Romances; e.g. in *Perceforest*, chapter 46, the title of which runs thus: "Comment le roy Perceforest envoya deux chevaliers prisonniers devers la Royne d'Angleterre sa femme. A la qual un de ceux dit, Il me conquist par force d'armes et me fit jurer que je viendroye en vostre prison de par luy que est mon Seigneur."—And again in the text, "Quant il eut ce dit prent son espee per la poynte et saginouille devant la Royne et dist. Dame je me presente de mon cher seigneur le Roy d'Angleterre vostre prisonnier, ainsi que le vouldrez ordonner soit de mort on de vie," &c.—Perhaps the name *Caraculiambro*, may be in allusion to that of *Calaucolon*, one of the many huge men, who figure in the Merlin.

Note 1, Chap. ii. Page 28.

Campo de Montiel, district of la Mancha, containing many villages. The capital, Montiel, stands on the river Jabulon,

which flows into the Guadiana. There King Don Pedro of Castille met his death by the hands of his brother Henry, in the year 1369.

Note 2, Chap. ii. Page 31.

The announcement by sound of trumpet, by the sentinel on guard, is familiar to all readers of romance. Dwarfs appear to have often been placed on this duty; sometimes bells were used instead of trumpets. For this see "Florineo de Lucea," Book 5, chap. 6. Amadis de Grecia, Lisuarte, Primaleon, D. Policisne of Boethia all make mention of dwarfs.

Note 3, Chap. ii. Page 35.

Our hero here applies to himself the ancient romance of Lancelot ("Romancero de Amberes, de 1555," fol. 242), which says:—

Nunca fuera caballero  
De damas tan bien servido  
Como fuera Lanzarote,  
Quando de Bretana vino  
Que duenas cuidaban del  
Doncellas de su rocino.

Note 1, Chap. iii. Page 39.

The watching of the armour was an indispensable preliminary to the assumption of knighthood. The details of the ceremonies observed on such occasions are to be found in innumerable passages in books of chivalry. Cervantes omits the religious parts of the ceremony, which he could hardly have described without incurring the charge of profanity. This omission, however, is believed to have lessened the esteem in which chivalry was held, the point of honour being held as strengthened by the ordinances of religion held so sacred by all good Spaniards. Clemencin has a long note on this passage, citing no fewer than fifteen authorities, but though valuable to the student of chivalric literature, it is unnecessary to the understanding of the text.

Note 2, Chap. iii. Page 39.

These were all places noted for rogueries and disorderly doings. The Percheles of Malaga form a sort of suburb of that town,



where the fish-market is held. Don Louis Zapata, in treating of the great plague which raged in the city of Malaga, in the year 1582, says, "it was supposed to have been brought thither by a stranger, who died of his illness, and whose foul linen was forthwith sold to some of those of the Percheles." The "Isles of Riaran" are not to be found in any map; but the place where the custom-house stands, still goes by that name. See Carter's Journey from Gibraltar to Malaga, London, 1780. It would appear that there had been a few small islets of sand close to the shore, some of which had shifted their station, while the space between others of them and the mainland had gradually become filled up. "The compass of Seville" was (or is) the name of an open space before one of the churches of that city, the scene of fairs, shows, auctions, &c. The "Azozuejo de Segovia," translated in the text "Quicksilver-house," is said by Bowles to mean nothing but a certain small *place*, or square,—at once the Monmouth-Street and Exeter-Change of Segovia. The "Petro" of Cordova—so called from a fountain, the water of which gushes from a horse's mouth—was another place of the same species. They had all become proverbial before the days of Cervantes; thus—"I say not that I was born in the Petro of Cordova, nor refined in the Quicksilver-house of Segovia," &c.—*Rojas*, 282, 3.

Note 3, Chap. iii. Page 41.

An instance of this species of cure may be found in Amadis de Grecia. "Now Amadis felt from the sword such heat, that it seemed to him he was burning with living flames. But forthwith there appeared a cloud, which covered both him, Urganda, and Lisuarte, which in an instant opened, and they perceived themselves to be surrounded with a company of four-and-twenty damsels, and in the midst of them was that honoured old Alquife, who held in his hand a large glass phial of water; with which when he had smitten upon the helmet, the phial broke, and the water rushing down immediately, there passed from him all that burning glow of the sword."—P. 2. c. 62.

The fair Jewess in Ivanhoe, has her medical skill in common with almost all the damsels of romance; thus,

"Bernardo de su Elaga fue curado,  
Per manos de la ya libra Donzella."—  
*Garrido*, C. 7. 78.

"Una fanciulla che il lor oste aveva,  
Medicava Rinaldo."—  
*Pulci*, M. M. C. 20. 79. &c. &c.

I need scarcely refer the reader to the story of the pretty *Beguine*, in Tristram Shandy, for the best account of this species of clinical practice.

Note 4, Chap. iii. Page 45.

This invocation to Dulcinea, is copied almost *literatim* from one in Oliphante. "*Ay, soberana Senora,*" &c.—"O, sovereign lady, grant me thy favour in this battle. Help me, fairest lady, and desert me not utterly." See L. 2. c. 4.—The efficacy of this species of prayer is thus noticed in Amadis of Gaul. See L. 2. c. 55.—"Beltenebros descended against the giant, and, before he came close to him, looking towards the place where Miraflores was, 'O, my Lady Oriana,' said he, 'never do I begin any deed of arms, trusting in any strength of mine own, whatsoever it may be, but in thee only; therefore, oh now, my dear lady, succour me, seeing how great is the necessity.' And with this it seemed that there came to him so much Vigour, that all Fear was forthwith fain to fly away."

Note 5, Chap. iii. Page 45.

The technical description, in the civil war, of "the madman not to be punished," viz. "*Absurda et tristia sibi dicens atque fingens,*" could most certainly fit no one more exactly than the guest of whom the good innkeeper spoke thus. In the tragical story of Lord Ferrers, (see the State Trials,) we have the very striking example of a man proceeding deliberately and calmly to the perpetration of an atrocious murder, under the belief, that the plea of hereditary insanity would be available to save himself from the last severity of the law. Hence, the obvious propriety of limiting, as narrowly as possible, the application of the doctrine laid down by the innkeeper.

Note 6, Chap. iii. Page 48.

The practical joke seems to have occurred to other conferrers of knighthood, besides mine host of the castle.

Thus, "*Franc chevalier donnez moi la collee de chevalerie. Certes Passellion, dit Lionnel, je le feray volontiers, a tant il hausse la main dextre et l'enfant baisse le col, et le chevalier ferit dessus complement en disant. Certes, Gentil, Passellion, Chevalier Soyés. Quand Passellion eut receu la collée que luy fit douloir le col par sa grandeur,*" &c.—*Perceforest*, V. 4. C. 14.

Queen Elizabeth is introduced in Kenilworth, as giving a *collée* of malicious sincerity on a similar occasion.—See Ducange sub voce *Alapa Militaris*.



## Note 1, Chap. iv. Page 54.

An old Spanish proverb. In Europe children inherit nobility from their parents. In China they say that parents acquire it from the acts and virtues of their children. The Chinese act more in accordance with the proverb than do the Europeans.

## Note 2, Chap. iv. Page 58.

"The peerless Dulcinea del Toboso." Don Quixote doubtless takes this from the Amadis of Gaul, who applies it to his lady the Señora Oriana (cap. 4), and other knights-errant extol their ladies with this epithet; but Amadis is the oldest writer and the one most imitated by Don Quixote.

## Note 1, Chap. v. Page 63.

Baldwin and the Marquis of Mantua. The ancient romance of the Marquis of Mantua, which contains an account of the treacherous murder of Baldwin by the infante Carloto, son of the Emperor Charlemagne, of the accusation brought by the Marquis of Mantua against the infante, and of his punishment. The description here appears to be taken from the "Cronica general de España," written in the thirteenth century.

## Note 2, Chap. v. Page 66.

The loves of the Moor Abindarraez, and of the beautiful Xarifa, were a favourite subject of song amongst the Moorish, as well as the Christian minstrels of Spain; and Montemayor has introduced them into his celebrated pastoral called Diana. The tale runs briefly thus:—

During the reign of King Ferdinand of Arragon, while the Moorish kingdom of Grenada was nodding to its fall, a gallant Spanish knight, Rodrigo de Narvaez, was named constable or governor of the Castle of Alhora, near the boundaries of the Moorish territory. As he was, according to his custom, one night making a reconnoissance at the head of several of his followers, to prevent a surprise from the enemy, he met a young Moorish cavalier splendidly armed and accoutred, who for some time defended himself valiantly against the superior force of his enemies; but was at length severely wounded, and made prisoner. The Castilian endeavoured to comfort his noble captive, and treated him so generously, that he extracted from him his story. The Moor Abindarraez had been bred up with Xarifa, daughter of the Alcayde of Coyn, under the belief that she was his sister, until he learned by chance that he was not of her

blood, but descended from the renowned, but unfortunate family of the Abencerrages. Fraternal affection then gave place to a stronger passion, which Xarifa repaid with equal warmth. The meeting of the lovers could only be by night, and by stealth; for Abindarraez, after the discovery of his birth, resided no longer in her father's castle. Xarifa had assigned her lover a rendezvous upon the unfortunate night when he fell into the power of Don Rodrigo, and he was on the road to Coyn, when he encountered the Castilian knight. Don Rodrigo de Narvaez was affected by the captive's story; and on his promise to return within three days, and surrender himself to his captor at the Castle of Alhora, he gave him liberty to keep his appointment. He arrives there in safety, and Xarifa, reunited to her lover, refuses again to part with him. She returns with him to the castle of Don Rodrigo, who, charmed with their mutual love, the constancy of Xarifa, and the gallantry and faith of Abindarraez, restores them to liberty, and obtains the consent of the Alcayde of Coyn to their union. There are many ballads on this romantic story.

## Note 3, Chap. v. Page 67.

Who the twelve peers of France were, every body knows. It is not quite so well known, that the nine worthies in the language of romance (los nueve de la fama) were, three of them Hebrews, viz. Joshua, David, and Judas Maccabeus; three Gentiles, viz. Hector of Troy, Alexander of Macedon, and Julius Cæsar; and three Christians, King Arthur, Charlemagne, and Godfrey of Bouillon.—See *Carranza*, F. 255.

## Note 4, Chap. v. Page 69.

"The beautiful Brandamante, and Aquilante, and Grifon, and Malgesi, encountered then those four fierce giants, who stood like four towers waiting for them," &c.—*Espejo*, L. II. C. 9.

## Note 5, Chap. v. Page 70.

Don Quixote implores the aid of the sage Urganda that she may cure him, as on several occasions she did to Amadis of Gaul and other persons of his family. The same services were rendered by Belonia to Amadis of Greece, Ipermea to Olivante, and the dueña of Fondovalle to other cavaliers, as detailed in their respective histories.

## Note 1, Chap. vi. Page 74.

This book was the work of Garci Ordóñez of Montalvo, editor of the Amadis, who pretended that it had been written in Greek



by Elisaban, and brought to Spain by a Hungarian trader. The rare and unknown word "sergas" was employed by Montalvo to accredit the Greek origin of his book; in Greek "εργα" signifies "deeds," "valour," the same as the Latin word "gesta." Montalvo, whose knowledge of Greek was scanty, wrote instead of "Ergas" "Sergas." Printed in Alcalá, 1588.

Note 2, Chap. vi. Page 74.

The first four books of Amadis of Gaul alone are considered by Cervantes as being worthy of being preserved from the flames. The other twenty books, filled with the exploits of the Amadis family, were for the most part composed originally, not in Spanish or Portuguese, (like those which Cervantes preserves,) but by French imitators of very inferior genius. Vicente Placcio, in his *Theatrum Anonymorum et Pseudonymorum*, characterises the whole collection as "a most pernicious library, engendered or composed by Spanish fathers, although mightily augmented by the French," p. 673, § 2731. Amadis of Greece occupies the ninth book of the collection. He was the son of Lisuarte of Greece, who was the son of Amadis of Gaul. The huge folio which Cervantes places in his hero's library, was printed at Lisbon in 1596. The title runs thus: "Chronica del muy valiente y esforzado Principe y Cavallero de la ardienta Espada Amadis de Grecia." The history is divided into two parts, and at the beginning of the second there is a notice, that "Esta Cronica fue sacada de Grieco en Latin y de Latin en Romance segun lo escrivio el gran sabio Alquife en las Magicas." The whole ends with these words: "Aqui hace fin el noveno libro de Amadis de Gaula; que es la chronica del cavallero de la ardiente Espada Amadis de Grecia hijo de Lisuarte de Grecia." The Queen Pintiquina, and the shepherd Darinel, are both of them personages that figure in the Amadis de Grecia. The former is a giantess of most formidable appearance.

Note 3, Chap. vi. Page 75.

The "Garden of Flowers" is the work of Antonio de Torquemada, author also of certain "Satirical Dialogues," published in Mondoñedo, 1553. The history of Olivante was printed in Barcelona, 1564. The "Garden of Flowers" is a series of the most absurd fictions, phantoms, visions, enchanters, and such like—the tendency of the author's genius evidently disposing him to the composition of works of chivalry.

Note 4, Chap. vi. Page 75.

Called also Felixmarte. The work of Melchor Ortega, cavalier of Ubeda. Valladolid, 1556.

Note 5, Chap. vi. Page 76.

Work of an unknown author. Valladolid, 1555.

Note 6, Chap. vi. Page 76.

The Knight of the Cross, so called from his exploits, was Lepolemo, son of the Emperor of Germany. This history is divided into two parts, and is the work of Pedro de Lujan, who attributes to it an Arabic origin. Printed at Seville 1534, Toledo 1543, besides which there are other editions.

Note 7, Chap. vi. Page 76.

This work is in four parts: the first by Diego Ordóñez de Calahorra, printed in 1562; the second by Pedro de la Sierra, Zaragoza, 1580; the two last by the licentiate Marcos Martínez, Zaragoza, 1603.

Note 8, Chap. vi. Page 76.

Turpin has become the type of falsehood and lies. Juan Turpin or Tilpin, Archbishop of Rheims, lived in the time of Charlemagne. Two centuries after appeared under his name a history of that prince in two books, full of fables and falsehoods. Cervantes uses the epithet *verdadero* ironically in this imitating Ariosto. Francisco Guinido de Villena and Villaviciosa allude to Turpin in the same strain.

Note 9, Chap. vi. Page 77.

Jarvis supposes, from the style of the conversation here, that Cervantes had no great relish for Ariosto. But Pellicer very justly laughs at Jarvis for this remark. The curate's contempt is evidently not of Ariosto (whose "graces" he has just been praising), but of the poor barber, whom he does not think capable of reading, or at least of relishing, anything so beautiful as the *Orlando Furioso*. Don Geronimo Ximenes de Urrea is the "good captain," whose Spanish version of the Orlando Cervantes in the next sentence satirizes. Don Diego de Mendoza is equally severe upon this gallant translator. "He hath gained," quoth Mendoza, "not only fame, but, what is much better, many a good dinner by translating the Orlando Furioso; *i.e.*, by having said,



"*Cavalleros for cavaglieri, armas for arme, amores for amori.*" He adds, "*Puez de esta arte yo me haria, mas libros que hizo Matuzalen.*" But perhaps, after all, even that might be no very laborious undertaking.

Note 10, Chap. vi. Page 78.

Bernardo del Carpio. The work of Augustin Alonzo, published by Pedro Lopez de Haro, 1585. 4, Toledo. Pellicer says:—"This rare book is preserved in the large library of Senor Cerda. The title runs, 'Historia de las Hazanas y Hechos del inuencible cavallero Bernardo del Carpio.'" ;

Note 11, Chap. vi. Page 78.

"Libro dell famoso Caballero Palmerin de Oliva que por el mundo grandes hechos en armas hizo, sin saber cuyo hijo fuere." Toledo 1580 in folio. This work is supposed to be by a Portuguese lady, and written about the close of the fifteenth century. The other history of "Palmerin de Inglaterra," of which the author immediately speaks, is attributed to Don Juan II. of Portugal, who lived from 1455 to 1495. The Castilian translation has been lost, from which was said to be taken the French version of Jacques Vicent, and this doubtless was the book found in the Don's library. Of *Palmerin de Oliva* the original is lost—only the translation remains.

Note 12, Chap. vi. Page 79.

"There appeared a castle as beautiful and as rich as ever mortal beheld. It was so large that with ease one might imagine two thousand knights to be its garrison, and it was drawn along by forty elephants of incredible hugeness. From this castle there came forth nine knights, each one having painted on his shield the image of Fame, by which device they signified that they were the Knights of Fame."—*Belianis*, 1, iii. c. 19.

Note 13, Chap. vi. Page 80.

The hero of this fine old romance (for Cervantes is far too severe on its merits) derives his name partly from his father, partly from his mother; the former being "Lord of the Seigniorie of Tirania, on the borders of England," the latter, Blanca, daughter of the Duke of Brittany. The common opinion is, that this romance was originally composed in the Valencian dialect about the year 1460. The Dons Kyrie-eleison, (i.e. *Lord have mercy upon us,*) and Thomas of Montalban, the Knight Fonseca, &c.,

are personages who appear in the story of *Tirant lo Blanch*. The most interesting of them all, are the empress and her lover, the gentleman-usher Hippolyto. To please her swain, the empress sings to him on one occasion, "Un romance de Tristan eo se planya de la lancada del Rey March"—"A Song of Tristram, in which he laments over a blow he had received from the lance of King Mark." This song is represented to have excessively moved the tender-hearted gentleman-usher; insomuch, that "Ab la dolçor del cant destillaren dels seus ulls vives lagremes."—(Cap. 264.) The first edition of *Tirant* was published at Valencia in 1490. A Castilian version appeared at Valladolid in 1511; and from this was executed the Italian translation of Lelio Manfredi, which was printed at Venice in 1538. *Detriante*, a few lines lower in the text, is a misprint for *Tirante*, which seems to have passed from edition to edition, ever since Don Quixote was first published.

Note 14, Chap. vi. Page 82.

Cervantes does not seem to have been aware, that the Diana, who gives name to the celebrated performance of Jorge de Montemayor, was a real personage. Pellicer, however, has collected abundant evidence that such was the fact; *inter alia*, he cites from a MS., in the Royal Library at Madrid, a passage which I shall translate *literatim*, because the story it tells is in itself interesting. [The writer is the same Father Sapoveda, with whose printed works all are acquainted.] "When the sovereigns, Don Philip III. and Donna Margarita, were on their way back from Portugal in 1602, they halted for a night in the city of Valencia, and their host there was the Marquis de las Navas, and they were also entertained by that famous woman, DIANA, whom George de Montemayor so greatly commends and celebrates in his history and verses; for, though very old, this Diana is still alive, and they say, whoever visits her may discover plainly, that in her youth she must have been exceedingly beautiful. She is the most wealthy and rich person in the town. But it was on account of her being so famous, and of the praises of George de Montemayor, that the sovereigns and all their court repaired to the house of this woman, being desirous to see her as a thing worthy of wonder and admiration. And, indeed, she is a very sensible and well-spoken woman." Lope de Vega also alludes to the real Diana in his *Dorotea*, p. 52.

Montemayor himself was not distinguished by his writings alone; for he was both a great musician and a gallant soldier. His Diana was the most popular work of its day, and gave rise