

to as many *Dianas*, as Lord Byron's Harold, in our own time, has to *Childes*. Gil Polo, who Cervantes rather commends, wrote a professed continuation of the original performance of Montemayor, which has been reprinted in Madrid so lately as 1778. M. Florian ventures, in spite of the authority of Cervantes, to express a great contempt for Gil Polo; but Pellicer, more likely to be a good judge, talks of him as "Insigne Poeta Valenciano." The second Diana, that of Alonzo Perez, a physician of Salamanca, (the *Salmantino* of the text) was published at Alcala in 1564. For very elegant abstracts of all these pastorals, see Mr. Dunlop's *History of Fiction*.

Note 15, Chap. vi. Page 82.

The true name of this author was Antonio de lo Frasso. He was a native of Llaguer, a town in Sardinia, but wrote good Castilian. His work, entitled "Los diez libros de Fortuna d'Amor, donde hallaran los honestos y apacibles amores del pastor Frexano et de la hermosa pastora Fortuna," was published at Barcelona by one Pedro Malo, in 1573. It is a pastoral written partly in prose partly in verse, like its prototype (the Diana.) There is every reason for thinking that Cervantes by no means intended to identify himself with the curate as to the opinion expressed concerning this work. Nevertheless, entirely on the strength of such an idea, an edition of these wretched "diez libros de fortuna" was actually printed in London, not a great many years ago, under the auspices of Pineda, the lexicographer—of course, without the smallest success. The other pastoral productions mentioned in the text are all utterly contemptible, with the exception of the *Shepherd of Filida*, which Lope de Vega praises in his *Dorotea*, (p. 52) asserting, that its author also, like Montemayor, had been inspired by the charms of a real mistress. This book appeared in 1582. It was written by Luis Galvez de Montalvo, who is designed as "Criado de Don Enrique de Mendoza y Aragon, nieto de los Duques del Infantado."

Note 16, Chap. vi. Page 83.

This is a collection of the same class with the *Sylvæ, Deliciae, &c.*, formed by Don Pedro Padilla; a gentleman, who, after spending an active life in military service, assumed in his latter days the garb of a Carmelite Friar, and died in that sanctified, and, as he probably thought, all-atoning garb, at Madrid, 1595. Gayton, in his "Festive Notes," talks boldly of this book, as if it had been a dictionary, and as if he had himself turned over its

leaves. He had evidently not imagined there could be any *Thesauri* except of the same class with his Stephanus.

Note 17, Chap. vi. Page 83.

"The Concionero, o Coleccion de varias poesias" of this author, was first published by Droy, in Madrid, in 1586, in quarto.

Note 18, Chap. vi. Page 84.—See Life of Cervantes.

Note 19, Chap. vi. Page 85.

"The Tears of Angelica." This is not the title; it is "Primera parte de la Angelica, poem in 12 cantos by Luis Barahona de Soto," native of Lucena, and physician in Archidona, where he died in 1595. On this occasion, as in many others, Cervantes is prodigal of praise, rare defect of a poet, especially speaking of one who was poor and neglected.

Note 1, Chap. vii. Page 86.

The *Carolea* is a poem treating of the victories of Charles V., printed in Valencia in 1560. Its author was *Geronimo de San Pedro*, or *Sempere*. The *Leon de España* is a poem in twenty-nine cantos, treating of the martial glories of the Leoneze. It was written by Pedro de la Vecilla, and published at Salamanca in 1586. Pellicer contends, that Cervantes is wrong in attributing "the deeds of the Emperor" to Don Lewis d'Avila; and is at great pains to convince us that he must have meant Don Lewis Zapata. Avila was author of the *Guerra de Almania*, and therefore entitled to be talked of as having celebrated "the deeds of the Emperor;" but Zapata's work, on the other hand, bore the very title of "Hechos del Emperador." The same person published a long poem on the same subject, the *Carlo Famoso*; of which he himself relates that it cost him 4000 maravedis to print it, and that he had no return whatever, but what he calls the "alongamiento de mi voluntad"—a species of profit with which Don Lewis Zapata professes himself to have been by no means satisfied.

Note 2, Chap. vii. Page 90.

This personage figures in many terrible scenes of the Belianis.

Note 1, Chap. viii. Page 100.

This incident occurred at the battle of Jerez against the Moors during the reign of King Don Fernando el Santo, and is de-

scribed at length by Diego Rodriguez Almela, writer of the fifteenth century, in his "Valerio de las Historias Escolasticas de Espana," Lib. 2, tit. 2, cap. 13. Diego Perez de Vargas was, according to "la Cronica general" (pte. 4), a Toledan, and this incident forms the subject of an ancient romance.

Note 2, Chap. viii. Page 101.

The Don's doctrine is here, as it generally is, quite correct. *Marquez*, in recounting the statutes of the order de la Banda, (an order instituted by Alphonzo XI.) says, its ninth law was "Que ningun caballero se quexasse de alguna herida que tuviesse," F. 50.

Note 3, Chap. viii. Page 105.

These masks were of pasteboard, furnished with glass to keep out the dust. This species of mask, the black, large, and ample dress, the enormous size of the mules, and the accident of being behind the coach, all these circumstances combined excited in the brain of the Don the idea that these friars were enchanters who had carried off some princess, such as he had read of in his books. (Clemencin.)

Note 4, Chap. viii. Page 109.

The Biscayans and their language are repeatedly the object of Cervantes' wit. This is also the case in the farce of the "Vizcaino fingido," and in the comedy of the "Gran Sultana" the captive Mandrigal, to escape death, offers the Cadi to teach an elephant to speak, and being asked in which language his lessons were to be, replied in Biscayan. Lope de Vega, wishing to ridicule the Latin mode of speaking coming into fashion in his time, compares it with the Spanish of the Biscayans in a sonnet in which Boscan and Garcilaso speak on arriving at an inn. However, this is all very well as a joke. From the Bishop of Mondonedo, D. Antonio de Guevara to D. Felix Samaniego, the provinces known by the common name of Biscay have produced authors reckoned justly amongst the masters of the "idioma Castellano." (Clemencin, abridged.)

Note 5, Chap. viii. Page 109.

In the original "Ahora lo veredes, dijo Agrages." A form of threat very common at that time in Spain. Agrages was nephew of Queen Elizabeth, mother of Amadis of Gaul, in whose history frequent mention is made of his deeds.

Note 1, Chap. i. Book ii. Page 116.

In the original, "Morisco Aljamiado." *Aljamia* (from *Aljama*, a frontier,) was a term applied by the pure Arabs to denote the corrupted language of the Moors long settled in Spain. In one of the old ballads, a Moor, who communicates to the Cid a certain plot that is going on against him, is styled "Moro Latinado." How much the two languages must have been mingled in the elder times, may easily be imagined, when we remember that there are still extant several papal rescripts directed against the use of the Arabic language by the Spanish Christians; that, in spite of all these, it was found necessary, after some space, to translate the common devotional books of the Christian religion into Arabic for their use; and that, at Cordova, the Gothic laws rendered into Arabic, were appealed to in courts of justice whenever the parties were Christians.—(See MURPHY'S *Moors in Spain*, and BOUTERWECK'S *Geschichte der Spanisches Literatur*.) Cervantes adheres closely to the romances which he designs to satirize in all this fiction about the discovery and translation of the history of his Don. The *Amadis de Gaul*, the *Belianis*, &c., &c., are all represented as having been originally composed in the Greek tongue by "the Saga Alquife," Frison, Artemidorus, Lirgandeus, and the like learned personages. The origin of all romantic adventures was, in the eye of Cervantes' contemporaries, Moorish, and therefore he takes a Moor in place of a Greek. The Spanish commentators, finally, have discovered that *Cid Hamet Ben Engeli*, is, after all, no more than an Arabian version of the name of Cervantes himself. *Cid*, as all the world knows, means lord or signior. *Hamet* is a common Moorish prefix. *Ben Engeli* signifies the son of a stag, which, being expressed in Spanish, is *hijo del ciervo*, *cerval*, or *cervanteno*. It is said in p. 118, that this Morisco translated the whole of Ben Engeli's MS. in less than six weeks; but this is nothing to Shelton, the first English translator of Cervantes, who says, in his preface that he finished his version in forty successive days.

Note 1, Chap. ii. Book ii. Page 124.

The holy brotherhood, La Santa Hermandare, was a most severe tribunal, established by the sovereigns Don Fernanda and Dona Isabel in 1476, to pursue, judge and punish all offences committed outside of towns. This still existed with some noted changes in the time of Cervantes. Sancho's idea of taking refuge in a church is quite in keeping with his rustic timid character, and contrasts well with the cavalier fan-faronades of his master.

Note 2, Chap. ii. Book ii. Page 125.

In the prophet Jeremiah the Jews are frequently threatened that they would fall into the hands of the Chaldeans. Apparently this is referred to. (Clemencin).

Note 3, Chap. ii. Book ii. Page 126.

The history of this balsam is found in the vulgate of the Emperor Charlemagne, published in Cartillan, by Nicolas de Piamonte, (*Historia de Carlo Magno*, c. vii. and xii.). Fierabras, angelice, Strongarm, was a giant, king of Alexandria, son of the admiral Balan, conqueror of Rome and Jerusalem—a pagan or Saracen; a great enemy of Oliver, of whom he received mortal wounds, of which he was immediately cured, drinking of the balsam, which he carried in two little barrels, which by force of arms he had gained in Jerusalem. This balsam was said to be that which was used by Joseph of Arimathea after the descent of our Saviour from the cross. Oliver having managed to get possession of the barrels, threw them into a rapid river, overcame Fierabras, who afterwards received baptism, and died a Christian.

Note 4, Chap. ii. Book ii. Page 128.

Of this story I have already said something. The vow of the Marquis runs thus in the ballad:—

Jun per dios verdadero
De nunca peynar mis Canas
Ni las mis barbas cortar
Ni renovar me Calzarc, &c. &c.
Ni los barbas mi tocare,
De no vestir otras ropas,
Ni renovar mi calzarc,
Ni las armas mi quitare;
Sino fuera par un hora;
De no comer en mantele,
Ni a mesa mi assentare
Hasta matar a Don Carloto, &c.

ALCALA, 1608.

See a preceding note on the story of Baldwin, &c. *Sylva de Romances*. F. 38.

Note 5, Chap. ii. Book ii. Page 129.

For all these I refer the reader to Boiardo and Ariosto.

Note 1, Chap. iii., Book i., Page 136.

Don Antonio de Capmani, in his "Teatro de la elocuencia espanola," quotes this beautiful discourse of the Don. Cervantes appears to have taken as his model here Virgil in the 1st Georgics, and Ovid in the 1st book of the Metamorphoses. The resemblance to Tasso's Aminta, "O bell' eta," is but slight.

Note 1, Chap. iv., Book ii., Page 146.

Cervantes here has in his eye that passage in Aristotle's *Politicks*, where the story is told of a Cretan sage, who, being reproached with the unproductiveness of his philosophical pursuits, answered, he could, if he chose, draw an abundant revenue from his science; and, accordingly, did soon realize a fortune, in consequence of arranging his crops, &c., so as to suit the weather he foresaw.

Note 2, Chap. iv., Book ii., Page 147.

These *plays* were of the same nature with our own *mysteries*, founded, namely, upon subjects taken from holy writ. Such performances were usual all over Europe at this time on Corpus Christi day, and several other festivals of the church.

Note 1, Chap. v., Book ii., Page 157.

It is supposed that the superstition alluded to in the text had, in reality, gone so far, as to have influence at least on the *Welch* legislators; for in the laws of Hoel the Good, we find a heavy fine appointed to be paid by every person who kills a raven (*Leges Hoeli Boni*, Londini, 1730, p. 334.), and I do not think any origin of such a law could be pointed out either more rational or more probable, than the prevalence of this reverential feeling towards Arthur. The inscription on the tombstone of Arthur was (according to the monkish chronicles, too often rivals of the romancers)

Hic jacet Arthurus Rex quondam Rexque Futurus.

Note 2, Chap. v., Book ii., Page 161.

Of such elevations, we have already had occasion to notice several instances. They are as plenty as black-berries in the romances. Reynaldo de Montalban became Emperor of Trebizond (according to the *Sylva de Romances*, p. 76.) In *Esplandian*, c. 177, we are told, that "El emperador casando a su hija Leonorina con Esplandian les renuncio todo su imperio." Bernard del Carpio "se casa con Olympia haziendole Rey de IRLANDA" (*Espinosa*, canto 33.) Palmerin d'Oлива became Emperor

of Constantinople. Tirant the White became "Principe y Cæsar del Imperio de Grecia," &c., &c., &c.

Note 3, Chap. v., Book ii., Page 161.

The same reproach was once made to Tirant the White: His answer was, "El que a muchos sirve no sirve a ninguno."—Lib. iii. cap. 28.

Note 1, Chap. i., Book iii., Page 194.

The most complete code of duelling is to be found in Maffei's treatise, *Della Scienza Cavalleresca*. Most minute rules are there laid down concerning more improbable contingencies than that alluded to in the text. *Insults* are classed and subdivided, as accurately as crimes against life and property have ever been in statute-books; and the proper *quantum* of revenge to be exacted in every supposable case, is laid down with all the gravity of a Numa. *E. G.*, when you are insulted by a lame man, you must tie up your leg before you take the field against him, &c., &c.

Note 1, Chap. ii., Book iii., Page 202.

Io son nutrito sotto il Santo impero
Del magnanimo Artus real pio,
E da lui fatto errante cavaliere,
Vo cercando avventure hor quinci hor quindi.
GYRONE, L. 2. 75.

Note 2, Chap. ii., Book iii., Page 205.

Cervantes probably means to insinuate, that the muleteer was himself a Moor, one of the many who made outward profession of Christianity, after Mahometanism became a crime in Spain; which, as all the world knows, happened in Cervantes's own day, to the great injury of the commerce and agriculture of the Spanish dominions. Before their total expulsion, it would seem the Moriscos were very much employed as carriers and muleteers. For, says the author of certain "Discourses on the Provision of the Court" (never published, but quoted by Pellicer, and composed in 1616), "By the expulsion of the Moors, Spain lost about four or five thousand carriers, who were of infinite advantage in transporting all kinds of merchandize. Between 1608 and 1616, the charge of carriage from Seville to Madrid has been more than tripled. In Tiemblo (a little town fourteen leagues from Madrid) I remember eighteen carriers, and now there is not one. There used to be not less than five-and-twenty at Talamea (forty-eight leagues from Madrid), and now there is only one in the whole place."

Note 1, Chap. iii., Book iii., Page 220.

The fair Rosalinda, m Belianis of Greece, uses these words: "Acabad de matar aquellos malos gigantes, por que en el entretanto que alguno delos fuere vivo no seran deshechos los encantamentos de este castillo."—L. 3. c. 9.

Note 2, Chap. iii., Book iii., Page 225.

Don Quixote could hardly have read in the Morgante Maggiore of Pulci, canto 21, in which he introduces Orlando suffering from the want of money to pay his host, who wished him at least to leave his horse in pledge.

Note 1, Chap. iv., Book iii., Page 235.

The ancients called *Taprobana*, not Trapobana, the island of Ceylon. Garamantas, a people of the interior of Africa. Being widely separated from India, little was mutually known of each other. Hence room for idle rumours and such incidents as abound in books of chivalry.

Note 1, Chap. v., Book iii., Page 260.

"Caballero de la triste figura," is translated by Shelton, "Knight of the ill-favoured face;" but Smollett's "Knight of the Sorrowful Countenance," expresses far better than either of these the sense of Cervantes. At a certain chivalric spectacle given by Queen Mary of Hungary, the Count de AreMBERG jousted under the title of "Knight of the Griphon," with Don Juan de Saavedra, who was arrayed in sable armour, and styled "the Sorrowful Knight."

Note 2, Chap. v., Book iii., Page 261.

According to the "Romancero del Cid" (num. 21), the chair was that of the King of France. The occurrence took place in Rome in the Church of St. Peter, but not in presence of the Pope.

Note 1, Chap. vi., Book iii., Page 274.

The substance of this tale is to be found in the "Centi novelle antiche" of Francesco Sansovino—Venetia, 1575. This was taken from a Provençal fabliau of the thirteenth century, which, again, is a translation from the Latin of Pedro Alfonso, a converted Jew, physician to King Don Alfonso, who flourished about the year 1100.

Note 1, Chap. viii., Book iii., Page 298.

The reader of romance does not need to be told how faithfully Don Quixote, in reply to this saying of his squire, has abridged the main story of many a ponderous folio. The imaginary career of glory which he unfolds before the eyes of Sancho is paralleled almost *ad literatim* in the romance of *Sir Degore*, so admirably analysed by Mr Ellis. The conclusion of Belianis is almost exactly the same sort of adventure.

Note 1, Chap. viii., Book iii., Page 320.

Motteux translates "*buen hombre*" "*notorious rogue*." Pasamonte is the name of a giant in Pulci. A rather well-known person who flourished during the reign of Philip II., 1575, Alonso Sanchez de Pasamonte, and from whose influence Cervantes may have suffered in *la Mancha*, may, according to Clemencin, be the reason of introducing his name into the text.

Note 2, Chap. viii., Book iii., Page 321.

About the most popular book in Spain at the time when Cervantes wrote, was the *Life of Lazarillo de Tormes*, a work of very extraordinary genius, written at a very early period of his career, by the great Spanish historian, poet, soldier, and statesman, Don Diego de Mendoza. It was the first comic romance that had appeared in the modern world, or at least the first that had ever made any noise in the world. The species of tricks and adventures in which Lazarillo is engaged had indeed been long in great favour among the Spaniards, but Mendoza first embalmed such materials in the elegancies of diction, and adorned them with the interests of an artificial narrative. The contrast his shrewd and humorous representation of human life affords to the pompous romance of chivalry, which then formed almost the sole reading of the Spaniards, is such, that no one can be surprised with the great success of this first effort of Mendoza's genius. *Lazarillo de Tormes* was immediately translated into Italian and French, and both abroad and at home gave birth to innumerable imitations. The best of all these is, without doubt, the *History of Guzman d'Alfarache*, commonly called the *Spanish Rogue*, which made its appearance a few years before the publication of *Don Quixote*. Like its prototype, this book became exceedingly popular all over Europe; and there soon appeared (among many others) an excellent version of it in English, which ought, without doubt, to be reprinted in its original shape. From these books Le Sage derived a great many of the best stories with which we

have all been made so familiar by his *Gil Blas* and *Bachelor of Salamanca*. Indeed, in Le Sage's own abridgment of *Guzman d'Alfarache*, many of the best stories in the whole book are omitted, for no other reason but that Le Sage had already appropriated them in his *Gil Blas*. Mendoza's rich and beautiful style, however, gives a charm to his *Lazarillo* which the dry and caustic Aleman (the author of *Guzman*) could never rival.—Mendoza composed poems of many sorts, satires, lyrics, epistles, sonnets, pastorals, and ballads; but, next to his *Lazarillo de Tormes*, which he wrote before he left college at Salamanca, his most celebrated work is his *History of the War of Granada*, which he composed towards the decline of his life, and which was not suffered to be printed until thirty years after his death, in consequence of the hardihood of some of the opinions expressed in it. With the exceptions of Machiavelli and Guicciardini, there is perhaps no modern writer who has produced any thing so nearly approaching to the pure and classical character of the great historical monuments left us by the Greeks and Romans.—The life of Mendoza himself was a very extraordinary one. He owed his rise to letters, and he never ceased to cultivate them during the whole of a very long life; and yet he was engaged continually in public business, and even bore the first part in many of the most important transactions of his time. He was taken from college by Charles V. soon after he had published his *Lazarillo de Tormes*, and sent ambassador to Venice, where he greatly distinguished himself in the management of several very difficult intrigues. He afterwards represented the person of the same monarch at the Council of Trent, and still later at the Court of Rome. In the Italian wars of these days he acquired the character of a skilful and decided commander. He was governor of Sienna; and from thence, it may almost be said he administered the whole affairs of Italy during a period of six years. After harmony was restored between the Papal See and his own prince, Mendoza was appointed to the high office of gonfalonier of the church, and in that capacity was commander-in-chief of all the ecclesiastical forces. He retired to Spain on the accession of Philip II., who does not appear to have treated him with the same confidence as his father, inasmuch as, for the most part, the rest of his life was passed in comparative privacy and literary leisure. Nevertheless, he accompanied Philip into France, and was present at the great battle of St Quintin, in 1557. Nor had old age any power to check the fervour of his spirit, if we may put faith in some of the anecdotes commonly recorded of him: for example, we are told, that "long after his hairs were grey," he quarrelled with a nobleman who

was his rival in some amour, and coming to high words one day in the presence-chamber of Philip, expressed himself with so much scorn, that his adversary laid his hand on his poniard. Mendoza, observing this, seized the man, who was far younger than himself, and flung him furiously over the balcony, into the street.—Altogether, the career of Mendoza was like that of Cervantes himself, a striking example, not only of the versatility of genius, but of the benefit which literature, in many of its finest walks, may derive from being cultivated by the active and energetic spirits of the world.

Note 1, Chap. xi., Book iii., Page 371.

Madasima was the real name of this lady. Ozell, in his note at p. 3, considers *abad* (abbot) as a mere blunder by Sancho for Elizabad; but Elizabad, of whom something has been said already, seems to have been a priest as well as a doctor, for Amadis says to him (Book I. c. 38), "Azora os ruego Maestro que *digays* de Manana *missa*."

Note 2, Chap. xi., Book iii., Page 377.

"Beltenebros" is a compound of "bello" and "tenebroso"—fair and gloomy; or, as Clemencin puts it, "hermoso y triste"—sad and fair.

Note 3, Chap. xi., Book iii., Page 377.

The beautiful passage referred to occurs in the 23rd canto of the Orlando Furioso, and it is from the adventure there narrated that the whole poem of Ariosto takes its title. Orlando has discovered love-knots and inscriptions carved upon the trees about the fountain, and is at last convinced, that they have been executed, not only by the hand of Medoro, but by that of Angelica herself. It is then that the poet comes to what he promises at the outset of his whole performance:—

"Diro d'Orlando,
Cosa non detta in prosa mai ne in rima,
Che per amor venne in furore, e matto
D'uom che si saggio era stimato prima."

Canto I., 2.

Note 4, Chap. xi., Book iii., Page 378.

These are not three different names, one only pronounced in different ways. The Latin history of Turpin names him *Rolando*, anagram of *Orlando* and of *Roldano*. In chapter first of the second part these names are repeated in almost the same words.

Note 5, Chap. xi., Book iii., Page 384.

The *Hipógrifo*, progeny of a griffin and a mare, occupies an important place in Ariosto. (Orlando Furioso, cant. 4, est. 18.) Ariosto compares the swiftness of the *Hipógrifo* to that of the eagle. Don Quixote thinks that of Rocinante much superior, of which he ought to have been a good judge. "*Frontino*," a celebrated bay horse, belonged to Sacripante, and figures largely in the poetry of Boyardo and Ariosto.

Note 1, Chap. xii., Book iii., Page 414.

So, according to Pulci in the Morgante Maggiore, was in the days of knight-errantry the Archbishop Turpin, and in more modern times may be cited the Archbishop of Burdos, who, as admiral or general of the forces of Louis XIII., fought a naval action in 1638 with D. Lope de Hozes, general of the Spanish forces. (Real Biblioteca, est. H., cod. 71.—*Pellicer*). Many other examples could be given, but this is not the explanation of what Sancho says, who speaks not of *warrior archbishops*, but of *knight-errant archbishops*, who went about with their squires in search of adventures; this is the ridiculous idea presented to his readers by Cervantes. The warrior archbishop was a fact, and according to the time, not in the least ridiculous.

Note 1, Chap. xiii., Book iii., Page 419.

King Wamba, of the dynasty of the Visigoths, reigned in Spain from 672 to 680, and was distinguished by valour and other virtues. The expression is used in general to signify an epoch very ancient, and therefore old-fashioned.

Note 2, Chap. xiii., Book iii., Page 430.

Galalon, the traitor of Roncesvalles, has already been mentioned. According to Turpin, the Emperor, in punishment of his treachery, had him torn to pieces by four horses. "*O Bellido traidor*." King Sancho, besieging his sister Urraca in Zamora, was offered by Bellido Dolfos, who had come out of that city, an entrance into it by a secret passage. Wishing to examine this himself, the king incautiously went, accompanied only by Bellido, who stabbed him with a dagger, and then, mounting his horse, returned to Zamora. The "*Romancero del Cid*" has several romances upon this subject.

Count Julian was governor of Ceuta for the Gothic kings of Spain in the beginning of the eighth century, when, the Mahome-

tans having conquered the western coasts of Africa, extended as far as the Atlantic. They fought in vain at Ceuta, valorously defended by Count Julian; but he afterwards, offended by the King Don Roderich having seduced, some say his wife, others his daughter, treated with the Moors, facilitated their entry into Spain, and assisted them in its conquest.

Note 3, Chap. xiii., Book iii., Page 437.

The translation is imperfect here, for the original has "la bellezza singular de sus hermosos y rubios cabellos;" literally, as old Shelton renders it, "the singular beauty of her fair and golden tresses." It is worthy of remark that, among almost all dark nations, the poetic style of loveliness is *blonde*. It was so among the ancient Romans, and it is still so among the Spaniards; indeed, I have often heard British officers, who served during the late Peninsular war, expatiate upon the extraordinary admiration which the Spanish ladies bestowed upon such of their comrades as had that sort of fierce red hair, which is commonly reckoned the reverse of lovely in this country. In Cervantes' time the ladies, and even the gentlemen of the Spanish court, were accustomed to medicate their hair, in order to give it the appearance of this "rubia bellezza."

NOTES TO VOLUME SECOND

Note 1, Chap. i., Book iv., Page 7.

The nobleman here referred to was the Duke de Osuna, De Pedro Givon, viceroy of Naples and Sicily, who afterwards died in prison in the time of Philip IV., during the ascendancy of the Count Duke of Olivares. Sancho alludes to the Duke of Osuna in Part i., chap. 21, "*los anos pas ados estube un mes en la corte y alli vi que paseandose un senor muy pequeno, que decian que era muy grande, &c.*" The duke was one of the great men of his time, and had nothing little except his height. He was trained in the Flemish wars, where he performed prodigies of valour, having early manifested a decided military genius. See the comedy, "*Las Ninezas del Duque de Osuna,*" and "*Teatro de los Gobiernos de los Vireyes de Napoles,*" tom. ii., p. 119.

Note 1, Chap. ii., Book iv., Page 34.

Sancho is correct in saying that many names are taken from the place of birth; this has been the origin of that of many illustrious families, such as *los Cordobas* and *los Toledos*. Many families deduce their name from some feat performed, others from some personal feature, even from personal defects; but the most common in Castile was the adoption of the paternal title. This usage descended from the Greeks and Romans—*Fernandez* is *Fernandi filius*; *Sanchez*, *Sanctii filius*; *Ximénez*, *Simones filius*; this last was the name of Judas, according to the Gospel.

Note 2, Chap. ii., Book iv., Page 36.

It is evident that Cervantes here seeks to cure, by holding up to ridicule, the antiquated phraseology of the books of chivalry, as he has done on many other occasions. For example of this style see "*Belianis di Grecia,*" lib. iii., Cap. 33, &c., &c.

Note 3, Chap. ii., Book iv., Page 38.

It did not always happen that knights-errant refused to allow ladies to kiss their hands. A lady, disguised, having forcibly kissed the hands of Amadis of Gaul, obtained from him promise of a boon, which proved to be the release of her husband Areulaus, mortal enemy of Amadis, who had confined him in an iron cage. Amadis, although deceived, kept his word, releasing the captive—so religiously observed was the word of a cavalier.

Note 4, Chap. ii., Book iv., Page 38.

"La su spada e l'altre arme,
Vidi un cavalier cortese e pio
Che le ando raccogliendo da ogni parte.
E poi de tutte quelle un' Arboscello
Fe, a guisa di Trofeo, pomposo e bello."

ARIOSTO, *Canto* 31.

Note 5, Chap. ii., Book iv., Page 42.

The original is "*el caballo Pegaso, o sobre la zebra ó alfana.*" Motieux translates as if *zebra* and *alfana* were two distinct animals, which is not the case—only two appellations of the same animal, equivalent to "ass or donkey." The *alfana* was a mare of extraordinary size, used by giants and others of this class. The *zebra* is a well-known animal of great swiftness. A rugged, mountainous district to the south-west of Alcala, at the foot of which the river Henares flows northwards. On it is situated a