

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."

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## 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



hermitage, called after S. Juan del Viso. The ancient Complutum is believed to have had its site in a neighbouring plain.

Note 1, Chap. iii., Book iv., Page 50.

In the days of Cervantes the clergy, as may be seen by the portraits of his time, wore mustaches and the pear-shaped beard on the chin—in Spanish “perilla.” This latter has only disappeared of late years; the mustache has long been worn only by the military.

Note 2, Chap. iii., Book iv., Page 53.

Dorothea here rather takes liberties with the Don. The left shoulder cannot be on the right side; but she says this purposely to further carry on the joke. By this vulgar incident Cervantes wishes to throw ridicule on the many fabulous stories of the marks with which so many knight-errants were said to have been born. Quotations are numerous; *Mariana*, lib. xiii., cap. 9; *Amadis de Gaula*, cap. 66; *Belianis*, lib. iii., cap. 24, &c., &c. (See Clemencin, ii., 457, ed. 1833).

Note 3, Chap. ix., Book iii., Page 64.

It is not easy to say in what consisted the difference in the time of Cervantes between the dress worn by the gipsies and that worn by the peasantry of Andalusia. A certain profusion of ornaments, buttons, and ribbons, the sash round the waist, the curl behind the ear, have from ancient times been characteristic features, and of these traces still remain.

Note 1, Chap. iv., Book iv., Page 79.

The reader will not be displeased with seeing some picturesque notices of the costume of Spain, France, and Italy, which occur in the old English novel of “The Unfortunate Traveller, or Life of Jack Wilton,” published in 1594, by the celebrated Thomas Nashe.

“What is there in France to be learned more than in England, but falsehood in friendship, perfect slovenry, and to love no man but for my pleasure? I have known some that have continued there by the space of half a dozen years, and when they came home, they have hid a little weerish lean face under a broad French hat, kept a terrible coil with the dust in the street in their long cloaks of grey paper, and spoken English strangely. Nought else have they profited by their travel, but to distinguish the true Bordeaux grape, and know a cup of neat Gascoigne wine from wine of Orleans; yea, and peradventure this also, to esteem of the

p—x as a pimple, to wear a velvet patch on their face, and walk melancholy with their arms folded.

“From Spain what bringeth our traveller? A skull-crowned hat of the fashion of an old deep porringer; a diminutive alderman’s ruff with short strings, like the droppings of a man’s nose; a close-bellied doublet coming down with a peak behind, as far as the crupper, and cut off before by the breast-bone, like a partlet or neeckercher; a wide pair of gascoynes, which, ungathered, would make a couple of women’s riding-kirtles; huge hangers, that have half a cow-hide in them; a rapier that is lineally descended from half-a-dozen dukes at the least; let his cloak be as long or as short as you will; if long, it is faced with Turkey grogran ravelled; if short, it hath a cape like a calf’s tongue, and is not so deep in his whole length, nor so much cloth in it, I will justify, as only the standing cape of a Dutchman’s cloak. I have not yet touched all, for he hath in either shoe as much taffaty for his tyings, as would serve for an ancient; which serveth him (if you would have the mystery of it) of the own accord for a shoe-rag. If you talk with him, he makes a dish-cloth of his own country, in comparison of Spain; but if you urge him particularly wherein it exceeds, he can give no instance, but in Spain they have better bread than any we have; when (poor hungry slaves!) they may crumble it into water well enough, and make misons with it, for they have not a good morsel of meat, except it be salt pilchers, to eat with it, all the year along; and, which is more, they are poor beggars, and lie in foul straw every night.

“Italy, the paradise of the earth, and the epicure’s heaven, how doth it form our young master? It makes him to kiss his hand like an ape, cringe his neck like a starveling, and play at *Hey-pass-repass-come-aloft*, when he salutes a man; from thence he brings the art of atheism, the art of epicurizing, the art of whoring, the art of poisoning, the art of sodomitry; the only probable good thing they have to keep us from utterly condemning it is, that it maketh a man an excellent courtier, a curious carpet knight; which is, by interpretation, a fine close lecher, a glorious hypocrite; it is now a privy note amongst the better sort of men, when they would set a singular mark or brand on a notorious villain, to say he hath been in Italy.”

Note 1, Chap. v., Book iv., Page 89.

The adventures of Cirongillio were celebrated in a folio, by Bernardo de Vargas. I have already spoken of the other; but I should have mentioned, when doing so, an anecdote of Dr Samuel Johnson, told by Boswell, on the authority of Bishop Percy.



"The bishop, said the doctor, when a boy, was immoderately fond of romances of chivalry, and he had retained his fondness for them through life; so that, spending part of a summer at my parsonage-house in the country, he chose for his regular reading the old Spanish romance of Felixmarte of Hyrcania, in folio, which he read quite through."—BOSWELL, Vol. I., p. 25. The innkeeper, therefore, may be excused, in spite of the curate's sarcasms.

Note 2, Chap. v., Book iv., Page 89.

The former, by Bernardo de Vargas, Sevilla 1545, is titled "Cronica del Gran Captain Gonzalo Hernandez de Córdoba y Aguilar," to which are added the deeds of other famous personages. Zaragoza, 1559; Alcalá de Henares, 1584, without the author's name; there are also other editions. (For Felixmarte, see Note 3, Chap. vi., Book i.)

Note 1, Chap. vi., Book iv., Page 110.

Luis Tansilo, Neapolitan, author of this poem, written to repair the mischief done by a licentious poem of his youth, entitled "Vendimiador." The "tears" were published in 1585, five years after the author's death, and shortly after many Spanish translations were made. The translation in the original is supposed to be by Cervantes himself.

Note 2, Chap. vi., Book iv., Page 110.

That Cervantes took his idea of the "Curious Impertinent" from Ariosto is certain. (See Orlando Furioso, end of Canto 42, and the whole of Canto 43). Cervantes, however, mixes up two stories. The first is a tale told Reinaldos by a count, whose name is not given, who at the close of supper presented Reinaldos with a vase which had the property of indicating the fidelity of the wife: if faithful, the drinker imbibed his wine without spilling a drop—if unfaithful, the wine spilled all over his breast. Ariosto says that the prudent Reinaldos declined the experiment.

The other story is one told Reinaldos the day following the above, by the master of a barque, whilst sailing on the Po, of a Doctor Anselmo—person quite distinct from him who wept over the enchanted cup, but who, however, met with a similar misfortune. Cervantes, with his usual carelessness, mixes up the two stories, and attributes to the doctor the tears shed by the cavalier.

Note 1, Chap. vii., Book iv., Page 140.

Cervantes alludes here to a proverbial saying, which is illustrated by Luis Barnhona in "*las lagrimas de Angelica*,"—

Ciego ha de ser fiel enamorado  
No se dice en se lei que sea discreto  
De cuatro *eses* dicen que está armado  
Sabio, Solo, Solicito y Secreto.  
Sabio en servir y nunca descuidado  
Solo en amar y á otra alma no sujeto  
Solicito en buscar sus desenganos  
Secreto en sus favores y en sus danos.

LUIS BARNHONA.

de Soto la Angelica, Granada, 1586, printed in quarto.

Note 1, Chap. viii., Book iv., Page 164.

The hint of this adventure seems evidently to be taken from one of the best stories in the Golden Ass of Apuleius, which I shall quote from Mr. Dunlop's abstract.

"One night, while supping at the house of Byrrhena, Apuleius was informed that the following day being the festival of Momus, he ought to honour that divinity by some merry invention.

"Returning home somewhat intoxicated, he perceived through the dusk three large figures attacking the door of Milo with much fury. Suspecting them to be robbers, who intended to break in, he ran his sword through them in succession, and, leaving them as dead, escaped into the house. Next morning he is arrested on account of the triple homicide, and is brought to trial in a crowded and open court. The accuser is called by a herald. An old man, who acted in this capacity, pronounced an harangue, of which the duration was limited by a clepsydra, as the old sermons were measured by hour glasses. Two women in deep mourning were introduced; one lamented the death of her husband, the other of her son, and both called loudly for vengeance on the murderer. Apuleius was found guilty of the death of three citizens; but previous to his execution it was resolved he should be put to the torture, to force a discovery of his accomplices, and the necessary preparations were accordingly completed. What had chiefly astonished Apuleius during this scene, was, that the whole court, and among others, his host Milo, were all the while convulsed with laughter. One of the women in mourning now demanded that the dead bodies, which were in court, should be uncovered, in order that, the compassion of the judges being excited, the tortures might be increased. The demand was complied with, and the task assigned to Apuleius himself. The risibility of the audience is now accounted for, as he sees, to his utter astonishment, three immense leather bottles, which, on the preceding night, he had mistaken for robbers. The imaginary criminal is then dis-



missed, after being informed that this mock trial was in honour of the god Momus.

"On returning home the matter was more fully explained by Fotis, who informs Apuleius that she had been employed by her mistress to procure the heir of a young Bœotian, of whom she was enamoured, in order to prepare a charm which would bring him to her house: that having failed in obtaining this ingredient, and fearing the resentment of her mistress, she had brought her some goats' hair, which fell from the scissors of a bottle-shearer. These hairs being burned by the sorceress, with the usual incantations, had (instead of leading the Bœotian to her house) given animation to the skins to which they formerly adhered, and which being then in the form of bottles, appeared, in their desire of entrance, to assault the door of Milo."

Cervantes, in many parts of his work, shows himself to have been an attentive reader of this old Latin romance; but Le Sage (that boldest of borrowers) owes to it by far the most picturesque and splendid passage of his *Gil Blas*, viz., the whole description of the habitation of the robbers—the revelry of these banditti—the old woman that attends on them—the arrival of the new troop during the entertainment—the captivity and escape of the young lady, &c., &c.

Note 2, Chap. viii., Book iv., Page 167.

Sancho, overjoyed, heaps up similes. The "giant in pickle" is an allusion to the fate of the slaughtered animal cured for home use—therefore applicable to an enemy conquered and slain. "Here are the bulls" is a Spanish proverb denoting absolute certainty, whence Sancho infers that his countship is as sure as everything that is prepared in the mould, ready for casting.

Note 3, Chap. viii., Book iv., Page 168.

The original "por los huesos de mi padre y por el siglo de mi madre" may be thus translated, "by the bones of my father and by the (eternal) life of my mother." The innkeeper's two oaths are taken from *Guzman de Alfarache*, part ii. lib. 2, cap. 9. Here we have the innkeeper swearing by the *manes* of his ancestors like one of the heroes of the "Iliad."

Note 4, Chap. viii., Book iv., Page 176.

Cervantes here commits an anachronism. The Great Captain Gonzalo Fernandez de Córdoba died in 1515. M. de Lautrec does not appear in the war against Naples till the year 1527.

Note 5, Chap. viii., Book iv., Page 176.

Don Fernando Alvarez de Toledo, named the Gran Duque de Alba, one of the most celebrated captains of his time, famous for his deeds of bravery in Italy, Hungary, Germany and Flanders, was son of D. Garcia, first born of the house of Alba, who died gloriously in the first of these unlucky days of Gelves, 1510. D. Fernando added the crown of Portugal to that of Castille in 1580, as his ancestor, D. Fabrique had that of Navarre in 1512. The words used a few lines above by the captive fix the date of the narrative. The Duke entered Flanders in 1567: according to this the captive tells his story in 1589; but this date does not correspond with what Cervantes relates afterwards, which is not matter of surprise seeing the extreme negligence displayed by the author in the composition of his immortal work.

Note 1, Chap. xii., Book iv., Page 218.

A native of Guadalajara, captain of the company in which Cervantes served in the battle of Lepanto. Cervantes perpetuates in *Don Quixote* the name of his captain who distinguished himself in the battle, taking, according to *P. Fernando de Pecha*, the royal standard of Egypt. (*Historia de Guadalajara, Biblioteca Real*, est. G. cod. 92, p. 77.)

Note 2, Chap. xii., Book iv., Page 222.

Ferdinand de Toledo, third Duke of Alva, first distinguished himself at the battle of Pavia, being then under twenty years of age. Charles V. was, from the beginning, sensible of his great merits; for, says Brantome, he came with him to France, when he was on his way to chastise those of Ghent, in 1549, on which occasion, in presenting him to a great lady of the French court, he used these expressions: "Madame voila le Duc d'Albe que j'aime beaucoup: il est d'une noble et valeureuse race: (la Maison de Toledo:) il est encore jeune mais il sera un jour bon homme de guerre: je l'avancerai suivant ses merites. Je voudrai bien qu'il fut un peu moins froid et reservé; mais tel est le caractere de nos Espagnols. Vos François sont plus vifs et effrontés: par exemple Peloux—(this was a Frenchman, who had gone over to the Emperor with the Duke de Bourbon, and become very useful to Charles V., in many mean enough capacities)—Peloux va et vient sans cesse et veut entrer partout. Je voudrai que le Duc d'Albe fut un peu de ce caractere." It was only in the presence of



Charles V., however, that Alva's modesty was remarkable; he was the proudest, as well as the vainest of men,—harsh and cruel;—but withal brave as a lion, and a most skilful general. In 1567, Philip sent him as governor to the Low Countries, and it was at this time that our captive Viedma is represented to have joined him. He ruled these countries, for twelve years, with a rod of iron; the first step he took was to arrest and behead the Counts of Egmont and Horn, who had revolted against Philip, or rather against Margaret of Austria, his sister, who preceded Alva in the government of the Low Countries. A captain, named Salines, was sent to arrest Egmont.—“What *me?*” said the Count, sternly, “*me?* captain—take from me this sword that has so well served the king!” But immediately softening his tone, he added, “Since the king wishes to take it, here it is, captain.”—(There is a fine tragedy on Egmont's story, by Goethe.)—The Prince of Orange, Nassau, however, escaped, and carried on a bloody war with Alva, the result of which was, in effect, the freedom of the United Provinces. Philip, ever jealous, recalled Alva after a time, and on some ridiculous pretext, banished him to his country seat, which he did not leave till his services were called for in Portugal, of which kingdom he completed the conquest for his tyrannical sovereign. He was as cruel in Portugal as he had been in the Netherlands, and died there in 1582, in the seventy-fourth year of his age. It was Alva that first placed musketeers among the pikemen, of which the infantry then consisted; and, at first, this novelty produced an astonishing effect:—every one fled when Alva's stern voice gave the word, “Salgan, Salgan, los Mosqueteros!”—He was distinguished by the highest excellence in every warlike exercise; insomuch, that when the French and Spanish courts met at Bayonne, in 1565, not even the famous Constable Anne de Montmorenci ventured to joust with him.

Note 3, Chap. xii., Book iv., Page 223.

It was he who took the royal standard of Egypt at the battle of Lepanto.

Note 4, Chap. xii., Book iv., Page 223.

This prince was one of the most famous personages of his time. A natural son of Carlos V., by a German lady, he was born at Ratisbon in 1545. Brought secretly into Spain by his father's orders, and with the cognizance of Luis Quijada, Senor of Villagarcia de Campos, he was educated incognito, going on foot to school with other village boys. After the Emperor's death he was sent for by his brother, King D. Felipe

II., who then revealed to him the secret of his birth. He was sent to Alcala to study, where he was pupil of Ambrosio de Morales. The king's wish was that his brother should enter the church, but his penchant for a military career was so decided, that he received a command, and afterwards undertook the pacification of the kingdom of Granada, whence the Moors had been expelled. Having accomplished this, he was appointed General of the Christian League against the Turks, and gained the celebrated battle of Lepanto. Afterwards he conquered Tunis in 1573, and finally, having spent the year 1576 as governor of Flanders, died there near Namur, at the early age of thirty-three. The frequent differences that he had with the king, his brother, embittered his life. After Lepanto he was offered the crown of Greece: the Pope proposed to King Felipe to establish a kingdom on the coast of Africa, of which his brother should have the crown: he applied in vain as a recompense for his services to the honors of an *Infante de Espana*: the Irish, discontented with Queen Elizabeth, wished to proclaim him king of Ireland: Don Juan wished to marry Queen Elizabeth herself—to all these the king refused his consent. Juan de Escobedo, secretary of Don Juan, and who warmly seconded all the views of his chief, was assassinated at the instigation of the famous Antonio Perez, supposed by authority of the king. Finally the victor of Lepanto died without making a will, having nothing to leave, and not without suspicion of having been poisoned.

Note 5, Chap. xii., Book iv., Page 224.

In the original *Uchali*, in Turkish *Aluch*, in Moorish *Elche*, is the equivalent for *renegade*. Uchali was a Calabrian by birth, born of poor parents at Licastelli in 1508. He was made captive when young, and after several years at the oars, received his liberty by becoming a renegade. He distinguished himself greatly in the Turkish service; was engaged in the battle of Lepanto, where he commanded, with skill and bravery, the left wing of the Ottoman squadron. Appointed General of the Turkish armies, he reconquered Tunis in the year 1574, and afterwards made other campaigns in the Mediterranean and Black Seas, holding the supreme command of the marine until his death. He built a magnificent palace in the vicinity of Constantinople; died in 1580, supposed to have been poisoned.

Note 6, Chap. xii., Book iv., Page 225.

Arroyo says, that Don Juan of Austria bade the pilots steer for Navarino, on the night of the 16th September 1572, but that