

they, from unskilfulness of the coast, made for an island called Prozano, some three leagues off that harbour, by means of which blunder the Algerine had time to draw out all his vessels, and place them under protection of the batteries of Modon.—*Ibid.*, p. 90.

Note 7, Chap. xii., Book iv., Page 226.

Marquis de Santa Cruz, celebrated general, and well known for his bravery. He assisted in the conquest of Portugal; died at Lisbon in 1588, while preparing for the conquest of England by the then named "Invincible Armada."

Note 8, Chap. xii., Book iv., Page 226.

Haradin, surnamed Barbarossa, was the most famous corsair of those days. He became tyrant of Algiers in 1534.

Note 9, Chap. xii., Book iv., Page 227.

Muley Hamida, and Muley Hamet or Mahomet, were the two sons of Muley Hacan, King of Tunis. Muley Hamida, the elder, burnt out his father's eyes with hot iron, and took possession of his throne. The younger brother fled from the cruelty of the elder, and retired into Sicily. The Turks had driven Hamida from Tunis, but he had fortified himself in Goleta, and was in hopes soon to recover his empire, at the time when Don Juan of Austria landed in Barbary. The Turks were expelled in their turn from Tunis; the exiled Muley Hamet was brought from Sicily, and established as King of Tunis, tributary to Philip II. of Spain. The atrocious Hamida was given up to Don Carlos of Arragon, Viceroy of Sicily, who conducted him to Naples, where one of his sons who accompanied him underwent a very sudden and prudent conversion from the errors of Mahometanism. He was baptised by the name of Don Carlos de Austria, his godfather and god-mother being Don Juan of Austria himself, and Donna Violante de Moscoso. The father died of grief and rage on being informed of his son's apostacy.

Note 10, Chap. xii., Book iv., Page 227.

See, for a fuller account of all these transactions, Watson's "History of Philip II.," Vol. I., p. 283, &c.

Note 11, Chap. xii., Book iv., Page 231.

The Andalusian family of Aguilar had derived great honour from producing, in the preceding age, those two distinguished

warriors, Gonsalvo and Alonzo de Aguilar. It was on the death of the latter that some Spanish minstrel composed the famous ballad (so elegantly translated by Bishop Percy) of *Rio verde, Rio verde.*

Note 2, Chap. xiii., Book iv., Page 235.

Hassan Aga's story is told exactly as here in Haedo's *Historia de Argel*, p. 89.

Note 1, Chap. xiii., Book iv., Page 236.

The following curious account of Christian slavery in Algiers is translated from the preliminary confession of a renegade, who was reconciled to the bosom of the church by the Spanish Inquisition in 1639. Pellicer, from whom I take it, had seen the *MS.* itself in the Royal Library at Madrid (see Vol. IX., p. 17).

"The Christians have four churches where they hear mass, and in my time there were twelve priests who said mass every day. In the greatest church, which is in the bagnio of the king, there were five priests, sent thither by his holiness. Every day a collection is made, and the captives give what they can for the buying of wax and ornaments, besides a real and a half to each priest, and another every time they partake of the eucharist. The Christians are very humble, particularly the priests, whom the boys always pursue in the streets with stones and other impurities. There are at this moment 200 Christian slaves in that city, who are treated most miserably, both men and women, receiving nothing more than a single loaf of bread every day—but especially, they are cruelly used by the Tagarinos, which are they that have been driven out of Spain. These make them labour without remission, being loaded with irons, and the strongest they carry with them to row in their galleys.

"The women of the Moors never enter into their mosques, from the towers of which, at noontide, there is a banner displayed, and voices are heard from one to another calling to prayer. Their worship is silent, and of gesticulation, there being little said, but an infinity of prostrations and uprisings. They eat off cakes of bread laid on the ground, without any service of covers. Their women wear trousers down to the feet, which is by no means a lascivious dress, although they themselves are so more than can be imagined . . . . The boys in their schools write with reeds on the sand, rubbing it smooth from time to time, so that it serves for a long while. The merchants do the same, keeping their accounts very accurately . . . . In lawsuits they expend little, by reason of their speedy decisions; hence the abundance of wealth among the Moors."

One of Cervantes' most agreeable comedies is entitled, "Los Banos de Argel;" and in it very nearly the same characters and adventures are described as occur here in the story of the Captain de Viedma. The converted Moorish girl, the renegade, &c., play exactly the same parts.

Note 3, Chap. xiii., Book iv., Page 237.

Viz., Cervantes himself (see Life.)

Note 4, Chap. xiii., Book iv., Page 243.

*Lela* is, in Arabic, equivalent to *Our Lady*. There is a great deal said concerning the Virgin Mary in the Koran, so that Zorayda might have known about her even before the old slave instructed her. Cervantes might almost be suspected of satire in representing the name of the Virgin as the part of the old slave's lessons which had made the deepest impression on the young lady's mind; but his Spanish commentators are all very valiant in defending his catholicism from the slightest imputation.

Note 1, Chap. xiv., Book iv., Page 279.

There is in Depping's collection a Spanish ballad, which I shall translate, on account of the resemblance which, in several particulars, it bears to the story of these Christian captives. The idea of the gardener's disguise occurs so often in the stories of escapes from Barbary, that I take it for granted there had been some real story on which its adoption was founded.

#### DRAGUT.

O swiftly, very swiftly, they up the straits have gone,  
O swiftly flies the corsair, and swift the cross comes on,  
The cross upon yon banner, that streams to the breeze,  
It is the sign of victory, the cross of the Maltese.

"Row, row, my slaves," quoth Dragut, "the knights, the knights are near,

Row, row, my slaves, row swiftly, the star-light is too clear,  
The stars they are too bright, and he that means us well,  
He harms us when he trims his light—yon Moorish sentinel."

There came a wreath of smoke from out a culverine,  
The corsair's poop it broke, and it sunk in the brine;  
Stout Dragut swims ashore, but many a one goes down;  
Down goes the fetter'd Christian with the servant of Mahoun.

But one of Dragut's captives, a happy man is he,  
The Christian sailors see him struggling in the sea,  
They hear the captive praying in the Christian tongue,  
And a rope from their galley they down to him have flung.

It was a Spanish knight, who had long been in Algiers,  
From ladies high descended, and noble cavaliers,  
But forced, for a season, a false Moor's slave to be,  
Upon the shore his gardener, and his galley-slave on the sea.

But now his heart is dancing, he sees the Spanish land,  
And all his friends advancing to meet him on the strand—  
His heart was full of gladness, but his eyes they ran o'er,  
For he wept as he stepp'd upon the Christian shore.

Note 1, Chap. xv., Book iv., Page 293.

*Mazmorra*, the word used in the original, is of Arabic origin. The castle-dungeon of our own ancestors probably derived its name of *Massimore* from the same source.

Note 2, Chap. xvi., Book ix., Page 310.

Thus: "Juan Quixada vio la ra rica y aventurosa espada y tiro dèlla, mas no le aprovecho que arrancar la pudiesse, y dixo de mas valor ha de ser que yo èl que esta aventura acabara; cierta para mi no estava gaardada."—Calvete, 194, 5. See also the account of the futile attempts to draw from the stone in which it was enchanted the famous sword of Merlin.—Ellis's *Romances*, vol. I.

Note 3, Chap. xvi., Book iv., Page 314.

In the old romance of Virgilius we are told that the great poet, being in love with a woman still more deeply skilled than himself in the arts of necromancy, sustained at her hands usage very similar to that of the poor Don in the text. She enchanted him into a box, and hung him up for a day and night on the outside of *the tower* in which he lived, to the vision of all Rome. A Spanish author, Alonzo Martinez de Toledo, tells a more authentic story of the same sort of adventure, in his book entitled, "Corvacho, o libro de los vicios de malas mugeres," part i., cap. 18. While one Don Bernard de Cabrera, in the time of King Pedro of Arragon, was lying in prison, in expectation of being tried for some state offence of which he had been guilty, a lady, to whom he had offered some disagreeable attentions, entered into a plot against him with the officers of the law, and with the jailor under whose care he was placed. She made him believe

that she had concerted measures for his escape, and invited him to descend from the window of his prison by means of a rope which she had cunningly conveyed to him. The prisoner did so at midnight, but ere he had reached the ground, the jailor arrested his progress from above; and "next morning," says my author, "all the people of the town and the neighbourhood, his friends and his enemies, beheld him, and they came from all parts to look upon him hanging there in mid-air, in his shirt, *like Virgil*." The author adds, that he had himself conversed with several old people who remembered witnessing in their youth this strange display, and of course concludes with a very solemn *moral* concerning the viciousness of the feminine gender.

Note 1, Chap. xviii., Book iv., Page 331.

The barber says in the original, "*tengo mas de veinte anos carta de examen*," which shows that in Spain, as with ourselves, the barber was, in the old time, entitled to consider himself as belonging to "the three black graces."

Note 2, Chap. xviii., Book iv., Page 332.

See Captain Grose on Ancient Armour. It may be sufficient to mention here that the *morion* was a low iron cap, worn by infantry alone. By the *helmet* the barber means the common open casque of the horseman. The *close helmet* is the complete head-piece, disused in European warfare long before the days of Cervantes. This, in its perfect form, has in front two moveable parts, which may at pleasure either be lifted up or down, viz., the *visor* to look through, and the *bever*, which opened to admit sustenance—whence its name, literally interpreted, the *drinking-piece*.

Note 3, Chap. xviii., Book iv., Page 338.

See Ariosto, Orlando Furioso, Canto 27, stanza 78, *et sequitur*.

Note 4, Chap. xviii., Book iv., Page 343.

The taxes referred to in the original are: 1st, *Pecho*. Tax paid by those who do not belong to the nobility. 2nd, *Alcabala*. Excise, a duty paid at certain rates per cent. on all saleable commodities. 3rd, *Chopin de la Réina*. Tax of 150 millions maravedis, formerly levied in Spain on occasion of the king's marriage. 4th, *Moneda forera*. Tax formerly paid every seven years in acknowledgment of the sovereign's authority; abolished centuries ago. 5th, *Portazgo*. Octroi or duty on goods imported from without a town or from foreign countries.

Note 1, Chap. xix., Book iv., Page 355.

Don Quixote must have often, in his books of chivalry, read of this and other kinds of conveyances. Examples are numerous, see Clemencin, iii, 357, ed. cit.

Note 1, Chap. xx, Book iv., Page 358.

Don Quixote is very oblivious here, for a great part of the history of Launcelot du Lac consists in the misfortunes which befell him in consequence of a journey performed in this mean species of conveyance. See the Morte Arthur—or Mr. Ellis's Specimens, Vol. I. The following paragraphs may perhaps be sufficient.

"The knight, almost frantic with rage, proceeded on foot with as much speed as his heavy armour would permit, and at length overtook a cart driven by a very deformed dwarf; who, on being questioned concerning the route of the fugitives, professed to have seen them, and promised, if the hero would mount his cart, that he would soon put him into the proper road.

"It seems that carts were at this time extremely scarce. One was thought sufficient for a moderate town; because they were only used for the purpose of carrying out filth, or of conveying criminals to the place of execution. Lancelot was perhaps ignorant of this, or perhaps indifferent about the mode of conveyance, provided he had a chance of overtaking his mistress: he therefore placed himself as commodiously as he could in this uncouth equipage, and only lamented that, after much jolting, he made little progress. In the meantime, the road which Gawain followed had insensibly led him into that of Lancelot. He met the dwarf; to whom, without noticing his friend, he put the same questions, and received the same answer; but being on horseback, he, of course, declined the proposition; and, having then recognised the other knight, strongly, but ineffectually, represented to him the indecorum of such a mode of travelling.

"At night-fall they arrived at a castle, the lady of which immediately came out at the head of her damsels to welcome Sir Gawain, but was with difficulty induced to admit within her walls his companion, whom she supposed to be a criminal, or at least a prisoner. At supper, Sir Lancelot was on the point of being consigned to the kitchen, and only admitted to the lady's table at the earnest solicitation of Sir Gawain. But no entreaties could persuade the damsels to prepare a bed for the reputed

felon. He seized the first which he found unoccupied, and slept quietly till morning.

"The windows of the castle commanded an extensive view of the country: and Lancelot, having observed at some distance on the plain a procession accompanying a lady in a veil, in whom he recognised a likeness to the fair Guenever, suddenly fell down in a swoon; an accident very usual with amorous knights, but always productive of wonder and curiosity in the by-standers. The lady of the castle imputed it to shame and vexation at the recollection of the disgraceful cart; but Gawain, on his friend's recovery, thought his suspicion very probable, and became equally eager to depart. Their fair hostess supplied Lancelot with a horse and spear," &c.

Note 2, Chap. xx., Book iv., Page 364.

"Las Sumulas de Dr Gaspar Cardillo de Villapando."—This work was used as a text-book in the University of Alcalá. The author makes a considerable figure in the histories of the Council of Trent.

Note 3, Chap. xx., Book iv., Page 367.

The translation of this passage ought to be simply, "In an evil hour wert thou impregnated with these promises—in an evil hour did this island come into thy noddle." But Bouterweck well remarks, that a great deal of the humour of all this story of the *Island* evaporates in every translation. Don Quixote never uses the common word *Isla*, but always the old majestic Latin *Insula*, as preserved in the original romances and chronicles. Sancho also uses this high-sounding word, and the barber taunts him by re-echoing it in the text. Indeed, it is evident enough from the sequel that Sancho never has the least notion what an *insula* is.

Note 4, Chap. xx., Book iv., Page 369.

So called, as being invented by this colony of Greeks, inhabitants of Miletus, city of Ionia, who delighted in light pleasures and pastimes. These fables were devoid of instruction, and so far differed from the fables of Esop and other writers of his class. Miletus was the county of Aspasia, who was first mistress, afterwards wife, of Pericles.

Note 5, Chap. xx., Book iv., Page 370.

Prester John of India is a proverbial personage, whose name is in every one's mouth, yet no one knows exactly who he was,

when he was, or where he was. In the middle ages he was believed to be a Christian prince who reigned somewhere in Eastern Tartary, on the borders of Cathay. Marco Polo, a famous Venetian traveller of the thirteenth century, visited the East, where, as he himself relates, he remained for six and twenty years. On his return, being made prisoner in the war with Genoa in 1298, he caused the history of his travels and wanderings to be written by his fellow prisoner, Micer Eustáquio de Pisa. This has been frequently translated, amongst others by the Geographical Society of Paris.

Note 1, Chap. xxi., Book iv., Page 376.

1. *La Isabela, la Filis, and la Alexandra* were compositions of Lupercio Leonardo y Argensola. D. Juan Lopez Sedano published *la Isabela* and *la Alexandra* in the *Parnaso Espanol*, vol. vi., thinking favourably of these. *La Filis* has been lost, and not yet discovered. 2. *La Ingratitud Vengada*, comedy, of Lope de Vega (P. xiv., 1620). 3. *La Numancia*, comedy, or rather tragedy, by Cervantes himself, published with the *Viage del Parnaso*, 1784. 4. *El Mercader Amante*, by Gaspar de Avila of Valencia, where it was published in 1616. 5. *La Enemigu Favorable*, by Francisco Tarregu, Canon of Valencia.

Note 1, Chap. xxii., Book iv., Page 392.

Cervantes gives here a list of celebrated and well-known characters, several of whom have been already mentioned. The Spanish scholar is referred to Clemencin, iii. 442, and to Pellicer, iii. 229.

Note 2, Chap. xxii., Book iv., Page 395.

This is the name given to a sacred vessel supposed to have been used by Joseph of Arimathea to receive the precious blood of our Saviour on the descent from the cross, and when He was laid in the sepulchre. The work which is mentioned here is an ancient Italian composition, a translation of which was published in Seville in 1500, under the title of *Merlin y demanda del Santo Grial*. (See Pellicer, iii. 232; Clemencin, iii. 453; also Dunlop, "History of Fiction," i. 222.)

Note 3, Chap. xxii., Book iv., Page 396.

This knight, called by Cervantes Lusitano, being of Portuguese descent, though born in Castille, was governor of Alcalá la Real, and served in the first guard of D. Juan II. In the year 1433,

during an expedition, he fought in Arras with Micer Pierres de Brece monte, lord of Charni, a cavalier of the house of Philip the Good, Duke of Burgundy. The combat took place in presence of that prince, who bestowed special honours on John of Merlo, presenting him with a piece of plate. From Arras he went to Bâle, where at that time the celebrated council, which is named after that city, was being held, and there maintained the combat against Mosen Eurique de Remestan. The encounter was on foot; the magistrates of the city were the umpires, who pronounced in favour of the Castillian. He was killed in an engagement between Arjona and Andujar in the year 1443.

Note 1, Chap. xxiv., Book iv., Page 415.

Cervantes here ridicules the saying, common in his time in Spain, where so much vanity as to points of descent existed,—*Un hidalgo no debe á otro que á Dios, y al Rei nada*. So said the starving squire whom Lazarillo de Tormes served in Toledo.

Note 1, Chap. xxv., Book iv., Page 434.

The original *Saboyana* was a part of female dress introduced into Spain from Savoy. According to Salvi it was a sort of overskirt open in front (Nuevo diccionario de la Lengua Castellana, Paris 1852, 3rd ed., p. 968). Blas de Aytona, published in Cuenca 1603, several *coplas*; amongst others, a song upon *la saboyana*, of which the following lines form part:—

“Comprame una saboyana  
 Marido, asi os guarde Dios:  
 Comprame una saboyana  
 Pues las otras tienen dos  
 Quando me paro á la puerta  
 Omi pongo á mi ventana  
 Mas me querria ver muerta  
 Que verme sin saboyana.” &c.

