

happy to have been the first that rendered those fabulous nonsensical stories of knight-errantry the object of the public aversion. They are already going down, and I do not doubt but they will drop and fall all together in good earnest, never to rise again. *Adieu.*"

## NOTES ON DON QUIXOTE

### NOTES TO VOLUME THIRD

#### Note 1 to Preface, Part ii., Page 1.

The first part of Don Quixote appeared in the year 1605; the sequel of the story (to which we are now come) was not published till 1615, the year before the death of Cervantes. In the year 1614, while Cervantes was preparing his second part for the press, there appeared at Tarragona a continuation of the Don's adventures, from the pen of a slavish imitator and base plagiarist, who assumed the name of Alonzo Fernandes de Avellenada, and designated himself a native of Tordesillas. There can be little doubt that this man had procured access to the MS. of Cervantes, or at least, that he had conversed with some one who had perused it; for the only parts of his book in which he does not betray very gross imitation of the first part, are those in which he introduces adventures that actually do appear in the second part of Cervantes' own work. The whole scheme of Sancho's government, and the character of Don Alvaro de Tarfo—who administers food and encouragement to all the madness of Don Quixote, exactly as the Duke does in Cervantes' second part—are of themselves instances of a coincidence that could by no means have been fortuitous. It appears that this work did not reach the hands of Cervantes till he had composed, if not printed, a considerable part of his sequel, for the allusions to Avellenada commence of a sudden, and are thenceforward continually repeated. The work of the imitator is every way inferior to that of Cervantes, yet it is by no means destitute of merit. But the vulgarity and obscenity, which Cervantes himself reprehends in the text, are altogether offensive; and few, I should imagine, can feel any great curiosity to peruse the composition of a man who was capable of attempting to turn into ridicule a great genius and a gallant soldier, by telling him that his hairs were grey, and that he had lost a limb at the battle of Lepanto.



Note 2 to Preface, Part ii, Page 5.

Shelton translates this better:—"Betaking myself to the famous interlude of Perendenga, I answer him,

"Let the old man, my master, live,  
And Christ be with us all."

Note 1, Chap. ii., Page 35.

The affectation of the lower gentry in Spain forms, in all the old stories of the *Gusto picaresco*, the Lazarillo, the Guzman d'Alfarache, &c., a subject of ridicule not less fruitful than the indolence and trickery of the vulgar. CLENARDUS, a great Dutch scholar, who travelled in Spain in the middle of the 16th century, in quest of Arabic MSS., gives, in his Epistles, a very quaint and graphic description of the same personages.

Note 1, Chap. iii., Page 42.

In the Roman Catholic Church the clergymen, *minorum ordinum*, are the Ostiarius, the Lector, the Exorcista, and the Acolytus.

Note 2, Chap. iii., Page 44.

I should have mentioned at another place that the Spanish wind-mills are much smaller than those of this country. Mr. Matthews, in his ingenious "Diary of an Invalid," says, that, at a little distance, a group of Spanish wind-mills "had really very much the appearance of a few decent giants of ten feet in height."

Note 3, Chap. iii., Page 54.

The custom of taking the *siesta*, or mid-day nap, prevails all over the south of Europe, and is universal in Eastern countries.

Note 1, Chap. v., Page 70.

Moliere has borrowed a great part of this exquisite dialogue in his *Bourgeois Gentilhomme*. Monsieur and Madame Jourdain have a dispute exactly on the same subject.

Note 2, Chap. v., Page 74.

In treating of the murder of King Sancho of Castille I have already had occasion to mention the name of this celebrated princess. Her father had made his will, dividing his kingdom among his three sons. The forgotten Infanta is introduced complaining (in the words of the ballad),

"A mi porque soy muger dexays me desheridada  
Yrme yo por estas tierras como un muger errada."

She sets out accordingly on her travels; but is at length somewhat appeased by having the town of Zamora given her for her portion. As soon as her father was dead she was besieged in this new possession by the new king, Don Sancho, and the Cid. Sancho was assassinated by Vellido d'Olfos, and the Cid had the honour of reducing Zamora and its romantic lady to obedience.

Note 1, Chap. viii., Page 113.

In 1605, King Philip II., his son the unfortunate Don Carlos, and the Archduke Rodolph, afterwards emperor, received, in great pomp, the body of St. Eugenius, at the great gate of the Cathedral of Toledo. Rebadaneira says, "La mas insigne cosa fue de ver al Catolico Rey llevar sobre sus ombros el arca en que yva el cuerpo."

Note 2, Chap. viii., Page 113.

The old French traveller Moriconys (1628) says, "En la salle des armes on vous fait voir Durandal, l'espee de Roland."—Tom. iii. p. 38.

Note 3, Chap. viii., Page 114.

"Las religiones de cavalleria, e militares, embio Dios a su Iglesia defenderla con las armas."—RIBADANEIRA. *Vida de Ign. Loyola*, L. 2. C. 18.

Note 1, Chap. ix., Page 116.

This chapter begins with the first line of the old Spanish ballad of Count Claros of Montalban, in which is described a love-adventure of that knight with one of Charlemagne's daughters (exactly similar to the authentic one of the Secretary Eginhart),

"*Media noche era por hilo,*" &c.,

"It was midnight by the thread, and the cocks began to crow  
All were asleep but Claros, him waking held his woe," &c.

Note 2, Chap. ix., Page 120.

The original has nothing either of "doleful ditty," or of "the



defeat of the French." Cervantes says simply, "*Venia el labrador cantando aquel romance que dice,*

"*Mala la hubistes Franceses  
En esa de Roncesvalles.*"

This is the well-known ballad of the Admiral Guarinos, which was for ages the most popular of all among the country people of Spain.

Note 3, Chap. ix., Page 120.

This passage ought to be translated, "he might just as well sing *Calainos*." Sancho refers to a popular ditty, which all the critics seem to be agreed in considering as *the most ancient* of all the Spanish ballads.

Note 1, Chap. xi., Page 143.

In the preface to Cervantes' eight comedies, there is to be found by far the most authentic and particular account of the early drama of Spain. Among other matters he describes, with a great deal of humor, the whole *apparatus theatricus* of a troop of strolling players, such as that introduced in the text, and mentions the very man Angulo, whose name occurs in the next page, as being a player of a very extraordinary genius—equalled by few, and surpassed by none of those, who fifty years afterwards performed in the pieces of Lope de Vega and Cervantes himself. It was the custom for these old strollers to go from town to town, above all, from convent to convent, on Corpus Christi day, and other high festivals of the church. The Devil, Goliah, the Dragon, &c., mentioned as having been the most common personages introduced in their performances, may afford sufficient light as to the nature of the *Autos sacramentales* of Spain, which were in truth exactly of the same species with our own "mysterics." The Morisco dance, the bells and bladders of the Fools, &c., shew how much the Spaniards, and through them, our own ancestors, had borrowed from the Moors.

Note 1, Chap. xii., Page 156.

The verses, quoted in the text, are from one of the ballads of the *Guerras Civiles de Grenada*, in which there is described a fray between the Zegrís and the Abencerrages. The young cavaliers of Grenada had all been engaged in their favourite sport of throwing the cane, which still forms the chief amusement of the Turkish

horsemen. A trivial circumstance served to bring out the latent enmities of the two rival clans; and then says the ballad,—

"No hay amigo para amigo,  
Las cañas se vuelven lanzas"—

literally, "it is no longer friend against friend; the canes are turned into lances."

Note 2, Chap. xii., Page 159.

Amadis of Gaul (Book II. c. 46) meets with an adventure of the same sort in a wood where he is spending the night in lamenting over the rigours of his Orania. Patin, brother to the Emperor of Rome, is heard by him uttering some words, which he considers as "blasphemies against the peerless"—he challenges him—they defer the battle till dawn—Amadis then kills the horse of his antagonist, makes him recant his blasphemies, &c. Vandalia, the word used for Andalusia, by the bachelor, was the name given to that district, at the period of its occupation by the Gothic conquerors.

Note 1, Chap. xvii., Page 224.

I have already had occasion to notice the adventure of Don Manuel Ponce de Leon with the Lion and the Glove. It is, however, to be held in remembrance, that the hint of Don Quixote's behaviour in this chapter was more probably taken from a passage in the history of his great exemplar, Amadis de Gaul. Perion, father of that hero, going a-hunting one day, was, we are informed, so fortunate as to meet "a lion in his path." His horse reared and snorted in such a manner that Perion found it necessary to engage the King of the woods on foot. "Placing his shield on his arm, and grasping his spear, at the lion he went, and the lion, in like manner, at him, so soon as he was aware of him. They joined; and the lion overthrew Perion, and was on the point of slaying him, when the king, not losing his great courage, smote him in the belly with the point of his sword, so making him to fall dead above his body!"—*Amad* C. 1.

Note 2, Chap. xvii., Page 225.

The original has it *con sola una espada y no de las de Perillo*: This *Perillo*, or *little stone*, was the mark by which Julian del Rey, a famous armourer of Toledo (and also of Zaragoza), was accustomed to authenticate the swords of his manufacture. One Palomares published, at Toledo, in 1762, a book containing the



list of all the celebrated Toledo sword-makers, with engravings of their devices. From this work Dillon, Bowles, and Pellicer have copied freely. Bowles says, in his Introduction to Natural History, that the Perillo swords of Toledo and Zaragoza were all made of the steel produced from the mines of Mondragon, and adds, that the famous swords which Catherine of Arragon gave to Henry VIII. on his wedding-day were all "de las de Perillo." The old Toledo blades had always some inscription: The most common may be translated, *Draw me not without reason—sheathe me not without honour.*

Note 3, Chap. xvii., Page 231.

The original has it *Pasar la Tela*. The ancient Tela of Madrid was an open space of ground beyond the gate of Segovia. It still bears its old name; but, even before the days of jousting were over, the *Prado* had usurped its rights as a place of fashionable resort.

Note 1, Chap. xviii., Page 237.

It may be worth while to compare this with the corresponding passage in Shelton, which I think much more faithful to the original—"So, that now he had nothing on but his breeches, and a chamois doublet all smudged with the filth of his armour: about his neck wore he a little scholastical band (a lo Estudiantil), unstarched, and without lace; his buskins were date-coloured, and his shoes close on each side." Motteux has, "On his feet a pair of wax-leather shoes;" but I imagine Shelton judged right in preferring the reading of *encerradas* to that of *enceradas*. In the sequel of the description, he preserves a true and picturesque circumstance, which Motteux loses, in "those dismal *black* curds that made his face so *white*." The belt of wolves' skin has its name of *Tahali* from the Moors. It hangs over the shoulder, and was adopted by those who had the infirmity alluded to in the text, as being more easy than the belt round the waist, then in common use.

Note 2, Chap. xviii., Page 241.

The proposition of Don Quixote is still more extravagant than this; for the original says, *como decen que nadaba el Peixe Nicholas O Nicholao*. This is the person usually known by the name of Peceecola, whose exploits in swimming are celebrated in every biographical dictionary, although even Don Quixote seems to hesitate about vouching for their authenticity. The story is, that the man was a native of Sicily (in the fifteenth century), and had the power of living as well in the sea as on shore; that he would

make nothing of swimming from Messina to Naples, &c., &c., and was at last drowned in the pool of Charybdis, into which he was tempted to dive twice in the same day by the king. The first descent was more than sufficient to satisfy the curiosity of Nicholas concerning the horrors and wonders of the classical whirlpool; but he could not withstand the chance of fishing up a golden cup tossed in by King Frederick—plunged after the glittering bait, and never rose again.

Note 1, Chap. xix., Page 252.

The second of these words is said by Pellicer to be of oriental derivation, and used to denote the jargon of the gypsies in Spain. Bowles, on the other hand, seems to think *Griego* and *Gerigonza* are but different words for the same thing.

Note 2, Chap. xix., Page 253.

The *danza de espada* is described at length in Guzman d'Alfarache, and seems to have come near to the old military dance of Greece—still retained among the Ionian islanders.

"You have the Pyrrhic dance as yet,  
Where is the Pyrrhic phalanx gone?  
Of two such lessons why forget  
The nobler and the manlier one?"

Don Juan.

The whole of the description of this rustic wedding is highly interesting as illustrative of Spanish manners.

Note 3, Chap. xix., Page 258.

Neither Motteux nor Shelton renders this passage correctly. The original is, "No pay para que obliger al Sayagues, â que pable como el Toledano." Pellicer says, that Sayago is the name of a certain small district in the territory of Zamora, the inhabitants of which are singularly rough in apparel and in dialect. He adds, that ballads, &c., have been composed in the Sayaguese dialect by one Don Pedro Ortiz Sahagun.

Note 1, Chap. xx., Page 275.

"*El rey es mi Gallo, a Camacho mi tengo.*" Shelton's—"The king is my cock, to Camacho I told me," is quite literal; but Motteux was probably no cock-fighter.

Note 1, Chap. xxii., Page 294.

This phrase is an interpolation, which, to the school-boys of the



last age, could have required no comment. The famous history of the Seven Wise Masters is now, however, driven from the nursery, where it used formerly to lie by the side of the Pilgrim's Progress.

Note 2, Chap. xxii., Page 297.

We have already noticed the Giralda of Seville. The Bulls of Guisando are five great statues of extreme antiquity, said to mark the scene of one of Julius Cæsar's victories over the younger Pompey. The other proper names in this sentence are those of various fountains, chiefly in the city of Madrid.

Note 3, Chap. xxii., Page 297.

Polydore Virgil was born at Urbino, and came into England in the suite of Cardinal Cornete, the Pope's legate. Henry VIII. gave him the archdeaconry of Wells; but he was obliged to quit England, in consequence of some difference with Cardinal Wolsey. He died in Italy in 1555. Besides his History of England, he wrote a Treatise of Prodigies, which was very celebrated in its time, and the book alluded to in the text, *De Juventoribus Rerum*; for further information, I refer the reader to Bayle.

Note 4, Chap. xxii., Page 302.

This was a miraculous image of the Virgin, which was found by the way-side between Salamanca and Ciudad Rodrigo, so lately as the year 1409. A convent of Dominicans was erected on the favoured spot of the discovery. See *Mariana*, l. xix. c. 19.

Note 5, Chap. xxii., Page 304.

This adventure of the cave of Montesinos is justly esteemed one of the most exquisite of all the inventions of Cervantes. The English reader, nevertheless, would probably feel but little interest in the great mass of documents collected by the Spanish commentators for the purpose of illustrating it. It may be quite sufficient to observe, that the singular appearances of nature in the region where the river Guadiana takes its rise, had, even so early as the time of the Roman conquests, been connected in the imagination of the inhabitants with many wild and wonderful superstitions. The dreams of which Pliny takes notice, had, in the course of the middle ages, been gradually supplanted by those of which Cervantes so happily avails himself.

Note 1, Chap. xxiv., Page 328.

It is not difficult to understand that the persons who professed to lead the lives of holy hermits in Spain, at the beginning of the seventeenth century, were, for the most part, very indifferent representatives of the simple anchorites of the primitive ages of Christianity. But it may perhaps be quite new to the English reader, to know, that about that period the Spanish hermits were very much suspected of being, principally, neither more nor less than—GYPSIES. The various companies of that strange race, who wandered, pilfered, and robbed among the wilds of Castile and Aragon, seem to have appreciated the advantages of having a secure place, both of deposit for their booty, and of occasional retreat for themselves. The gang of gypsies was, therefore, not unfrequently provided with its Hermit—who, of course, played the same sort of part attributed to Friar Tuck, in the history of Robin Hood. For this fact, Pellicer quotes the *Vida de S. Ginez de la Xara*, p. 75. Hermitages are still (or, at least, were till very lately) very common appendages of the Spanish monasteries. In particular, the great establishment of Montserrat, near Barcelona, gives (or gave) shelter to about fifty such retirements, scattered over the mountain on which that monastery is built.

Shelton translates the passage more literally. "*Besides the Hermitage*, he hath a little house which he hath built at his own charge; yet though it be little, it is fit to receive guests."

Note 1, Chap. xxv., Page 342.

The story of Gayfer de Bourdeaux, which affords the groundwork for this inimitable scene, is to be found at great length both in the romantic chronicle of Charlemagne, and in the Spanish Cancioneros. On the ballads, Master Peter appears principally to have relied—as in them may be found the *ipsissima verba*, which he attributes to the different personages of his drama. The story is sufficiently intelligible from the text itself.

Note 1, Chap. xxviii., Page 388.

In the former part of Don Quixote, the name of this personage is Bartholomeo Carrasco. Pellicer seems to think Cervantes might have designed, by this changing of the name, to express the oblivious nature of Sancho Panza; but it is no part of Sancho's character to be forgetful or inaccurate about the personages or events of his own village. The change only proves that Cervantes wrote rapidly, and had forgotten, when he was composing the