

Second Part of his romance, what particular Christian name he had bestowed on Carraseo in the First. And a still more striking instance of this occurs in the changing of the name of Sancho's own wife—who is Maria in the one part, and Teresa in the other.

Note 1, Chap. xxix., Page 393.

The remark of Don Quixote, that "this is quite according to the method in the books of chivalry," is perfectly correct. Amadis of Gaul is walking one day by the sea-side, when he perceives a little bark slowly drifting to the coast. He embarks without hesitation, and soon finds himself called upon to vindicate the Lady Gabrioletta, Governess of Brittany, from the oppression and cruelty of Balan, "the bravest and strongest of all the giants of all the islands."—AMADIS, Book IV. Ch. 129. In like manner his descendant, Amadis of Greece, was walking by a lake, when "behold! by the side of the lake there was fastened a little bark, and in the midst of the great lake there appeared a mighty tower. Amadis of Grecia, without any dread or fearfulness, entered into the little bark, and steered it swiftly towards the tower."—*Amad. de Grecia*, B. II. C. 47. A similar bark is observed and entered by Olivante (Book II. C. 1.); and Barahona attributes another adventure *ejusdem generis*, to Mandiccardo.

—"Assi Mandiccardo

Un pequeno barco en la Ribera
De un rio del norte frio
Hallo, y metiole en el, y al mar navega
Ni sabe donde va ni a do camina
En el profundo pielago metido."

C. I. 70, 1.

Note 1, Chap. xxx., Page 406.

The Spanish word is *alteneria*, which was used to signify, not the ordinary hawking of partridges and the like, but that higher species, of which the heron was the favourite victim. "This kind of chace," says an old Spanish lexicographer, "is reserved for princes only and great lords."

Note 2, Chap. xxx., Page 409.

The best of the Spanish annotators on Don Quixote occupies no less than ten or twelve pages, in the attempt to prove that Cervantes meant to represent in the Duke and Duchess, who play

so many tricks upon his poor Knight of the Woeful Countenance, two real personages of the Spanish court. He is at great pains to prove, that Don Carlos de Borja, Count de Ficallo, had married, very shortly before the knight's adventures are supposed to take place, Donna Maria de Aragon, Duchess of Villahermora, in whose right he was possessed of extensive estates upon the banks of the Ebro; and, among others, of the Signory of Pedrola, on which was an elegant country-seat called *Buenavia*, situated very much as Cervantes describes the Castle of his Duke and Duchess. But all this is a matter in which the English reader would not, it is probable, take much interest.

Note 1, Chap. xxxi., Page 415.

An instance of the extent to which this southern luxury was sometimes carried, occurs in the old narrative of the procession to the Capitol on the day when Petrarch was invested with the laurel crown. "Tutti i *Spagnuoli* e tutti gli *Napolitani* tante acque rosate, lamphe, con molte altre sorte d'odori in un anno non consumono quante furone gettate via quel giorno."—*Il Solenne Triunfo, &c., Pad.* 1549.

Note 2, Chap. xxxi., Page 421.

This cap, which can never be mentioned without recalling the memory of Corporal Trim, derived its name from the *monteros* (mountaineers) *d'Espinoza*, who formed, in ancient times, the interior guard of the palaces of the Spanish kings. It is said, that Sanchica, wife of Don Sancho Garcia, one of the early Counts of Castile, had entered into a plot for poisoning her husband; that one of the mountaineers of the district of Espinoza, who had gained knowledge of the Countess' design, saved the Count's life by revealing it; and that ever after the sovereigns of Castile recruited their body-guard in the country of which this man was a native.

Note 3, Chap. xxxi., Page 421.

Pellicer says, that at first sight this number of pages may appear excessive; but that, nevertheless, Cervantes gives a very accurate representation of the state of the great Spanish lords of his time. He says, that, in the households of the *grandees* of this period, there were always two classes of pages—those of the *hall*, and those of the *chamber*. The pages of the hall never entered the room where their master dressed; and when he dined or supped elsewhere than in the great hall, they carried the dishes no

farther than the door of the apartment, where the pages of the chamber received them, and placed them on the table. The pages of the hall were armed; they of the chamber, who were in constant attendance on the person of the grandee, were never permitted to wear either dagger or sword. The *maestrosala* (translated by Motteux, *gentleman-sewer*), and corresponding to that fine personage of our old English song,

—"the gentleman-usher, whose carriage is complete,"

was one of the principal officers of the household. The whole of the pages were under his command. It was his business to instruct them in all page-like accomplishments—"in the method of service—in all the ceremonies of their frequent reverences and genuflexions—in the rules of good behaviour and genteel conversation—exercising over them an absolute dominion, even to whip them if it were necessary."—The art of carving formed, of course, one of their principal studies; or, as it was called in those days, the "*Arte del Cuchillo*"—*Art of the Knife*.

Note 4, Chap. xxxi., Page 424.

The story which Sancho tells here is a true one, and all the persons he names, it is probable, real. Don Alonzo de Maranon himself was one of the many Spanish gentlemen who accompanied Don Juan of Austria in his expedition to the island of Herradura, in the year 1562, for the purpose of relieving Oran and Mazalquivier, besieged by Hassan Aga, and son of the celebrated corsair Barbarossa. *Tomblique* is the name of a town and very rich district in La Mancha.

Note 1, Chap. xxxii., Page 453.

It appears, that Cervantes took the hint of this trick from one which was really played off, not long before, upon a certain Portuguese ambassador, in the house of Don Rodrigo Pimentel, Count of Benevente. The story is told by Zapata in these words: "The Count of Benevente had for his guest a Portuguese ambassador. Now it is the custom of many great lords, when any distinguished stranger comes to visit them, to place no limit to their courtesies, in order that he may magnify their praises thereafter. But the gentlemen, who were about the Count, were not a little disgusted with observing the extravagant attention bestowed by such a man as the Count on this Portuguese Hidalgo;

and two of the young pages, in particular, took this method of avenging themselves: The one took a silver basin, and the other towels and soap, and they fell to scrubbing his beard, one day as he sat after dinner; all which he, being ignorant of the customs of the Castillians, very patiently endured. Until waxing bolder in their impudence, they went so far as to soap his eyes and nostrils, which caused him to make a thousand ugly faces, and, at length to suspect some villainy, which perceiving, the Count commanded them to treat himself in the same manner. The Portuguese gentleman, when he saw the Count so treated, was much ashamed of himself for the suspicions that had entered into his mind; and went his way, rejoicing and extolling the great courtesy of that household. But the pages, although the Count laughed heartily after the Portuguese was gone, were very severely chastised for the trick they had ventured to play."

Note 2, Chap. xxxii., Page 453.

This was a favourite cosmetic of the Spanish belles, much used for perfuming gloves, letters, &c., as well as for washing the hair and teeth. It was a distillation from white and red roses, trefoil, lavender, &c., &c.

Note 3, Chap. xxxii., Page 453.

Pellicer remarks, that the use of the word *hola* on this occasion shews what great airs Don Quixote had come to give himself, on seeing how the Duke and Duchess received him. It was a word never used but by masters to their dependents, or by people of very high rank to their inferiors.

Note 1, Chap. xxxiii., Page 467.

This Michael Verino was the son of Ugolino Verino, a native of Minorea, who obtained reputation by writing poetry in the Tuscan language, and from this circumstance is frequently mentioned as if he had been by birth a Florentine. The son, Michael Verino (for so he was commonly called, although the family name was properly Veri), lived chiefly in Spain, and there composed the celebrated *De Puerorum Moribus Disticha*, long familiar to the youth of every country in Europe, and still used as a text book in some of the English Schools. He died early, at Salamanca. The Duchess quotes in the text part of his epitaph, writ by Politian. It begins,

"Michael Verinus florentibus occidit annis,
Moribus ambiguum major an ingenio,
Disticha composuit docto miranda parenti,
Quæ claudunt gyro grandia sensa brevi."

In Cervantes' days, many of the Spanish ladies of high rank were, like their contemporaries in our own island, well skilled in classical learning—so that there is neither affectation nor pedantry in the Duchess's Latin quotation. Don Quixote, for instance, was written just about the time when the Spanish *Academia domestica de buenas Letras* received its formation and its statutes from the Countesses of Eril and Guimera.

Note 1, Chap. xxxiv., Page 472.

This species of courtesy must be familiar to all the readers of romance. Thus, in *Amadis of Gaul* (c. 121), we read, that "after the emperor and all the other lords had saluted the queen, they placed her on a palfrey, and the emperor led her palfrey by the rein, and would not suffer that she should dismount, otherwise than into his arms." Mariana mentions, that "when the Infanta Donna Ysabel went forth to ride in the streets of the city of Segovia, the king, her brother (Henry IV.), *himself held the palfrey by the rein, the more to honour her.*" See Book 24, Chap. 1, where he is treating of the year 1474.

Note 2, Chap. xxxiv., Page 475.

The following is the account of "Fabila's sad fate," in the *Chronica Antiqua de España*:—"Now the history relateth that the king, Don Favila, was a man most obstinate of purpose; and he was more than any other man a lover of the chase; and one day going furiously hunting on the mountain, it happened to him to perceive a huge wild boar in his lair; whereupon he turned him to those that rode with him, and commanded them that they should stand still, and leave to him alone the boar that he had discovered; and trusting and relying on his own great strength, he went on to contend with the beast, body against body; and it was so, that for his misfortune he was there slain by the boar."—P. 121.

Note 3, Chap. xxxiv., Page 478.

In the original the Duchess says, "Sancho's proverbs are as numerous as those of *the Greek commentator.*" She alludes to a large collection of Castillian proverbs, formed by the learned and

jocose Fernan Nunez de Guzman, who derived his title of *the Greek commentator*, from the celebrity of his philological lectures, delivered in the university of Salamanca. His collection was not published till after his death, which happened in 1503. It forms the basis of all subsequent books of the same class in Spain—which, as might be supposed, are not few in number.

NOTES TO VOLUME FOURTH.

Note 1, Chap. xxxviii., Page 11.

Torquemada, in his *Garden of Flowers*, frequently mentions these islands as receiving damsels and others, exiled for their offences. I suppose they are as real as the personages whom he represents as inhabiting them.

Note 2, Chap. xxxviii., Page 21.

The name of a figure of speech seems to be as much entitled to figure in a romance as many others we find there; for example, *Sir Kyrie-Eleison*. It is, nevertheless, a little strange, that Don Quixote should not have been startled by its sound; especially as, a page or two after, we find him talking so familiarly about the knight-errant being an emperor *in potentia*.

Note 1, Chap. xl., Page 23.

These are the hero and heroine of a romance, originally written in French, but translated into Spanish before the middle of the sixteenth century. The personages are entirely fictitious. The Comte de Tressan published a *Rifacciamento* of it in the *Bibliothèque de Romans*, in 1779; and there is also a new and amusing edition of it in verse, in the *Bibliothèque Bleue*. The chief incidents, of any interest, are all connected with the flying wooden horse which was framed by Merlin, and had come into the possession of the fortunate Peter of Provence. I have already referred the reader, who is fond of wooden horses, to Chaucer and the Arabian Nights.

Note 1, Chap. xli., Page 42.

Eugenio de Torralba was a physician by profession. After having studied in Italy, he returned to his native country of Spain, and resided for some time in the court of Charles V. In 1528, at which period Torralba was considerably advanced in life, his devotion to the pursuits of astrology and divination began to excite

suspicion, and he was summoned before the Inquisition, where he made a full confession of all his dealings with the devil; exactly as Major Weir, and many other crazy magicians of our own country, did under similar circumstances, and at a period much less remote.

The most singular of all the stories told by Torralba, in presence of the Inquisitors, is that to which Don Quixote makes reference in the text. Pellicer has printed the original words of the record, which may be translated as follows:

"Interrogated whether the said spirit, CEQUIEL, had ever corporally removed him from one place to another, and in what manner, he made answer in the affirmative; that being in Valladolid, in the month of May last (1527), the said Cequiél had told him that Rome was sacked and entered the very hour that event happened, and that he had repeated what Cequiél told him, and the emperor had heard of it; but he himself did not believe it; and the following night, Cequiél perceiving that he would not believe it, persuaded him to go with him, and that he would carry himself to Rome, and bring him home again the same evening. And it was so; for at four o'clock they both went out of the gates of Valladolid, and being without the city, the said spirit said to him, 'Have no fear; no ill shall befall you; take this in your hand;' (*no haber paura; fidate de me; que yo te prometo que no tiendras ning un displacer; per tanto piglia questo in mano;*) and it appeared to him that the thing which was put into his hand was a knotty stick; and the spirit said, 'Shut your eyes, Torralba' (*cerra occhi*) and he did so; and when he opened his eyes again, he saw the sea as if it were so near that he could touch it with his hands; and when he opened them again, he perceived a great obscurity, as if it had been a cloud, and then again a great brightness, from which he was filled with dread and alarm, and the said spirit said to him, 'Fear not, untutored beast'—(*noli timere, bestia fiera*), and he did so: And so they went on, and in about the space of half-an-hour, he found himself in Rome upon the street; and the spirit asked him where he thought he was (*dove pensate che state adesso?*), and that he told him. That he stood on the *Torre de Nona*, and heard the clock on the Castle of St Angelo strike five; and that they talked and walked together as far as the *Torre Sant Ginian*, where he saw the Bishop Copis, a German; and that they saw many houses sacked and pillaged, and observed everything that was passing in Rome, and then came back in the same manner to Valladolid (from which he thought

he might have been absent in all an hour and a half), and so he betook himself to his own lodging, which is near the monastery of St Benedict," &c.

There appears to me to be something very striking in the way in which the deluded man tells his story. The strange jumble of languages he puts into the mouth of the spirit increases the effect very much; for it is as if all human tongues were known to the fiend, and as if he would not take the trouble to remember or use any one of them accurately. I think Goethe might not have disdained to take a hint from this for his Mephistopheles, who, scornfully mixing and exposing together, as he does, all the contradictions of human opinion, might, perhaps, have inspired a feeling of something yet more unearthly in his scorn and indifference, by throwing out occasionally such *disjecta fragmenta* of human speech.

Note 1, Chap. xliv., Page 72.

The introduction of these two episodes, beautiful in themselves, but having nothing to do with the main fable, was not unjustly considered by the critics of the time as a blemish in the composition of the First Part of Don Quixote. The Man of the Hill, in Tom Jones, and the History of Lady Vane, in Peregrine Pickle, are defects of the same species. Yet who would wish such faults not to have been committed? Cervantes, however, most probably inserted his two stories not for the reason given in the text, but for the purpose of feeling the pulse of the Spanish *reading public*, previous to the publication of his *Novelas Ejemplares*; the greater part of which he is supposed to have written while he resided at Seville during the last years of the reign of Philip II. The most of these little novels are most probably grounded, like that of Viedma, on the narration of incidents which Cervantes himself had witnessed during his residences in Italy and Africa; and, as such, independently of their literary merit, they must always be highly interesting compositions.

Note 2, Chap. xliv., Page 76.

The oriental mode of riding with high stuffed saddles, and very short stirrups, had been borrowed universally from the Moors by the Spanish peasantry, and was indeed adopted by people of all ranks, in long journies, &c.

Note 3, Chap. xliv., Page 81.

Cervantes alludes to Juan de Mena, commonly known by the

name of *the Spanish Ennius*. He was born (of humble parents) at Cordova in 1412; therefore very shortly after that city had been wrested from the hands of the Moors. This poet owed his chief fame to his having been the first who introduced into Castilian verse some of the refinements of Italian taste. He had studied with enthusiasm Dante and Petrarch; and what he learned from them enabled him to elevate the general strain of metrical composition, without taking from it the terseness of the old ballad-poetry, which he was too good a Spaniard not to admire. His most celebrated work is the *Labarinto*, called also *Las Trecentas*; the main idea of which has evidently been suggested by the *Divina Comedia*.

The lines alluded to in the text are in one of his ballads:

O vida segura la mansa pobreza
Dadiva santa degradecida!—*Obras: Copla. 227.*

Note 1, Chap. xlv., Page 90.

Pellicer is at great pains to find out the true etymon of this word, which is, without doubt, given by Cervantes himself; *barato* meaning, in Spanish, *cheap*. Pellicer, who is determined to give to every incident in Don Quixote not only a name but a local habitation, finds *Barataria* in *Alcala de Ebro*, a village belonging to the Dukedom of Villa Hermosa.

Note 2, Chap. xlv., Page 92.

Don Juan Pellicer quotes a curious passage from an author who wrote on Spanish criminal law, in the beginning of the seventeenth century,—one Paton. "The cause of many of our increasing crimes and enormities may be found in the wicked custom of assuming the title of DON. There is hardly a son of the meanest functionary under government who does not think himself called upon to qualify himself so; and from this it results, that being prevented from following such humble occupations as are incompatible with the style of Don, and not having wherewithal to support existence otherwise than by labour, these men fall every day into enormous offences, of which this court has abundant experience." It has already been remarked that Philip II. made many an ineffectual edict for restricting the assumption of the title *Don*. But "now-a-days," says Pellicer, "the title has been so extended as to be no longer held incompatible with very mechanical employments."

