

A DICTIONARY OF THE CHARACTERS
OF
CERVANTES' "DON QUIJOTE"

By

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INTRODUCTION

In this study we shall devote ourselves to making the acquaintance of the multitudinous characters that come before our view, remain a moment, and disappear, some not to be seen again, others to return at intervals throughout the story.

Written under the influence of the Royal Prison of Seville and during the journeys of the author through Spain, Don Quijote gives us pictures of people of many classes. Belonging to the middle class, Cervantes was neither too low to come in touch with the higher classes and learn to represent them, nor too high to acquaint himself somewhat with lower classes.

Conceived as a great picture of one predominating figure, Don Quijote grows in the hands of the author, order comes out of chaos, the world in which our knight walks becomes populated, the horizon widens, and the great figure of our hero and that of his counterpart take on proportions that surprise their creator. Such life does the author give them, that they seem to go where they will, not where he takes them.

Don Quijote is a masterpiece of psychology, not in the abstract, but concrete, as it pictures for us a whole gallery of Spanish people whose human nature belongs to all nations, and ages, but whose individuality is strict-

ly Spanish, and strictly seventeenth century. The customs, the institutions and the culture herein pictured belong to the first half of the seventeenth century.

While Don Quijote gives us pictures of selected individuals from the different classes of society, we see the social stratum which each individual is meant to represent. The Duke and his wife who make light of our traveler while they tender him their hospitality, give us more than a picture of a household. They represent to us the typical duke and grandee of Spain in the beginning of the seventeenth century.

The national unity founded by the Catholic kings and maintained by Charles V and Philip II is not in any way violated by Cervantes, but is rather emphasized in Don Quijote. Well can we call this a novel of national unity, when we see pass before our eyes Toledans, Andalucians, Aragones, Castellians, and Biscayans, all of them Spaniards, none of them typifying regionalism. Not one phrase in the book savors of regionalism nor tends to disintegration nor the rivalry of one province with another. Cervantes, a Castillian himself, praises the Aragones, glorifies Barcelona and makes his heroes feel at home in Catalonia. Later, during the prolonged war with France, Spanish unity began to weaken and regional autonomy increased, but in the days of Cervantes, back of the political unity there existed a

social unity. There was nothing of feudal war or civil war in the time of Cervantes. Ferdinand and Isabel had converted a land where civil war was the normal condition, to one of comparative peace. This endured only during the first half of the seventeenth century, but was lost at a later period under the reign of Charles II.¹

Reading Cervantes' Don Quijote, is like sitting with the author and letting him turn for one the page of his old photograph album wherein he has collected in his travels, pictures of life. Here he shows Don Quijote just starting on his career, there Sancho as Don Quijote first knew him; here again is Don Quijote pictured at some other important stage of his life, with Sancho always near by. Again and again, interspersed with pictures of casual acquaintances, whom Don Quijote meets but once, we find pictures of Don Quijote and Sancho, the priest and the barber. As he shows them to us, he tells us enough about each one to let us see why he has kept that individual's picture in his album. Each one has affected his hero's life to some extent. Some are of noble blood, while others are from the gutter; some, like Camacho, are rich, while others are beggars; some have the highest degrees the schools of the day can give, others cannot write so much as their own

¹Salcedo Ruíz, Don Angel: Estado Social Que Refleja el Quijote, Madrid, 1905, pg. 104.

names. Page after page we turn, until we find that most classes of Spaniards, from the galley slave to the captain, from the new convert to the old Christian, from the poor penitent on the pilgrimage to the bishop, are given a place in this album. Even Rocinante and Dapple are pictured until we come to know them and to sympathize with them in their daily toil.

So well done is Cervantes' characterization, that each character one meets in his Don Quijote is as much an individual as are the characters one meets upon the street. There are no two alike. The numerous types and individuals that spring into being on these pages are so vividly drawn that they move before the reader with real vitality. Stupidity, folly, genius and cleverness all clothed in human form, pass before our eyes. The distinguishing qualities of each stand out clear cut, true to type, while the characters breathe, move and live.

The text to which all references are made is El Ingenioso Hidalgo Don Quijote de la Mancha, Segun el Texto Corregido y Anotado por El Señor Ochoa. D. Appleton y Compañia, New York, 1921.

I have included only those characters which actually speak or act.

1. Acreeador, El

A shrewd borrower of money, too sharp for his creditor, is brought to terms by the discernment of Governor Sancho (pg. 552).

2. Agimorato

A Moor of high honor holding an office of dignity (pg. 255), a man of wealth (pg. 261), interested in the price of slaves (pg. 262), is a kind and loving father to Zoraida (pg. 262). His permitting the gathering of herbs in his garden by those who have not asked permission (pg. 263) shows a kind heart, while his haste in driving away the unwelcome Turk shows strength of character (pg. 264). His courage in attacking, almost single handed, a group of Spaniards whom he finds on his premises, brings about his captivity from which he escapes by attempted drowning (pg. 268). His tender love for his daughter (pg. 267) does not prevent his calling for her destruction when he believes that she has adopted the Christian religion so that she may sin unmolested (pg. 269). His last words, pardoning her and begging her to return, win for him the sympathy of the reader.

Living as he did in the days of the Inquisition, Cervantes must have had great courage to create a Moorish character more to be pitied than detested.

3. Alonso, Pedro

A peasant from Don Quijote's village (pg. 19) comes along the highway at a time when Don Quijote needs a friend, for he finds him lying on the ground, where he was thrown by his falling steed, unable to rise.

If he were less kind hearted, he would have left our knight lying there, for the only answer he can get when he asks him who he is, is lines of poetry about the Marquis of Mantua. What he does, however, is to remove the visor and wipe Don Quijote's face after which he recognizes him as an old neighbor. Since his questions are met with more lines of poetry, he removes Don Quijote's armor, searches for his wound, then puts him on his mule, collects all the armor even to the splinters of the lance, and ties them upon Rocinante, after which he leads both mounts to the village.

The height of his kind consideration of the poor knight's feelings is reached when, after all his effort in his behalf, he waits outside the village with him until dark, so that our knight may not be seen riding through the streets in such a plight (pg. 20).

4. Altisidora

Altisidora is first singled out from the group of duennas in the duke's home, when she comes out into the gar-

den under Quijote's window with Emerencia, to sing him a love song (pg. 547). With feigned modesty she declares that her only hesitation in singing is that she dislikes to lay her heart bare before those who may not understand the mighty power of love, lest she be considered a wanton woman. Her seeming modesty does not ring true, for she adds, "but better a blush on the cheek than a sore in the heart." The next day she follows up this lead when she pretends to faint at seeing Don Quijote pass, and later, when a cat has severely wounded the knight she tenderly dresses his wounds, talking softly the while of her love for him and her hope that while she who adores him lives he may never marry Dulcinea (pg. 557). These things establish for her a character wanting in moral restraint even before the duenna Dona Rodriguez tells us that she has more impudence than modesty (pg. 561), and before we hear her sing to Quijote upon his departure (pg. 610), telling him that she hopes Barrabass will go with him, that he may have bad luck. In the next breath she smartly accuses him of having her handkerchiefs and garters, then adding that she finds, after all, that she is wearing the garters (pg. 612).

We have to give Altisidora the palm for her persistence. She does not appreciate the import of Dulcinea, the power for faithfulness and integrity which her image in his heart is yielding Quijote, so she tries again and

again to break down his morale. She is especially disgusting as she places herself upon a fancy funeral pyre, feigning death (pg. 666), and as she dresses herself in white silk and enters Quijote's bed chamber before he is up (pg. 669).

True to character, after she does her utmost to win him, yet fails, all her love turns to hate, she becomes angry, calls him names, and tells him that her fainting and dying was all make believe (pg. 672). She will waste no more time on him, not she! The mere memory of his cruelty will blot him out of her mind, and she will retire to avoid seeing his ugly face (pg. 673).

Don Quijote's suggestion that she be put to work and kept busy (pg. 673) meets with our approval. Yet Altisidora is performing the task for which the duke and duchess have hired her. She is keeping life in the castle from becoming over monotonous. Perhaps many years of this useless sort of existence have caused her to feel that there is nothing so worth while as variety of entertainment. Be that as it may, Altisidora performs a service in the story. She shows us what Quijote will do when the siren call of the tempter assails him. She plays that part well. She tempts him by night and by day.

5. Ama, La de la Casa de Don Quijote

Don Quijote's housekeeper is an ignorant, superstitious woman, incapable of understanding those things which interest her master (pg. 22).

She is a faithful old servant, ready to do all she can for her master, going to no end of trouble to remove the cause of his downfall, sprinkling the vacant room with holy water (pg. 23) and lying to him about the books (pg. 30). She is fond of Don Quijote, and very thankful when she believes him to be cured (pg. 341). Her hatred of Sancho is due to her blaming him for encouraging her master's madness (pg. 367). Her perplexity is pitiful when she says that if it were toothache that is troubling him, she would say the prayer of St. Apolonia for him, but she doesn't know what to do for his brains (pg. 368).

Her faithfulness to our knight even when no wages were forthcoming were appreciated by him when he stipulated in his will that she be given all her wages plus twenty ducados for a new dress (pg. 687).

6. Ambrosio

The goat herd who carries out the wishes of the dead Chrysostom about his grave, gives an eloquent address about him, and asks Marcela when she appears at the grave, if she is Nero come to see her Rome in ashes (pg. 60).

7. Ana Félix

Ana Félix, daughter of Ricote the Morisco (pg. 648) first appears in the guise of a young man in charge of a brigantine, on board of which two drunken Turks arouse the anger of the general of a galley by firing upon him and killing two of his men. The general comes upon her vessel ready to hang every one of the crew, but particularly the rais, or captain, whose hands he binds and about whose neck he places a rope. So well pleased is he with the appearance of this graceful submissive captain, however, that he feels a desire to spare his life and so begins to question him, and is amazed to hear the youth confess to being a Christian woman. She tells her story, that while her parents are Morisco she is a Catholic Christian (pg. 648), not just outwardly but at heart, but that her uncles thought she merely made this statement to be saved from leaving Spain, the land of her birth, so they took her to Barbary to live in Algiers which to her was to live in hell. She tells how she escapes the king, who admired her for her beauty, because of his covetousness. He let her return to Spain to unearth her father's gold and pearls. She also tells how she dressed her lover in woman's clothing, because the Turks think more of fine looking young men than of women. Thus she shows herself able to cope with a difficult situation. She is freed from her present plight by

this frank recital, for the viceroy steps up and releases her hands. Don Antonio Moreno takes her and her father to his home where his wife is charmed by her beauty, and where all the city flocks to see her. She remains here while her lover goes to visit his father. Whether she then goes to Algiers or France or Germany, on account of her Moorish ancestry, the reader is left to conjecture. Those present discuss most freely the injustice of expelling so good a Christian girl, and a father so well disposed, but remove any fear of arrest by continually pronouncing the edict as just, and well deserved by intriguing Moors of whom Ana Felix and her father are glaring exceptions.

8. Andrés

The shepherd boy whom Don Quijote "rescues" is a careless lad, under some slight suspicion of dishonesty (pg. 15). Don Quijote interferes to prevent a probably well-deserved beating, and brings upon the boy a much more severe punishment (pg. 191). Later Andrés reproves the knight for meddling.

9. Antonio

One of the goatherds who entertained our travelers by singing for them a ballad, a simple lay of peasant life, which his uncle composed for him (pg. 48).

10. Arriero, Un

A mule driver, traveling with the silk merchant from Toledo, gave Don Quijote a severe flogging and left him stretched out on the ground unable to rise (pg. 19).

11. Arrieros, Los

The mule drivers that Don Quijote meets at the first inn that he visits, interfere with his ceremony by touching the arms he is guarding (pg. 12).

12. Basilio

This most agile youth, good wrestler, ball player, fencer, and singer who can win at cards and handle a guitar skilfully is a rival of Camacho the Rich (pg. 427).

Basilio is a victim of a social custom which permits the parents to promise the daughter in marriage to whom ever they will, whether she give her consent, or not.

From the time he knows that Quiteria, his sweetheart, is to marry Camacho, he walks with his head down and is never seen to smile. His well planned ruse by which he carries away the bride on the day she was to have married Camacho, shows that he was neither sulking nor mourning when he was going about in a preoccupied manner, but was using his wits (pg. 437).

He is persistent, courageous and shrewd, too proud

to partake of Basilio's feast (pg. 441) and quite capable of providing for his own household (pg. 442).

13. Barbero, El del Yelmo de Mambrino

When we meet this barber on the highway, going to shave a customer and bleed a patient, we learn something of the medical profession of the day (pg. 290). It is the medical equipment which the barber is carrying, a shiny new basin in which to catch the patient's blood, that attracts our knight whose eagerness for a suitable shiny headpiece causes him to make a sudden charge upon the unsuspecting barber and relieve him of his "helmet".

Prosaic, practical and ignorant of chivalry, the barber demands the return of his basin and trappings (pg. 292).

14. Borja, Don Carlos de

We learn from this character something of the life of the higher nobility in the days of Philip III. His favorite and habitual diversion seems to be hunting, and he is introduced into the story when his hunting party chances to meet our adventurers along the highway.

He is a man of sportive, jocose character who, living as he did, a life of gilded idleness and ennui, hailed our travelers as a welcome diversion. He helped to

plan some of the ridiculous performances that took place during their visit in his home. The white-bearded clown (pg. 521), the story of Don Clavije, (pg. 522), the bearded ladies (pg. 526), the long drawn-out story of Sancho's government (pg. 550 ff), the wooing of Don Quijote by one of the maids of the palace (pg. 555), the bag of cats (pg. 556), and the sham battle (pg. 606) were products of the fertile brain of the duke and his wife and their major-domo.

He considers the chivalrous ideals of the ingenious gentleman merely as good raw material for jesting. Probably the figure of the provincial nobleman is hardly characatured at all. It is worthy of note that Cervantes chose not to describe a noble living at court, in order to avoid all possible cause of offence to a class upon which he, like all other literary men of his day, depended for support.

15. Boyero, El

An ox driver takes Don Quijote home after he has been beaten and left for dead (pg. 331).

16. Caballero, El del Bosque

(See Carrasco, Sanson).

17. Cabrero, El

A goatherd who has a large flock in his care, back in the mountains of Sierra Morena where there are practically no visitors except goats and wolves, is visited by our travelers.

He is timid, ignorant, and very cautious. It was he who first saw the bag of money which our hero found, but he was afraid to take it.

He is kind hearted, and worked hard to overtake the youth hidden in the mountains, to see if he could be cured, or placed in the care of relatives (pg. 126).

18. Cabrero, Un

A goatherd helps our knight by gladly sharing his meal of wine, meat, parched acorns and hard cheese with him (pg. 46), and healing his ear by making a poultice of chewed rosemary leaves and salt for the wounds (pg. 50).

19. Camacho, El Rico

Camacho the Rich is an ostentatious, opulent, self-indulgent character who has failed to inspire any love in the heart of the girl he is to marry. He is selfishly indifferent to this fact, feasting his eyes and his soul on the gaudy exhibit of his material possessions, to the exclusion of the tender emotions (pg. 432).

Quiteria, his bride to be, while ignoring Camacho, is deeply in love with Basilio (pg. 439).

He is Epicurean in his passive indifference to those things his money can not buy, accepting the attainable as a substitute for those things which are out of reach (pg. 441).

He is cool and calm as he orders the celebration to continue as though the minor circumstance of the removal of the bride had not occurred. Self-satisfaction, and dispassionate disregard of circumstances which he cannot control characterize Camacho.

20. Canónigo, El de Toledo

The prebendary of Toledo is an incomparable critic of novels, poems and comedies, who gives us a learned discourse on books of chivalry (pg. 308 ff.).

Living in a country where there were scarcely any heretics to overthrow nor pagans to convert, and where, in the seventeenth century there were two hundred thousand priests and monks to perform the duties incumbent upon theologians, it is not surprising that these best educated citizens of the country should contribute to the growth of literature.

The great numbers of the clergy, educated in the Universities and with leisure for reading and money with

which to purchase books, were a factor to be reckoned with in the Golden Age of Spain's literature. From the priesthood came poets, novelists and historians who helped to make possible the Golden Age.

This man is in comfortable circumstances financially (pg. 312) and is not accustomed to suffering hardships (pg. 304).

21. Cardenio

The Knight of the Forest is a character in the double love story which involves Lucinda whom he loves, Don Fernando who has married Lucinda against her wishes, and Dorotea, Don Fernando's rightful wife (pg. 126).

He is the type of romantic lover common to the literature of the age and, indeed, mutatis mutandis to that of any other.

22. Carrasco, Sansón

Sanson Carrasco, a neighbor of Don Quijote's, is one who appreciates the worth of the knight for his own sake. He is a versatile man of about twenty-four years, a great wag, sharp witted and fun loving (pg. 352).

He is a literary critic and gives Cervantes an excuse to pass judgment upon his own works (pg. 357).

Magnanimous in his willingness to arm himself a

knight in order to conquer Don Quijote and send him back home for our knight's own well being he undertakes a second sally out of revenge for the broken ribs that he sustained (pg. 406). Forgiveness takes the place of hurt pride when he conquers Don Quijote, and he wins and holds our knight's friendship, admiration and even gratitude while he works to thwart his purpose (pg. 371).

While other characters use our hero for their own entertainment and amusement, Sanson Carrasco takes endless pains, employing his talent as poet, his eloquence, and his winsome personality for the betterment of his friend, Don Quijote de La Mancha.

Don Angel Salcedo Ruiz says of him,¹ "His is the character in which there are no eclipses and no vacillations, his the most sympathetic character in the story."

23. Carretero, El

This character enhances the realism of the scene of the encounter with the lions by begging, for charity's sake that he be given permission to unhitch his mules and get them to a safe place before the lions are loosed (pg. 415).

¹Salcedo Ruiz, Angel, Don: Estado Social Que Refleja el Quijote, Madrid, 1905, pg. 155.

24. Castellano, Un

A Castilian (pg. 637) to whom no other name is given in the story, comes up to Don Quijote in the press of the crowd that has gathered around him and Don Antonio Moreno in Barcelona, and offers him the un-called-for advice to go home to his wife and children. Don Antonio Moreno answers him so quickly that the Castilian slinks away, saying that if he lives to be as old as Methuselah he will never give advice again (pg. 638).

25. Cautivo, El

The story of the captive is indicative of a temptation on Cervantes' part to tell of his life in Algiers, a temptation to which he yields in part. He creates the Cautivo for this purpose and makes him little more than a type (pg. 239). He is figured as an honest and worthy fellow who is grateful to his benefactors and comes to be fond of her so that he does not repine unduly when her treasure of gold and gems is lost (pg. 240).

26. Cecial, Tome

A squire whose sole reason for appearing in the story is to discourage Sancho in knight errantry, accompanies the Knight of the Forest (pg. 395). The good food he gives Sancho to eat, with the suggestion that at home

one has a better living with less effort, were having the desired effect until the squire was suddenly obliged to remove his disguise, an immense false nose, to save his Master, Sanson Carrasco, from being killed by Don Quijote.

27. Comisario, El

The commissary in charge of the galley slaves is a brutal coward, unkind and rude, who remains untouched by Don Quijote's comment on liberty (pg. 117).

28. Corchetes, Dos

Two constables bring a girl dressed as a man to be tried by Governor Sancho (pg. 572).

29. Corchete, Un

A constable is among the numerous personages who serve to give Sancho subjects to govern (pg. 571).

30. Correo, El

One of the retainers of the duke hastens in while Sancho is trying to eat his long delayed dinner, claiming that he is the bearer of an important letter from the duke (pg. 559).

31. Corchuelo

Corchuelo, the law student, when traveling in company with the lawyer known only as the licenciado, meets Don Quijote and Sancho and slackens the speed of his pony that he may keep company with this man whom he recognizes as erratic, yet whom he looks upon with admiration and respect.

Corchuelo is on the way to the wedding feast given by Camacho the Rich, and it is through him that Don Quijote learns of the defeat of Basilio, the lover of Quiteria whom Camacho is to marry. Corchuelo takes it upon himself to invite Don Quijote and Sancho to the wedding, and as they journey with him he and the licenciado entertain their fellow travelers with a sword test to prove the comparative greatness of strength and skill. Corchuelo as the strong man in the bout attacks like an angry lion, but when the skilled licenciado tires him out, in vexation and anger he throws away his sword and wearily sits down to rest. He is not one to bear a grudge, however, and before they continue their journey he embraces his opponent, and they go on, better friends than before (pg. 429).

32. Cristina, Doña

Doña Cristina is a fit companion to Don Diego de Miranda. The good will and courtesy with which she receives

this knight who has proven to be so interesting to her husband, and her desire to show not only that she knows how to give a good reception to her guest, but that she is able to make good use of this knowledge, show her to be a lady of good breeding (pg. 421).

33. Cuadrillero, Un

This officer of the older brotherhood shows the ignorance and brutality in the exercise of his functions which characterize, more or less universally, the minor officers of the law.

34. Cuadrilleros, Los

The attitude of these constables toward Don Fernando and Don Luis (pg. 295) when their identity is disclosed, is characteristic. The police rarely ventured to arrest criminals of the upper classes, and when they did so, usually got the worst of it in the courts.

35. Cura, El

The priest at the Basilio-Quiteria wedding loses no time in attending to his priestly office when Basilio falls upon his sword, and hastens to confess him, preventing those present from drawing the sword lest his charge die, unconfessed (pg. 438). He is kind and interested,

and after performing the marriage ceremony, for the dying man, because that is the one condition to confession that Basilio imposes, he tearfully confesses Basilio, praying for the repose of his soul (pg. 439). Unwilling to be a party to a bit of arch deception, the priest declares the wedding invalid (pg. 440), but says no more when he sees that Quiteria is satisfied, but rather devotes himself to the bereft Camacho, whom he persuades to be peaceful.

36. Cura, Un

This priest is traveling in company with a group of flagellants, and when he meets our knight he asks him to make haste with whatever he has to say, so that the suffering of the flagellants need not be unduly prolonged (pg. 329).

The penitents, though they are lashing themselves, will be lashed by no one else, and one of them, whom Don Quijote has attacked, leaves our knight stretched out upon the ground (pg. 330).

37. Declarador, El

This boy who explains the action in Master Pedro's puppet show is fluent of tongue, teachable and docile (pg. 464).

38. Demandante, El

An ignorant but peace loving old man who weakly acquiesces when not convinced is one of Governor Sancho's clients (pg. 552).

39. Dolorida, La

(See Mayordomo, El de Sancho).

40. Dorotea

Dorotea, one of the most charming women of the story, is a business like, level headed, coolly deliberate and altogether self-respecting girl.

The steward for her parents who, though of lowly birth, yet possess enough of wealth to be considered almost gentry, Dorotea occupies the hours of the day not in fanciful romance, but in useful occupation.

She coolly considers the proposal of marriage which the Noble Fernando has made, decides in his favor and gives herself to him (pg. 166). This shows that a vestige of clandestine marriage still remained in Spain in the days of Cervantes. A wholesome self-respect is seen throughout all of this, when she says to him, "your noble blood cannot despise the humbleness of mine. Your vassal I am, but not your slave" (pg. 167).

Unselfish to a high degree, and so honest herself

that she never questions his motive, her only hesitation is the fear that he may be cheating himself and disappointing his parents by an alliance with a family whose blood is not noble.

Betrayed by Don Fernando and ashamed to remain with her disappointed parents, Dorotea, lonely and dejected, hides herself in the mountains disguised as a man (pg. 162).

Her resourcefulness and adaptability to circumstances assert themselves when an opportunity to help some one else presents itself (pg. 240). It is she who plays the part of the damsel in distress, making use of a knowledge of chivalry gained from her early reading, when this manner of getting Don Quijote back to his home is decided upon.

Constant in her love for Don Fernando and still mindful of her loss of him, Dorotea's persistence is seen when, in the presence of others, she kneels before him asking him to take her for his legitimate wife. "You will not be the first nobleman to marry beneath your rank," she argues (pg. 231).

41. Dulcinea

Dulcinea the elusive character who in truth had her complete existence only in the brain of the exotic Don Quijote, a dream child of his, is more beautiful mounted on

the wings of his fertile imagination, than when brought to earth and viewed by the unimaginative vulgarity of Sancho.

Don Quijote in his first reference to the queen of his heart, says (pg. 59), "I only know that her name is Dulcinea, her country El Toboso, her rank at least that of a princess, since she is my queen and lady, her beauty super-human, since in it we find exemplified all the impossible, fantastic attributes of beauty which poets give to their ladies. Her hair is golden, her eyes are suns, her cheeks are roses, her lips corals, pearls are her teeth, alabaster her neck, marble her breast, ivory her hands, and her whiteness is snow."¹⁰

All of the beauty of Quijote's dream-child was embodied in the daughter of Lorenzo Corchuelo and Aldonza Nogales, whom he says, he has not seen more than four times in the twelve years he has been adoring her (pg. 140) and who on those occasions did not know that he was looking at her.

To one who can see only a barber's basin when Mambrino's helmet is plainly visible, the daughter of Lorenzo Corchuelo is described by Sancho (pg. 141) as one who can fling a crowbar as well as the lustiest lad in town, is brave, stout, and has a grin and a jest for everything. Sancho it is who is sent to bear a message to Dulcinea and his imagination describes her as a peasant girl who smelled

goaty, occupied in winnowing wheat (pg. 187).

Not shattered by this repulsive description of Sancho's, Don Quijote's imagination withstands an even greater blow when, with his own eyes, he sees the girl whom Sancho pleases to call Dulcinea. He is perplexed and bewildered as he looks upon this platter-faced, snub-nosed lass, and pitifully addresses her as "highest perfection of excellence that can be desired, sole relief of this afflicted heart that adores thee". And he continues, "The malign enchanter has brought clouds and cataracts to my eyes, and to them only, changed thy features into those of a poor peasant girl." He hastily rises to lift her upon her mule which had thrown her off because of the too vigorous spurring she had given, but she goes back a little, takes a short run and clears the back of the saddle in one jump, landing astride her mount. As she gallops away, Don Quijote mourns for his Dulcinea whom enchanters have changed into so mean and ill-favored a shape that even her breath smells of raw garlic, instead of being laden with the sweet fragrance that comes of constant dwelling among perfumes and flowers.

Don Quijote is too honest with himself to investigate very deeply the existence in the flesh of Dulcinea. He is afraid to do so, lest he find her to be only a delusion (pg. 495). "God knows whether or nor there be a

Dulcinea in the world, whether she's a fantasm or not; these are things the proof of which need not be pushed to the extreme end." The only time that he sees Dulcinea she is a disappointment to him, for she cannot, in that form, give him her blessing nor receive his offerings of vanquished herds of sheep and windmills. This cannot be the Dulcinea whom he cherishes, lifted up by the wings of imagination until her figure, in the mists of the morning, can not be distinguished from the very mists, themselves. Thus protected, her hair is golden to our knight because to him gold is the most beautiful color for hair, and her cheeks are roses because beautiful cheeks should be rosy. Better is it to keep her in the mists, better to cherish the delusion, better to retain the lady-love who holds unceasingly before his eyes the highest of standards, the perfect model of morality. So he holds in his heart this image of her which his brain has chiseled out. For, says he to Sancho in substance (pg. 142), "No one need suppose that the Dianas and Sylvias and Galateas whom poets adore were really flesh and blood and belonged to these poets. So also it suffices me to believe that Dulcinea is beautiful, pure, and the highest princess in the world. In beauty none can equal her, in good name few come up to her, and best of all, I hold her in my imagination just as I want her to be."

Dulcinea is Quijote's religion, his height of moral excellence, his never failing source of strength for times of stress. To Altisidora singing softly under his window by moonlight he stoutly says: "Begone! For me Dulcinea alone is beautiful -- wise -- virtuous. All others are ill favored, light and low born" (pg. 550).

He calls upon her to succor him when he guards his arms at the horse trough (pg. 10), implores her support as he makes a charge upon the windmills (pg. 33), goes into the wilderness to worship her (pg. 138), and fights for her when Sancho says she does not come up to Dorotea's shoe. He insists that if it were not for Dulcinea, he wouldn't have the strength of a flea in his arm (pg. 184).

As the blessing of the pope is sometimes sought before a great undertaking, so Quijote insists upon going to Toboso as he starts on his third sally, since nothing makes a knight succeed like the blessings of his lady. Any ray of light from her will give light to his reason and strength to his heart (pg. 373).

To the end of the story Dulcinea, the dream-child, remains on her throne in the heart of Quijote (pg. 683), "the peerless Dulcinea del Toboso, the glory of these brook-sides, the ornament of these meadows, the mainstay of beauty, the cream of all the graces, and in a word, the being to whom all praise is appropriate, be it ever so

hyperbolical."

Blessed be Dulcinea, the illusion that inspired the highest of virtues in our hero. "For to take from a knight errant his lady is to take away the eyes with which he sees, the sun which lights him and the strength which keeps him going," (pg. 495).

41. Duquesa, La

We meet the duchess riding in a hawking party of which she is the leading figure.

She is young and pretty, fond of entertainment, and full of life, a suitable wife for the duke, Don Carlos de Borja.

Though she has a house full of servants to wait upon her, she is neither languid nor inactive. She helps her servants stage an exciting bit of acting (pg. 668).

She has a keen appetite for stories (pg. 499), and she indulges in correspondence with Sancho's wife (pg. 578).

While we admire her zest, and untiring interest in her surroundings, we feel that she carries the matter too far in her eavesdropping and her pranks with Dona Rodriguez and Altisidora.

The duke and the duchess, using their wealth and all of the time of a great retinue of servants for their

own entertainment stand out in bold contrast to Don Quijote, who, with only his two hands, is anxious to live for others, righting the wrongs of humanity, with no thought of himself.

43. Eclesiástico, El

The Confessor in the Duke's home is authoritative, reproving both Don Quijote and Sancho (pg. 489). Unamuno refers to him as one of those ecclesiasts who rule in princes' homes, and who, in this case, addressing Don Quijote as Don Tonto, Sir Fool, must not have read the gospels nor have known the Sermon on the Mount wherein Jesus says that he who calls his brother a fool is in danger of hell fire, Matt. 5:22.²

The Confessor seems to have had but little authority, since both Don Quijote and Sancho reply, censuring him for criticizing in matters about which he has no information (pg. 491). The Duke, instead of being chagrined and penitent, when the confessor rises to go, lightly dismisses the incident, saying that as women cannot really offend one, so neither can ecclesiastics (pg. 492).

44. Emerencia

Emerencia, a servant in the Duke's household,

²Unamuno: Vida de Don Quijote y Sancho, Madrid, 1914, pg. 309 ff.

accompanies Altisidora and helps her tempt and tantalize Don Quijote (pg. 547).

45. Encamisados, Los

(See López, Alonso).

46. Escribano, Un

A notary comes into the story at the time when Sancho is discussing gamblers (pg. 571) for no other purpose than to give the other side of the question. He says that the smaller gambling houses, which are the ones that do the most harm, may be eliminated, but not the great ones, owned by men of importance.

47. Eugenio

Eugenio, the goatherd, in company with Anselmo the shepherd, is bewailing the loss of Leandra. Each man is caring for his own flock, so that in true pastoral style he may engage in the popular diversion of bewailing the loss of a beautiful woman. He is belligerent and comes to blows with Don Quijote when the question of chivalry is discussed (pg. 324 ff).

48. Fernando, Don

We have here a selfish and bold man, a traitor

to his friend, who coldly and deliberately plans for his own interests without regard to whom he may be mistreating.

His selfishness, ambition, and envy are dominant when he whose wealth could buy for him far more willing sweethearts, determines like King David to rob his friend of his one treasure³ (pg. 155).

It is not sudden emotion awaking a passion hard to control which motivates Fernando's treachery. It is cold deliberation, diabolical planning and scheming (pg. 156).

Bold in his plan of snatching Lucinda from the convent (pg. 236), he selfishly keeps her despite her tears and her attitude of self-defence (pg. 232). Nothing may be said to his credit when he finally releases her, for he does this only after he is fully convinced that the satisfaction of possessing her will not be worth the price he is paying.

Hardness of heart and self-conceit keep him from softening when Dorotea who has never ceased to love him pleads with him to keep her, his legitimate wife (pg. 232).

Fernando's liberality, referred to as incomparable (pg. 297), instead of furnishing an admirable trait in a despicable character, is only an expression of his good

³2 Kings 12.

fortune in possessing an abundance of wealth. Cervantes probably offers this liberality as a redeeming trait, for in Spain, where the wealth of the country was very unevenly distributed, liberality was considered an act of piety.

49. Ferastero, Un

One of the people who bring problems to Governor Sancho to settle. This stranger brings the puzzling question of the bridge (pg. 582).

50. Galeotes, Los

A chain gang of convicts being conducted to the galleys (pg. 113). (See Pasamonte, Gines de.)

51. Ganadero, El

A swine-herd who has offended an immoral woman is the occasion of a clever decision on the part of Governor Sancho (pg. 554).

52. General, El

A Valencian gentleman of rank is in charge of the leading galley which is visited by our heroes whom he receives with pomp (pg. 643). In an instant he can turn from joviality to the grim business of commanding a ship when the occasion demands valor and resolution (pg. 644). That

his commands are instantly obeyed speaks well for his generalship, as does also his victory (pg. 645).

The general seems to be a man of great power, for though he sends for the viceroy to come on board, it is he who conducts the trial of the vanquished. When the viceroy forgives Ana Felix, the commander of the enemy ship, the general also forgives her. He likewise spares the lives of the Turks because of the viceroy's entreaty (pg. 649).

53. Gerónima, Claudia

Mounted on a dashing horse, Claudia Gerónima comes riding into the story to implore the protection of the bandit, Roque Guinart, because she has killed her sweet-heart, whose family is holding a feud with Roque's family (pg. 628). This truly romantic character flings herself, fainting, on Vicente's breast, when he dies, tearing her hair and scattering it to the winds, and rending the air with her sighs (pg. 629). She then decides to enter the convent of which her aunt is abbess (pg. 630).

54. Gregorio, Don

Don Gergorio about whom we hear much through the recital of Ana Félix, his sweetheart, first appears in person in the story when he is brought back from his imprisonment in Algiers by the renegade. Ana Félix had dressed him

as a woman in Algiers, but on his way back he had donned the garb of a captive (pg. 654). Even in this dress he is an unusually good-looking youth. Though only about eighteen years old, he shows an intelligence far beyond his years as he recites the story of his peril and embarrassment at having to live among the women in Algiers. His joy at being again in the presence of his sweetheart does not cause him to forget his father whom he goes to visit, leaving Ana Felix at the home of Don Antonio Moreno (pg. 655).

55. Grijalba, Doña Rodríguez de

In this character a type is introduced. The duenna is a woman of noble birth, who, through misfortune, has lost her source of income. Work, she cannot (pg. 486) but live she must, so she attaches herself to some well-to-do family in the capacity of a sort of higher servant or companion (pg. 518) assuming certain responsibilities, taking certain liberties, hated by the other servants because of her privilege (pg. 589) and in turn often hating her benefactors through jealousy of them. This duenna began her career as seamstress (pg. 566). She makes a weak pretense of virtue (pg. 565) and complains that her reputation is often attacked (pg. 519).

Doña Rodríguez is shrewd (pg. 587) and takes advantage of the pranks that are being played while Don

Quijote is a guest in the house, to try to accomplish the righting of a wrong of which her daughter is a victim (pg. 612).

56. Guía, Un

The Guide to the Cave of Montesinos, who was a cousin of the licentiate, and was referred to as El Primo (pg. 445), gives the author ample opportunity to discuss books. One suspects that Cervantes may be making sport of some of his contemporaries, when he has this character announce that he is a writer of good books, to be printed and dedicated to princes. One is a "Book of Liveries", in which are described seven hundred and three liveries with their colors, mottos and ciphers, from which gentlemen of the court may choose any they may fancy for festivals, without having to worry about having them appropriate to the occasion. Another is "Supplement to Polydore Vergil", setting forth important facts which "Polydore Vergil" failed to give, such as the identity of the man who first had a cold in his head. One is given to see, when this character discusses these books, why Cervantes had his enemies among the authors of the day.

57. Guinart, Roque

This is the familiar type of gentleman bandit

who, for the sake of family honor, lives a life that is distasteful to him (pg. 631). He speaks of his life as a bandit as one that is full of danger, and one from which he hopes to escape. He has adopted this way of living to avenge a wrong that has been done to his family by their enemies, the Torrellas. Other families have joined with his in a common hatred (pg. 628). Those of his faction appeal to him for any help they may need against the common foe (pg. 628).

He is kind hearted (pg. 627), more merciful than cruel, just (pg. 630), and yet a stern captain of his men (pg. 633) and one who unceasingly seeks retaliation upon his foes.

58. Gutiérrez, Juana

(See Panza, Teresa.)

59. Haldudo, Juan

This rich man from the neighborhood of Quintanar (pg. 16), gives a picture of the cruel master, free to lash his servant as severely and as frequently as he wished.

Overbearing with those who are at his mercy, he becomes humble when facing our armed hero, who leaves him, in full confidence that he will keep his word.

Polinous⁴ holds that Haldudo represents tyranny, as do kings, judges, and officers of the Inquisition. His humility when Don Quijote interferes, is compared to the movements of kings who feel that a revolution is about to break forth. They promise to respect the rights of the people, but do not hesitate to increase their blows when all is again calm.

I do not deny the cleverness of this comparison. It is well drawn. But I can not agree with Polinous in his belief that Cervantes had this subtle hidden symbol in mind when he gave us his picture of Juan Haldudo.

60. Hija, La de Don Diego de la Llana

This girl of sixteen is brought before Governor Sancho for parading the street dressed in men's clothing (pg. 572).

Though confused, this pretty young girl tells how her father has kept her in the seclusion of her own home until she, tired of getting all her contacts with life through her brother, dresses herself as a man and goes out with him that night to see the town.

Here is a human interest story, not improbable in a country where cultured modest women are supposed to remain

⁴Polinous: Interpretación del Quijote, Madrid, 1894, pg. 75.

at home.

61. Hija, La del Ventero

The inn-keeper's daughter, unspoiled by her surroundings of noisy guests in a wayside inn, and by her equally noisy parents, is a quiet girl. She likes the things the knights say when separated from their ladies, but she doesn't like the bloody part of knight errantry as does her father. When her mother scolds about the loss of the wine and skins, she holds her peace and smiles (pg. 226).

She has a tendency toward the romantic which is seen on the night when neither she nor Maritornes can sleep because they have given up their beds to guests. It happens that Don Quijote, mounted on Rocinante, is guarding the inn that night, and this young lady who, with Maritornes is at the window watching for him, calls out to him (pg. 282). She is a quiet participator in Maritornes' later prank (pg. 283).

62. Hijo, El de Don Diego de la Llana

He tells the same story his sister told about her being kept in seclusion (pg. 575).

63. Hombre, El de las Armas

A man leading a donkey laden with arms hurries across the pathway of our heroes (pg. 455).

As he tells the story of a feud between two neighboring villages, he reveals Cervantes' opinion of these feuds by his recital of the ridiculous circumstances which have led to the schism which is still as great as the day it was begun, years before (pg. 459).

64. Hombre, El de la Imagen

An image carrier in a pilgrimage fights with Don Quijote and leaves him almost dead (pg. 330).

65. Juan, Don y Don Jerónimo

These characters discuss the spurious Don Quijote and claim that it does not do justice to Sancho (pg. 622). They are both amused and amazed at Don Quijote's mixture of sense and craziness (pg. 623).

66. Jugadores, Unos

The gamblers who are fighting over the amount of booty an apparently disinterested by-stander can reasonably hope to receive, for deciding in favor of the winner on doubtful points, introduces this not uncommon member of society (pg. 570). Perhaps Cervantes introduces them so

that he may express an opinion on the treatment of the unemployed, or on the taxation of gamblers (pg. 571).

67. Labrador, El

A farmer whose mistrust of others leads him to expect the impossible from his tailor, appears with the latter for a hearing before Governor Sancho (pg. 511).

68. Labrador, Un

The farmer's reason for appearing before Governor Sancho is to ask him to grant a scholar's pension to his son, to help set him up in housekeeping (pg. 560). Apparently Cervantes intends some sort of ridicule of the pension system. Just what, is not clear.

69. Leonero, El

The keeper of lions lends himself in all sincerity to the establishment of the valor of our hero by first refusing to open the cage door, then calling upon all to witness that he is doing it against his will, and that Don Quijote is to pay all the damage (pg. 415). His interpretation of the lion's failure to come out and fight when his door is opened, and his superstitious fear of tempting God, serve to keep our knight out of the jaws of the lion (pg. 418).

In gratitude for the gold crowns he receives and in awe at Don Quijote's daring, the keeper of lions spreads the fame of the ingenious gentleman far and wide.

70. Licenciado, El

Licenciado El, the law student who traveled with Corchuelo on the way to Camacho's wedding feast, is very dexterous in the use of the sword. He proves in a fencing match with Corchuelo that skill is greater than strength, by meeting the attacks of this stronger man with such easy grace that Corchuelo becomes very tired and is glad to give up (pg. 430). Corchuelo had held that dexterity with the sword is a useless attainment since skill will fall before strength, and that this law student would hold the highest of degrees instead of the lowest, were it not for his love of fencing. After the student wins his victory, he has a great deal to say about the virtues of the sword. The hero of Lepanto thus takes this opportunity to defend the soldier.

71. López, Alonso

Alonso López, a priest who travels by night with a corpse, represents a class of people for whom Cervantes has but little respect, the priest without a parish. He is represented as a useless individual, traveling in company

with eleven other priests all of whom are going just to accompany one corpse (pg. 93). His prevarication in saying he is a licenciado when in reality he is only a bachiller, is another thrust by Cervantes who has no academic title. The use of a title not yet attained was not uncommon in Cervantes' day. Ruiz de Alarcon posed as a licentiate before acquiring that title. Cervantes, probably the recipient of indignities because of his lack of academic training, ridicules this practice by attributing it to a useless, cowardly (pg. 94), lying individual.

72. Lorenzo, Don

The son of Don Diego de Miranda, a young man of sufficient initiative and acumen to follow his own preference, and study poetry, rather than law or theology, even though this choice is disappointing to his father, gives his opinion of Don Quijote. After a conversation, free from dissimulation, with Quijote, in the first part of which he takes the knight for a sensible, clear-headed man (pg. 420), he pronounces him a man mad in streaks. The testimony of Don Lorenzo is made more palatable to the reader by his modesty. He says of himself, "I am a poet, but not a great one" (pg. 421).

73. Lucinda

Lucinda, torn between love and duty, sacrifices herself upon the altar of filial obedience, though her mental suffering is so great that, when she has spoken the obedient yes at the marriage altar, when every fiber of her being was shouting no, she faints (pg. 159).

This girl of unusual beauty (pg. 158) has a constancy in her love for Cardenio which kept it from weakening through all her cruel experience of marriage to another, life in a convent, and forced removal from the cloister (pg. 236). Her strength of character is such that though she is held captive by Don Fernando, with no assurance that she will ever again meet Cardenio, she steadfastly defends herself against him (pg. 232).

Resolute and true and with long pent up emotion Lucinda shows the warmth of her heart when she meets Cardenio (pg. 234).

74. Luis, Don

Don Luis, lover of Doña Clara de Viedma, is a most diligent, active, persistent, youth, capable of finding a way to acquire that which he most desires (pg. 294). He comes from a family of some means since four servants were sent after him (pg. 287), and he is possessed of cultural attainments shown by his beautiful voice as he

serenades his lady love (pg. 279). He is a party to one of the prettiest little love scenes of the day.

75. Maestresala, El

(See Mayordomo, El de Sancho.)

76. Mancebito, Un

A youth (pg. 456), unnamed in the story, introduces a class of people to be reckoned with in Cervantes' day, those who serve in the homes of decadent nobility, with more titles than money. This particular young man of eighteen or nineteen, active and good looking has been employed by office seekers who furnished him with livery to wear while they were at court seeking positions, but discharged him and took his livery again as soon as they went back home. The wages they gave him were out of proportion to the expense necessary to maintain his good appearance.

77. Mancebo, Un

The young man whom two constables bring before Sancho, the governor (pg. 571), is a fake culprit. He jestingly tells Sancho that no man can make him sleep in prison that night. Sancho wonders who will free him, and the youth explains that he will refuse to sleep (pg. 572).

78. Marcela

Cervantes gives us in Marcela a character such as was popular in the pastoral novels of his day (pg. 64). He appears not to be fond of the shepherdess, for, though he puts words of wisdom into her mouth when she attends the funeral of her disappointed lover, (pg. 65), he shows her cold, calculating and unmoved, not at all inclined to take any blame upon herself for this untimely death.

Ambrosio sarcastically says of her that aside from being cruel, rather arrogant and very disdainful, she is faultless (pg. 64). Her appearance at Grisóstomo's funeral is designed more to impress the living than mourn the dead, and her dramatic approach has too much of coquetry for such an occasion (pg. 64).

79. Maritornes

From the time that Maritornes comes upon the scene holding the light for the wife and daughter of the innkeeper (pg. 73), until we see her, first kneeling before Dorotea to get her permission for Don Quijote to undertake the enterprise, then urging him to hasten to the rescue of her master, the innkeeper (pg. 289), she is serving in the inn. While she has to do the meanest of work, and submit to being called by the lowest of names by her employer (pg. 77), yet Maritornes takes a lively interest in

the affairs of the inn. She is so unaware of any indignity, so accustomed to the role she has to play, that she is not even moved or conscious of any contrast when Don Quijote addresses her as, "fermosa y alta senora". She only struggles to get away from him, fretting because she is being detained. To her, honor is a question of keeping her appointment with the muledriver, and to this standard of honor, as she is given to see it, Maritornes most strictly adheres. Not only does she live up to the light as she sees it, but she puts her whole soul into what, to her way of thinking, is her duty. Nor does she stop with duty, but is willing to "go the second mile", with a generosity which puts to shame many who are more richly endowed with this world's goods. This we see at Sancho's blanketing, when she first goes to the well to get water for Sancho, in order that it may be the coldest obtainable, then buys wine for him from her own money when he refuses the water (pg. 83).

The compassion, accompanied by self-denial and generosity, and the unselfishness of the girl, left to develop in their own way, untutored, and unbalanced by any natural gift of discernment, destined her, all unhindered, to the kind of life in which we find her. What she might have been in a different environment we can only conjecture as we note the development of Sancho Panza under the

tutelage of Don Quijote. Perhaps Maritornes, with her capacity for taking part in the life about her, which she shows when she contrives a means of hanging Don Quijote by the hand (pg. 283), and is able to find on the spur of the moment, the rope with which to hang him, could have developed under as favorable circumstances.

80. Mayordomo, El

His ability to perform well, coupled with his resourcefulness in planning entertainment make of the mayordomo an indispensable servant to a man like the duke. He commits and recites poetry well (pg. 511). He plays the part of Merlin at the Duke's entertainment (pg. 510).

81. Mayordomo, El de Sancho

Sancho's Mayordomo, the man who leads Sancho to the village that is to serve him as a government, is one of the servants of the duke. He has undoubtedly been chosen, not to do menial tasks, but to entertain, for he seems to know the kind of thing that pleases his master and mistress.

His is no easy task. He has to be on hand to see that the mock trials that come before Sancho are properly conducted, and to drop suggestions that help Sancho to arrive at the proper conclusions (pg. 573). At night

he sits up to write an account of the day's proceedings (pg. 582) that the duke and duchess may be able to get the full benefit. When he returns he gives a complete verbal account of all to the delight of his master and mistress (pg. 606). We are told that he is eloquent in his description of the attack upon the island.

He is a versatile servant. He plays a woman's part, that of the Countess Trifaldí, well enough to avoid detection (pg. 519). He can tell most thrilling stories, an illustration of which is his recital of the fate of two lovers who were turned, the one into a brass ape, the other into a crocodile of some mixed metal, and were left standing, with a metal pillar between them, on the grave of the girl's mother (pg. 524). He is also the chief table waiter in Governor Sancho's hastily assembled household in which capacity he skillfully keeps the governor's good will by flattery, even while thwarting him in his greatest concern, that of dining well (pg. 569). The real character of the man is no longer hidden in disguise when a pretty woman bursts into tears during her trial (pg. 574). The sleepless night he spends in thinking of her shows him to be more than a mere actor (pg. 581).

82. Mercader, Un de Toledo

This character calls attention to the wide gulf

that exists between the world of reality and Don Quijote's world of fancy, when he insists upon seeing a picture of Dulcinea (pg. 18).

83. Merlin, or Death

(See Mayordomo (pg. 510).

84. Minos

Minos, with a crown on his head like Rhadamanthus, helps to bring about the penance of Sancho for Al-tisidora's feigned death (pg. 667). Cervantes may have meant to strike a subtle blow at the customs of some religious fanatics of his day, by this scene of Sancho's penance.

85. Miranda, Don Diego de

Don Diego de Miranda (pg. 410), the Traveler in Green, belonged to the class of hidalgos more than moderately rich, who had incomes sufficient to maintain them without work. His house was spacious and commodious, with his coat of arms cut in stone over the door and his wines in the cellar (pg. 409). His diversions were hunting and fishing without risk of safety, and his reading was books of romance, Latin, history, and devotion. He set a good table, liberally invited guests, gave alms, worshipped the

Virgin and tried to live rightly.

Cervantes, in introducing this character, gives himself a chance to discuss literature and language (pg. 411 ff). He here makes a statement not unpopular with Modern Language majors, "The first step of the sciences is that of languages" (pg. 412).

86. Molinera, La

(See Tolosa, La).

87. Molineros, Los y Los Pescadores

These millers and fishermen save the lives of our heroes (pg. 481).

88. Moreno, Don Antonio

Don Antonio Moreno (pg. 635) represents a wealthy leisurely class of people whose mental endowment demands exercise, and who finds artificially that zest and interest in life which the poor man finds in the need for earning his daily bread.

He has arranged in a room with no other furniture, a table resembling jasper, on a pedestal of the same material, and has placed thereon a bronze bust. Since all of this is his own workmanship, and the bust is made in imitation of one he saw at a friend's house, Don Antonio has

probably whiled away many weeks in its construction. Nor did his interest lag when the work of construction was completed, for his inventive genius was great enough to make of this room a continued source of diversion. He placed some one inside the pedestal who answered the questions which he and his guests propounded to the head (pg. 640). Since the whole arrangement was a clever trick, and entertainment the sole purpose, we are not surprised when he tells Don Quijote that this head was made by a great magician who consulted the stars, traced figures, and observed the points of the compass in its construction, and that he charged a thousand crowns for the work. He is more than repaid for this prevarication, when this credulous knight-errant consults the head about that which lies nearest his heart, the disenchantment of Dulcinea.

A hint of the power of the church is given when Don Antonio removes the speaking head from his house for fear of the Inquisition (pg. 640).

89. Moreno, La Señora de Don Antonio

This ideal wife enters into her husband's plans of entertaining our travelers, and shows her hospitality by inviting some friends to honor these guests and be amused by them (pg. 638). The author calls her a lady of rank gayety, beauty and wit.

That her home is happy is seen by the one question she asks the bronze head, "Am I to have many years' enjoyment of my good husband (pg. 649).

90. Mozo, El

A servant in Fernando's party (pg. 230).

91. Mozo, El de Mulas

A stable boy with whom Don Luis is lodged reveals the identity of the latter (pg. 287).

92. Mozas, Cuatro, a Caballo

Four servants on horseback were sent by his father to seek Don Luis, lover of Dona Clara (pg. 284).

93. Nicolás, Maese

This barber of Don Quijote's home town is usually found in company with the priest who, like Master Nicolas, is much interested in the ingenious gentleman. The priest respects this barber's learning sufficiently to yield to him when they disagree in their opinions of certain books (pg. 23).

Fond of joking, the barber causes Sancho to repeat Don Quijote's letter until he has given them three versions of it (pg. 149), he manufactures a beard for him-

self out of the cow's tail in which the innkeeper used to keep his comb (pg. 151), and he derives a considerable degree of pleasure out of Dorotea's conversation with Don Quijote (pg. 175).

He is clever enough to wring from Sancho information which the latter is loath to give (pg. 147).

94. Page, El

The page who takes Sancho's letter to his wife (pg. 577) is a far better educated man than his governor. He understands the Latin that Sansón Carrasco uses in speaking to him, and replies in kind (pg. 581).

He is clever enough to avoid having Sanchica mount his horse with him and return with him to see her father (pg. 581).

95. Palomeque, Juan

This "left-handed innkeeper" is matter of fact and close fisted (pg. 82). When he is not paid he furnishes the blanket from his bed, for punishing Sancho, and keeps the saddle bags for pay (pg. 83).

He is shrewd enough to seize the opportune time for presenting his bill for the wine skins to Don Quijote, and is paid by the priest (pg. 295).

Next to his stinginess is his belligerence. He

fearlessly attacks two men who endeavor to leave without paying (pg. 288), wants to punish Don Quijote for his insolence (pg. 294), and tries to help the officers of the Holy Brotherhood in their fight with Don Quijote (pg. 295).

The typical innkeeper of the seventeenth century belonged to the Holy Brotherhood because it was to his advantage to do so. Fugitives from justice often took refuge in the inns, and were exploited by the innkeepers who threatened to reveal their whereabouts unless a considerable sum of hush money were forth coming.

96. Palomeque, La Señora de Juan

Her tender care of Don Quijote shows that this woman has a kind heart (pg. 73) but she is just as covetous as her husband (pg. 193), she worries just as much as he over the loss of the wine (pg. 226), and she trusts no one, not even the priest (pg. 150).

She takes great interest in the life of the inn, is glad to hear any guest read aloud (pg. 193), disturbed when her husband is illtreated (pg. 289), and hysterical when he gets into a fight (pg. 295).

97. Panza, Teresa

Teresa Panza or Juana Guttierrez (for she was known by both names) was a typical peasant woman, ideally

suites to be the wife of Sancho, as he was in the beginning of our story, but as she bore all the burden of keeping the family together, while Sancho was out seeing the world, meeting people of all types, and being entertained in duke's palaces, she grew more practical, as he grew more imaginative. Teresa Panza is nothing if not practical. When Sancho first returns to his village with his badly mauled master (331), Teresa Panza is not long delayed in hearing the news, and immediately she seeks out her husband. Her first question, "Is the mule all right", answered by, "Yes, better than his master", brings from her lips an ardent "Thanks be to God". Then she asks, "What new dress have you brought me, what shoes for your children?" Her opinion of government for Sancho is in keeping with her practical turn of mind, for she says that many people live without them, Sancho, himself was born without one and will be buried without one, and the devil take governments. Nevertheless, and here she provides for an emergency, "in case you should get a government, don't forget me and the children."

Juana Panza is practical in her plans for her children. She says, "Marry Mari - Sancho to an equal (pg. 361). If you put her out of wooden clogs into high heeled shoes, and out of gray flannel petticoats into hoops and silk skirts, she will be out of her element, and at every turn will commit a thousand blunders. And wouldn't it be

fine, now, to marry her to a count who, when the humor struck him, would call her a clod-hopper's daughter! I didn't raise her for that." As she talks on about Mari-Sansho we see that she is far sighted. Her plan is to marry her to a sturdy neighbor boy, so they can remain nearby, a united family, children, grandchildren, and the peace and blessing of God.

For herself Juana Panza says that if God keeps her in her seven senses, or her five, or however many she has, she is not going to put on airs and have the neighbors saying, "Yesterday she spun flax and went to mass with the tail of her dress over her head. Now look at her today with hoops and brooches! As if we didn't know her!"

She resigns herself, as she thinks a wife should do, to letting Sancho go and seek out his government, for women she says "are meant to obey husbands, even though they be blockheads. And the day our daughter becomes a countess will be like a funeral to me." There is more of covetousness than resignation here, too, for she has a secret longing for the pretty things a governor's salary might bring, and as she thinks about these things her opinion develops until finally, just after she has been describing herself as "only a poor country woman, daughter of a clod crusher, and wife of a squire errant, she gets a letter telling of her husband's government, and at once goes out

to tell the neighbors. "We've got a little government, now. Let the finest lady tackle me and she will get a good setting down (pg. 577)." And the very garment she was so sure she did not want, is her first object of desire now, as she asks the priest if he knows of any one who is going to Madrid, who could bring her a hooped skirt.

The more Teresa gets into this willing mood, and thinks about being a governor's wife, the more she falls in love with the idea, and finally we hear her say in her letter to the duchess, "I want to go to court and stretch myself upon a couch and make those who are already envying me burst their eyes out. So order my husband to send me money, and let it be plenty (pg. 590).

With all of her philosophizing, scheming and planning, she was always a crude peasant woman. She was a strong, healthy, vigorous and sundried woman, the daughter of a clod crusher. When Sancho returns, forgetful of her plans for future greatness, she runs out all unkempt, her hair flying, to meet him. Converted now to the idea of pomp and show, and having expressed her opinion to her neighbors, she begins to see herself as a laughing stock, not because of her finery, but for lack of it, so she says, "Bring on your money. No matter how you get it."

98. Pasamonte, Ginés de

This most desperate of the galley slaves, nimble and quick witted, in his anxiety to get to a place of safety, is the leader in the stoning of his benefactor (pg. 119). He is impatient when he sees the futility of argument with Don Quijote, and resolute in his refusal to return to El Toboso whence he has just come, and resorts to the stoning as a necessary measure.

Clever and with ability to adapt himself to circumstances, he rehabilitates himself and appears with a trained ape by means of which he earns his living (pg. 460).

There may be hidden gratitude in his attitude toward our knight whom he embraces and calls "strength to the fallen, comfort to the unfortunate" (pg. 461).

99. Pastoras, Las

Over thirty shepherdesses stop Don Quijote by stretching green cords across his pathway (pg. 616), invite him to stay to see them represent eclogues, and banquet him (pg. 617).

100. Pedro

Pedro, a goatherd in company with Antonio, returns from the village while Don Quijote and Sancho

are in their midst, bringing the story of a student shepherd, Chrysostom, who died for love of Marcela, daughter of Guillermo the Rich. He urges Don Quijote to be sure to attend the funeral of this student shepherd (pg. 50).

101. Pedro, Maese

(See Pasamonte, Gines de.)

102. Pérez, Pero

The priest of Don Quijote's village is a man of sufficient leisure to take an interest in the life about him (pg. 21). He is more than an amateur in literary criticism, is particularly fond of poetry, and is not superstitious nor over-dogmatic where matters of religion are concerned (pg. 23).

He is accommodating, kindly, resourceful, fond of joking and fun, yet mindful of the dignity of his priestly office (pg. 149 ff).

He thoroughly understands our knight's mental state, and encourages him and his squire in their eccentricity (pg. 176).

Salcedo suggests that it is his fidelity to his flock that sends this shepherd over hill and vale seeking this one lost sheep.⁵ However that may be, the fact re-

⁵Salcedo: op. cit., pg. 185.

mains that the priest derived considerable pleasure out of this journey.

Polinous holds that Cervantes intentionally identifies priests with Satan, when he has Don Quijote tell Sancho to have the letter written by a priest, not by a scribe, for Satan would not understand it if a scribe wrote it. The inference is that Satan would understand it if a priest wrote it, because he has more in common with priests than with other people.⁶ This is the height of foolishness.

When Don Quijote instructs Sancho to get a teacher to write his letter for him if he chances to be anywhere where there is a teacher, or if not to get just any priest to do it for him (pg. 140, he implies that priests are much more numerous than teachers. Polinous considers this a criticism of the times (pg. 257). Perhaps he is right though I see no reason for reading such an interpretation into the passage quoted by him.

103. Querellante, La

A woman of strong physique but weak morals appeals to governor Sancho for judgment against a swine herd (pg. 553).

⁶Polinous: op. cit., pg. 257.

104. Quijote, de la Mancha, Don

After reading the books of chivalry for the purchase of which he has sold his property, Don Quijote, the hero of our story, sallies forth on a hot July morning to right the wrongs of the world. As he goes he interprets the sights and sounds of the actual world by his past experience. Since he has lived in the world of books a life of imagination, his experience is unreal and therefore his inferences are all wrong.⁷ He lives in a world of illusions where the vile breath of a garlic-eating peasant girl is sweet to him (pg. 76), where there are giants afraid of him (pg. 297), where there are queens for him to restore to lost thrones (pg. 286), and where the ordinary conversation of innocent passers-by is filled with subtle significance (pg. 681). Everything pertaining to him so far transcends the laws of the universe, that things go by contraries (pg. 137), or contrary to all expectation, as when our knight, though enchanted, ate, drank, and talked as enchanted beings in former times were unable to do (pg. 314). The enchanters of his illusions were capricious beings who reversed things to suit themselves (pg. 468). They were not always just (pg. 286), and they did considerable spite work (pg. 496). No matter if his

⁷Woodberry, George Edward: Literary Essays, New York, 1920, pg. 149.

opinions differed from those of everybody else, for his illusion made him confident that he was right. The barber calls a basin, that which was is and shall be Mambrino's helmet, so the barber is wrong (pg. 291). The barber may be wrong through ignorance, or through malice as was the one who wrote the history and made Dulcinea's embroidering of pearls look like sifting wheat (pg. 373), or the one who made the people he conquered look like sheep (pg. 88). All Don Quijote's illusions are misinterpretations of the external world, due to an expectancy in his own mind which has come from reading romances. He sees what he expects to see.⁸

Don Quijote's illusion made of him a monomaniac. In questions of chivalry and all matters pertaining thereto he was a madman. In other matters he was not only sane, but capable, prudent and sensible. The advice he gives to Sancho, when the latter is about to enter upon a governorship, is most excellent and his principles hold good even today (pg. 538 ff.). Woodberry says of him, "His madness is intermittent. He is capable of going mad under certain exciting causes, but on all other occasions he is as remarkable for judgment as for learning and eloquence."⁹

⁸Woodberry: op. cit., pg. 149.

⁹Idem., pg. 150.

Mr. Woodberry continues, "Imaginative illusion, the soul's vice, is common in life, and affects most the best of men, and especially those of great emotional capacity. A man may confine his attention to a narrow theme, neglect the correctives that life furnishes, and become absorbed in his mastering preconception of life -- suppress irreconcilable facts and refuse to think in their direction."¹⁰

Our knight's madness, the delusion under which he labors, serves as a cloak of levity to cover real words of wisdom so that the story appeals not only to those who enjoy the wit, satire and ridiculous situations in which our travelers find themselves, but also to those who find pleasure in reading the scholarly remarks made by our knight as he discusses government (pg. 588 ff.), happiness in married life (pg. 442), responsibility (pg. 431), clean living (pg. 375), a soldier's life (pg. 244), the bearing of arms (pg. 473) and many other questions of the day.

That which is most distinctive of Don Quijote is the fact that he, a madman, is laboring day in and day out, enduring sleepless nights, following through long, hot, tiresome days, striving against opposition that would baffle an ordinary man, with ever renewed energy, with never-lagging enthusiasm and with an optimism so contagious that

¹⁰Woodberry: op. cit., pg. 151.

his squire begins to share it with him, and all in search of an ideal.

Asensio and Menendez Pelayo say of him that all of his blunders come from the fact that he is living out of his time, the time of knighthood. He did not reckon with the existence of officers of the Holy Brotherhood; he forgot that one must pay for lodging at inns. Knighthood wasn't possible in such a surrounding.¹¹ When our knight goes to battle with the yangueses and is left stretched out at Rocinante's feet, he takes all the blame upon himself for having put his hand to sword against men not dubbed knights. He says the God of battle is punishing him (pg. 68). When the officer of the Holy Brotherhood arrests him, he demands to know who the ignoramus is who ignores the laws of knight errantry (pg. 296). These and many other similar passages show our knight to be out of harmony with his surroundings. He lives in a world of his own imagination apart from the workaday world around him. A psychologist might say of him that he has built up a superiority complex about himself. People might think that he alone could not manage twenty yangueses, but he knows that he, a knight, is worth a hundred ordinary people (pg. 68). He thinks the lady in the coach is

¹¹Asensio, José María y Menéndez Pelayo, D. Marcelino: Las Interpretaciones del Quijote, La España Moderna, July, 1904, pg. 155 ff.

probably pining to know who he is (pg. 36), and he does not mind saying, "I am not the kind who is forgotten, but am of those whose exploits are written in history as an example (pg. 305). If people do not appreciate him it is because virtue, where it exists to an eminent degree, is persecuted (pg. 350). Sedgwick ways, "You can find in this story the allegory that the ideal is out of place in this workaday world, that 'the light shineth in a darkness which comprehendeth it not'."¹²

Perhaps the best known episode in the life of our knight is the adventure with the windmills (pg. 32), which is usually accounted for by the fact that Don Quijote was crazy. To him the windmills were giants and there are no such beings as giants, hence Don Quijote was crazy. But we cannot dismiss the matter so easily. Normal men combat giants, and like the windmills of Don Quijote, they are giants only because of the special significance attached to them by the combatant. The significance of things when they are interpreted is one thing, and the material, the positive substance before and above their interpretation is another. The two are in eternal conflict. If the idea triumphs we have an illusion, but if the material triumphs and absorbs the idea we live dis-

¹²Sedgwick, Henry Dwight, Jr.: Essays on Great Writers, Boston and New York, 1903, pg. 241.

illusioned.¹³

Granting that our knight is too idealistic to meet sanely the every day problems of practical life, we would not willingly take from him that interpretation of things which gives them a significance above mere materialism. We would not rob him of all the poetry of life, the esthetic sense, the idealism which made up the very soul of our knight, for these are the things that make for his personality. He is too absorbed in his ideal world to feel the pangs of hunger or the weariness of fatigue (pg. 44). He expresses what the Great Teacher said to His disciples, "I have meat to eat that ye know not of".¹⁴

A man who traveled in Spain centuries before Don Quijote¹⁵ holds to the higher interpretation of things which characterize our knight when he says, "The kingdom of heaven is not meat and drink, but righteousness and peace and joy".¹⁶

It is not the drubbings of our knight (pg. 69) which excite our sympathy, for we see that these cause but little suffering. It is not the suffering of the body, nor the battering of the armor, nor the downfalls

¹³Ortega y Gasset José: Meditaciones del Quijote, Madrid, 1914, pg. 177 ff.

¹⁴John 4:32.

¹⁵Romans 15:24.

¹⁶Romans 14:17.

of Rocinante that make a difference, for all of these are material. It is the soul of our knight that interests us. "It is the spirit which gives life. The flesh confers no benefit at all."¹⁷

When this spirit was taken from Don Quijote his strength languished. He could travel in the Sierra Morena without food, because his spirit was alive; but he cannot live in the ease and quiet of his home with the tender ministrations of his housekeeper (pg. 683) because the spirit has gone out of him. Looking back at Barcelona he said, "Here Troy was. Bad luck, not cowardice, robbed me of the glory I had won. My happiness fell there, never to rise again," (pg. 655). Never was the contrast between knight and squire more sharply drawn than here. "Don't die, my master, but take my advice and live for years. The greatest folly a man can commit in this world is to let himself die when no one kills him" (pg. 686). When no one kills him? The heaviness of sorrow that is crushing the life out of our knight gives not a feather's weight to his materialistic squire. With the ideal gone out of his life, our knight could find no reason for living. But Don Quijote lived up to his highest standards better than do most of mankind, and he surely lives on in the light of

¹⁷Weymouth, R. F.,: The New Testament in Modern Speech, Boston, 1909, John 6:63, pg. 259.

that city where "the kings of the earth do bring their glory and honor".¹⁸

105. Quiñones, Señora Doña Guiomar de

The Lady Doña Guiomar de Quiñones (pg. 632) traveling in company with her little daughter, a handmaid, a duenna, and six men servants is halted by the robber band of which Roque Guinart is captain. When Roque demands eighty crowns for his men, telling her she may keep the rest of her six hundred, she is so pleased that she wants to get out of the coach and kiss his hands and feet. She is the wife of the president of the ecclesiastical court at Naples.

106. Quiteria

Quiteria the Beautiful is pronounced by Don Quijote to be the most beautiful woman he has ever seen with the exception of Dulcinea, while Sancho, in describing the richness of her dress, compares her to a palm tree loaded with dates (pg. 437). In the story the name of Quiteria the beautiful is coupled with that of Camacho the rich who was acceptable to the parents because of his money, even though he was of lower birth. That he was not acceptable

¹⁸Rev. 21:24.

to Quiteria became evident on the day of the wedding when, in a well disguised, apparently unpremeditated, unrehearsed bit of acting, Quiteria and her lover, Basilio, are given permission to marry, by the rich Camacho. She very modestly refuses to marry Basilio until the guests surround her, and besiege her with petitions, with tears, and with effective reasoning. Even then she remains like a statue and shows no signs of answering until the priest urges her to answer one way or another, since Basilio is dying (pg. 438). Without a word she goes over to Basilio and kneels down beside him, and listens while he tells her that she has made him wait until now he can no longer be benefitted by her acceptance, but that he wishes her to say at least, that of her own free will she marries him and not just to console him in his last moments. In all sincerity and blushing, her right hand clasped in that of Basilio, Quiteria declares that nothing can change her mind, that she is Basilio's whether he lives many years, or dies in a moment. She carries out her part of the ruse so well that the priest and all the witnesses are quite amazed when Basilio springs to his feet. When the priest declares the wedding invalid (pg. 440), Quiteria, if she had not been prepared for the very sudden shift in grooms, and very well pleased with the change, would have thanked him for sparing her. Instead, she again confirms the marriage.

107. Religiosos, Dos

Two monks from San Benito riding very tall mules, wearing goggles and carrying sunshades (pg. 35) happen to be riding along in front of a company going to Biscay, when our knight spies them and takes them for devilish brutes, carrying off the woman in the coach against her will. One of them had to fling himself off of his mule to avoid the lance Don Quijote directed at him, and the other spurred his mule and hurried away. The former, trembling, terrified and pale, is assisted by muleteers to follow his brother who is standing at a distance waiting for him (pg. 36).

These characters help to establish the madness of our knight who spares no one, not even men in clerical gowns.

108. Renegado, El

The Renegade (ch. 63), a prisoner on board the ship from Barbary, commanded by Ana Félix, daughter of Ricote, served as interpreter, and was intrusted to go back after Don Gaspar Gregorio because he knew just how to go.

That he was worthy of their dependence to him is shown by his prompt return with Don Gaspar. Unostentatiously, with but few words he explains the means he employed to achieve the release of the prisoner and return

him to his native land (pg. 655).

Although known to the story by no other name than The Renegade yet he effected his readmission to the church by means of accomplishing the difficult piece of work in Barbary, and by penance and repentance he became a sound member.

109. Rhadamanthus

With a crown on his head, Rhadamanthus, one of the duke's servants, announces the nature of Sancho's penance. "Smacked, pricked and pinched you must be, or you shall die" (pg. 667). When he sees that Sancho will endure no more he declares Altisidora alive (pg. 668).

110. Ricote, el Morisco

One can scarcely tell, in reading the story of this Moor, whether Cervantes meant to defend the Moors, or not, for he is careful to give argument both for them and against them (pg. 599). But attention is called to the sufferings of these people, called upon to leave Spain in haste, and consequently he separated from friends, old neighbors, and even loved ones.

Ricote was very wealthy (pg. 599) and inclined to generosity. The inconvenience of having to roam about, and the cleverness of his disguise are well brought out. His

great love for his daughter (pg. 648) and his desire to free her lover from the Turks (pg. 654) help one to sympathize with Ricote.

111. Salvajes

Four retainers of the Duke who, in disguise, bring in the wooden horse, Clavileno (pg. 529).

112. Sancho Panza

This well loved companion of Don Quijote, his squire and counterpart, helps to round out the character of our knight, since neither one is complete without the other. Together they represent the soul and the body of man. Don Quijote is the ideal, Sancho the material; Don Quijote is the inspiration and Sancho the action.

Without Sancho we could never have had a complete picture of our knight. It is because he has Sancho to teach, Sancho in whom to confide, Sancho to share his experiences that we come to know the viewpoint, the reasoning and the philosophy of our hero. Sancho was produced without an original, without a living model, as a necessity, a contrast, an inevitable interlocutor to bring to light the character of the hero.¹⁹

¹⁹Ríos Lámpera, Blanca de los: Los Grandes Mitos de La Edad Moderna, Madrid, 1916, pg. 20.

Sancho and Don Quijote together show man with the imperious demands of the flesh and the spotless love of the idea; Sancho the instinct, Don Quijote the soul. While Don Quijote throws himself unreservedly into the quest of the ideal, fearing nothing in this world, Sancho cries out in the name of nature for self-preservation. His cowardice balances his master's daring and some times saves the latter from getting too deeply into trouble. After the episode of the galley slaves, Don Quijote yields to his counterpart and seeks safety in the Sierra Morena, not, he says, because he has any fear in himself, but because of the demands of his squire. "The spirit indeed is willing but the flesh is weak".²⁰

Sancho is incapable of appreciating that idealism in his master which drives him to perform difficult tasks for no visible gain. His argument against the adventure of the water-wheels is that there is no one present to see them and call them cowards if they give up the affair, hence why subject themselves to danger (pg. 97).

The squire is accustomed to supplying the needs of his body without stint and without delay. At the start he determines to take Dapple with him, because he is not given to walking (pg. 31). When he can get wine he drinks enough to make him sleepy (pg. 50), he prefers to forgive

²⁰Matt. 26:41.

the yangueses rather than to fight with them, for the pain of the blows impresses itself upon his memory while the question of their being an indignity gives him no uneasiness (pg. 71). When there is something on his mind to be said, he wants to say it then and there and not be worried by having to keep secrets. When Don Quijote asks him to keep a certain secret until his death he crudely remarks, "I hope I may tell it tomorrow," (pg. 78). When under the ban of keeping still our squire asks Don Quijote's blessing and dismissal so that he may go home and have some one to talk to (pg. 134). When we see him fill his coat with the provisions from a sumpter mule before going to help his master release Alonso López from underneath his mule (pg. 94), or having a lunch at Camacho's wedding feast before the meal is ready to be served (pg. 433), we call him, not a glutton, but a man who is accustomed to eating when he is hungry. Social conventions mean nothing to Sancho, while hunger is very real. His materialism is consistent and ever present. He hints that his master owes him something for striking him (pg. 104), he hopes they may not find the owner of the valise and have to return it to him (pg. 124), and his only regret at losing the letter Don Quijote gave him is the loss of the order for three colts which was written on the other side (pg. 147). Sad as he is at thought of Don Quijote's death

(pg. 684), he cannot help rejoicing when he learns that he has been included in the will (pg. 687).

Born a plebeian and poor, Sancho had no part in public life. He could neither read nor write and his intellectual capacity was slight. "No use to ask me to commit a letter to memory," says Sancho. "I often forget my own name" (pg. 142). His ignorance of the ideals which spur his master on is quite noticeable, yet he follows him as an ignorant man will follow one who is educated, confidently believing in him. When he sees the encounter with the Biscayan he stands back praying that his master may win, then steps up asking for the government of whatever island he may have won (pg. 36). He believes that his master may become emperor or arch-bishop, whichever he may choose. With no knowledge of things except that which he is able to gain by experience, Sancho, who has proven himself able to supply the few and primitive necessities of his family, believes himself capable of managing any government (pg. 322), and far more capable than some governors of the day (pg. 354). He talks of the island he is to govern with all the enthusiasm of a child looking forward to the coming of Santa Claus. He wonders what his subjects will think to see their governor flying through the air (pg. 531).

Throughout their life together we find Sancho

loyal to his master, whether it be while attempting to marry him to the beautiful Derotea (pg. 183), listening admiringly to his preaching (pg. 436), or heralding him as conqueror of the lion (pg. 417). Referring to Sancho's loyalty, Sedgwick says, "There are many who are loyal to a friend's deeds and some to his faults, but to be loyal to another's dreams and visions is the privilege of a very few."²¹ One of the most delightful elements of the whole story is the relation between Don Quijote and Sancho. Sancho's obedience, his loyalty, and his belief in his master, throw both their characters into high relief. By his faithfulness and loyalty to his master, Sancho's condition was made gentle and his intelligence was quickened.²²

Just how much Sancho has developed may be seen by his judgments while he is governor of Barataria. He wants to institute certain specific reforms which have a bearing on his own experience. He has had to clothe a family of four, so now, since he has acquired power, he wants to be practical and reduce the price of shoes (pg. 593), he wants to purge his "island" of vagabonds and get rid of gambling houses (pg. 511), and he wants to order any man to be killed who waters the wine or misnames it

²¹Sedgwick: op. cit., pg. 244.

²²Idem., pg. 259.

(pg. 586). His decisions in court show his practical side to great advantage. He shows the practical wisdom of a Solomon as he decides the case of the two old men (pg. 552), of the wench and the swine herd (pg. 553), and of the tailor who made the caps (pg. 551). Though disappointed in the long-anticipated governorship because it brought him only long hours and scanty food, Sancho does not give up because of these things alone, but leaves only after he has been worsted in a battle (pg. 594 ff.).

No promises of good food will cause him to return, and so all are surprised at his firm resolution (pg. 596). The strain under which he has been working is seen when Sancho, freed from his government, enjoys a drinking party out in the open air (pg. 598).

Sancho, human Sancho, in all the reality of his existence, in a life all prose and no poetry; in facts not illusions; in body not in soul; in full realization of his workaday surroundings, not lifted up on the wings of fancy; Sancho the realist, has served us well in the story as the contrast, the balance wheel, of our visionary Knight of The Rueful Countenance.

113. Sastre, El

A licensed tailor who has played a joke upon an avaricious farmer appears before Governor Sancho with his

customer, asking that a decision be rendered (pg. 551).

114. Secretario, El

One of the sharp witted retailers of the duke hastily assumes the role of secretary to the governor and reads a letter for the illiterate Sancho (pg. 559 ff.).

115. Señora, La del Coche

The Lady of the Coach whom our knight mistakes for a captive of the two monks from San Benite (pg. 36) sits in her coach close to the combat which takes place between her squire and Don Quijote, making a thousand vows to all the images and shrines of Spain, as she prays for the deliverance of her squire and of all of her party. Her terror calls attention to the outlandish nature of Don Quijote's madness, since he is causing it by his efforts at fighting her battles and freeing her (pg. 37).

116. Sobrina, La

A constant companion of Don Quijote's house-keeper with whom she was left alone for long periods of time when he was away having his adventures, the character of the niece is hardly separable from that of the house-keeper. Together they scream, beat their breasts, and curse books of chivalry (pg. 331), and together they fail

to find words to express their thanks when Don Quijote is cured.

The niece shows all the young girl's delight in vivid and exciting description when she tells the priest and the barber how Don Quijote would read without ceasing for two days and two nights, then snatch up a sword and slash the walls, saying that he had killed four giants like four towers.

Her aptitude in making a story to suit the occasion which would at the same time appeal to the imagination of her uncle, is shown when she tells him (pg. 22) that a magician had come on a cloud, leaving the house full of smoke, and saying as he left that he had done, for a private grudge, mischief which would be discovered later.

The niece seems to know something of life when she tells Don Quijote (pg. 365) that it is very strange to her that he should know enough to preach as he does, yet should fall into the delusion of trying to act like a young man when he is old.

Perhaps she tired of her quiet life, whose even tenor was broken only by the outlandish performances of her uncle, and perhaps she longed for a little excitement on her own account. Be that as it may, she wept bitterly when first she knew that Don Quijote was about to die, yet she promptly began to be comforted when he made his will

(pg. 687).

117. Tarfe, Don Alvaro

Cervantes seizes an opportunity to deliver a clever thrust at the author of the spurious Don Quijote by having this character from his book fail to recognize our knight because he is in reality very different from the way he is portrayed in the rival second part (pg. 677). Don Alvaro is delighted with the real Sancho who, he says, has expressed more drolleries in a few minutes than he has done in his entire book.

118. Tirteafuera, Don Pedro Recio de Agüero de

With a whale bone wand in his hand, this physician to Governor Sancho personally supervises his meals in a most tantalizing manner, causing dish after dish of savory food to be removed, and allowing him to eat only thin wafers and quince preserves (pg. 569).

In this pompous, ignorant doctor, we see once more the satirical attack upon the physician which is so frequent in Spanish literature.

119. Tolosa, La and La Molinera

These two rough, coarse girls of the lowest class of society, who are traveling in company with some mule

drivers, are stopping at the inn where Don Quijote proposes to have himself dubbed a knight (pg. 8).

Mule drivers were accustomed to transporting this pestilent merchandise, the prostitute, from one place to another. Sevilla, where so many people gathered, and where there was always plenty of money, was a center for this class and for all kinds of corrupt people.

These characters help to establish the burlesque nature of Don Quijote's ceremony of knighthood (pg. 14).

120. Tosilos, El Lacayo

This awkward servant of the duke's is a disappointing actor. He is to pose as the youth who has betrayed the daughter of Dona Rodriguez, and is to enter into combat with Don Quijote to determine whether or not he has to marry the girl (pg. 607). When he sees the girl for the first time he gives himself up for vanquished since he can see no reason for obtaining by fighting what he can get by peace (pg. 608).

Tosilos is somewhat of a glutton, and finds a kindred spirit in Sancho as they empty the wine bottles in his saddle bags and lick the letters he has been sent to deliver because they smell of cheese (pg. 658).

121. Traductor, El

By letting his hero pass along the streets of Barcelona and accidentally come upon a print shop, the author introduces a translator of Italian books, a man of prepossessing appearance and grave countenance, and brings out, in his conversation with Don Quijote some ideas on the books of the day (pg. 641).

122. Trifaldí, La Condesa

(See Mayordomo, el de Sancho.)

123. Trifaldín

Trifaldin of the White Beard is a theatrical performer who belongs to the Duke's household (pg. 517).

124. Ventero, El I

The first innkeeper whom our hero meets, a very fat and very peaceable man, an Andalusian and a rogue, gives us a fair combination of wit and shrewdness, with a touch of generosity (pg. 8).

The picaro group to which he belongs is one of the lowest types in the social order. Pícares adorned their perverse condition with jokes and gestures, mimicking people of higher walks of life, cleverly. The very people who feared the picaro class when they met them under

unfavorable conditions, were entertained by hearing them tell stories of their shrewdness, their daring, and their eluding and evading the law.²³ The picaresque element was a genial, tolerated, degeneration of the class of society made up of thieves, murderers, degenerate young men, adventurers and beggars.

The innkeeper jestingly tells Don Quijote that he, in his younger days, followed the honorable calling of knight errantry. He proceeds to name the places wherein he has traveled, and all prove to be haunts of robber bands and thieves.

An adept in repartee (pg. 11) he shows that he has no castle in which Don Quijote can guard his armor, because it has been torn down to be rebuilt, but that the guarding of arms may, in case of necessity, be done just any where (pg. 10).

Accustomed to deceit, and to assuming a knowledge that he does not possess, our ventero, when he finds his guest making too much disturbance at the horse-trough, entices him away by assuring him that two hours are all that is necessary for guarding his armor, while he has been guarding it four. He is quick witted and shrewd enough to conclude the ceremony at once, using an old account book

²³Salcedo: op. cit., pg. 79.

of his for ritual and muttering unintelligible words between his teeth as he strikes Don Quijote with his sword.

125. Ventero, El II

(See Juan Palomeque.)

126. Ventero, El III

As he enthusiastically welcomes Master Pedro with his talking ape, this innkeeper shows us the feeling of the public toward traveling entertainers (pg. 460). These travelers were especially welcome in this land where people who could read were few, books for them to read were fewer and theatres were very scarce and not easy of access to dwellers in country towns (pg. 460).

127. Ventero, El IV

This innkeeper is Sancho's companion at dinner (pg. 621) while Don Quijote dines with two travelers who have brought food with them in the manner of discriminating travelers of that day.

He is a talkative fellow who advertises his inn far beyond its worth (pg. 622).

The kind of food served to Sancho, and the drunken condition of the innkeeper show that accommodations in inns of the day were poor (pg. 625).

128. Vicente, Don

Innocent victim of Claudia Gerónima's jealousy, Don Vicente informs his assassin that he has been true to her in thought and in deed, and has had no notion of marrying another. In true romantic style he does not bewail his fate nor censure his sweetheart, but offers her his hand in death, his best satisfaction for her fancied wrong (pg. 629).

129. Viedma, Doña Clara de

A young girl of sixteen, daughter of a judge of the Indies is beautiful (pg. 275), emotional, and obedient (pg. 279). She shows us how carefully guarded were the young women of her time (pg. 280), and how, in spite of this they were courted (pg. 281). She is much in love with the young man who serenades her in the night with love poems (pg. 281).

130. Viedma, Juan Pérez de

This judge of the Indies in the court of Mexico (pg. 276), belongs to a group which flourished in the seventeenth century in Spain when there were many colonies to govern.

He impresses the priest with his valor, prudence and good sense (pg. 276) and shows by his conversation

that family ties interest him far more than all of his wealth (pg. 277). His love for his brother (pg. 278) and his considerate manner of dealing with his daughter's youthful lover (pg. 289) as well as his generosity (pg. 297) recommend the judge to us.

131. Visorey, El

The viceroy of Barcelona was a tender-hearted man who took little pleasure in the spilling of blood. His pleading for the lives of two Turks who had killed two Spanish soldiers shows a respect for life, even unchristian life, none too common in his day (pg. 655). This natural compassion is seen again when he appears at the beach and places himself between Don Quijote and the Knight of the White Moon, remaining until assured that each is entering the combat of his own free will.

132. Vivaldo

Vivaldo, one of the party who is going to Chrysestom's funeral, draws out our knight into a discussion of the meaning of knight errantry (pg. 55), of his love for Dulcinea (pg. 56), and of the custom of knights to commend themselves to their ladies instead of to God, when about to enter a combat (pg. 57). He serves to bring forth some of Don Quijote's deepest thoughts. His interest in literature

is seen when he draws near the grave, and objects to the carrying out of that part of Chrysostom's will which relates to the burning of his manuscripts (pg. 61).

133. Vizcaino, El

The Viscayan addressing Don Quijote in the dialect of his region, gives the only touch of regionalism in the story. A squire attending a lady's coach, he shows his qualifications for this kind of work by taking issue, at once, with our knight who was endeavoring to detail the party. After boldly ordering those of his own party to offer no interference, the Viscayan returns the attack of our knight, relieving him of half of his helmet and half an ear. Since he had no time to dismount from his mule, and had only a hastily snatched cushion from the coach for a shield, he was beaten by our knight who spared his life only because of the entreaties of the ladies of his company (pg. 36).

134. Zoraida

An overdrawn figure of a Moorish girl so completely convinced of the truth of the Christian religion and the error of the Mohammedan that she is willing to give a Christian the price of his freedom and leave a loving father's arms and a home of luxury to go with him and his

numerous companions, all strangers to her, to a life of which she knows nothing (pg. 261 ff.). She is willing to deceive her good, kind father (pg. 264) and to help herself generously to his money (pg. 266) and turn a deaf ear to his pitiful pleading, recommending that he seek comfort in a religion hateful to him (pg. 269). Cervantes obviously approves her action.

Zoraida is very beautiful (pg. 262), and her beauty is the pride of her father (pg. 263).

She bears with patience the loss of her goods (pg. 274), and just as patiently follows her Spaniard in his country without having yet been baptized, formally accepted by those for whose religion she has left all (pg. 240).

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