

earth, that sustained me; the air denying me breath for my sighs, and the water moisture for my tears: the fire alone was so increased in me, that I was all inflamed with rage and jealousy. They were all alarmed at Lucinda's swooning; and her mother, unlacing her bosom to give her air, discovered in it a paper folded up, which Don Fernando presently seized, and read it by the light of one of the flambeaux: and, having done reading it, he sat himself down in a chair, leaning his cheek on his hand, with all the signs of a man full of thought, and without attending to the means, that were using to recover his bride from her fainting fit.

“Perceiving the whole house in a consternation, I ventured out, not caring whether I was seen or not; and with a determined resolution, if seen, to act so desperate a part, that all the world should have known the just indignation of my breast, by the chastisement of the false Don Fernando, and of the fickle, though swooning, traitress. But my fate, which has doubtless reserved me for greater evils, if greater can possibly be, ordained, that, at that juncture, I had the use of my understanding, which has since failed me; and so, without thinking to take revenge on my greatest enemies, which might very easily have been done, when they thought so little of me, I resolved to take it on myself, and to execute on my own person that punishment, which

they deserved; and perhaps with greater rigour than I should have done on them, even in taking away their lives: for a sudden death soon puts one out of pain; but that, which is prolonged by tortures, is always killing, without putting an end to life. In a word, I got out of the house, and went to the place, where I had left the mule: I got it saddled, and, without taking any leave, I mounted and rode out of the town, not daring, like another Lot, to look behind me; and, when I found myself alone in the field, and covered by the darkness of the night, and the silence thereof inviting me to complain without regard or fear of being heard or known, I gave a loose to my voice, and untied my tongue, in a thousand exclamations on Lucinda and Don Fernando, as if that had been satisfaction for the wrong, they had done me. I called her cruel, false, and ungrateful; but above all, covetous, since the wealth of my enemy had shut the eyes of her affection, and withdrawn it from me, to engage it to another, to whom fortune had shown herself more bountiful and liberal. But, in the height of these curses and reproaches, I excused her, saying, it was no wonder, that a maiden, kept up close in her father's house, and always accustomed to obey her parents, should comply with their inclination, especially since they gave her for a husband so considerable, so rich, and so accomplished a cavalier; and that to have refused him, would

have made people think she had no judgment, or that her affections were engaged elsewhere: either of which would have redounded to the prejudice of her honour and good name. But, on the other hand, supposing she had owned her engagement to me, it would have appeared that she might have been excused, since, before Don Fernando offered himself, they themselves could not, consistently with reason, have desired a better match for their daughter: and how easily might she, before she came to the last extremity of giving her hand, have said, that I had already given her mine: for I would have appeared, and have confirmed whatever she had invented on this occasion. In short, I concluded, that little love, little judgment, much ambition, and desire of greatness, had made her forget those words, by which she had deluded, kept up, and nourished my firm hopes, and honest desires.

“With these soliloquies, and with this disquietude, I journeyed on the rest of the night, and, at daybreak, arrived at an opening into these mountainous parts, through which I went on three days more, without any road or path, until at last I came to a certain meadow, that lies somewhere hereabouts; and there I inquired of some shepherds, which was the most solitary part of these craggy rocks. They directed me towards this place. I presently came hither, with design to end my life here; and, at the entering among

these brakes, my mule fell down dead through weariness and hunger, or, as I rather believe, to be rid of so useless a burden. Thus I was left on foot, quite spent and famished, without having or desiring any relief. In this manner I continued, I know not how long, extended on the ground: at length I got up, somewhat refreshed, and found near me some goatherds, who must needs be the persons, that relieved my necessity: for they told me in what condition they found me, and that I said so many senseless and extravagant things, that they wanted no farther proof of my having lost my understanding: and I am sensible I have not been perfectly right ever since, but so shattered and crazy, that I commit a thousand extravagancies, tearing my garments, howling aloud through these solitudes, cursing my fortune, and in vain repeating the beloved name of my enemy, without any other design or intent, at the time, than to end my life without cries and exclamations. And when I come to myself, I find I am so weary, and so sore, that I can hardly stir. My usual abode is in the hollow of a cork-tree, large enough to be an habitation for this miserable carcass. The goatherds, who feed their cattle hereabouts, provide me sustenance out of charity, laying victuals on the rocks, and in places, where they think I may chance to pass and find it: and though, at such times, I happen to be out of my senses, natural necessity makes

me know my nourishment, and awakens in me an appetite to desire it, and will to take it. At other times, as they tell me, when they meet me in my senses, I come into the road, and, though the shepherds, who are bringing food from the village to their huts, willingly offer me a part of it, I rather choose to take it from them by force. Thus I pass my sad and miserable life, waiting until it shall please Heaven to bring it to a final period, or, by fixing the thoughts of that day in my mind, to erase out of it all memory of the beauty and treachery of Lucinda, and the wrongs done me by Don Fernando: for if it vouchsafes me this mercy before I die, my thoughts will take a more rational turn; if not, it remains only to beseech God to have mercy on my soul; for I feel no ability nor strength in myself to raise my body out of this strait, into which I have voluntarily brought it.

“This, Gentlemen, is the bitter story of my misfortune; tell me now, could it be borne with less concern, than what you have perceived in me? And, pray, give yourselves no trouble to persuade or advise me to follow what you may think reasonable and proper for my cure: for it will do me just as much good, as a medicine prescribed by a skilful physician will do a sick man who refuses to take it. I will have no health without Lucinda: and since she was pleased to give herself to another, when she was, or ought

to have been, mine, let me have the pleasure of indulging myself in unhappiness, since I might have been happy, if I had pleased. She, by her mutability, would have me irretrievably undone: I, by endeavouring to destroy myself, would satisfy her will: and I shall stand as an example to posterity of having been the only unfortunate person, whom the impossibility of receiving consolation could not comfort, but plunged in still greater afflictions and misfortunes; for I verily believe, they will not have an end even in death itself."

Here Cardenio finished his story, no less full of misfortunes than of love; and, just as the Priest was preparing to say something to him, by way of consolation, he was prevented by a voice, which, in mournful accents, said, what will be related in the following chapter of this history: for, at this point, the wise and judicious historian, Cid Hamet Benengeli, put an end to this.

NOTES.

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- 1 — 2 “**QUIXANA.**” Derived from the Spanish word *Quixas*, *lantern-jaws*.
- 2 — 3 “**The Priest.**” *El Cura*: the parish Priest, or Rector.
- 3 — 4 “**Cid Ruydiaz.**” A famous Spanish commander, of whom many fables are current with the common people of Spain.
- 4 — 5 “**Galalon.**” He betrayed the French army at Roncesvalles.
- 5 — 6 “**Real.**” This coin has an irregular angular shape.
- 6 — 7 “**Rozinante.**” So called from *Rozin* a common drudge-horse, and *ante* before.
- 7 — 15 “**Castilian.**” *Castellano* signifies both a *governor of a castle* and a *native of Castile*.
- 8 — 20 “**The boon he requested.**” It is usual, in the old romances, for some cavalier or damsel to come to a Knight upon her palfrey, and beg some boon at his hands, which the Knight, by the rules of his order, is obliged to grant, unless it be dishonourable or dishonest.
- 9 — 21 “**Suburbs of Malaga,**” &c. These are names of certain disreputable and infamous places in Spain.
- 10 — 21 “**Fountain of Cordova.**” The whipping-post was erected near this spot.
- 11 — 31 “**He lies.**” This adventure resembles that in *Amadis de Gaul* (B. x. Ch. 71.), where Daraide and Galtazire, passing near a wood, and hearing a

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- loud and lamentable voice, entered it, and saw a Knight tied naked to an oak, while two damsels were whipping him with green twigs. They inquired the cause, and were told, that he was a disloyal Knight; having pretended love and promised marriage to both of them at the same time.
- 12 — 32 “A real.” It is about sixpence English.
- 13 — 32 “St. Bartholomew.” In Popish churches there is often a statue of a man without a skin, which is called St. Bartholomew.
- 14 — 33 “Perfumed into the bargain.” This is a Spanish phrase for paying, or returning any thing with advantage, and is used here as a satire upon the effeminate custom of perfuming every thing, even the money in one’s pocket.
- 15 — 38 “Some picture of this Lady.” It was a common custom, and often introduced in romances, to paint the lady’s face upon the shield of the Knight, who maintained in every place he went, that his mistress exceeded all others in beauty and accomplishments.
- 16 — 38 “Civet among cotton.” In Spain and Italy perfumes are usually presented to persons of the first distinction, put up in small phials, or ivory boxes, surrounded with cotton, and various coloured silks, ranged in order, and enclosed in caskets of filagree or other costly work.
- 17 — 38 “Spindle of Guadarrama.” This is a small town near Madrid, situated at the foot of a mountain so perpendicular, that its spiry tops are called “The Spindles.” The Escorial stands near it.
- 18 — 43 “The Barber.” In Spanish villages he is the surgeon also.
- 19 — 44 “Esquife.” This is a mistake of the Niece. Alquife is the name of a famous enchanter in Amadis de Gaul.

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- 20 — 45 “Urganda.” This is also an enchantress in Amadis de Gaul.
- 21 — 46 “Giants in the dance.” This alludes to a passage in Amadis de Gaul, B. xii. Ch. 82.
- 22 — 49 “Queen Pintiquiniestra.” A fighting giantess, a most ridiculous character in Amadis de Gaul.
- 23 — 49 “Darinel.” A buffoon in the same romance.
- 24 — 50 “Mateo Boyardo.” He is an Italian poet, who wrote several cantos of the “Orlando Inamorato;” and from whom also Ariosto borrowed a considerable part of his “Orlando Furioso.”
- 25 — 55 “Secular arm.” The clergy of the Inquisition pretend to be so compassionate and averse from bloodshed, that when they have condemned an heretic to the flames, they only deliver him up to the secular arm, that is, into the hands of the civil magistrate, who is obliged to put their Christian sentence in execution.
- 26 — 58 “Knights-courtiers.” The Knights-courtiers were those, who maintained the superiority of their mistresses’ beauty against all opposers; the Knights-adventurers were those, who entered the lists with them, without its being known who they were, or from whence they came. Don Quixote in his dream fancies himself one of the latter, and wakes under the concern of his party being in danger of being worsted.
- 27 — 60 “The serpent, on which he rode.” The enchantress Urganda, in Amadis de Gaul, carries her Knights, or her prisoners, through the air, or over the sea, in a machine figured like a serpent, and wrapt in fire and smoke.
- 28 — 61 “Freston.” The name of an enchanter in Don Belianis of Greece.
- 29 — 63 “The pass of Lapice.” Such a passage through the mountains as they call “puerto seco,” a dry

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| | | <i>port</i> , where the King's officers levy tolls and customs, both on passengers and merchandise. |
| 30 — 73 | | “Wicked deeds.” This is the usual style of defiance in old romances. |
| 31 — 80 | | “Platir.” The name of a Knight in “Palmerin of England.” |
| 32 — 80 | | “Henares.” A river, which runs by the University of Alcala in Old Castile. |
| 33 — 88 | | “Holy Brotherhood.” This was an institution for the protection of travellers from robbers. |
| 34 — 92 | | “Sacripante so dear.” This story is in the Orlando Furioso. |
| 35 — 93 | | “Albraca.” Cervantes refers here to King Marsilio, and the thirty-two Kings, his tributaries, with all their forces. Ariosto. |
| 36 — 93 | | “Sobradisa.” The name of a fictitious kingdom in Amadis de Gaul. |
| 37 — 93 | | “Terra Firma.” This alludes to the famous “Firm Island” in Amadis de Gaul. The land of promise to faithful squires. |
| 38 — 101 | | “Rebeck.” An instrument with three strings, in use among shepherds. |
| 39 — 109 | | “The itch and Sarah.” This wants explanation, it being impossible to give the force of it in an English translation. “Viejo como la Sarna,” is a Spanish proverb, signifying <i>as old as the itch</i> , which is of great antiquity; though it is agreed, that this is only a corruption of ignorant people, saying Sarna for Sarra: which last is usually taken to signify Sarah, Abraham's wife, either in regard she lived one hundred and ten years, or because of the long time it is, since she lived; though some say, that Sarra, in the Biscaine language, signifies old age, and so the proverb will be, “As old as old age itself.” |
| 40 — 126 | | “Strewed with flowers.” It is the custom in Spain |

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- and Italy to strew flowers on the dead, when placed on the biers.
- 41 — 135 “Basilisk of these mountains.” The little Fortunia’s beauty in *Amadis de Gaul* (B. xiii. Ch. 43.), was so surpassing, that she was called the “basilisk of human kind.”
- 42 — 142 “Yangueses.” The name of the carriers of Galicia.
- 43 — 150 “Whinyard.” In Spanish “Tizona:” a romantic name given to the sword of Roderick Diaz de Bivar, the famous Spanish General against the Moors.
- 44 — 164 “Holy Brotherhood of Toledo.” These patrol in troops to apprehend robbers and disorderly persons.
- 45 — 176 “Horse fountain of Cordova.” “El potro de Cordova,” is the name of a square, where a fountain gushes from a horse’s mouth. The whipping-post is also placed near it.
- 46 — 177 “He would have laughed.” The adventure of the blanket is in imitation of a similar one, in respect to the manner, in which the Knight views it, in the romance of *Don Florando of England*, Part iii. Ch. 8.
- 47 — 180 “Ceca to Mecca.” Ceca was a place of devotion among the Moors, in the city of Cordova, to which they used to go in pilgrimage from other places; as Mecca is among the Turks: whence the proverb comes to signify “sauntering about to no purpose.”
- 48 — 184 “The Knights.” This review is in ridicule of similar descriptions so common in romances; particularly of that in *Amadis de Gaul*, B. xvii. Ch. 59.
- 49 — 200 “In the litter.” This adventure is founded on a similar one in *Amadis de Gaul* (B. ix. ch. 21.),

where Don Florisel, by night, meets a litter, with two flambeaux, and a cavalier in it, making dolorous complaints.

50 -- 204 "Globe of the earth." So Prince Amadis d'Astre, upon an angry message from the Princess Rosaliana, daughter of the Emperor of Parthia, to appear no more in her presence, puts himself and his armour into deep mourning, and calls himself the "Knight of Sadness." Amadis de Gaul, B. xvii. Ch. 81.

51 -- 208 "Where they were." This adventure is borrowed from that of Amadis of Greece, who, with his companions, finding themselves in a pleasant meadow, resolve to pass the night in so delectable a place. The night was so dark, they could see nothing. But they had not been long there, before they heard a noise as of people fighting and clashing in mortal battle. So lacing on their helmets, they draw towards the place, from whence they thought the noise proceeded; but still they see nothing. Thus they are busied until the morning, when they come to a rock, in which is a cavern. There they hear the same noise they have been pursuing all night. Then Amadis, whose heart fear never assailed, followed by his companions, resolves to try the adventure, and in they go, where they are all enchanted by Astrodorus a famous magician. Amadis de Gaul, B. xiv. Ch. 15.

52 -- 221 "Old Christian." In contradistinction to the Jewish or Moorish families, of which there were many in Spain.

53 -- 228 "Mambrino's helmet." Mambrino was the name of a Saracen in the "Orlando Furioso" of Ariosto. His helmet was of gold, which Rinaldo took from him. Canto i.

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 54 — 235 “Rozinante’s will led him.” In the same manner Don Fortunian, being met by a dwarf, and asked which way he is travelling, replies, “I am a stranger, and go wherever my horse leads me, without knowing whither.” See *Amadis de Gaul*, B. xv. Ch. 9.
- 55 — 238 “In ermines.” See *Amadis de Gaul*, B. x. Ch. 11.
- 56 — 238 “Discreet damsel.” Thus also Don Belianis of Greece, being seated opposite the Princess Florisbella, passes his time in the interchange of amorous looks with her, instead of eating.
- 57 — 240 “Grave subject.” See *Amadis de Gaul*, B. i. Ch. 26.; and also Don Florando of England, Part ii. Ch. 25.
- 58 — 250 “Apparelled and mounted.” Such malefactors as in England are set in the pillory, in Spain are carried about in a particular habit, mounted on an ass with their face to the tail; the crier going before, and proclaiming their crime.
- 59 — 260 “Whither you list.” This extravagant order of our Knight’s to the galley-slaves, is copied from the like in *Amadis de Gaul*, B. v. Ch. 25, where Esplandian asks the captives he had delivered from the giant Bramato’s castle, what they intended to do with themselves: they all answer, What he pleases to command. “Then,” replied he, “you shall only take a trip to Constantinople, to thank the Princess Leoniana for the mercy God has bestowed on you, through the means of a Knight, who is here; and to surrender yourselves, and be at her disposal.”
- 60 — 263 “I hear their arrows.” The troopers of the Holy Brotherhood were armed with bows and arrows.
- 61 — 264 “Sable Mountain.” Sierra Morena. A great

- mountain (or rather chain of mountains, for so Sierra signifies), which divides the kingdom of Castile from the province of Andaluzia, and remarkable for being (morena) of a Moorish or swarthy colour.
- 62 — 269 "He is a tolerable poet." Cervantes here means himself.
- 63 — 293 "Queen Madasima." Elisabat is a skilful surgeon in Amadis de Gaul, who performs wonderful cures: and Queen Madasima is wife to Gantasi, and makes a great figure in the aforesaid romance. They travel and lie together in woods and deserts, without any imputation on her honour.
- 64 — 297 "That Abbot." Abad. Sancho remembering only the latter part of master Elisabat's name, pleasantly calls him an Abbot.
- 65 — 302 "With Moor." Sancho seems here to mistake Medoro, the name of Angelica's supposed gallant, for Moro, which signifies a Moor.
- 66 — 321 "Of a Credo." The Creed, in Catholic countries, is so soon run over, that the repeating it is used proverbially.
- 67 — 331 "An Archbishop." The Archbishops of Toledo and Seville make as great a figure as most Kings, having an annual revenue of little less than an hundred thousand pistoles.
- 68 — 335 "King Bamba." Bamba was an ancient Gothic King of Spain.
- 69 — 345 "Vindictive Julian." Every body knows Marius, Catiline, Sylla, and Judas. Galalon betrayed the army, that came into Spain under Charlemagne; Vellido murdered King Sancho; and Count Julian brought in the Moors, because King Roderigo had ravished his daughter.

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20 — 351 “Standing at the grate.” In Spain, lovers carry on their courtship at a low window with a grate before it, being seldom admitted into the house, until the parents on both sides are agreed.

THE END OF THE FIRST VOLUME.

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