Don Quixote Study Guide

Don Quixote by Miguel de Cervantes

BOOKRAGS

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Introduction

In 1605 a novel appeared that has become one of the most beloved stories of European literature. It was the history of Don Quixote, the tall, gaunt knight-errant astride his fallible steed, with his potbellied, illiterate squire, Sancho Panza. These eccentric characters are as famous as Sinbad, Tarzan, Odysseus, Hamlet, or Superman. *Don Quixote* was immediately embraced by his countrymen; it is a testament to the novel and Miguel de Cervantes Saavedra's vivid characterization that the character of Don Quixote is still utilized to mock politicians and satirize the self-righteous.

The original story, *El ingenioso hidalgo don Quijote de la Mancha,* was immediately popular— with six editions in 1605 alone—and has never lost its prominence. Cervantes not only created one of the greatest comic figures of world literature, but with his realist and humanist techniques, he originated, some critics assert, the modern novel.

Part I of Don Quixote's story appeared in 1605 and was complemented ten years later—a year after the usurper, Avellaneda, published a false sequel— by Part II. In both parts of the novel, Don Quixote lives in a world created in his imagination, which had been fueled by his obsession with chivalric tales. He longs to resurrect this world he has long read of: chivalry, battles with giants and evil knights, the rescue of virtuous maidens. Instead, Don Quixote deals with windmills, bedclothes, and much disappointment. Along the way, he acquires a sidekick, Sancho, who helps Don Quixote in hopes of getting rich. This dynamic duo has pro- vided readers throughout the centuries with humorous, yet poignant, chivalric tales.

Overview

A retired and impoverished gentleman named Alonzo Quixano lived in the Spanish province of La Mancha. He had read so many romances of chivalry that he decided one day to revive the ancient custom of knight-errantry. Changing his name to Don Quixote de la Mancha, he had himself dubbed a knight by a rascally publican whose miserable inn he mistook for a castle.

For armor he donned an old suit of mail which had belonged to his greatgrandfather. Then upon a bony old nag he called Rosinante, he set out upon his first adventure. Not far from his village he fell into the company of some traveling merchants who beat the mad old man severely when he challenged them.

Back home recovering, he was closely watched by his good neighbor, the village priest, and the barber. Hoping to cure him of his fancies, the curate and the barber burned his library of chivalric romances.

Don Quixote, however, believed that his books had been carried off by a wizard.

Undaunted, he set out on the road again with an uncouth rustic named Sancho Panza as his squire, promising to make Sancho the governor of the first island he would conquer. As the mistress to whom he dedicated his deeds of valor, he chose a buxom peasant wench famous for her skill in salting pork. He called her Dulcinea del Toboso.

The knight and his squire had to sneak out of the village under cover of darkness, but in their own minds they presented a brave appearance: the lean old man on his bony horse and his squat, black-browed servant on a small donkey, Dapple. The don carried his sword and lance, Sancho Panza a canvas wallet and a leather bottle.

Traveling together, Don Quixote and Sancho had many adventures. The knight challenged windmills and flocks of sheep and faced other similarly spurious dangers.

The pair ended up in Barcelona, after making the acquaintance of many people who told interminable stories, after being repeatedly hoodwinked and beaten, and after having behaved in a thoroughly embarrassing manner in their journey across Spain.

Sancho did eventually get to rule an island, for a week, before he resigned.

After his last defeat, Don Quixote went back home, determined next to follow a pastoral shepherd life. He quickly declined, and before he died, he renounced as nonsense all to do with knight-errantry, not realizing that in his high-minded, noblehearted nature he himself had been a great chivalrous gentleman.

Author Biography

Cervantes was born in Alcalé de Henares on September 19, 1547. Little is known about his early childhood, other than that it was an itinerant existence; his father, a barber-surgeon, was constantly moving his family from town to town to find work. It is assumed that Cervantes's education was minimal although he does seem to have received some education from the Jesuits in Seville.

In 1569, his teacher, López de Hoyos, published four of his poems in Madrid. Cervantes then traveled to Italy, possibly as a result of a duel with Don Antonio Sigura. In Rome, Cervantes served the Cardinal-elect Giulio Acquaviva. In 1571 he enlisted in the Spanish militia to fight for Don Juan of Austria against the Ottoman-Turks at Lepanto. During this battle, he received two bullets to the chest and one to his left hand, which left him permanently disabled. In 1572, he joined Don Juan's campaign to fight at Navarino, Corfu, and Tunis. Returning to Spain in 1575, he was captured by Algerian corsairs.

Cervantes fetched a high price for his captors. Cervantes, as is recorded in the *Informacion* (a document based on eyewitness testimony to refute his enemies and avoid the Spanish Inquisition), kept up the spirits of his fellow hostages. He tried unsuccessfully to lead them in several escapes. Finally, in 1580, Trinitarian friars paid his high ransom, probably collected from family and friends. Now free, he returned to Spain a great hero. Despite his fame, he was without a job and his family was destitute.

He was unsuccessful as a playwright, because he was unable to compete with the monopoly of Lope de Vega. He wrote poems, but that brought in little money. His only child, Isabel de Saavedra, was the result of an affair with an actress named Ana Franca de Rojas. In 1584, he married a young woman, Catalina de Salazar y Palacios.

In 1585 Cervantes published *La Galatea*. He became a commissary agent, then a tax collector. Since his salary was often late, he made money by lending out his tax collections at interest. When such a transaction went bad, he was investigated. This landed him in jail several times. During one such jail term in 1597 he conceived of the story that became *Don Quixote*.

With the publication of *El ingenioso hidalgo don Quijote de la Mancha,* Cervantes became famous around the world. Although inadequate copyright protection robbed him of riches, patrons enabled him to settle in Madrid and write more novels. His last works included the second part of the Don Quixote saga and *Los trabajos de Persiles y Sigismunda,* completed three days before he died in April 1616.

About the Author

Miguel de Cervantes Saavedra, the Spanish novelist, dramatist, and poet, is regarded as a literary peer of Shakespeare.

Born in Alcala de Henares, Spain, in 1547, Cervantes came from a good though often poor family.

Little is known of his youth or education except that in 1568 Cervantes was a student of the Madrid humanist Juan Lopez de Hoyos, who edited an elegiac volume on the death of Queen Isabel de Valois, to which Cervantes contributed some verses.

Possibly fleeing arrest, Cervantes went to Naples and then Rome in 1569; there in the service of Cardinal Giulio Acquaviva, he studied Italian literature and philosophy, which were later to influence his work.

In 1570 he enlisted in the army and fought in the naval battle of Lepanto (1571), in which he acquitted himself with distinction, receiving a wound that permanently crippled his left arm. He was extremely proud of his role in the famous victory and of the nickname he had earned, El manco de Lepanto. As Cervantes was returning to Spain with his brother on the galley El Sol in 1575, the ship was captured by Barbary pirates, and the two brothers were taken to Algiers as slaves. Miguel remained in captivity for five years, eventually becoming the property of the viceroy of Algiers. After many romantic, if futile, efforts to escape, he was ransomed for five hundred ducats by the Trinitarian friars in 1580, a cost that brought financial ruin to himself and to his family.

Having returned to Spain, Cervantes married Catalina de Salazar y Palacios in 1584, fathered an illegitimate daughter, and in 1587 secured employment as a purchasing agent for the navy in Seville until 1597. In this capacity, he traveled throughout the country, often becoming involved in dis putes with communities reluctant to part with their crops; on one occasion, he was excommunicated for seizing grain that belonged to the church. His unbusinesslike methods resulted in deficits, and twice he was imprisoned for debt.

Cervantes's reputation as one of the greatest writers in history rests almost entirely on his novel Don Quixote and on his twelve short stories known as the Novelas ejemplares.

His literary production, however, was considerable. His first published work was an effusive pastoral romance in prose and verse, LaGalatea, published in 1585. Between 1582 and 1587, he wrote more than twenty plays, only two of which survive.

In 1605 Cervantes and his family, who were then living in Valladolid, were accused of complicity in the death of a young nobleman. They were later absolved, but the records of the case give evidence of the poverty and wretchedness of Cervantes's mode of

existence at the time. His position improved considerably, however, after the publication of the first part of Don Quixote in the same year, when he was fifty-eight.

Although Cervantes's previous literary efforts had met with little success, this book immediately caught the fancy of the reading public.

Moving to Madrid, he devoted his last years to writing. Cervantes did not enjoy financial security until he became the protege of the Count of Lemos in 1613. A spurious Part II for Don Quixote appeared in 1614, probably encouraging Cervantes to complete the second volume which appeared in 1615.

In his later years Cervantes wrote other works of fiction, including Novelas ejemplares (1613), twelve original tales of human passions drawn from his own experience and molded by his mature craftsmanship. Some of these stories in themselves prove him one of the great literary masters.

It should be noted that various translators, including Samuel Putman (in 1949) and J. M. Cohen (in 1950), use the English letters "x" or "j, " according to different conventions, when translating the Spanish consonant pronounced as an unaspirated "h." Accordingly, the title of Cervantes' most famous work is variously spelled in English Don Quixote or Don Quijote, and either way is pronounced "Don Kee-ho-tay."

Cervantes himself realized that he was deficient in poetic gifts, a judgment confirmed by later generations. Aside from his plays, his most ambitious work in verse is the Viaje del Parnaso (1614), an allegory which consists largely of a rather tedious though good-natured review of contemporary poets. Los trabajos de Persiles y Sigismunda (1617) is a verse romance, which Cervantes thought would be either the worst or the best book in the Spanish language. Though some critics have boggled at the fantastic geography of its early scenes and the incredible adventures of its characters, others have praised its polished style.

Regardless of its merits, the Persiles will be remembered, if only for its dedication and prologue. Addressed to the Count of Lemos, the dedication was signed on April 19, 1616, just four days before Cervantes's death. Quoting an old ballad, Puesto ya el pie en el estribo ("one foot already in the stirrup"), Cervantes took leave of his patron and of the world with the same gallantry and grace that characterized both his life and his work.

Plot Summary

Part I

Don Quixote opens with a prologue. Much of the prologue, however, is devoted to a discussion of what a prologue should include, offering the reader some insight into what a seventeenth-century audience might expect.

Don Quixote is the story of Alonso Quijano, an aging gentleman of La Mancha. He reads so many chivalric romances that he loses his sanity. As the narrator reports: "With virtually no sleep and so much reading, he dried out his brain and lost his sanity."

Don Quixote decides to become a knight-errant, which is a knight who travels the countryside performing good deeds and seeking adventure. He puts on an old suit of armor, mounts a bony old horse he calls Rocinante, and renames himself Don Quixote de La Mancha. He also appoints a peasant woman, Aldonza Lorenzo, as his ladylove, and renames her Dulcinea del Toboso. Like the knights of old, Don Quixote performs good deeds in the name of Dulcinea, although she does not know that she is the object of the older man's attention.

Don Quixote then rides in search of adventure. Just as he considers himself a knight, he imagines that a local inn is a castle and the innkeeper a castellan. As a result of his madness and odd behavior, a group of travelers beat him.

After the beating, he makes his way home, where he is interrogated by the local priest and barber. Concerned, they decide to cure him of his madness by burning his books. Don Quixote attributes the missing books to a thieving wizard.

Soon he sets off on another adventure, this time accompanied by Sancho Panza, a rude peasant. In a very famous scene, Don Quixote mistakes some windmills for giants and rushes at them with his spear. When Don Quixote realizes that he has attacked a windmill, he says that the same magician who has stolen his books has also turned the giants into windmills.

Don Quixote and Sancho have several more adventures, including mistaking two herds of sheep for armies and a funeral for a parade of monsters. Furthermore, they free some prisoners on their way to becoming galley slaves. Don Quixote travels to the mountains to fast and pray for his love, Dulcinea, and sends Sancho Panza with a message to Dulcinea. Don Quixote's friends intercept Sancho and learn his master's whereabouts. They finally lure Don Quixote home, hoping that they can keep him safe.

Part II

Don Quixote's friends are unable to keep him at home for long. Don Quixote and Sancho Panza take off in search of adventure again, this time meeting with the Knight

of the Wood (a village student in disguise who had promised to impede Don Quixote's adventures), joining a wedding party, and destroying a traveling puppet show.

The second volume of the novel also includes a long section in which Don Quixote and Sancho Panza stay with a duke and a duchess who have read about the pair's famous adventures. The Duke and the Duchess play a series of tricks on Don Quixote, including the "disenchantment" of Dulcinea and the enthronement of Sancho as ruler of an island.

Next, Don Quixote and Sancho decide to go to Barcelona where they have additional adventures. Finally, the student from the earlier episode finds Don Quixote and challenges him to combat. Don Quixote is defeated. He decides to return home and become a shepherd.

On his return home, Don Quixote falls ill. He instructs his niece and housekeeper, "Take me to my bed because I don't feel at all well, and just remember: whether I'm a knight errant, as now, or a shepherd, later on, I'll never stop doing for you whatever needs to be done, as you will see in the event."

Although his friends try to cheer him up, Don Quixote grows weaker and weaker. Finally he writes his will and apparently returns to sanity:

I was mad, and now am sane; I was Don Quixote de La Mancha and now, as I have said, I am Alonso Quijano the Good. I pray that my repentance, and my honesty, may return me to the good opinion your graces once held of me.

With this renunciation of chivalry and romance, Don Quixote receives his last rites and subsequently dies. He leaves an inheritance to both Sancho and to his niece, instructing her to marry a man who has never read a book of chivalry.

Part 1, Prologue

Part 1, Prologue Summary

Cervantes introduces his book, calling it the "child of his brain," but later on referring to it as his stepchild instead. He calls on a friend for help when he finds himself stymied by the writing of the prologue, and the friend laughs that he is having such trouble over something so small and inconsequential compared to the massive volume. The friend advises he should include "sonnets, epigrams, and eulogies," as well as many impressive notes at the end of the book. He also advises to insert quotes from authors according to a book that lists them A to Z. Cervantes notes his luck in this conversation, for now he has fodder for his prologue.

Part 1, Prologue Analysis

Already Cervantes' humorous tone is evident. He includes verbatim his friend's silly advice on how to puff up his book, which also is a comment on how others write their stories. He is also self-deprecating, admitting the stumbling block of so small a thing as the prologue. After the prologue are a number of verses Cervantes has included, from characters of chivalric books of yore to his own characters.

Part 1, Chapter 1

Part 1, Chapter 1 Summary

The title character of *Don Quixote* is introduced by Cervantes, a man known as perhaps Quixada, Quesada or most probably, as the author suggests, Quixana. He is a man that has of late become so enraptured of his leisure activities that he is leaving all his responsibilities fall by the wayside. His chief passion in leisure is to ingest all of the tales and books and poems involving knights, chivalry and adventure that he can possibly lay his hands on. He spends time discussing these books with his friends from the village, the curate and the barber. So all-consuming becomes his pastime, and so poorly and illogically written are the books he is poring over, that eventually Quixana loses his head. Cervantes includes a number of passages from these books in his first chapter to fully illustrate just how nonsensical the prose is. Quixana's reason fails him, and he suddenly decides he is, himself, a knight and adventurer in the same vein as those he has been reading about in his books.

After Quixana designates himself as a knight, he begins fashioning himself some armor and a helmet from some antiques and materials he found around his house. He christens his old, beaten-down horse Rozinante, fitting of a lofty steed. He chooses to call himself "Don Quixote of La Mancha," following the manner of the characters of his stories. He finally chooses the lady for whom he will be embarking on his quest, a country girl named Aldonza Lorenzo whom he renames Dulcinea of El Toboso.

Part 1, Chapter 1 Analysis

Quite a lot happens in this first chapter of the long story of Don Quixote. It sets up the fact that there will be many, many adventures to follow if the pace of the storytelling is a bit frenetic at the outset. The hero, Quixote, is introduced, and Cervantes shows his rather boring life and also provides insight into his great intelligence and passion for reading of knights and chivalry. The main metamorphosis takes place, and the protagonist convinces himself that he is Don Quixote, knight-errant extraordinaire, questing on behalf of his love Dulcinea. The first stirrings of his forays into clownishness, when he tests out his helmet, are played out. Plus, the author introduces the mindset that will allow him to be Don Quixote in a world where such a man doesn't exist. He believes in nothing but the truth, even if the truth he sees isn't the truth in reality.

Part 1, Chapter 2

Part 1, Chapter 2 Summary

Having made enough preparations to suit himself, Don Quixote leaves without announcement to his niece or housekeeper and travels all day on his horse under the blazing heat of the sun. Hungry and tired, he comes across an inn at dusk, which his mind builds into a great castle befitting the stop of a soon-to-be knight-errant. He perceives the prostitutes at the entrance to be great ladies of the castle, causing them to burst into fits of laughter. The innkeeper emerges, whom Quixote takes to be the lord of the castle, and takes him in despite (and partly for the entertainment value of) the man's obvious madness. Don Quixote is given moldy bread and fish (since it is Friday), which his mind then transforms into a feast of trout and white bread. He gets help eating, and also drinking his wine, from the innkeeper and the two women, since his helmet cannot be removed without cutting the ribbons that are holding it on, and Quixote of course refuses to do so. Leaving his helmet on the entire night while eating his imagined feast, he hears the reed of the hog-gelder and imagines he is being entertained with the grandest food and music. He is troubled, though, by the fact that he has realized he cannot undergo any adventures until he has been officially knighted.

Part 1, Chapter 2 Analysis

Quixote continues seeing his own truths, whatever reality may actually hold. The dichotomy of fantasy and reality is put into motion, and the inn can easily be seen as a castle as well. The people around him play along either readily or confusedly, which adds to the immersion in Quixote's vision.

Part 1, Chapter 3

Part 1, Chapter 3 Summary

Don Quixote, after his paltry meal, entreats his host, whom he perceives as the lord of a great castle, to grant him the status of knight in the morning. Luckily, the innkeeper has read some of the same types of books dealing with chivalry that Don Quixote has, and he responds in kind to humor the man. He wittily gives Quixote advice to always carry money and clean shirts, whether with his squire or in discreet saddlebags. Really, he is concerned with getting paid. Quixote's mind is made uneasy, since he is less prepared to become a knight-errant than he thought. Quixote then undertakes the task of watching over his arms the whole night, which he deposits in the trough. The guests of the inn watch him, after being told about the man's plight by the innkeeper, as he alternately paces in front of the trough and stares fixedly at his armor for long periods of time. Eventually someone comes to water the animals and begins to lay aside Quixote's armor so as to have use of the trough. Don Quixote perceives this as an attack and so strikes the man down. Another comes to do the same task, not knowing that the first man lies unconscious in the yard, and he is attacked in kind by the Don. Becoming paranoid that he is surrounded by enemies, Don Quixote prepares himself to do battle with anyone that comes near, although he restrains from killing them, since he is not yet dubbed a knight and doing so would not be lawful. In order to return the yard to peace, the innkeeper tells Quixote it is time for the knighting, since he has watched over his armor almost double the required time. The innkeeper brings out an accounting ledger and pretends to read from it as though it is a holy book, mumbling and occasionally giving Quixote a whack on his shoulders. The prostitutes assist, and soon Quixote is once again off on his adventures, now thinking himself a knight. The innkeeper allows him to leave without making remuneration.

Part 1, Chapter 3 Analysis

Quixote has obviously studied long and hard about knight-errantry and chivalry and all their trappings. He is a stickler for doing things in exactly the way as the knights in his stories would do them, and he gets quite upset when things waver from the plan. When things do not go his way, he automatically assumes that enemies are converging on him. Why else would things turn out wrongly for a respectable knight-errant? The metamorphosis into Don Quixote is finalized, at least in name in Quixote's mind, because he leaves with his title of knighthood. This allows him to take on the world with dignity and ease, because this is how things are done - at least in his stories.

Part 1, Chapter 4

Part 1, Chapter 4 Summary

Because Don Quixote is concerned that he was rather ill-prepared to become a knight-errant and go forth on adventures, he decides to head back to his village once more to finish his preparations. He does so by allowing his horse to choose the way, as he did when he set out. The outcome is that the horse follows its well-known path back to its stable in Quixote's village. On his journey home, he comes across a young boy tied to a tree, being whipped by his master. The master explains to Quixote, who is rather intimidating in his armor and with his lance, that he is doing so because the boy consistently loses his sheep when he is watching over them. The boy explains that this is because the master has not paid him his earned wages. The Don is appalled and says so to the master. He demands that the master make remuneration to the boy, paying him nine months' back pay at seven reals per month. When the master complains that the boy owes him for shoes and for medical attention, Quixote replies that the master has already taken that part of what is owed out of him in his repeated beatings. Quixote threatens that, if the man does not make the situation right, Quixote will come back and slay him for failing to do so. Quixote rides away confidant that he has just scored an important conquest in his first ride out as a knight. As soon as he is gone, the master returns to savagely beating the boy, saying that he will "double the debt so that I can double the pay." Cervantes wittily comments, "Such was the manner in which the valiant Don Quixote undid that wrong."

Closer to home, Quixote comes upon a group of traders. He entreats them to recognize the greatness of the lady he has dedicated his quest to, Dulcinea. They recognize that the man is obviously mad, and they banter with him a bit, asking for a picture of the lady so that they can fairly assess her beauty before agreeing with him. They make snide comments about her disguised as questions. Don Quixote is enraged that they would have any doubt, and he sets upon them. Rozinante chooses this moment to stumble, and Quixote falls in a heap of armor and helmet to the ground. One of the men comes up and breaks Quixote's lance into many pieces. With one of the pieces, he beats Quixote until his anger is sated, deaf to the cries of his masters to stop. The Don is incapacitated, both by his bruising and by his accoutrements of armor, and so he lies on the ground.

Part 1, Chapter 4 Analysis

Don Quixote is nothing if not honorable. He intends to right wrongs whenever and wherever he finds them on his quest for adventure, and the whipped boy cannot be passed by without comment now that the Don is a full-fledged knight. However, the end result of his meddling is exactly the opposite of what he intends, although he does not yet know it, which is a theme of his adventures to come. His complete devotion to Dulcinea is shown, and so is the extent of his infirmity when he is confused and upset

by the reaction of the traders - a reaction they can't be blamed for, because they've come upon an oddly garbed person who's obviously not quite right in the head.

Part 1, Chapter 5

Part 1, Chapter 5 Summary

Helpless, Don Quixote begins to recite loudly from passages and ballads he remembers from his chivalric novels, and eventually he attracts the attention of a passing neighbor from his village. Since his helmet had broken into pieces due to his fall and subsequent attack, Don Quixote is recognized for who he is by this neighbor, who kindly begins to examine him for any injury. He sees no cuts or blood and then, with difficulty, helps Quixote mount the donkey he has with him, which is easier than getting the Don back onto his horse. The neighbor also gathers up all of Quixote's things, including the ruined lance, and takes both animals by their bridles to lead them down into the village. The neighbor asks him what was the cause of him lying in the road, and Quixote recounts a tale from another of his books. The neighbor waits until the sun has gone down to take Quixote fully into the village so that no one will see him, and he delivers Quixote to his door just as the curate and barber arrive with his niece and housekeeper wondering about the fate of the Don. The niece and housekeeper are explaining to the friends about Quixote's overwhelming obsession with the books of chivalry and knights and lamenting that they hadn't brought it to the friends' attention sooner. The neighbor, after overhearing some of their conversation and understanding exactly what is wrong with the Don, shouts for them to come out and collect Quixote. The Don will say only that he has been fighting ten giants and little else. He promptly goes to sleep.

Part 1, Chapter 5 Analysis

Quixote's first sally forth into the world ends rather abruptly, with rescue along the road by a neighbor. His reservation denotes some embarrassment at so quick a failure and also probably at the way he's being smuggled into town as an embarrassment to his family. This broaches the question of whether Quixote is at all aware of the reality of his situation. He still believes he's a knight, and yet he must pick up on the fact that those around him are discussing the fact that he is crazy because he thinks he's a knight. This creates a split personality in the character between Don Quixote and his former self.

Part 1, Chapter 6

Part 1, Chapter 6 Summary

While Quixote sleeps, the curate and barber, along with the housekeeper and Quixote's niece, enter the room where Quixote keeps his vast collection of books, and they begin to purge his collection for him in an attempt to rid him of the cause of his affliction. The curate and the barber begin a discourse on a number of the books, picking up each one, examining their titles and then giving a brief critique of why or why not each one should be burned. Most are deemed burnable immediately, although a few are held back and escape the fire through merits of their author, their age, their friendship with one of the men or other details the scholarly friends comment on. After going through a number of books in Quixote's collection in this manner, the curate tires of it and orders that the rest of the books be burned without going through them. The housekeeper readily obliges, and they go upon the bonfire.

Part 1, Chapter 6 Analysis

Cervantes uses this passage to pass judgment on some books of the day. He lets the barber and the curate burn the books he thinks are spurious, and he lets them expound on and save the ones he thinks deserve some credit. Quixote's friends and family are shown to actually care about the addled man a great deal, attempting to purge the house of the cause of his infirmity.

Part 1, Chapter 7

Part 1, Chapter 7 Summary

Cervantes comments that, because of the laziness of the friends in going through Quixote's inventory of great and rare books, a few priceless titles were probably lost to the ages that night. Quixote suddenly starts awake in a fit, and they have to restrain him and force him back to bed to calm him down. They give him some food, and he goes back to sleep. They all are amazed at his affliction. The curate and barber recommend the remedy of having the room in which all the books were kept walled completely up so that Quixote is no longer able to find it and remind himself of what was in it now that all of his books are gone to the flame. They do so, and Quixote looks around his house quizzically for the room. When he finally asks his niece and housekeeper what has become of his study, they reply that an enchanter took away the entire room. Quixote accepts this fantastical explanation as truth.

For the next two weeks' time, Quixote remains at home and appears, to his friends, to be getting a bit better. During the same time frame, Quixote appeals to a local man, Sancho Panza, to become his squire. Although Panza has a wife and children at home, Quixote persuades him finally to become his squire with the promise of one day, perhaps, ruling an island that he is planning to possibly conquer. Don Quixote also begins raising money for his quest by selling off his belongings. He borrows some armor and fixes his helmet as well as possible. Sancho announces he is bringing a donkey along because he is not used to walking so far. Although the thought of having a squire ride a donkey instead of a steed dismays Quixote a bit, he resolves to let him do so with the intention of taking a horse for Sancho from the first knight he overcomes. Outfitted with squire, money, armor, helmet and a change of shirts on the advice of the aforementioned innkeeper, Don Quixote sets off once again on a quest for adventure.

Part 1, Chapter 7 Analysis

Sancho is introduced in this chapter, perhaps the most famous sidekick in all of literature. He takes up the quest because of the promise of reward at the end. Quixote, similarly, is seeking a reward, although where Don Quixote's goal is the honorable love of his lady Dulcinea, Sancho's is his greed and the possibility of ruling an island. Quixote puts forth the idea that an enchanter is dogging his steps, a theme that will pop up repeatedly, especially in volume two. They set out again, and the quartet is complete: Quixote, Rozinante, Sancho and his donkey.

Part 1, Chapter 8

Part 1, Chapter 8 Summary

Don Quixote and Sancho Panza soon come upon what Quixote dubs "thirty or forty hulking giants," which are in fact windmills. Sancho sees them for what they are and questions Quixote, but the Don charges and attacks them anyway, breaking his lance and injuring him and his horse. He blames some magician, the same one who he thinks has stolen his books, for turning the giants into windmills. They stop to rest for the night. Quixote takes up an old branch to use as a makeshift lance, and he stays awake all night thinking of Dulcinea as Sancho sleeps deeply. In the morning, they see two monks on the road, followed by a carriage. Thinking that the monks are transporting some kind of captured princess, he attacks one of them, who dives from his mule. Sancho begins looting the monk, as is customary after battle, but some of the monk's servants beat him for doing so. Quixote goes and talks to the woman in the carriage, and he is challenged by her squire. They begin a battle, and at this point the story is interrupted briefly by the author.

Part 1, Chapter 8 Analysis

Cervantes uses symbolism heavily in this chapter. Quixote goes on the attack against windmills, which are obviously just windmills and not giants. Symbolically, though, they represent the way of the world that Quixote is fighting against, the opposite of the thoughtful, free and honorable world that he dreams of where knight-errants roam freely. The windmills represent the artifice of the modern world, with its machinery and coldness. This proves to be one of the most famous adventures to come out of this epic.

Part 1, Chapter 9

Part 1, Chapter 9 Summary

A narrator comes into the story to explain that the story has been stopped abruptly, but fortunately he has come across parchment books in his travels that pick up the rest of the history. Quixote ends his duel with the Biscayan with a huge blow to the head and makes the man promise to go to Dulcinea and give himself to her whims in exchange for letting him live.

Part 1, Chapter 9 Analysis

An important plot device is introduced in chapter nine: the narrator that occasionally makes himself known in the story, often to lend some credibility to whatever subject or adventure is at hand. The conversational tone of the narrator speaking directly to the reader matches exactly the tone of the third-person narration, so the reader is not jolted out of the story.

Part 1, Chapter 10

Part 1, Chapter 10 Summary

Sancho is eager to gain ownership of his promised governance, but Quixote informs him that it is to be earned in a greater adventure. They begin a long conversation, during which the Don tells Sancho of a great and magical balm that can heal any wound, which he has learned by heart. Sancho is intrigued by the monetary possibilities such a balm would create. Quixote discovers that his helmet is ruined and is greatly disturbed by this. They eat a bit and find a spot to stay for the night near some goatherds' huts.

Part 1, Chapter 10 Analysis

Sancho proves to be an eager student in this chapter, which introduces one of the subtexts of the story. Even though he is a squire to the knight, he is also learning at the feet of his master. Just as a student absorbs knowledge from his teacher, Sancho will absorb a great deal about gallantry and honor from Quixote, which will subtly change his character for the better towards the end of the story.

Part 1, Chapter 11

Part 1, Chapter 11 Summary

Quixote and Sancho follow the smell of cooking goat's meat to the goatherds' fire. They are welcomed cordially and eat amongst them. The Don is so moved that he makes a long-winded speech, saying how he is reminded of the "Golden Age," and then another goatherd joins the group and favors them with a song called "Antonio." After the song, a wine-filled Sancho Panza wishes to sleep, but Quixote begs that he dress his injured ear again. One of the goatherds creates a balm from rosemary leaves and salt, which helps him greatly.

Part 1, Chapter 11 Analysis

Quixote again refers to the "Golden Age," where men were at one with the world and the problems that ravage the world in modern times did not exist. He longs for the ideal world, and that is a lot of what his quest is about. He wants to turn the brutal world he sees around him back to that idyllic time past, which is one of the reason why he is attracted to the books of chivalry; they all took place in a more peaceful, honorable time.

Part 1, Chapter 12

Part 1, Chapter 12 Summary

Another young goatherd arrives and brings news of the death of Chrysostom, a young man who died of unrequited love for a girl named Marcela. The dead man has directed he be buried at the site he first saw her, and they all decide to go to the interment. At Quixote's urging (and despite his corrections), the goatherds tell the story of the young man.

Chrysostom is an intelligent young student who begins dressing like a shepherd to follow after Marcela, the daughter of a wealthy man who has taken a flock of sheep and begun acting as a shepherdess. Apparently, the hills are full of young men pining for and following Marcela, who brushes off all advances equally.

Part 1, Chapter 12 Analysis

The first major outside subplot is introduced, with the story of the cold Marcella. Cervantes enjoys inserting other characters and their stories into certain points of Quixote's stories, either to illustrate a certain point or just for pure diversion for the reader and for his knight. Marcela, like Quixote, takes on a role that she chooses for herself.

Part 1, Chapter 13

Part 1, Chapter 13 Summary

The next morning, the goatherds and Quixote rise and begin to make their way to the funeral. Along the way, they meet a party of shepherds dressed for mourning, as well as two men on horseback. They begin to travel together, and one of the men named Vivaldo converses with Quixote about his current profession, knight-errantry. They think him mad but encourage his conversation anyway. Vivaldo charges that instead of making their last moments in honor of their ladies, knights should instead submit themselves to God, as good Christians. They arrive at their destination, where Ambrosio, a friend of Chrisostom's, is speaking. He announces that the verses written in honor of the wretched Marcela are to be interred with Chrisostom. Vivaldo suggests that it might be better to save the verses, and he grabs a few to do so. One of them is a song, which is the last thing Chrisostom wrote before he died.

Part 1, Chapter 13 Analysis

The story of Marcella is continued. Also, Quixote finds himself challenged in a question of religious honor versus personal honor by Vivaldo. To him, it seems wrong that the last thought on earth for knights is not of their Maker, whom they are about to meet and whom they should be praying to. Vivaldo puts just a tinge of silliness on the obsession the knights-errant are required to have for their loves. This is in contrast to the continuing story, where a lad has actually died for unrequited love.

Part 1, Chapter 14

Part 1, Chapter 14 Summary

"The Song of Chrysostom" begins this chapter, and it is a dedication to rejection. Marcela herself suddenly appears at the burial, and Ambrosio scorns her. She defends herself, saying that the incidence of her beauty does not obligate her to love those who love her for it. She maintains that she has not encouraged any of the men that long after her in any way, and it is not her doing when they meet an unfortunate end by their own longings. She vanishes once she has completed her words, and everyone is impressed by her beauty as well as her clear thinking and sincerity. Several shepherds move to follow her, but Don Quixote issues a warning not to do so. After the burial is completed, he resolves to find Marcela and offer her his services.

Part 1, Chapter 14 Analysis

The idea of the "Golden Age" is brought up yet again in Marcella. The "Golden Age" is a very present theme through the beginning of the book. She lives just as Quixote believes people should strive to live - communing with nature, without the trappings of the modern world, pure of heart and in debt to no one. She also makes a very astute point that she is not responsible for others' actions. She has not offered or solicited love. Her suitor's death is his own responsibility. She makes a strong impression on the company, and she is the story's first strong female figure.

Part 1, Chapter 15

Part 1, Chapter 15 Summary

Don Quixote and Sancho Panza set off in search of Marcela and presently come to a meadow where they decide to dismount, eat and rest. Nearby, some Galician mares in the custody of Yanguesan carriers so provoke the usually gentle Rozinante that he takes after them, smitten. The carriers see what he is up to and begin to beat him to the ground. Quixote and Sancho come to his rescue when they discover what is happening, with Sancho more than a little timid seeing that the carriers number over twenty men. The attack proves fruitless, and the carriers beat Quixote and Sancho so well that they leave quickly to escape their mischief. The two men lie on the ground, and Sancho asks for the Fierabras balm that Quixote mentioned, to which Quixote replies that he has not had a chance to make any yet. Sancho Panza maintains his peaceful character and decrees that he will look the other way if any misfortune befalls him again. Quixote begs him to reconsider his position and states that this kind of misfortune is a necessity of the job of knight-errant. They finally end their discussion and decide to check on Rozinante and the mule. Sancho gets Quixote slung over his mule and Rozinante tied to the mule's tail, and they travel until they come upon an inn. Quixote extols it as a castle, and Sancho argues against him.

Part 1, Chapter 15 Analysis

After suffering a brutal beating, Sancho and Quixote bring up the eternal question of war versus peace. Sancho is on the side of peace, while Quixote extols the necessity and virtues of fighting for what you believe in even if it means a violent end. It is a struggle that is still very relevant in our modern culture, with no clear answer. Both sides have their valid points, and both sides have their downsides. Quixote exemplifies that, however certain a believer is, the beliefs that he or she fights and dies for may be flawed.

Part 1, Chapter 16

Part 1, Chapter 16 Summary

The innkeeper inquires about the injuries of the men, and Sancho tells him that Quixote's wounds came from falling from a rock and that his came from starting when he saw Quixote fall. The family that runs the inn sets up the men with some makeshift beds and helps dress their wounds. The servant of the innkeeper, an Asturian wench named Maritornes, makes plans to visit a carrier that sleeps near the two men. Don Quixote lies in bed wakeful, and when Maritornes enters, she is seized by Quixote, who imagines her as a beautiful creature come to seek his company, although in truth she is deformed and common. He entreats that she understand that he is promised to Dulcinea, while Maritornes cowers silently in fear of the knight and of being found out. The carrier, who is awake, attacks Quixote upon seeing him capture the servant. The bed falls apart in the ruckus, which rouses the innkeeper, who comes upstairs. He believes Maritornes is the culprit, and she hides with Sancho. The squire believes he is having a nightmare and begins hitting Maritornes, who returns the favor to him. In this melee, the carrier sees Sancho beating Maritornes and attacks Sancho, while the innkeeper rushes to beat Maritornes. The lamp is extinguished, causing even more chaos, and finally an officer of the Holy Brotherhood that happens to be lodging there that night joins the attack. He first comes across the unresponsive Don Quixote, and assuming he is dead, announces that "they've killed a man here." This finally gets everyone's attention and causes them to stop, and they crawl back to their rooms under cover of darkness, leaving Quixote and Sancho immobile while the officer goes to light a lamp.

Part 1, Chapter 16 Analysis

Quixote's devotion to Dulcinea inadvertently gets him into trouble again, as it did with the traders on the road. Grabbing Maritornes in order to refute her supposed advances, he sets off such a melee that the entire inn, or castle, as the Don sees it, is roused and many are injured.

Part 1, Chapter 17

Part 1, Chapter 17 Summary

Quixote comes to and announces to Sancho that the castle must be enchanted. He relates the tale of what has just befallen him. Sancho tells him that he has been beaten as well, and Quixote promises the balsam again. The officer returns with a lamp and finds Quixote not dead, as he had first thought. Quixote thinks the officer is the one that attacked him and insults him accordingly, causing the officer to hit him in the head with the lamp. Quixote decides to finally make the magical balm to relieve his current pains, and he orders wine, oil, salt and rosemary. He mixes everything up and boils it, and then he blesses it himself. He tests the mixture on himself with what remains in the pot after he has filled a container to travel with. He is at once violently ill, retching and sweating, and sleeps for three hours after emptying his body of its contents. He awakes feeling very much more healthful, and Sancho pleads to finish what is left in the pot. Sancho, unfortunately, does not immediately expel the mixture, and he is left all the more miserable after he drinks it. Quixote muses that it's probably because he has not yet been dubbed a knight-errant, to which Sancho damns him for letting him drink it in the first place. Finally, Sancho expels the mixture, leaving him weak and shaky, and Quixote is eager to get back on the road.

The innkeeper asks for payment, and Quixote makes a speech instead of remitting money, thinking that he is still a guest at a castle instead of a lodger at an inn. He leaves, and Sancho is left to continue the argument. A group of troublemakers that are staying at the inn seize him and begin to toss him high in the air using a blanket as part punishment, part practical joke. Quixote can see what they are doing because they are tossing him so high, but he is too sore to stop them. They finally release him when they are exhausted from their efforts, and Sancho rejoins his master.

Part 1, Chapter 17 Analysis

The blanket incident will prove consequential in later chapters and in the second volume. Sancho is so aggrieved at what the men do and that his master leaves him there that he will bring it up as a sticking point again and again when in argument. Quixote's blindness is the cause of this unhappy occurrence, since he is unable to understand why he should pay since he is a guest at a "castle" in his mind. It is interesting that Sancho picks this incident to be a mark upon his mind, when in nearly the same breath Cervantes writes about Quixote unintentionally nearly killing Sancho with poison.

Part 1, Chapter 18

Part 1, Chapter 18 Summary

Quixote reiterates his belief that the castle must surely be enchanted because of the way in which its inmates handled Sancho with the blanket. Sancho expresses his desire to just return home, and he lists their misfortunes ever since hitting the road. They suddenly notice two clouds of dust encroaching on them, and Quixote imagines that they must be two great armies coming together to do battle. He rattles off many descriptions of the armies to Sancho, although neither can see anything through the thick dust. Quixote asks Sancho if he does not hear the sounds of war in the horses, trumpet and drums, and Sancho replies that he only hears the bleating of sheep. Quixote rides off quickly on Rozinante to assist one of the sides, leaving Sancho to shout after him that it is nothing but two flocks of sheep. Quixote begins beating on the flocks, wounding many, and once the shepherds see what he is up to, they pummel him with stones until he falls to the ground. They think he is dead, collect their dead and wounded animals and move on. Sancho comes to his aid, as Quixote is very bruised and is now missing some teeth. Quixote blames the necromancer again for changing the armies into flocks of sheep to foil him. Sancho discovers the saddlebags are missing at this point, as well. After Sancho feels around in Quixote's mouth to discover how many teeth he has lost, they get on their way again, and Sancho tries to distract his master from the pain in his mouth with stories.

Part 1, Chapter 18 Analysis

The enchanter gets the blame again for Quixote's misconception. The evil enchanter will be his fallback excuse whenever he cannot maintain his illusions. When the truth is so clearly put before Quixote's eyes that he can't possibly explain it away with his delusions, an enchanter that can change anything at will becomes the culprit.

Part 1, Chapter 19

Part 1, Chapter 19 Summary

Sancho and Quixote chat as they continue their journey. Suddenly, they are scared by a large amount of moving lights coming toward them, and Sancho fears it is ghosts. After watching for a while, they can see approximately twenty people clothed in white, riding on horseback and carrying torches, followed by a hearse and six people in black. Quixote accosts them and demands to know where they are going and what they are doing. Grabbing a mule, he so startles the animal that the rider is thrown to the ground, causing another of the riders to yell at him. Quixote then attacks the party, and they scatter in haste as none of them are armed. Sancho witnesses this and deems his master very brave and strong indeed, to overcome so many men. The man who was thrown remains behind, with a broken leg. He says he is a man of the church, and his name is Alonso Lopez. He is accompanying a body to its tomb in Segovia, where he was born. Don Quixote explains that he attacked because of the image they presented in the night and helps the man back onto his mule. Sancho dubs Quixote at this point "The Knight of the Rueful Figure," because of the aspect of his face after the earlier fight. Sancho has collected much of the food the party was carrying and bids Quixote leave the body there since the people will probably think better of themselves and come back to collect it. They go and sup with the collected provisions, but they discover they are still thirsty because they have no wine or water to drink.

Part 1, Chapter 19 Analysis

Although courage is the name of the game in most things, ghosts present an unaccustomed fear to Quixote. Nevertheless, his valor overcomes his wariness yet again, as is fitting of a knight-errant. He ends up hurting a man of the church with his good intentions going astray yet again.

Part 1, Chapter 20

Part 1, Chapter 20 Summary

By dint of the grass nearby, Quixote and Sancho determine that there must be a source of water nearby as well. They continue through the meadow until they are cheered by the sound of what must be a great amount of water, but their good humor hurries away when they also hear a succession of paced thuds and metallic sounds. This strikes fear into both of them, along with the fact that they have no idea where they are in the darkness. Quixote resolves to bravely see in this new adventure, while Sancho cowers and asks why he cannot wait until sunup to see what is causing the racket. Seeing that his master will not be swayed, even though dawn is but three hours away, he helps him prepare for the next battle and readies Rozinante. Unbeknownst to Quixote, however, Sancho also ties the back legs of the horse together so that he makes ungraceful hops instead of walking properly. Sancho invokes the will of God into this sign, and Quixote is resigned to wait. Sancho tells him an ostensibly unending tale to pass the time. Cervantes also makes reference, rather comically, to Sancho's need for a bowel movement at this point. When dawn breaks, Sancho secretly unties Rozinante's legs, and they ride on. They come to some huts, and when they turn a corner, they find the source of the terrifying noise: six fulling hammers at a mill. Sancho tries to stifle his laughter, but he sees his master smile a bit and decides to let it out. He goes too far in mocking him for Quixote's pride to escape unscathed, however, and Quixote strikes him twice on the shoulders until Sancho apologizes.

Part 1, Chapter 20 Analysis

Sancho, acting as a student, uses a trick of tying Rozinante's legs. His action is based on the kinds of ideas and explanations his master has used throughout the journey. The difference between Sancho and Quixote is that Quixote believes his own reinterpretations of occurrences. Sancho, however, manufactures an event to support a lie that he knows is untrue. Whereas Quixote manipulates himself, Sancho manipulates Quixote. Still, Sancho is taking a step toward manufacturing reality, on the path to the creation of a different man under Don Quixote's tutelage. The fulling mill incident will be brought up as an embarrassment in later chapters as well, since even Quixote cannot deny the fact that they were terrified of simple machinery. This incident illustrates that Quixote fears the modernized world, since he is living in the past for his idealized "Golden Age."

Part 1, Chapter 21

Part 1, Chapter 21 Summary

Quixote and Sancho embark on the road again, even though it is raining, since Quixote so despises the fulling mills for tricking him he will not seek shelter there. Soon they see far down the road a man riding a horse and wearing a helmet that glitters as gold. Quixote believes they have found the person in possession of the legendary helmet of Mambrino, even though Sancho tells him it is a man on an ass like his own wearing something shiny on his head. Quixote goes after him anyway, leaving Sancho lamenting that he hopes it is not another incident like the fulling mills.

In exposition, Cervantes reveals the truth, that the man is in fact a traveling barber who has put his brass basin on his head to save his hat from the rain. The barber dives off his ass to avoid being pierced by Quixote and runs away leaving his belongings behind. Sancho sees that it is a very fine basin, but Quixote still thinks it is the helmet. Since he cannot find the visor, he determines that it is at least part of the helmet that somebody must have mistakenly melted down without knowing its true value. He places it on his head, and Sancho gets to exchange his mule's belongings for the finer ones of the barber.

Quixote and Sancho start out again after a quick meal, and Sancho says it would be better to go serve a great king or prince and make a name for himself faster. Quixote explains that eventually that is part of the plan, but first he must wander and make a name for himself out of these small adventures and battles. That is how it is done to be a knight-errant. He goes into a very elaborate story of how it will all play out, no doubt a concoction of all the books on chivalry he has read. Sancho is caught up in the story, planning for himself how he will live after gaining the status and wealth bestowed on him as a squire to a famous knight-errant.

Part 1, Chapter 21 Analysis

Quixote often uses stories from his books of chivalry to create adventures for himself along his journey, as he does here with the legendary helmet. Quixote refers again to the unspoken rules that are guiding him in his knight-errantry when Sancho inquires about other means. They cannot waver from Quixote's rules because he has never read of any other way.

Part 1, Chapter 22

Part 1, Chapter 22 Summary

Soon, the two men come across a chain gang of a dozen men who are being escorted by two men on horseback and two on foot to be galley slaves as part of their criminal sentences. Quixote asks the guards why they are in this state, and he is directed to ask the criminals themselves. Quixote does so, going down the line and getting each criminal's story of why he is condemned to the chain gang. After hearing each, he demands that they be let free of their chains. The guards refuse, of course, and Quixote attacks one, causing confusion between all the guards. They must try to keep the prisoners in chains and stop Quixote at the same time, so that they end up doing both tasks ineffectively. Sancho helps by releasing the most tightly bound, and supposedly most dangerous, criminal, Gines de Pasamonte, who takes up the gun and chases the guards away. Quixote entreats all the newly freed men to go to Dulcinea, tell her how they became free men, and provide themselves to her for service. He says that they may go on their own ways after they have done so. Gines refuses and also realizes that Quixote is not quite sane. He signals his companions to stone the Don. They do so, and while he is incapacitated, they steal whatever they can carry and run off.

Part 1, Chapter 22 Analysis

Here is another instance of Quixote's good intentions going awry. Believing the underwhelming stories of the prisoners, he declares they should be given their freedom, since slavery is dishonorable. He does not realize the gravity of their crimes and that they are not of honorable character after all. Quixote is a willing believer. He believes in his texts, which instruct him on the gallantry of being a knight-errant. He believes in these prisoners, whose stories are thin. The only thing that Quixote will not believe in is the truth. This, he must explain away with any means possible. Gines is introduced in the chapter, and he will prove to be a recurring pest to Quixote.

Part 1, Chapter 23

Part 1, Chapter 23 Summary

Sancho is immediately terrified of the Holy Brotherhood. He rightly fears that they will come looking for the men who released their prisoners by force and convinces Don Quixote that it is not running away, but a wise choice to go and hide in the Sierra Morena mountains to shake off the police force. It is their bad luck that the robber Gines de Pasamonte has also chosen those mountains to hide out in, and he promptly steals Sancho's mule Dapple at his first chance, leaving Rozinante because the horse is not worth any money to him. Sancho is positively heartsick at the loss, and the Don promises to give him three of the ass foals he owns when they returned home as a comfort to him, which appeases Sancho.

Eventually, Don Quixote finds an abandoned pack on the ground that contains fine shirts and money, plus a journal. Don Quixote keeps the book but gives the rest to Sancho, cheering him even more. They determine from the writings that it must have belonged to a rejected lover. Carrying on in their journey, they see a half-naked man leaping around the rocks. Quixote wants to find him and ask if he is the owner of the items that they found, since that is what good and guiltless men would do. They eventually find a dead mule that solidifies their belief that the half-naked man is the owner of all they have found, and while they are looking at it, they meet a goatherd. He tells them that a young man came and asked for the remotest part of the mountains. He rode there, leaving behind the things they found. The goatherd relates that sometimes the man has fits of insanity where he will attack the goatherds for food, which they would give him willingly, but often he is clear-minded and able to talk. In his fits, he rages against someone named Fernando and rains down blows on the goatherds, but when he is lucid, he accepts their contributions politely and graciously. The Don decides to go after him and help him in his anguish, and out of good fortune, the man in question suddenly appears. Cervantes dubs him "The Ragged One of the Sorrowful Figure."

Part 1, Chapter 23 Analysis

Quite a lot happens in this chapter, most notably, to Sancho, the theft of his beloved ass Dapple. Sancho's desire for wealth is shown again here, since he is cheered when Quixote promises him three ass foals to make up for it, as well as when he stumbles across some money. The story of the "Ragged One" is introduced, an adventure which tugs at the heart of Quixote and will carry over for a few chapters.

Part 1, Chapter 24

Part 1, Chapter 24 Summary

Sancho and Quixote give the man, whose name is Cardenio, some food, and he deigns to tell them his sorrowful story if they will promise not to interrupt him even once. He says he was born into a noble family of Andalusia, and from a young age was in love with a lady named Luscinda, who returned his love.

The parents are happy with the match, but his father wants him to go live with a man called Duke Ricardo and be a companion to his son, as it is a great honor and will be a boon to his future. The son, Fernando, confides in Cardenio of an affair he consummated with a farmer's daughter. He promised her marriage in exchange for her virginity. To prevent Cardenio from telling his father about the affair, Fernando determines that they should leave for a while and visit Cardenio's family. Cardenio agrees at once, thinking it will be fine to be near Luscinda again. He also soon finds out that Fernando indeed took the farmer's daughter's virginity and then at once lost his fire for marriage. During their trip to Cardenio's home, Fernando meets Luscinda, and Cardenio has also told him all about her beauty and grace, as one in love would.

Cardenio mentions a book in the chivalric tradition that he gave to Luscinda, *Amadis of Gaul*, and Quixote cannot help but interrupt him. They argue about the book, and Cardenio becomes enraged and flings a rock at Quixote. Sancho tries to help, but he also gets knocked aside. Cardenio once again disappears into his hiding place in the mountains.

Part 1, Chapter 24 Analysis

Cardenio's story is very detailed, and the complexities, romance and betrayals appeal to the Don. He cannot help but butt in on the topic of chivalry when *Amadis of Gaul* is mentioned, and he is deprived of the rest of the story when the youth leaves. His madness, his interest in chivalric tales, besets him once again, since he knows that to interrupt will be to end the story abruptly.

Part 1, Chapter 25

Part 1, Chapter 25 Summary

Mounting up again, Quixote and Sancho leave the goatherd, and Sancho begs to go home so he can at least speak freely. Quixote relents and removes the ban he has placed on Sancho from talking. Quixote defends his argument with the half-naked man and relates to Sancho what he intends to do next. He wishes Sancho to take a letter to his Lady Dulcinea in El Toboso, while he stays in the mountains to play the part of penance as his heroes Amadis and Orlando did. Quixote finds a spot that he deems perfect to do his penance in, and he wishes Sancho to stay for three days and see what he will do to himself, tearing his clothes and beating himself on the rocks. Sancho begs off and says he can describe it well without having to see it firsthand. Quixote decides to use the diary to write the letter in, and Sancho repeatedly reminds him to include the order for the three ass foals that he has been promised. Quixote tells him to get the letter copied out by the first person he meets that can read and write, and he tells him that the order in the book will be enough to present to his niece to receive his foals. The Don admits in a roundabout way that he and the Lady Dulcinea really don't even know each other, and by his admission that her father is Lorenzo Corchuelo, Sancho realizes that Dulcinea is really Aldonza Lorenzo, a neighbor of his. Sancho rails on about her position as a peasant. Quixote cuts off his railing with a story and leaves it that her lineage is unimportant as long as he imagines her to be such as the Lady Dulcinea is. Quixote then composes his letter, which Sancho extols as wonderful, as well as the order for the ass foals. Sancho takes his leave tearfully, after taking Quixote's advice to leave himself landmarks to find his way back again and also after seeing Quixote do a few somersaults as evidence of his madness from being away from his ladyship.

Part 1, Chapter 25 Analysis

Quite a bit of the cause for Quixote's obsession with Dulcinea is revealed in this chapter, as the Don explains that he has never actually met her, but just glimpsed her. He understood in his sane life that she was a peasant, since he could obviously see how she was dressed, but he explains that away with the fact that lineage is nothing since in his mind she is the Lady Dulcinea. It is strange that he would develop such a seemingly unhealthy obsession with a woman he's only just seen, which may have been the original spark that lead to the flame of his madness.

Part 1, Chapter 26

Part 1, Chapter 26 Summary

Don Quixote, after much consideration, decides to do his penance after Amadis of Gaul, writing and pondering, instead of Orlando, who apparently went stark raving mad into frenzies of bodily harm. He makes himself a makeshift rosary out of a strip of cloth from his shirt and recites countless Ave Marias. In the meantime, Sancho has made his way back to the inn where the unfortunate blanket-tossing incident happened. Here, he finds the very same curate and barber from the village of La Mancha, who are well acquainted with the Don. Sancho tells them of his recent adventures since they took their quiet leave of La Mancha and of his current mission to Lady Dulcinea, after they say that they will assume he must have robbed and killed Quixote if he does not confess. Sancho soon realizes, upon relating his current mission, that Quixote did not actually give him the diary, and he is quite distressed. He says he can recite it from memory, but he really only remembers the greeting and the signature part. The curate and barber appeal to Sancho's greedy side and remind him that in order to come up with his final reward, Quixote should move on from this penance and continue on his quest. They create a ruse with which to convince Quixote to leave the mountains and come back to La Mancha by disguising themselves as a distressed damsel and her squire.

Part 1, Chapter 26 Analysis

Sancho the simpleton comes through in this chapter, since he forgets the thing that is the whole reason for his journey. Cervantes uses the absence of the letter as a symbol for the absence of the Don himself from Sancho's side, since words are a thing of the Don and not of Sancho. Without Quixote's words, Sancho soon loses his purpose. The greediness of Sancho rules the day again when he realizes that they must start making headway into wealth if he is going to someday have an island to rule. It is also interesting that the Don chooses the easy penance over the harder one, since it shows his saner character - a man of books and insight. His physical character has changed as well, since he is losing much of his girth on this journey of knight-errantry.

Part 1, Chapter 27

Part 1, Chapter 27 Summary

The curate and the barber borrow some dressing from the lady of the inn and set out in their disguises. The curate decides eventually that the barber should probably play the part of the lady since it would not do for a curate to undermine his dignity in this way, and they switch. Sancho is instructed to go on ahead and tell Quixote that he has indeed delivered the letter to Dulcinea and that her response was to ask Quixote to come to her immediately. When Sancho has gone, the curate and barber are surprised by singing, and they find it is Cardenio, whose story Sancho told them on the trip up. They get Cardenio to relate his story again, and since they do not interrupt him, he finishes the whole thing this time. He continues past where he left off and relates his confession to Fernando about his fears of asking his father to ask Luscinda's father for her hand in marriage before he is finished the Duke's task.

Fernando tells Cardenio he will speak on Cardenio's behalf, for which Cardenio is at the time grateful. Fernando contrives to send Cardenio away on a fake mission to his elder brother and then goes and asks Luscinda's father for her hand in marriage to himself. Luscinda sends Cardenio a letter in haste about what has happened, with an honest messenger whom she pays very handsomely, and Cardenio returns at once. They meet secretly right before the wedding, and she tells him that she will use a dagger she has hidden on her person if she must marry Fernando. Cardenio witnesses the marriage, and he sees his beloved say "I do" to the treacherous Fernando and then faint. Cardenio leaves after he sees Fernando recover a note from Luscinda's dress, and he wanders into the mountains until his mount drops dead. He stays in the mountains and lives his days in partial insanity.

Part 1, Chapter 27 Analysis

Sancho's delivery of a false reply from Dulcinea occurs, which will figure in later chapters through Sancho's guilt at the deception. The rest of the tragic story of Cardenio and Luscinda is revealed, since the party members are able to restrain themselves from interruption. The youth has gone back to nature, as is the Don's idealized state, but he is not necessarily communing with nature. Instead, he is mourning his tragedy and slowly losing his mind (in a much more destructive, and real, way than the Don).

Part 1, Chapter 28

Part 1, Chapter 28 Summary

Cardenio has just concluded his fascinating story, and suddenly the party hears yet another mournful voice in the mountains. Spying on the source, they see what at first appears to be a young boy with beautiful hands and feet, but looking longer, they see a great mane of hair revealed when she removes her cap. They realize that it is a beautiful young maiden. She is startled at their presence, but they beg her to stay. She tells them that she is Dorotea, the daughter of a farmer, and her beauty attracted the attention of one Don Fernando, a name that makes Cardenio sit up and take notice, although he retains his composure, as Dorotea tells her story.

Dorotea's parents advise her, and she agrees, that Don Fernando's attentions are probably more toward her chastity than toward herself as a bride, since their lineages are of obviously unequal status. However much she ignores him, it only proves to incite his lust, and once he hears that her parents are looking to make a suitable match for her to fend off his advancements, he bribes her maid into letting him hide in her room one evening. Swept up by his presence and his constant promises of marriage, Dorotea lets her guard down finally, although probably with some force on Fernando's part. He visits her again the following night, but then he never comes again. Finally, she hears that he has married someone from a nearby city. She disguises herself and journeys to the neighboring city, where she witnesses the actual end to the wedding ceremony, after Cardenio has left.

The bride has only agreed to the ceremony to comply with her parents' wishes. The letter that they find in her dress after she faints says that, in actuality, she is already betrothed to Cardenio. Thus, she cannot marry Fernando, and he tries to stab her with the dagger, which is also hidden in the dress. Fernando fails and flees the scene.

Dorotea explains that the next day she heard a crier announcing reward for the return of a person fitting her exact description, so she fled to the mountains with her servant, who promptly tried to take advantage of her and whom she fought off. She then came into the servitude of a herdsman, and here she has been living the whole time.

Part 1, Chapter 28 Analysis

By virtue of Providence, the woman who was originally wronged by the scoundrel featured in Cardenio's story shows up in the same place as Cardenio, also mourning her state and the outcome of her love. In another story, this might be a bit too much of a deus ex machina, but among the other fantastical elements of this tale, it figures perfectly. In fact, the neat conclusion of the story is almost welcomed.

Part 1, Chapter 29

Part 1, Chapter 29 Summary

Cardenio at once reveals himself to be Luscinda's rightful husband, and he explains why he fled so quickly after hearing the "I do." He offers to see her through in her mission to find Don Fernando. Soon, Sancho Panza shouts for them, since they left the spot they were waiting for him at, and they return to find news of Quixote. They resolve that Dorotea is best suited to be the damsel in distress. She already knows books of the chivalric tradition, so she can execute their language nicely. They tell Sancho that she is a princess of Micomicon, which Sancho is happy about since Quixote can now marry her and become ruler of the land. Then, he could give Sancho what has been promised to him. She entreats Quixote, once they come upon him, to help her win back her kingdom, and seeing it as a great adventure, he resolves to immediately make her quest his number-one priority. The other members of the party struggle with laughter at this whole scene. There is some comic relief when they meet up again with the barber, for his beard falls off in an encounter with mounting a mule. The curate does some comical quick thinking, much to the amazement of Quixote, to explain how an entire beard can be ripped off and then reattached with no blood or injury. On their way out of the mountains and back onto the road, Dorotea takes care to flatter Don Quixote with news that his exploits have reached her ears in her far-off kingdom.

Part 1, Chapter 29 Analysis

Don Quixote's infirmity is used against him for the first time in order to lead him back to his home so that a cure can be figured out. His friends will repeat this style of rescue in later exploits as well. Tales of chivalry are indeed shown to be quite popular, for even the woman Dorotea is very familiar with them and can easily play into the scheme.

Part 1, Chapter 30

Part 1, Chapter 30 Summary

Dorotea begins to tell Quixote the tale of how her kingdom came to be usurped. She says that she is the Princess Micomicona, of the land of Micomicon. A giant by the name of Pandafilando of the Malignant Eye came and took over after the death of her mother and then her father, all of which her father had foreseen, since he was gifted in magic. He also saw that she should not fight, but flee and meet a knight-errant who would help with her troubles. Here, she describes an identifying mole that Sancho says Quixote surely has. The curate takes care to subtly correct anything that Dorotea gets wrong in her story by way of her ignorance of the land. She also says that after the knight-errant has dispatched the giant, she is to become his wife and take rule of the kingdom. Sancho is delighted at the prospect of having a kingdom in the possession of his master, so that he may get to rule some small part of it. Quixote, though, dispels any possibility of marriage, seeing that he only has love for Dulcinea, which disgusts Sancho. Quixote will still aid the fair beauty in her quest to retrieve her kingdom from the villainous Pandafilando, however. Sancho and the Don quarrel again, and Quixote once again delivers him a blow. After apologies are made, Quixote asks Sancho about his interview with Dulcinea when he delivered the letter, and Sancho makes up some believable lies that Quixote swallows. A gypsy suddenly comes into sight, whom Sancho recognizes as Gines de Pasamonte at once because of the mule he is riding. Sancho yells at him, and Gines flees at once, leaving Dapple behind to be reclaimed by a grateful Sancho. Quixote reveals that he knew Sancho did not have the letter in his possession, and Sancho tells him that he dictated it out of memory.

Part 1, Chapter 30 Analysis

Parallels abound in the story that Dorotea creates for the Don, which probably explains why she is able to come up with it so quickly and insightfully. Fernando the cad corresponds to the giant, and Cardenio corresponds to Quixote in reality. Quixote, however, is living wholly in the unreality, and once again the party rides together but in separate worlds. The lies about Dulcinea that Sancho creates are embellished, which will serve to upset the well-intentioned squire in the future of this history.

Part 1, Chapter 31

Part 1, Chapter 31 Summary

Quixote continues to question Sancho about Dulcinea, and he makes up his tale according to what he knows about his neighbor already. He again relates that she wishes him to immediately return to her side, and Quixote marvels over the quickness with which Sancho returned. They argue over the fact that Dulcinea does not want her intentions known, but Quixote keeps sending vanquished peoples there to proclaim themselves to her. The curate then asks them all to stop and take some water, relieving Sancho from his discourse for a while. Cardenio dresses in the clothes Dorotea was originally wearing, and he looks much better for it. Presently, the youth that Quixote saved many adventures ago, Andres, comes upon the party, and Quixote presents him as a testament to his success as a knight-errant. Andres quickly tells him what actually happened, that he was beaten so badly he has been in a hospital ever since. The Don surmises that the trouble was he did not see the evil master through the entire way. Andres takes the food offered to him and entreats Quixote to not stop and help him ever again, even if he is being tortured, because that is better than what would happen if Quixote tried to intervene again. The others struggle to suppress their laughter.

Part 1, Chapter 31 Analysis

The consequences of the Don's first act of charity are revealed here, in a moment when reality tries to smack the Don in the face. He is still able to explain it away as a fault of the character of the master of the youth, and he adjusts his thoughts on how to proceed in a similar situation in the future.

Part 1, Chapter 32

Part 1, Chapter 32 Summary

The party returns once more to the inn that Sancho is terrified of, and Quixote promises to pay this time in exchange for a proper bed. The lady of the inn asks for the oxtail they have been using for a beard back, and they contrive a plan to say why the barber is now in their company. They all sit down to eat at a lovely meal the innkeeper has prepared in hope of grand payment. The discussion turns to the books of chivalry that have so set Quixote outside his own sanity, and the innkeeper admits to also admiring those chivalric tales. He brings the texts he owns to show them, and the curate, much as he did when debating which books to keep and which to burn, begins to debate their merits and detriments with the innkeeper. It is revealed, and commented on by Dorotea and Cardenio, that the innkeeper is much like Quixote, since he has taken every word in the books to be the absolute truth, not realizing that most of them are fictionalized. He figures that if they are printed with the license of the Royal Council, they must be truthful. Sancho overhears them say that knights-errant are not in fashion, and he is saddened to hear this. He determines to see how this expedition turns out before leaving to return to his old station in life. The curate asks to see some parchments that have been written on in a fine hand, and he discovers a manuscript called "The Tale of Ill-Advised Curiosity." They entreat the curate to read it aloud to the group, which he does.

Part 1, Chapter 32 Analysis

Don Quixote comes off as the winner in the comparison between himself and the innkeeper, who are both totally absorbed in tales of chivalry. Both believe in these fictionalized, idealized tales as the truest accounts of history. However, one is obviously sane, and the other is obviously mad. In this case, madness is an attribute for Quixote, since he is expressing an effort and desire to change the world, whereas the innkeeper sits contentedly in his inn and lets the world revolve around him.

Part 1, Chapter 33

Part 1, Chapter 33 Summary

The story is about two young gentlemen, Anselmo and Lotario. Anselmo wants Lotario to test his wife's virtue by pretending to fall in love with her and trying to get her to commit adultery. Lotario agrees only after Anselmo threatens to get somebody else to do it, and Lotario figures he can just pretend to do it and save everybody the trouble, since he thinks this is a horrible idea. He also does not wish to make Camila, Anselmo's wife, think less of him. He keeps telling Anselmo that he is carrying out the plan and that Camila is repulsing his affections, while in reality he is doing nothing. Anselmo catches him in his lie by listening at the keyhole. Lotario swears he will keep up his part of the bargain from now on, and Anselmo leaves on a business trip to give him time to do so. Lotario falls in love with the beautiful and virtuous Camila, and so he begins to woo Camila. She is disturbed and sends a letter at once to her husband.

Part 1, Chapter 33 Analysis

This chapter tells the story found in the inn. Cervantes chooses to insert it almost as an intermission to his main text. As a story within a story, it reflects on the main action. Anselmo, in the story so far, creates exactly the reality he fears through his actions and pretenses. Quixote, similarly, is trying to create a reality (but one he desires) through pretending it is true. Cervantes comments, or rather, his narrator and characters comment in the later volume that many people took issue with the inclusion of this rather out-of-place short tale.

Part 1, Chapter 34

Part 1, Chapter 34 Summary

Although Camila's letter urges her husband to return home, Camila decides to henceforth refrain from troubling him and deal with Lotario herself. However, Lotario is so adamantly passionate that Camila is unable to withstand his affections, and she surrenders to his flattery. She tells no one except her maid, and Lotario does not tell Camila of Anselmo's scheme so she will not question his love for her. After Anselmo finally returns, he goes at once to see Lotario and questions him. Lotario assures Anselmo that Camila is of the most virtuous of all women, and Anselmo is overjoyed. Even so, Anselmo want him to keep up the fazade and write some verses to her. Anselmo returns home and asks Camila why she wrote the letter, and she gives him a vague answer about the boldness of Lotario. Lotario's poem is supposed to be to a "Chloris," but he indicates to Camila that the poem is really to her.

Camila's maid, meanwhile, confesses an affair of her own, and Camila entertains new fears about her reputation. The maid begins entertaining her lover at her mistress's house, and Lotario, seeing him leave one day, surmises it must be another lover of Camila's. He jealously goes to Anselmo and tells him that Camila's virtue is about to fail, and he tells Anselmo where to watch her in the act. Afterwards, he feels ashamed and goes to tell Camila, but she first asks him for his confidence and advice over her problem with her maid. At first, Lotario thinks it is a way to explain another man leaving her bed, but then he realizes she is telling the truth and confesses to her the foolish thing he has just done. Camila then creates a scheme to prove them all blameless and carries it out with her maid's help. She knows that Anselmo will be watching, and at first she announces that she will kill Lotario. Then, after struggling with him so valiantly that he becomes unsure of her playacting, she stabs herself in a place that will not harm her fatally. Lotario leaves, and Camila and the maid continue their playacting, convincing Anselmo once and for all that his wife is a virtuous woman and reinstating his friendship with Lotario.

Part 1, Chapter 34 Analysis

The body of the tale is told. Anselmo, the husband, cannot be satisfied until his perfectly content and happy life is tested until it snaps. In the beginning, he has what he wants but cannot believe it, so he is discontent. At this point, he believes that he has what he wants but is living an illusion. However, now he is content. Is it better to live in the happy lie or the unhappy truth?

Part 1, Chapter 35

Part 1, Chapter 35 Summary

Sancho rushes in and interrupts the reading, saying that Quixote is enveloped in battle with the giant that usurped Princess Micomicona. What has actually happened is that Quixote, sleepwalking, was so involved in a dream about vanquishing the giant that he slashed the wineskins that hung above the bed to ribbons. The room is quite flooded in wine, looking like blood. The innkeeper is completely furious over the loss of so much wine, of course. They throw a shock of cold water over Quixote, which rouses him somewhat, and he believes that he has finished the adventure already. They put Quixote back to bed and comfort Sancho over the fact that he cannot find the giant's head. The owners of the inn are less easy to placate, as they have lost quite a bit of property at the hands of Don Quixote's accidents. The curate, after everything has quieted down a bit, insists on finishing the tale, and the rest are eager to hear the ending.

At this point in the tale, Anselmo and the lot are quite happy. One night, Anselmo catches a man fleeing the maid's room, and she entreats him not to follow him and kill him, saying that in exchange she will tell him a great secret the next day. Anselmo tells Camila what happened, and she becomes frightened that everything will be revealed. She goes to Lotario, who presents her to a convent to protect her and leaves the city. Anselmo does not notice that Camila has left right away because he is so anxious to hear the maid's secret. He finds that she has escaped her locked room, and when he goes to tell Camila, he is flabbergasted to find her gone as well. Finally, he goes to find Lotario to confide his troubles and finds him gone as well. When he returns to his house, even his servants have fled. He leaves his house on horseback and comes across a man from the town, who tells the entire debasing story as a piece of gossip. Wanting to either go insane or end his own life, he struggles on to his original destination, a friend's house. He starts to write in his haggard state, but he dies before he can finish his confession. Camila is also in a state because she hears that Lotario has gone to the army and died in a battle, and eventually, she dies of sorrow as well. The curate ends by critiquing the story, but he is mostly pleased by it.

Part 1, Chapter 35 Analysis

Clearly, the end of the story shows, doubt leads to disaster, and a happy fantasy is better than unhappy reality. Despite the rather widespread outcry of the public that Cervantes later alludes to about this story, it is obviously included to serve as a backdrop with which to compare Don Quixote. He is the exact opposite of the Anselmo character in this cautionary tale, which is almost like a parable. He does not need to test things to believe in them; rather, he believes in them wholly and totally without testing them at all. Remembering the unfortunate way his test of his first helmet fared back when he was readying for his first venture forth, and the way he deemed it unnecessary

to test the second one, the conclusion is drawn that he never really has tested any of his hypotheses and visions since. When they are inadvertently taken to task and revealed to be, say, a flock of sheep, he has the ready explanation of the enchanter to trot out so as not to burst his fantasy with too much reality.

Part 1, Chapter 36

Part 1, Chapter 36 Summary

Four new strangers have arrived at the inn on horseback. Dorotea tries to get the mysterious lady, who is veiled and does not say a word, to answer some questions. Eventually she does speak, and Cardenio recognizes her voice from another room. She is his beloved Luscinda. Dorotea sees then that the man accompanying her is none other than Don Fernando, her betrothed. Dorotea makes an entreating speech to Fernando, as his "true and lawful wife," and she breaks down when she is finished. Don Fernando is very moved and takes her as his real and true wife. Luscinda is thus reunited with her Cardenio. Dorotea flings herself at Fernando's feet and entreats him to do what is right, and the whole party begs him to listen to her words. He does so, and everybody weeps for the happiness of everyone involved. They then catch up with each other's histories of the past few months, and Don Fernando recounts how he recently snatched Luscinda from the convent she fled to after the botched wedding.

Part 1, Chapter 36 Analysis

Deus ex machina is in full force again here, when the two people that the respective estranged lovers are searching for suddenly show up, among all the inns in the world, or even in Spain alone, at the one they are resting. Fernando is shown to be less of a cad than he seemed to be in his stories, perhaps because he was abashed when his intended fled to a convent to escape him.

Women in this work are treated as a generally powerful force, which is interesting when one thinks of the time period this was created in. They are consistently holding their own against their male counterparts throughout the epic, and even when they require saving, or a make-believe saving, such as does Princess Micomicona, they end up standing their ground or assisting in the efforts.

Part 1, Chapter 37

Part 1, Chapter 37 Summary

Sancho is weeping as well, not at the beauty of the scene, but at the loss of his earldom now that he realizes that Princess Micomicona is merely Dorotea. He rushes to tell Quixote about his discovery, and the Don tells him not to be troubled by it too much, since they are at the inn where so many enchantments seem to be happening. Fernando is clued in to how they are deceiving Sancho and Quixote in order to get the madman home, and Fernando makes it known that he wishes Dorotea to continue with her charade to get Quixote home again. Quixote emerges at that moment and asks Dorotea for the truth. She confirms that she is the Princess Micomicona. Quixote scolds Sancho for telling him untruths. A new traveler now comes to the inn, a man followed by a woman, both in Moorish fashion. They find the woman cannot speak their language, and the man tells them that she is indeed Moorish but wishes to become a Christian. They learn that her name is Lela Zoraida and find her to be very beautiful when they remove her veil. She corrects them and says that her name is not Zoraida, but Maria. In the meantime, the innkeeper prepares supper, and Quixote is moved to make a long speech over the meal. In his discussion of arms, he is quite sane, and those listening enjoy his speech.

Part 1, Chapter 37 Analysis

Quixote uses his enchantment excuse again, and Sancho is starting to be swept up in the excuse since he too has much to lose if Micomicona is just plain Dorotea. Another two characters are introduced into their already-crowded party, and these Moorish characters introduce a question of religion that was plaguing Cervantes' time. Moors and Christians seemed to be facing off a lot of the time, similar to the Christian/Moslem dynamic the world is seeing today. Religion played a large part in life back then as it does now also, which is why the Moorish woman is so adamant about becoming a Christian.

Part 1, Chapter 38

Part 1, Chapter 38 Summary

Quixote, continuing his speech, determines that the soldier's life is indeed one of more poverty than a student, since his little pay "comes late or never." A soldier's life is in the balance at all times, and even the greater glory of honor promised at the end of his trials may not be just compensation, since the soldier is likely not to remain living long enough to collect. The student, by comparison, is safe in knowing his pursuits will not likely end his life and will live long enough to be prosperous of career and gain honor that way. He ends his speech, forgetting to eat anything in his passion, and his obvious learning causes the rest to feel sorry that he is doomed to madness. Fernando then asks the recently arrived man to tell his story, a point that the rest at the table press.

Part 1, Chapter 38 Analysis

Quixote is essentially comparing the life of arms and the life of the scholar within himself, since he has known and been both, in a manner. He was a scholar before his madness about knight-errantry overtook him, and he spent his rather sluggish days with books and discourse. He is now living as a man of arms, and he is doing so very nobly. As in Quixote's conversation with Sancho about pacifism versus war, he again lands on the side of the soldier, since he determines that a soldier gives up more for less compensation and much greater risk.

Part 1, Chapter 39

Part 1, Chapter 39 Summary

The visitor to the inn tells about his origins, in a family where the father would be rich if he could stop spending so wastefully. The father calls his sons and tells them he will divide his estate equally as long as they choose one of the professions he selects. The man, as the eldest, chooses the army. The second brother chooses a life as a merchant, and the youngest chooses a life in the church. The estate is divided, and the boys leave. Once in battle, the man is taken captive and suffers many misfortunes during his imprisonment. He regales them with the intricacies and misfortunes of the battles and takeovers. At the end of this section, he reveals the story of one Don Pedro, who is Fernando's brother, and the man is relieved to hear of his current health and success.

Part 1, Chapter 39 Analysis

Yet another longish story is inserted into the action. One imagines that one of the complaints brought by critics of Cervantes was that he seems to be using the exploits of others to bring interest into the story instead of using his hero and his sidekick. In his future volume, there is much less story telling and much more actual action, so it seems Cervantes was moved by this criticism.

Part 1, Chapter 40

Part 1, Chapter 40 Summary

Having been a galley slave for a very long time, on the death of his current master, the man becomes the property of a cruel Venetian man called Hassan Aga. Although the man never loses his hope of freedom, he finds himself downtrodden in a prison for Christian slaves called a bagnio. The man is held on ransom because they know he is a captain, although he tells them of his lack of wealth due to his father's excesses. One day, out seeing how far they can jump in their chains, the man and some other prisoners are presented with a mysterious cane, whose owner clearly means for the man to have it. It contains some money, and they determine that it is from a woman of the house, who feels sympathy for them as a secret Christian. Again the cane and money come, along with a note expressing her desire to run away to a Christian land with the man if he can figure out a way to do so. In the end, the man who translates the note finds out that the woman is the daughter of the lord of the house, Zoraida, and their tricky cane correspondence continues until they have plenty of money to rent a boat and ransom him and his three companions.

Part 1, Chapter 40 Analysis

The soldier figuring in this story is an obvious allusion to the hypothetical soldier in the speech that Quixote has just made. He is risking life and limb for honor and nobility.

Part 1, Chapter 41

Part 1, Chapter 41 Summary

The translator succeeds in renting a ship, and they build a crew out of other Christian men. The man tries to convey the information to Zoraida, and he encounters first her father, then both together. Through false conversation, the man expresses the details of departure to Zoraida with her father present. Thus, on the appropriate day, they secure the ship and then get Zoraida, who says her father is not to be harmed. However, the father sees the departure and follows them. They imprison him on the ship like the common Moors, but they set the Moors ashore along their way. During a tearful goodbye, the father learns that his daughter is in fact a Christian as well. The travelers leave with a favorable wind at their tail. French pirates meet them and rob them of their possessions, and the man fears that his new fiancye may lose her virginity as well. They are set to sea in a small boat, and they land finally on Christian soil. The man then extols his fiancye for her virtue and the way she handled the hardships of the trek. He comes upon a relative and finally rides by horse to a nearby city. He ends his tale with a lament on his poor state and says that he is going to find out if his father is still living.

Part 1, Chapter 41 Analysis

The soldier is not just displaying qualities of the soldier, but he is also quick-thinking and clever, qualities associated with men of books. Perhaps a soldier can be said to have the best of both worlds, so again that is the more noble choice. Here also is a man that seems to be a real-life version of what Quixote fantasizes about being, saving his lady and risking his life to fight an enemy for honor and with valor.

Part 1, Chapter 42

Part 1, Chapter 42 Summary

The party at the inn is enraptured by this story, and they all wish to ease the couple's poor lot, pledging their service. Yet two more travelers come after nightfall, a judge of heady stature in the community and his daughter, a young girl of about sixteen of great beauty. The daughter is thrust upon the ladies, and the innkeepers give up their bed for the judge. The former captive recognizes the newcomer as his brother, who followed the path of learning, and the reunion is tearful for everyone, since at first the curate just tells him the story before surprising him with the brother's presence. The judge tells that the family is very well off now, a fact that gladdens the former captive. They all retire, and Quixote resolves to keep watch outside the "castle," to protect the ladies. In the dead of night, the singing of a muleteer awakes the whole inn.

Part 1, Chapter 42 Analysis

Yet *another* two people arrive at the full-to-bursting inn and yet *another* coincidence is realized, when the man is proven to be the soldier's scholar brother. Remember that they are still all keeping up the charade that they created for Quixote, and he still believes he is residing in a castle instead of an inn with a princess and a number of other noble guests. Happy endings are abounding here, with each intertwining story wrapping up neatly.

Part 1, Chapter 43

Part 1, Chapter 43 Summary

Clara explains, after listening and breaking down in tears, that the singing is not a mule driver at all, but a man that follows her wherever she goes. They are in love but are not allowed to marry because they are too young and because she is not fit to be the boy's wife in the eyes of his very rich and influential father. Dorotea promises to find some way to help her, and Clara falls back to sleep. In the meantime, the landlady's daughter and Maritornes are still awake, and they decide to play a trick on the Don while he is standing watch outside, since they know full well of his madness and follies. He is enraptured in an ode to Dulcinea, as the daughter calls to him. He believes her to be daughter of the lord of the castle, obviously in love with him, and he reaffirms his love for Dulcinea to her and bids her to go away. Maritornes asks that her lady might only take hold of his hand, and he allows that he could do that, stretching out his hand to her. Maritornes slips the halter of Dapple around his wrist and ties the other end tightly. Then, the women run away laughing and leave Quixote standing on the saddle of his horse. He believes he has once again been enchanted. Some horsemen arrive at dawn, and Rozinante finally moves just a bit, causing Quixote to slip and to dangle painfully by one arm.

Part 1, Chapter 43 Analysis

Don Quixote is made the fool for the entertainment of others in this section, an attribute of his adventures that will carry on into the next volume. Many people around him are willing and eager to prey upon his illness; however, plenty of people also surround him who are sympathetic to his plight. Still, even the "princess" and the rest of her crew are enablers in this situation, feeding the knight's addiction to his knight-errantry by playing along with the farce.

Part 1, Chapter 44

Part 1, Chapter 44 Summary

Don Quixote's outcry awakens the landlord, and Maritornes, also awakened, sneaks to the hayloft and unties the halter, allowing Quixote to fall to the ground. They ask him why he was making such noise, and he quickly mounts his horse and threatens them, although the innkeeper tells the newcomers to ignore him. The four horsemen are looking for the boy who follows Clara, Don Luis. His father sent them to find him and bring him back. The youth is found fast asleep and recognizes his father's servant upon awaking. The horsemen tell him how his father found out where he went and what he is up to. The judge recognizes Don Luis and questions the youth as to his reasons for his whereabouts. In the meantime, two guests from the night before are trying to escape without paying in the chaos caused by so many people showing up. The landlady and her daughter entreat Don Quixote to help them. Back to the judge and youth, Don Luis tells the judge his reasons for following them, and the judge resolves to sort it all out. Once again back to the Don, he settles the argument of payment reasonably, surprising most people there. Suddenly, another traveler enters the inn. He is none other than the barber Quixote stole the shiny basin from. The barber sees Sancho mending the packsaddle he took, and they scuffle. Quixote explains to the barber that the basin is actually the helmet of Mambrino and that the enchantment of the "castle" must have affected the trappings of the mule.

Part 1, Chapter 44 Analysis

In a surprise to all present, Quixote manages to settle something without resorting to a challenge, duel or any sort of violence whatsoever. This signals a change in the outward actions of Quixote, which will carry on to the next volume. The character of the Knight Quixote, although an imaginary one, is growing, changing and even maturing a little bit. Rather than casting him as the clown in all things, Cervantes is allowing for character development in his hero.

Part 1, Chapter 45

Part 1, Chapter 45 Summary

The barber from La Mancha joins the fray. Continuing on with Don Quixote's line of thought, since he knows the ins and outs of his madness, he presents himself as an expert at barber's basins and judges the basin to be a helmet, although not complete. The rest of the party confirms the judgment, and the theft victim thinks them all mad. They then take a consensus vote of whether the packsaddle is just that or whether it is horse trappings, and Fernando volunteers to take the secret count. Into this chaos three more travelers arrive. They are police of the Holy Brotherhood. Fernando announces the result of the vote, that the packsaddle is really horse's trappings, and the barber again decrees them mad. The officers enter the argument, and Don Quixote attacks them, quite unwisely. A melee ensues, taking in just about everyone at the inn, with men fighting and ladies fainting. Eventually, through a cry of Quixote's, everyone seemed to calm down a bit, and the servants of Don Luis encourage the youth to come back with them again. The judge explains to them the alternate situation they have devised. The police then read the warrant for the arrest of Quixote, because of his release of the prisoners that were to be galley slaves. Another fight ensues, and the Don mocks the police and their orders.

Part 1, Chapter 45 Analysis

Nearly everybody at the inn becomes "quixotic" without realizing it in this chapter. As the word is used in our vernacular today, taken obviously directly from the great character Cervantes has created here, it refers to people acting impractically or romantically or believing in an ideal when the truth of the matter is staring them in the face. Even though they are only taking Quixote's side in the argument for amusement and perhaps also because they are fond of him, they end up referring to the fantastic incidents as the honest truth, just as Quixote himself does. Reality is creeping in, however, as a real police force comes to arrest the Don for his inadvertently wrongful actions in releasing the galley slaves. Not understanding the reality of the situation in his own little world, Quixote does the wrong thing in response to the police.

Part 1, Chapter 46

Part 1, Chapter 46 Summary

The original plan to convey Quixote back to his house in La Mancha again prevails, through the logic and explanations of the curate and the barber to the police officers of the Brotherhood. The Don himself presents ample evidence to them that he is mad. Everyone else is made reparations, and they make preparations to leave the inn finally. Quixote is briefly enraged at Sancho's implications of a tryst between Dorotea, or Princess Micomicona, and Fernando, which is quelled. The rest of the party then determines to transport Quixote back to La Mancha in an oxcart made up into a ramshackle cage, where he is detained forcibly. They entertain his notions that the enchanted demons of the "castle" are the ones who imprison him. The barber makes a prophecy in a disguised voice that the Don will reunite with the lady of Toboso and produce children. The Don calms down after hearing this, understanding that it means the attainment of the Lady Dulcinea.

Part 1, Chapter 46 Analysis

The curate and the barber, Quixote's friends from the "real" world, take care of settling all the confusion and arguments left in the wake of his infirmity. They again support a plan to get Quixote home that completely plays into his madness, enabling him in an effort to eventually cure him. They calm him with the promise of his lady, a promise that probably also settles the heart of the sane gentleman Quixana, who has for years longed for the peasant girl he glimpsed in town.

Part 1, Chapter 47

Part 1, Chapter 47 Summary

Don Quixote believes wholly in this enchantment, even though it is not how knights-errant he has read about are usually enchanted. He discusses it with Sancho, who tells him that the demons have real bodies, as he has touched them to prove it. The troopers are to accompany them back to the village, so that their decree can be partially satisfied. They depart finally from the inn, along with everybody else. A half-dozen men on horseback catch up to them, and they ask about the weird transport, since they see and understand the officers are of the Holy Brotherhood. The knight-errant Don Quixote is introduced, and Sancho expresses his doubt that the Don is actually enchanted, since he does not act like any enchanted man he has ever heard about. The curate urges the canon to ride a little ahead with him and tells him all about Don Quixote's story and travels and what they are doing to allay his suspicions and transport him home to treat him for his madness. The canon discusses the evils of the chivalric tales with the curate, saying that "those so-called books of chivalry are most harmful to the commonwealth." He does admit to reading them, however, and admits that they do showcase an author's skill.

Part 1, Chapter 47 Analysis

The conversation of the canon gives a critique of the stories of chivalry that have so affected the Don which contrasts to what Quixote has said about them. They have very few redeeming qualities, according to the canon, except for the fact that they are good word-painting practice for an author. Oddly enough, even he admits to reading them, as though they correspond to present-day tabloids, which are suspected to be false but are believed in anyway.

Part 1, Chapter 48

Part 1, Chapter 48 Summary

The discussion between the curate and the canon continues. It serves as a vehicle for Cervantes' views on chivalric books as well as current drama and comedies. A number of current plays of the time are mentioned, especially in footnote. The curate denounces plays, saying, "For although drama...should be a mirror of human life, a pattern of manners, and an image of truth, the plays that are staged nowadays are mirrors of absurdity, patterns of folly, and images of lewdness." Eventually, they reach the place where the barber recommended they stop to rest and water their animals. Sancho takes an opportunity to inform Quixote that two of his captors are in fact the curate and the barber, which Quixote chalks up to enchantment. The chapter ends with a rather comical discussion of Quixote's need to use the bathroom.

Part 1, Chapter 48 Analysis

More opinions of the current state of art arise, with a criticism of the audience coming into play. The canon pronounces that dramas are terrible in that day and age, but perhaps it is because of the public, since people want dramas with action and adventure instead of introspection on humanity. While this discussion is going on, Quixote continues to blame enchantment for the myriad things that are happening to him that he cannot otherwise explain away. By passing the buck onto the enchantment itself, Quixote is showing that he cannot blame himself for these happenings. In actuality, he is not to blame, for two reasons. First, he is really mentally ill, for all his clowning. Essentially, Quixote is not guilty by reason of insanity. Secondly, he really is not doing anything wrong. In his mind, in his world, everything he does is for honor and is noble. In the end, he is true to himself. He is not lying to himself. Because he believes in the truth of his fantasy world, it truly exists. He really does not have any other way of explaining his current transport in a cage other than enchantment, because there is no other way available in the truth of his situation.

Part 1, Chapter 49

Part 1, Chapter 49 Summary

Sancho discloses his fears to Quixote that because he has to go to the bathroom, he must not be enchanted, because enchanted people do not need to do such things as eat, drink or go to the bathroom. Quixote muses that enchantments may take many forms and that nowadays this might be what enchanted persons must do. Sancho asks the curate that the Don be let out so as not to soil his cage. After doing so, the canon asks Quixote if it is not possible that the chivalric books may somehow have addled his brains. Don Quixote in turn accuses him of blaspheming against the universal tradition of knight-errantry, and he goes through a detailed litany of deeds in history to prove his point.

Part 1, Chapter 49 Analysis

The enchantment is further treated with a rather comical incident regarding bathroom use. Quixote bends his excuse by saying that every enchantment is different and that an enchantment will bend to the will of the necromancer applying it, the situation it is being applied to and the time frame it is being applied in. Later, after being let out of the cage for a break, Quixote's extensive knowledge that he developed as a sane man comes to the forefront in his impassioned defense against the books of chivalry, which he deems are accurate histories of knights-errant and their exploits.

Part 1, Chapter 50

Part 1, Chapter 50 Summary

Quixote continues his harangue to back up his beliefs, and he follows his examples with his expectation that he is in short to receive the rewards of his glorious efforts, as well as rewards for Sancho. Suddenly, the party is interrupted by the presence of a goat, followed by a scolding goatherd.

Part 1, Chapter 50 Analysis

Quixote reveals that he soon expects to receive award for his valor in his exploits, and readers are just a little saddened for him since there is quite obviously nothing ahead but disappointment.

Part 1, Chapter 51

Part 1, Chapter 51 Summary

The goatherd tells the party a story. He has fallen in love with a farmer's daughter who is very protected by her father. Both the goatherd and a rival suitor with the same qualifications are vying for the girl, named Leandra. He reveals his name to be Eugenio, and his rival's name is Anselmo. The father keeps the two hanging in the balance. Leandra, however, is captivated by another man, a newcomer with flashy clothes and tales of battle named Vicente de la Roca. She quickly elopes off with this man instead of either Eugenio or Anselmo. A search party finds the girl abandoned in a mountain cave, stripped of her belongings but not raped of her honor. Her father, relieved at finding of his daughter intact, sends her off to a nunnery. Eugenio becomes a goatherd, while Anselmo tends to sheep. He states that many other suitors have followed their example, so that the hills ring with the name Leandra.

Part 1, Chapter 51 Analysis

Yet another story is related to the party, again of love gone wrong and betrayal by a loved one. A number of youths gone to nature after having their hearts broken are introduced, which reflects the Don's philosophy. Their communal, however, is for the repair of a broken heart and for the mourning of a lost love than it is for the attainment of an ideal.

Part 1, Chapter 52

Part 1, Chapter 52 Summary

Quixote pledges to rescue the girl and restore her to Eugenio, since he is so moved by the story. The goatherd insults Quixote's sanity, and they scuffle. They stop at the sound of an oncoming trumpet, and a procession passes on their way to pray for rain. Quixote mistakes an effigy they carry for a woman imprisoned against her will, and he attacks the disciplinants. One of them strikes him, and the Don is once again down on the ground. The rest of the party rushes to his aid, and though at first they think Quixote might be dead, he is roused out of his stupor by the mournful voice of Sancho. The procession goes on its way, and Quixote is again confined to the oxcart. The canon also leaves, and the rest of the ragged party resumes the journey toward La Mancha. They arrive on a Sunday, and the whole town sees the Don stretched out in the oxcart and entering town. Sancho's wife comes to find them when she hears the news, and she accosts Sancho about the health of the mule and what he has brought home to her. Quixote, meanwhile, is brought to his house and put to bed.

Part 1, Chapter 52 Analysis

The Don's second sally out into the world ends with a number of setbacks and misunderstandings, and overall his homecoming is nothing like the one he had in mind. The goatherd clearly calls him crazy, something no one else in his party was willing to do to his face. Quixote is locked back up in the cart after assaulting an effigy, and injured and in such a state of disgrace, he is carted back to his town.

Once in town, Sancho has clearly changed through his relationship with the Don, and the changes are most apparent when compared to his peasant wife, whom he used to be exactly like. Sancho, although he can still see reality, is more and more roped into believing whatever the Don sees as truth, even if he doesn't believe it. The paradox that Sancho is creating within himself is that he doesn't believe yet totally believes at the same time.

Part 2, Approbation/Prologue

Part 2, Approbation/Prologue Summary

Here Cervantes takes to task the author of the false second part of Don Quixote's tale, called *Second Part of the Ingenious Knight Don Quixote of La Mancha*. Though it was purported to be by Cervantes, he makes it clear that the author was an imposter. Then Cervantes reprints a short letter purportedly from Cervantes to the Count of Lemos to announce the finished work of the second part of Don Quixote's adventure.

Again Cervantes takes to task the author of the fraudulent second part of Don Quixote's travels. He assumes an air of much restraint in his description of the author and his probable motivations, although he does mention some short parables that show his actual hostility toward him.

Part 2, Approbation/Prologue Analysis

Cervantes is rightly upset with someone usurping such a belonging as the character Don Quixote. Although he uses clever language and is underwhelming in his emotion towards the author, Quixote subtly makes his real feelings about the situation known, which is even more obvious as the story progresses.

Part 2, Chapter 1

Part 2, Chapter 1 Summary

Both the curate and the barber are loathe to visit Don Quixote right away after he has been returned to his home for fear of dredging up recollections of events past and bringing on another attack of his ailment. After about a month, they decide to finally pay him a visit, so long as neither one brings up knight-errantry. They begin one of their discussions, including some advice to the king which Quixote has come up with, which includes knight-errants. The barber tells them a story about a madman who was almost released from an asylum until he said that he was Neptune, which offends Don Quixote. The conversation devolves inevitably into knight-errantry, but their talk is stopped suddenly when they hear a commotion outside.

Part 2, Chapter 1 Analysis

The barber assumes that Don Quixote will not be able to decipher that the story he tells about the madman is a thinly veiled comparison to Quixote, but he is mistaken. Quixote shows that he is shrewd enough despite his infirmity, and he still shows his passion for the calling of knight-errant.

Part 2, Chapter 2

Part 2, Chapter 2 Summary

The barber, the curate and Quixote find that the noise is coming from ladies attempting to block Sancho Panza from gaining entrance to see the Don. Quixote allows them in, and Sancho again rebukes him for the blanket-tossing incident. Sancho then reveals that he has learned from Sanson Carrasco, a student, that *The Ingenious Gentleman Don Quixote of La Mancha* is a history penned by Cide Hamete Berengena, a Moorish author. Sancho leaves at Quixote's request to fetch the student.

Part 2, Chapter 2 Analysis

Sancho refers to the previous work and his own hang-ups by mentioning the blanket-tossing incident. At this point, the story becomes very aware of itself, with the introduction of the first volume of Quixote's adventures.

Part 2, Chapter 3

Part 2, Chapter 3 Summary

Don Quixote has difficulty at first believing that his exploits have found their way into a book. Sanson is introduced as young and very mischievous character, and he assures Quixote that the history exists and has been translated and distributed to many countries. Sanson recounts some adventures briefly to prove its authenticity. Sancho leaves for dinner, and Sanson dines with Don Quixote at his request.

Part 2, Chapter 3 Analysis

Cervantes is using this section to respond to many of the critical things said about his first volume. He takes care to point out through the words of his characters that it would be impossible for any author to write any story that might suit every reader's taste. He also responds to the criticism about inserting a seemingly out of place short story in the first volume, among other minor things.

Part 2, Chapter 4

Part 2, Chapter 4 Summary

Sancho returns and immediately answers Sanson's question about his mysteriously disappearing and reappearing ass, Dapple, as well as what became of the hundred crowns. Sancho is worried that when a second part appears, there will be many mistakes there as well, because the author will be in a hurry to make money off of it and not take care. He expresses his wish that they were on another adventure, which Quixote resolves to plan after hearing Rozinante whinny. Sanson suggests going to Saragossa for the jousts. Quixote asks the bachelor to compose a poem to Dulcinea for him.

Part 2, Chapter 4 Analysis

Cervantes continues his use of this section to comment on the publishing world. He also pokes fun at his own mistakes in the first text, recounting how Sancho's ass is stolen while he is sleeping on it. The reappearance later is purely a mistake of the author or publisher. Also, Sancho begins to make long, logical speeches, quite a shift from the comic relief he consistently proved to be in the first volume.

Part 2, Chapter 5

Part 2, Chapter 5 Summary

Sancho returns home and announces he is leaving on an adventure with Quixote again, and he soon expects to be a governor. Teresa wishes that their daughter would marry an equal and not enter into such a highborn lifestyle. She also says that she too will not be a good fit to that life. She says that he may take their son, but he will probably do as he pleases with their daughter too. She ends the chapter weeping.

Part 2, Chapter 5 Analysis

Again Sancho is represented as a logical thinker and arguer. He even emulates Quixote's habit of correcting Sancho's word usage when he corrects Teresa. Teresa thus takes Sancho's old place as the confused party in the conversation. This section also brings up the issue of whether it is better to strive for greatness or appreciate your position.

Part 2, Chapter 6

Part 2, Chapter 6 Summary

The housekeeper and the niece have started to realize that Quixote means to go gallivanting off again. Quixote explains to them that all knights cannot be knights-errant, which is why some hang around the palace while others go off into the wild. The niece brings forth an impassioned plea for him to stay, but he rebukes her notion that poor men cannot be knights. Sancho arrives, and they begin to plan their journey.

Part 2, Chapter 6 Analysis

Quixote makes a speech to signify that it is not wealth, but values, good deeds and honor that are the makings of a knight, when Quixote's niece tries to get him to stay by bringing up his responsibilities and obligations to home.

Part 2, Chapter 7

Part 2, Chapter 7 Summary

The housekeeper implores the bachelor Sanson for help. He tells her to go home, and he goes off to find the curate to make plans. Meanwhile, Sancho tells Quixote he has told his wife he is to be off with Quixote again. He requests some sort of monthly salary for being squire in order to keep up with his obligations back home, which Quixote refutes since it isn't mentioned in any of his books on knight-errantry. Sanson arrives and offers his services, which hurts Sancho's feelings since he thought Quixote would never go without him. Sancho retracts his request for wages, and he is resolute in going. They set off toward El Toboso.

Part 2, Chapter 7 Analysis

Sancho has his feelings truly hurt, both by Quixote's refusal to give him wages and by his immediate acceptance of Sanson as a possible replacement. Quixote seems to be using this as more of a bargaining chip, however; the maneuver works, because Sancho apologizes for asking for money, saying he did so to appease his wife.

Part 2, Chapter 8

Part 2, Chapter 8 Summary

The pair sets out, and they take the noise that their mounts are making as a good sign. Quixote and Sancho are traveling to El Toboso to ask the blessing of Dulcinea. Quixote is still offended that Sancho insists he saw her winnowing wheat. Quixote tells some stories to illustrate that winning fame can be a powerful motivator to people. Sancho and Quixote have a discussion involving the relative qualities of being a knight versus being a saint, until they reach the city of El Toboso. Quixote decides to enter after nightfall.

Part 2, Chapter 8 Analysis

Quixote makes a very powerful statement regarding his character and his quest: "Chivalry is a religion." Thus he is encapsulating the qualities of both the knights and the saints into one profession. Also, it is brought up again that Quixote has never actually seen Dulcinea in person when Quixote is rather nervous upon reaching the city.

Part 2, Chapter 9

Part 2, Chapter 9 Summary

Instead of finding Dulcinea's palace when Quixote heads to a large building, he finds a church. Don Quixote states plainly that he never has actually seen Dulcinea, after which Sancho admits that he too actually has never seen her, even though he was supposed to deliver a letter to her previously. A man comes along, but he is a stranger to the place and cannot help them out. Sancho suggests that they retire to the woods, and he will search for her tomorrow in the light.

Part 2, Chapter 9 Analysis

Sancho finally gets to relieve his conscience of the secret that he never managed to deliver the letter from the previous book to Dulcinea. When Quixote admits he is ignorant of her location and description, Sancho takes the opportunity to confess his own ignorance.

Part 2, Chapter 10

Part 2, Chapter 10 Summary

Although Sancho returns as promised, he does not know how to proceed. He decides to tell Don Quixote that Dulcinea has been enchanted like so many things along his travels have been and that now she resembles nothing more than a country girl. He is in luck because three such girls are riding toward them when he goes back to tell Quixote he has found Dulcinea. The Don sees nothing but the peasants, of course, and Sancho feigns that he sees Dulcinea in her true form. The girls think Quixote and Sancho are making fun of them, and they try to hurry away. The one playing Dulcinea falls from her ass, and she surprises the Don by jumping back up on it and riding astride. Don Quixote decides she must be enchanted, and he bemoans his misfortune.

Part 2, Chapter 10 Analysis

Don Quixote's hopes are all dashed when he sees a peasant girl in place of his idealized Dulcinea, the woman for whom he has done everything. In this case, he can't believe his eyes, and he is forced to believe in Sancho's ruse because he can find no other way. Sancho seems almost a bit out of character here, tricking his master in such a way as to actually hurt him regarding his love.

Part 2, Chapter 11

Part 2, Chapter 11 Summary

A dejected Don comes across a wagon filled with actors still in costume from the play they have just put on. One of them decides to pull a prank and frighten Rozinante, so that Quixote is thrown from his horse. While Sancho goes to help Quixote, the same actor jumps on Dapple and torments him until he also is thrown. The actor trails after the cart, and Dapple returns to Sancho. Quixote threatens the troupe, and they stand together against him. Sancho advises his master not to fight, since they are just acting the part of worthy adversaries instead of being worthy adversaries.

Part 2, Chapter 11 Analysis

For once, Don Quixote heeds the sensible advice of his squire, and he leaves the actors alone as unworthy opponents, even though in the past he has stood against other unworthy opponents and ignored Sancho's advice.

Part 2, Chapter 12

Part 2, Chapter 12 Summary

Don Quixote and his squire meet up with another knight and his squire when they go to camp for the night. The knight is called the Knight of the Wood, and he and the Don settle down in discussion of knightly topics, while his squire goes off with Sancho to eat and converse.

Part 2, Chapter 12 Analysis

Quixote and Sancho are separated by a desire to mingle with people whom they perceive to have the most in common. Also, a little insert about the unshakeable friendship that has developed between Rozinante and Dapple shows a parallel relationship to the two men.

Part 2, Chapter 13

Part 2, Chapter 13 Summary

The squires are conversing about their masters, potential governorships and other things they have in common. Sancho is accidentally insulted by the other squire's use of the word "whore" in a backwards-complimentary way. Sancho says some kind things about Quixote, defending him against roguishness and admitting that he loves him for his simplicity. They take wine and food and promptly fall asleep.

Part 2, Chapter 13 Analysis

Sancho is shown as a loyal friend here. Although Quixote may be gullible and simple, he wouldn't hurt a fly and quite honestly tries to do good in the world.

Part 2, Chapter 14

Part 2, Chapter 14 Summary

The Knight of the Wood describes his love for the Lady Casildea, as is custom for knights-errant. He shockingly admits that he has conquered Don Quixote of La Mancha, seemingly not knowing that this very Don sits in front of him. Quixote reveals that he is the same man and challenges the Knight of the Wood to a duel. They fetch their sleeping squires and go off to get their horses. The Knight of the Wood's squire tells Sancho it is customary that they must fight as well, and he tries to come up with options that would constitute fighting without being too hurtful. Sancho suddenly sees the other squire's nose at the break of day, and he is dumbstruck by its hugeness and purple color. Quixote begins thinking of the other knight as "the Knight of the Mirrors" because of his dress, and they mount to fight. Quixote sees the squire's nose as well and comments on it to Sancho. He helps Sancho climb into a cork tree to avoid fighting. The other knight begins his dash a bit early, and Quixote responds with greater force than usual. Quixote vanquishes the knight by virtue of his horse refusing to move, and when he takes off the knight's helmet, he discovers that it is Sanson Carrasco. The squire then removes his nose and reveals himself to be Tome Cecial, Sancho's neighbor. Quixote makes Sanson confess Dulcinea's peerlessness and that he has not ever conquered Quixote. Quixote and Sancho convince themselves that it must have been the work of another enchanter to make Sanson's face appear on the knight.

Part 2, Chapter 14 Analysis

Again, Quixote meets people who pretend to be his enemies, but this time a duel results. At the end, Quixote's dumb luck, his complete gullibility and his hundred-percent belief in his own knight-errantry story are exposed. Again, he must trot out the enchanter to explain what has happened to him.

Part 2, Chapter 15

Part 2, Chapter 15 Summary

The curate, the barber and the bachelor hatched the plan to make Quixote come home. They let him begin his journey, but then Sanson overtook him to beat him in a duel. The plan was that he would command that Quixote go home and stay there, which Quixote would have to obey by the laws of knight-errantry. Tome Cecial resolves to go home, but Sanson is resolved to see his plan through.

Part 2, Chapter 15 Analysis

Sanson makes an important point in the story here. Cecial says, "Tell us, now, who is the greater madman, he who is so because he can't help it, or he who is so of his own free will?" Sanson replies, "The difference between these two madmen is that he who is so perforce will be one forever, but he who is so of his own accord can leave off being one whenever he likes." Cecial is trying to make Sanson see the folly of what they are doing, but Sanson defends it and says that Quixote will always be the greater madman because he cannot help himself. However, Quixote at least is a true knight-errant when values and motives are examined. Sanson is just doing it at this point for revenge, which is the opposite. Sanson becomes a foil for Quixote, his opposite.

Part 2, Chapter 16

Part 2, Chapter 16 Summary

Quixote and Sancho ride off, and Quixote explains the enchantment away by saying the enchanters wanted Quixote to spare the life of the knight. A finely dressed man overtakes them, and Quixote implores him to keep them company. Quixote explains his rank and mission, amazing the gentleman and making him suspect some kind of madness. The gentleman introduces himself as Don Diego de Miranda and tells his biography as well. He mentions that his son is in schooling studying poetry; although he would much rather have him study something of use and substance like the sciences. Quixote orates on parenting and poetry, saying that it is fine to persuade but not force children into their line of interest and also that poetry is a very valid and valuable thing. Don Diego is thinking that Quixote might not be crazy after all, in light of this sensible speech. Sancho meanwhile has wandered away to beg some milk from some shepherds.

Part 2, Chapter 16 Analysis

In one of many such instances, Don Quixote is shown to be a man of high reason and sense, in spite of his infirmity about knight-errantry. In fact, Cervantes seems to be showing more of that side of him in this, the second volume, than he did in the first. Where the Don was more a fool in the first, he is a bit of a sage in the second. His eloquent comparison of the virtues of poetry versus science is well thought out and well spoken.

Part 2, Chapter 17

Part 2, Chapter 17 Summary

Quixote is inadvertently bathed in curds when he demands his helmet from Sancho, who has just purchased the curds from the shepherds and does not have time to take them out before the Don puts the helmet on. Again Don Diego decides there must be some madness there. Sancho denies knowing the curds were in the helmet. The cart with flags that Quixote saw approaches, and it contains lions. Quixote demands that he must fight them, so the cart driver reluctantly opens the cage door while Quixote readies himself. The lazy lion gets up, looks around, turns around and lies back down. The keeper shuts the cage quickly, and the companions return to the scene to hear the story. He is renamed the Knight of the Lions, and Don Diego can't decide if he's a madman with some sanity or the opposite. He invites them into his home for a rest.

Part 2, Chapter 17 Analysis

Shortly after showing Quixote as wise, the clown in him is again back to its old tricks, both through the curd-bath and through the insane request for the keeper to loose the lions. Don Diego expresses what the rest of the characters are thinking, uncertainty whether Quixote is really sane or mad. This is also the culmination of Don Quixote's rebuilding of his confidence, after seeing Dulcinea as a peasant girl sorely shakes him. Having courageously stood down a lion, he can believe in himself as a knight once again without doubt.

Part 2, Chapter 18

Part 2, Chapter 18 Summary

Quixote, Sancho and Don Diego go to Don Diego de Miranda's lovely house and meet his family. Quixote is quite taken with his poet son, and Sancho is quite taken with the food and riches of the house. Quixote explains and defends knight-errantry to the boy, Don Lorenzo, and the boy reads "The Gloss" to him. The Don is thrilled with the boy, finding him a true poet, and the boy is delighted to be complimented. They take leave of Don Diego's hospitality, much to Sancho's sadness.

Part 2, Chapter 18 Analysis

Upon meeting Don Quixote, Don Lorenzo hits upon a witty, accurate and succinct portrayal of what is wrong with the Don: "He is mad in patches, full of lucid intervals." Truly a poet, he is able to put into nine words what others have been expounding upon at length. Sancho's desire for the comforts of the rich is shown here again, with his love of Don Diego's estate.

Part 2, Chapter 19

Part 2, Chapter 19 Summary

The pair leaves, and Quixote and Sancho come upon two students and two peasants. The students invite them to a wedding of Quiteria the Fair to Camacho the Rich, describing the possibility of Quiteria's estranged lover Basilio making an appearance. The Don scolds Sancho for his constant use of proverbs, and the students begin an argument between themselves. They duel, with the peasants as an audience, and the one called Corchuelo loses. They move on toward the wedding, and reaching the site, they bed down for the evening.

Part 2, Chapter 19 Analysis

Language use comes into play here, with Don Quixote showing his short patience with Sancho's peasant ramblings and use of proverbs. Sancho can only point to his humble upbringing as the source of his habit of talking. It is interesting that Quixote is offended at the use of proverbs, when the proverbs generally convey common sense, something that Quixote is often lacking due to his ailment.

Part 2, Chapter 20

Part 2, Chapter 20 Summary

Sancho is delighted to see as many fineries and food as were at Don Diego's house, and he is given lovely birds in an offhanded manner by one of the servants, denoting Camacho's wealth. There is a multitude of decorations and entertainment, including a production by some dancers and musicians. Sancho gives his allegiance to Camacho because of the spoils of wealth he is presently enjoying, and he proceeds to greatly annoy Quixote, who has thrown in with the plight of Basilio.

Part 2, Chapter 20 Analysis

Sancho reminds Quixote that they have an agreement now that Sancho may say what he pleases, in contrast to their first outing when he was not allowed to speak. Indeed, Sancho almost seems to be making up for lost time, for he has a lengthy speech in nearly every chapter of this volume. It is clear to see why one of the points he keeps bringing up is his promised governorship of an island, since he is so easily swayed by riches.

Part 2, Chapter 21

Part 2, Chapter 21 Summary

The bride appears, and both Quixote and Sancho deem her to be beautiful, each in his own way. Basilio suddenly appears, and he makes a short speech and falls on his spear. Basilio, seemingly dying, requests that Quiteria take the hand in marriage of a dying man, since she will not have to do so for long. Camacho is cowed to allow it in the tumult, and Quiteria, somewhat mechanically, complies. They are joined in marriage, and Basilio miraculously recovers. The plot is revealed, and Quiteria must have been in on it all along. Camacho quickly gets over his disappointment since his chosen bride had no true feeling for him, and he requests that the feast carry on. Quixote chooses to follow Basilio, much to Sancho's disappointment.

Part 2, Chapter 21 Analysis

Don Quixote's intervention in the tumult after Basilio's trick is key in preventing tragedy from actually occurring, in contrast to the many tales of tragedy he draws from in his quest to study knight-errantry. He is also very logical in pronouncing the marriage as legal and binding, seeing that both parties are conspirators, even though it was carried out in a tricky manner.

Part 2, Chapter 22

Part 2, Chapter 22 Summary

Quixote and Sancho spend a few days with the couple, and they learn that Quiteria had no part in the charade, though Basilio correctly predicted the outcome. Sancho thinks to himself that Quixote knows a great deal about many subjects in the world, not just knight-errantry, as he is making a speech to the newlyweds. The Don asks for a guide to find the cave of Montesinos, and a cousin arrives to lead the party. The cousin tells them of his writings on their journey, and Sancho asks him a few tricky questions. They purchase rope to spelunk with, and when they arrive at the cave, they bind Quixote in the rope and lower him into it. After there is no sign from him for a while, they pull him up and find him fast asleep. He prepares to tell them his experience down in the cave.

Part 2, Chapter 22 Analysis

Sancho's unexpectedly clever thinking is again revealed, as well as his minor awe of his master for the vast amount of knowledge he possesses.

Part 2, Chapter 23

Part 2, Chapter 23 Summary

Don Quixote begins the tale of his adventures in the cave. According to his story, Quixote tires of hanging from the rope, so he decides to rest in a recess. He falls asleep, and when he awakes, he sees a crystal castle, from which an old man emerges. He proves to be Montesinos and beckons Quixote to come along with him. He brings him to Durandarte, an enchanted knight who had his heart removed for love when he was vanquished, after which he sees Belerma, the lady to whom the heart was delivered, in procession. At this point in the story, Quixote insists he's been below for about three days, although the other two tell him it's only been a bit more than an hour. Sancho says he believes the whole thing was an enchantment, and Quixote claims to have come upon three peasant girls on asses again, one of which was the enchanted Dulcinea. Sancho is torn by this statement, since he knows the truth about Dulcinea. One of the peasant girls comes to ask Quixote for money for his Dulcinea, because she is in need, and he gives four reals to her. Sancho insists it is all fantasy, and Quixote insists otherwise.

Part 2, Chapter 23 Analysis

Though insistent upon the story being real, Quixote is obviously having some kind of dream, more than probably because the bindings cause him to lose consciousness as he is hanging in the cave, supported by the fact that they have trouble bringing him around when they pull him out. He sees in his dream a fantasy world created by one of his stories of chivalry, and it is probably with delight that he gets to converse with one of the chief characters and hammer out the details of the story. Other elements of his current life are brought in as well, such as the sight of Dulcinea as a peasant girl on an ass. It is curious that she asks for money, a thing which has had no bearing on any of Quixote's fantasies about her or on anyone's interactions with her character or her story. The Don may be subconsciously expressing some insecurities he has about so beautiful a girl (purportedly) loving a man like himself. Perhaps she would only do so for monetary compensation. Dreams reveal the subconscious, so this is a perfect device for Cervantes to bring the subconscious of Quixote to life.

Part 2, Chapter 24

Part 2, Chapter 24 Summary

The cousin thinks that Sancho has been much too bold in his discussions about the cave with his master, and he supposes Quixote is too entranced by the vision of his lady to punish Sancho. They discuss lodging up the road, with Sancho inquiring about the food as always, and they meet a man with a mule packed with weapons. He tells them to meet him at the inn, and he'll recount his story. Soon they come by a slow-moving youth carrying a bundle. He turns out to be a down-on-his-luck page heading to join the military. Quixote speechifies about the virtue of the military and invites the page to dinner. Sancho notes that Quixote for once does not mistake the inn for a castle.

Part 2, Chapter 24 Analysis

Don Quixote is expressing his view that the life of a soldier is an honorable one. Dying in battle is at least a very honorable and virtuous death. A soldier's life also must be better than the dead-end masters the page was serving before, since he could find no way to improve his station in life that way, whereas in the military there is opportunity for advancement up the ranks.

Part 2, Chapter 25

Part 2, Chapter 25 Summary

The man with the mule pack tells Quixote and Sancho his tale of the braying town. Two aldermen go looking for a lost ass and decide to circle the mountain on opposite sides and bray for him. They keep mistaking each other for the lost ass, but finally they find the animal ravaged by wolves. They tell the story to friends in town in order to each praise the other's braying abilities, until everyone knows and makes fun of the town for it. Now the man is carrying weapons to the braying town, because they are going to fight the towns that make fun of them. Meanwhile, a puppet show arrives with Master Pedro and his divining ape. He greets Sancho and Quixote by name, to their amazement, but he does not deliver a clear answer on the Montesinos question. He sets up the show and gets ready to perform.

Part 2, Chapter 25 Analysis

Again a silly story or misunderstanding that escalates into fighting is the main action. This seems to contrast with Don Quixote's speech in the previous chapter. Although the military and the life of a soldier may be valorous and honorable, not all fighting is honorable. The mysterious puppet-master and his ape give Sancho yet another thing his simple mind cannot comprehend or explain satisfactorily, just like the cave incident. It doesn't help him that the puppet-master cannot explain it either.

Part 2, Chapter 26

Part 2, Chapter 26 Summary

Master Pedro has set up his show, and a young assistant acts as narrator. The play, about Melisandra and Don Gaiferos, tells how he rescues her from the Moors. After a few other outbursts during the action, Quixote finally loses his head when the puppet Moors are chasing the Catholic lovers, and he destroys the puppet show in an effort to help them. In the process, he nearly decapitates Master Pedro as well. Through the exclamations of the others, he slowly realizes what he has done, and again he curses the enchanters for making him believe it was really happening. To pay for the damage, Quixote and Master Pedro go through each puppet and assign value to them, and Quixote ends up paying out a rather large sum of money for his damages. In the morning, Quixote pays the innkeeper very well also, and he sets out again with Sancho.

Part 2, Chapter 26 Analysis

Perhaps nowhere else in this story is the blurring of the lines between fact and fiction so blatant. Quixote clearly sees the performers setting up the puppet show, and he obviously knows that the action is being controlled by the puppet-master, with whom he has just discussed his trade. However, he is so easily wrapped up in the make-believe story that he quickly assumes it is really happening even though the actors are clearly puppets. This hearkens back to nearly every adventure Quixote has ever been on. Almost every case springs from Quixote blurring the lines between fact and fiction. The windmills were just windmills. Dulcinea is just a peasant girl. The inn is certainly not a castle, but in his blurred reality, everything is as he sees it. It can be inferred that delving into a story so totally as one is inclined to delve into *Don Quixote* is a form of induced and voluntary madness, because readers are allowing themselves to enter into an alternate reality and believe it without question. Remember, this is how the Don got himself into this mindset in the first place - through stories.

Part 2, Chapter 27

Part 2, Chapter 27 Summary

Cide Hamete informs the reader that Master Pedro is in fact Gines de Pasamonte from volume one, which is how he knows about Sancho and Quixote. He now makes his living with the ape by immersing himself in town details and only then attempting his fortune-telling stunts. The attention is shifted back to Quixote, who is meeting with the braying town and greeted as one of their side. He orates for a while on the virtues of fighting for real reasons, not small things. Sancho attempts to take up the cause, showcasing his braying ability as an example of why one shouldn't be ashamed of braying well. The townspeople don't understand and believe he is making fun of them just as the neighboring peoples did. They stone the men into the woods, and eventually they leave when no one shows up to fight.

Part 2, Chapter 27 Analysis

Again Cervantes picks up the theme of fighting for a just cause and not for trifles, although Quixote often seems to be fighting for trifles in the first volume. Quixote in fact seems to be all around less of a crazy character in this second work, being more insightful and levelheaded, with fewer moments of outright insanity. Sancho puts his foot in his mouth again, although he is trying to make a valid point to echo his master's.

Part 2, Chapter 28

Part 2, Chapter 28 Summary

Sancho is a bit indignant because of Quixote's retreat without him and his aches from the stones, and he lets loose a little tirade at the Don. He again broaches the topic of salary. He wishes to be paid two reals more a month than he used to receive, and he also states that he is owed twenty years' back pay for his service. Quixote calls his error and tells him to take the money and go so that he will not have to deal with such a money-hungry squire anymore. Sancho is genuinely hurt, and he apologizes profusely. They make friends again and continue on.

Part 2, Chapter 28 Analysis

Sancho cannot be blamed for being torn about the monetary situation. He sees that Quixote has the means, and he has just seen him hand out great sums to Master Pedro and the innkeeper. On one hand, he wants to support his family and his responsibilities. On the other hand, he is obviously making a play for more money than he has earned, so greed enters into the picture. Although he does not seem to be overtly greedy, he does exhibit that trait when too near the riches of others. Again, this can be attributed to his previously poor lifestyle and his exposure to a much grander one.

Part 2, Chapter 29

Part 2, Chapter 29 Summary

Quixote and Sancho come upon a boat in the river Ebro, and Quixote is positive that fate placed it there for him. They embark, and Quixote explains ways in which they should soon be able to tell if they've passed the "equinoctial line," probably the equator. Sancho points out that if he can still see their animals on shore, they probably aren't there yet. They come upon two water mills, and the millworkers see them and try to stop the boat, calling them crazy. Quixote thinks they are demons and tries to slash at them with his sword. The boat dumps them, and they are rescued. The boat, though, is smashed under the mill wheels. Don Quixote offers payment to the owner of the boat once the prisoners are released from the "castle." They call him crazy again, and he decides this adventure must be reserved for another knight, pays the owners and leaves.

Part 2, Chapter 29 Analysis

This chapter gives another example of the classically crazy Quixote from the first volume. His imaginings give different life to nearly everything in this scene, from the boat to their speed and distance to the workers to the mill. Sancho is scared of the situation and rather embarrassed by Quixote's ranting, and he is also disappointed at another large payout from their purse to the owners of the boat. The contents of the purse are dropping below what Sancho would be happy with.

Part 2, Chapter 30

Part 2, Chapter 30 Summary

Sancho and Quixote come upon a hawking party the next day, full of elegant people, and the Don sends Sancho to make his presence known to a regal-looking lady in the party. She has heard of his history already, and she is delighted to meet them. As the Don and Sancho approach the duchess and her husband and dismount, both of them fall off their mounts in a slapstick moment. The duchess voices her love of Sancho's conversation, and they are both invited to the duke's castle.

Part 2, Chapter 30 Analysis

Sancho is delighted by the riches that he imagines he is about to set foot in, and Quixote is delighted by the fact that his name has again preceded him. Of course, they must both make fools of themselves for a moment, but the duke and duchess have read about them and receive them just as regally.

Part 2, Chapter 31

Part 2, Chapter 31 Summary

Quixote and Sancho enter the castle, and Sancho is immediately worried about Dapple. He asks Dona Rodriguez to please take care of Dapple, by either giving orders to put him in the stable or by putting him there herself. She is highly offended at the presumption that she should stoop to taking care of such matters. The duchess hears them and promises Sancho that she will make sure that Dapple is taken care of in comfort. The duke and duchess instruct their servants to treat the guests with utmost care and attendance. Quixote scolds Sancho for his out-of-line comments, saying that it reflects badly on both their characters. They dress for dinner, and Quixote puts on the red mantle they gave him. They leave for the dining room with as much pomp as possible. The duchess is again highly amused by Sancho and his style of conversation. The ecclesiastic who is seated with them at dinner soon puts together that their guests are the Quixote and Sancho that were written about in the published history, and he rebukes both the duke for having him and Quixote for claiming his adventures.

Part 2, Chapter 31 Analysis

Sancho's simple manner is embarrassing once again to Quixote, especially after they have just been invited into so regal a castle with so much pomp and circumstance. However, it is just these qualities about Sancho that the duchess finds so endearing. The ecclesiastic mirrors the glee of the duke and duchess at finding so amusing a figure in their company by becoming enraged that Quixote claims such ridiculously untrue things.

Part 2, Chapter 32

Part 2, Chapter 32 Summary

Quixote arises to confront his rebuker. He tells the ecclesiastic that he should not deign to judge those in pursuit of knight-errantry when he has so little to show for his small experience of the world. He goes on to say that in such a profession, he has fought for what is good and right and has shunned riches but not honor. How can that be worthy of reprimand? Sancho jumps in to support his master, and the ecclesiastic turns his denigration towards Sancho, mocking the promise of an island that he so dearly believes in. Sancho answers him in his proverbial way, as usual, and the duke is moved to confer a governorship on him. Sancho kneels in front of the duke in respect, which enrages the ecclesiastic into jumping up from the table and storming off. The duke tells Quixote not to be offended, and Quixote says that he took no offense. At this point, four of the servants walk in with a plan to mock Quixote with a silly washing ritual. They planned it themselves, and although the duke and duchess are much amused by it, the duke demands that they wash him as well, so as not to embarrass Quixote. Quixote then regales them with a description of his Dulcinea, at their urging and questions. He tells them of the current plight of her transformation into a peasant girl. Sancho bursts in on them, having been taken away for a washing ceremony of his own, where he was clearly mocked by the staff instead of being washed properly. Quixote retires for his afternoon nap, and the duchess asks Sancho to keep her company with his conversation for the afternoon.

Part 2, Chapter 32 Analysis

The duke and duchess are at once respectful and mocking of Don Quixote and Sancho Panza. They are genuinely entertained by the Don, though at times their entertainment seems to be in good humor and at times it seems just a bit contemptuous. Also, the servants' opinion of Sancho and the Don is clear, since they go out of their way to devise a plan to humiliate Quixote. The more kind-hearted duke intervenes to prevent his guest from becoming upset. The servants are even crueler to Sancho Panza, which upsets Quixote anyway. Neither Sancho nor Quixote can see such obvious mocking occurring, even though they both are at times embarrassed by the actions of one another. Quixote makes a few good points in this chapter regarding his exploits, especially the fact that everything he has done he did in good faith and honorably. The ecclesiastic, who set out to expose the pair as fools at the start of his tirade, ends up looking a bit like a fool himself because of Quixote's excellent rejoinder.

Part 2, Chapter 33

Part 2, Chapter 33 Summary

Sancho and the duchess begin to engage in a long conversation, listened in on by her maids, and he immediately admits to the duchess that he was playing a joke on Quixote when he showed him the peasant girl and called her the enchanted Dulcinea. He interjects dozens of proverbs into his confession and explanation, but eventually he gets his point across. He worries that he will not be given the promised governorship because he has been such a fool. The duchess assures him that he will indeed get it and suggests to him that perhaps it was all part of the enchanter's plan for him to make up the lie about Dulcinea. She asks him to tell her about the cave at Montesinos, and he tells her about Quixote's story of seeing his enchanted Dulcinea below. He decides to believe what the duchess says about Dulcinea, because he could not possibly have made up such a trick so quickly, to his mind. He then inquires about the care of Dapple one more time. Sancho leaves, and the duchess goes to plot more little tricks to play on the pair of them.

Part 2, Chapter 33 Analysis

The duchess uses Sancho's low opinion of his own wits to manipulate him here, convincing him with a rather roundabout logic that it must have been all the enchanter's doing. The excuse of the enchanter proves to be invaluably versatile. This relieves some of the guilt Sancho has been feeling about his trick, but it is unfortunate that he has such a low opinion of himself. Also, he is beginning to be able to convince himself to believe in what Quixote saw in the cave of Montesinos. One of the great characteristics of Sancho is his ability to talk himself into believing almost anything, even though it is completely unbelievable. This makes him a perfect companion for Don Quixote, since Quixote is constantly getting himself into unbelievable situations because of his madness.

Part 2, Chapter 34

Part 2, Chapter 34 Summary

The party decides to go on a boar hunt, and Sancho is given a regal green hunting suit, which he prizes. When they come upon the boar, Sancho becomes so frightened he scrambles up the nearest tree, getting caught and ripping his nice new suit. Sancho makes an interesting comment against hunting, which seems out of place in the time the story takes place, although it might stem from his embarrassment of getting caught in the tree. When evening begins to fall, a great commotion is heard approaching, part of the duke and duchess' scheme. A figure claiming to be the devil emerges and says he is seeking the Don and that they are bringing the enchanted Dulcinea in a cart. Sancho is so scared that he hides in the duchess' skirts.

Part 2, Chapter 34 Analysis

This chapter sets up the following chapter, as well as providing a context for Sancho's interesting comment against hunting, where he says it doesn't seem right to kill an animal that hasn't done anything to deserve it. However, he is smarting from his escapade with the tree, so that may be his bruised ego talking as well.

Part 2, Chapter 35

Part 2, Chapter 35 Summary

The party sees a cart advancing toward them with a shrouded woman on it. A figure standing next to her announces in verse that he is Merlin and says that the only way to relieve her enchantment is for Sancho to whip himself on the buttocks three thousand three hundred times. Sancho, of course, has many objections to this, and he airs them. Quixote, Dulcinea and finally the duke rebuke him. It is not until the duke threatens to revoke the governorship promised to him that he relents, but not until setting a few conditions for the whippings. The procession leaves, and the party returns to the castle, with the duke and duchess very pleased and eager to play more jokes.

Part 2, Chapter 35 Analysis

Although the duke and duchess seem to be playing this joke in fun, the joke seems to have unnecessarily harsh repercussions for Sancho. He must do physical harm to himself in order to disenchant Dulcinea, according to the joke they have concocted. For all the amusement the duchess has gleaned from the squire, their joke seems to be rather cruel. It is almost as if they are making him pay for the governorship they are granting him through carrying out of this joke, since that is the first thing that is revoked when Sancho will not go through with it. The threat works, because the governorship is the thing Sancho desires most in the world and the thing that he is willing to suffer for (almost like the relationship in Quixote's mind between himself and his lady Dulcinea).

Part 2, Chapter 36

Part 2, Chapter 36 Summary

Sancho reports that he has given himself five stripes, but with his hand, which the duchess deems unacceptable. She promises to find him a better tool to use. Sancho gives her a letter to be delivered to his wife, telling her all that has transpired. After dinner they hear another commotion of drums, and Sancho once again takes refuge in the skirts of the duchess. They go out and see yet another procession, and the arrival of Countess Trifaldi, a.k.a. the Doleful Duenna, is announced. Her squire announces she has come fasting and walking from her kingdom to see the Don. Quixote wishes that the ecclesiastic who had snubbed his stories were here to see it.

Part 2, Chapter 36 Analysis

Sancho, as comic relief to the duchess, is becoming a familiar character, from her delight in reading his letter to his hiding in her skirts again. He is almost puppy-dog-like in his following of her at this point, seeking her out to approve of his actions.

Part 2, Chapter 37

Part 2, Chapter 37 Summary

Sancho speaks derogatorily about the approaching countess, since she is just a maid to somebody else. The maid who he offended at the beginning of his stay, Dona Rodriguez, speaks up in defense of duennas. The duchess implores them to stop arguing until a more appropriate time.

Part 2, Chapter 37 Analysis

With the impending governorship, Sancho seems to be getting a bit high and mighty, since he himself was but a squire mere days ago. His prejudice against duennas, fueled by a neighbor, belies his insecurity about his own station in life.

Part 2, Chapter 38

Part 2, Chapter 38 Summary

Countess Trifaldi, who apparently takes her name from her skirt fashion, advances with her twelve duennas, all their faces covered in veils. She first ascertains that Quixote and Sancho are present. Then, she begins her story. The countess is in charge of the Infanta Antonomasia. The countess's ward is very beautiful and attracts the attention of a lower knight named Don Clavijo, who cajoles the countess for her favor. Antonomasia becomes pregnant, much to Trifaldi's horror, and they devise a plan for marriage.

Part 2, Chapter 38 Analysis

This is just the beginning of the mysterious countess' story, which is sure to capture the heart of Quixote with its tale of two lovers.

Part 2, Chapter 39

Part 2, Chapter 39 Summary

The marriage is accomplished, but it causes the death of the girl's mother, which Sancho questions as a little overboard. A relative of the queen, the giant Malambruno, comes to the grave. He changes Antonomasia into a brass monkey and Don Clavijo into a metal crocodile, and he proclaims it will take Quixote to come fight him. His last act is to cause the twelve duennas and the countess to grow beards. The countess finishes her story and faints.

Part 2, Chapter 39 Analysis

The tragedy of the two lovers and the family is sure to draw the valorous side of Quixote, especially since he is asked for by name in the story. Sancho shows his common sense again, since he questions why the queen mother would die at such a thing.

Part 2, Chapter 40

Part 2, Chapter 40 Summary

One of the duennas tells of how they have been basically waxing their faces to save money since they can't afford to get shaved. Quixote vows to help them in their trials and troubles. The countess states that Malambruno will send a giant wooden horse that will carry them the great distance to where he is. She says it will prove she has found the correct knight if the horse shows up, because Malambruno will know and send it. The wooden horse is named Clavileno the Nimble, and he is to be guided by a wooden peg in his forehead. Sancho has grievances with the fact that he is expected to ride it without any kind of saddle or padding. The Doleful Duenna ends with an impassioned speech.

Part 2, Chapter 40 Analysis

Unbelievable events are guaranteed to unfold again with the story of the wooden flying horse, but both the squire and the knight accept them for the honest truth because Malambruno is supposed to be an enchanter. It is interesting exactly how much of this story is explained away in their minds by the presence of an enchanter. Sancho again has a problem with the discomfort in his future, and it is amusing to note that of late all of his external discomfort is directed toward his buttocks.

Part 2, Chapter 41

Part 2, Chapter 41 Summary

Four savages suddenly enter that night bearing the wooden horse Clavileno, and Sancho is immediately dead-set again against getting up on it. He makes up a multitude of reasons why, although they promise him he will be safe. Quixote mentions his debt of whippings, and Sancho calls him nuts to think he'll do them now when he's about to sit on a bare board for thousands of miles. Quixote even seems to be a bit trepidacious about the wooden horse, but he says little for fear it will make him seem cowardly. They are told they cannot even have a blanket to sit on, and then their eyes are blindfolded for the journey. The other people call to them that they are now flying, although Sancho comments astutely that it's odd that the people sound like they're still right next to them. Bellows are being blown at their faces, so they think they're traveling great distances at great speed. After a bit, the others set fire to a wick in Clavileno's tail, which is attached to firecrackers, and they are thrown to the ground when it explodes. A parchment has been planted near them when they come to, which states that they have satisfied the giant and that all enchantments have been lifted. When questioned about the journey, Sancho says he snuck a peek under his blindfold and saw them flying over the earth. Quixote says that Sancho should believe the cave story if he is to believe Sancho's.

Part 2, Chapter 41 Analysis

Sancho has made up an entire sequence, although he seems to believe it. The other members of their party know that he has seen nothing of the sort, although in his mind he has conjured up a fantastical journey. Quixote's comment at the end of the chapter is quite apt, since the two dream sequences can be readily compared. It is a measure of the relationship the two friends have with one another that they will bend their belief so much on account of each other.

Part 2, Chapter 42

Part 2, Chapter 42 Summary

Sancho must go away and assume his governorship, although Sancho believes he'll remain the same old guy even as governor. Quixote takes him aside and gives him a great deal of good advice about governing, including being just, being temperate, being honest and remembering where he came from.

Part 2, Chapter 42 Analysis

Another of Quixote's truly lucid moments occurs in this chapter. He brings forth his logic and common sense in his advice, and he gives Sancho truly great pearls of wisdom. It is surprising just how levelheaded he can be, when he is so much the opposite at times.

Part 2, Chapter 43

Part 2, Chapter 43 Summary

Quixote continues his spiel, telling Sancho to be clean and put together as befitting a governor, not to eat or drink unwisely, how to ride on horseback and not to use his proverbs so very much, among other tidbits. He also tells him he should learn to read and write a bit, and they almost get into a heated argument over Sancho's speech habits. Sancho impresses Quixote with a clear defense, though, and they go off to dinner.

Part 2, Chapter 43 Analysis

Quixote's lucidity and sense continues, with advice for Sancho about carrying himself as governor as opposed to governing itself, which composed the first part. He also makes the point about the importance of reading and writing. He harps a little bit much on Sancho's unrefined speech, and Sancho takes offense as usual. He would certainly not be Sancho if he didn't do so, since the proverbs and sometimes silly mistakes are part of what endears him to people like the duchess.

Part 2, Chapter 44

Part 2, Chapter 44 Summary

The chapter opens with another comment about the criticism of Cervantes including other short stories in the first volume. The steward that comes to take Sancho to his governorship is the one that played the Countess Trifaldi. Sancho recognizes him, but Quixote brushes it off. They have a rather tearful goodbye, and Quixote is heartbroken after he leaves. He requests to be alone and not bothered by anyone, and he returns to his room after eating. As he is undressing, he accidentally tears his stockings, upsetting him even more. Later, he opens his window because of the heat and overhears a girl say that she is very much in love with him. The girl, Altisidora, takes a harp and sings a ballad of love for him. He wonders why he must be plagued so, and he reaffirms his devotion to Dulcinea, shuts the window and goes back to bed in a foul mood.

Part 2, Chapter 44 Analysis

The relationship between squire and master comes to a head here, with each being very sad to leave the other's side. Later, the trick played on Quixote is obviously premeditated, as the song is a bit mocking, although he takes it for truth at face value.

Part 2, Chapter 45

Part 2, Chapter 45 Summary

Many things happen in this chapter, starting with Sancho's arrival at his island of Barataria with thousands of townspeople out to see him. Sancho tells the steward not to call him "Don," because he is just "plain Sancho." He then receives a number of questions to answer, said to be tradition so that people can see what kind of governor he will be. The first question is about a dispute between a tailor and a farmer. The farmer asked for five caps, and tailor says he made five caps out of cloth like the farmer asked, even though they are only big enough to fit on the ends of fingers. Sancho decides that neither man will be recompensed for being so silly, and he sends the caps to the prisoners. The next conflict is presented by two old men. One accuses the other of not paying back a loan of ten crowns of gold. The other man hands the first man his cane to hold, swears he has given him the money back and then takes back his cane. Sancho rightly guesses that the money is hidden in the cane because that is the only way to make the vow in honesty, and the loaner is repaid. The third question comes from a woman who claims a grazier has raped her. Sancho orders him to give her the money he has in repayment, but as she is leaving, Sancho orders him to take it back. She defends herself so well when money is concerned that Sancho decides she could have defended herself in other ways too, had she wished it, and she is disgraced.

Part 2, Chapter 45 Analysis

The court stenographer is very amazed at the level head on the shoulders of their new governor, as is everyone just a little bit. Glimpses of Sancho in common-sense mode can be seen often throughout the story, especially when compared to Quixote in his fits of madness, but this is one of the few times when Sancho's capacity for cleverness and logic get to shine through and stand on their own. He hearkens back to the wise Solomon, renowned for clever decision-making in cases like this.

Part 2, Chapter 46

Part 2, Chapter 46 Summary

Quixote is bothered all night by the song of Altisidora, and when he goes out in the morning, she is purposely waiting for him in order to faint in front of him. He asks that a lute be left for him in his room that night. He then composes a song and sings it out the window. The lyrics deal with keeping a rein on hasty love. Suddenly, a multitude of cats with bells attached to them is dumped out a nearby window, and although it is just meant to be noisy, a few get in Quixote's room and scratch his face badly. The joke was another planned by the duke and duchess, who feel badly because he was hurt and now must stay in his room to heal instead of entertaining them.

Part 2, Chapter 46 Analysis

Quixote shows his honorable side here, professing his love anew to Dulcinea of Toboso even though a maiden of about fifteen is throwing herself at him. Yet again he truly does seem to be pure of heart, even if he is addled of mind. The duke and duchess seem a little mean here, when their trick ends with bodily harm. This seems to be a theme of their tricks, which are mostly innocent, but with a little underlying malice. They seem to truly enjoy having the great Quixote around, but they don't quite know when to stop where their tricks are concerned.

Part 2, Chapter 47

Part 2, Chapter 47 Summary

The focus switches back to Sancho, and he is about to enjoy a feast. This delights Sancho, since one of his favorite pastimes is enjoying good food. However, the physician at his side keeps whisking away dishes after he tastes them, deeming each of them not fit for consumption for myriad reasons. Sancho is completely frustrated and scolds the physician for his attempts to mediate his appetite with great rancor. The physician is quite frightened. Just then, a note is delivered from the duke warning that enemies intend to attack his island and that some men have come to murder him because of their fear of his intelligence. He sends word back, along with greeting to the duchess and his master. Another person comes to ask him to mediate something, a countryman this time. He describes a horrid-sounding girl and asks the governor to give a letter of recommendation to her father, telling him to give his daughter to the man's son in marriage. He also asks for a loan toward his son's dowry. Sancho is enraged and chases the man out.

Part 2, Chapter 47 Analysis

Sancho is feeling the constraints of being one of the nobility for the first time. Before, he could not have access to such riches of food because he could not afford it. Now, he cannot because they are deemed not good for his health or his mind. He is angry at the invisible strings that often are in control of persons in government. Even though they are purportedly in power, they still cannot do as they please.

Part 2, Chapter 48

Part 2, Chapter 48 Summary

Don Quixote is still confined to his chamber because of the injuries suffered from the cats. As he is lying in bed, Dona Rodriguez comes in and is at first startled by the Don's reaction. She eventually settles down into a chair beside his bed, after they determine that they don't mean each other any harm, and she tells him her sad story. First, she tells of her husband's death, which was inadvertently hastened by his mistress, and then she tells him of her daughter's recent deception by a man who promised marriage. She wants him to take charge of righting this wrong. She then speaks of Altisidora's unpleasantness, including her foul breath and the fact that she has shunts in each of her legs for drainage of ill humors. Suddenly, the lights go out, and somebody begins to spank the duenna with a slipper. Quixote is pinched multiple times, and this lasts for about half an hour. After it is all finally over and he is left alone, he wonders which enchanter made that happen to him.

Part 2, Chapter 48 Analysis

Quixote is becoming the go-to guy for people in need of help. Of late, many of the pleas have been plotted, but there are also plenty of people in need who can keep many knights-errant busy. Again, after the mysterious attack on the gossipy duenna and him, Quixote blames enchanters for what he cannot explain.

Part 2, Chapter 49

Part 2, Chapter 49 Summary

Sancho has a meal again, although this time on his own terms. He then goes out to make the rounds of his governorship, and he comes across troubles almost at once. First, he meets two men fighting. One accuses the other of winning a lot of money and then giving him only a little bit of tip for helping him. Sancho tells the gambler to give the other man a hundred reals and then tells the other man to leave the island and never come back, for he is of no redeeming character. He vows to eliminate the gambling houses, although his companion tells him that will be a rather hard job since it's become such a part of the fabric of the society there. Next, they come upon a police officer with a suspicious lad in custody. He proves to be very clever, if somewhat disrespectful, when questioned, and a humored Sancho tells him to go home and stay out of trouble. The next person he meets is a girl dressed up as a boy, who was collared by a policeman as another suspicious character. She says that she has been kept so close to home all of her life that she developed a horrible yearning to see someplace outside of her home. She convinced her brother to help her, who she brought along eventually dressed as a girl, and they got caught while trying to sneak back home so their father didn't find out. Sancho sends them both home, telling her it's a woman's place to stay at home, and she shouldn't stray so much in the future.

Part 2, Chapter 49 Analysis

Sancho is again seen as a levelheaded governor, something which he is excelling at despite his inferred simplemindedness. He does not seem to be enjoying it as much as he thought he would, though, with all the restrictions placed upon him and people with troubles bothering him every waking moment. He also remarks honorably against gambling and the kinds of ruin it can do to a city and its inhabitants, to which the companion on this walk attests that it's a bit of a necessary evil, as are many things in government. People of money like to gamble, so if they'd like to keep such people in their favor, they probably will have a hard time banishing the gambling establishments. Here is an example of the real problems faced by those in government, with the push-pull of what is right for the people versus how to keep a government going.

Part 2, Chapter 50

Part 2, Chapter 50 Summary

Dona Rodriguez's roommate rouses the duchess and Altisidora when she realizes where the duenna is going, and after they hear the things she is telling Quixote about them, they fly into the slapping and pinching attack. The duchess entertains her husband with the story and then decides to send out the same page who played the part of Dulcinea to visit Teresa Panza with Sancho's letter. It is also briefly noted that Sancho, with the distractions of his government, has forgotten about his promised lashes. The page finds Sancho's daughter washing clothes in a stream when he comes near the town, and she takes him to her mother. The page reads his letter to an amazed wife and daughter, as well as a letter enclosed by the duchess. The duchess has also sent Sancho's hunting suit and an expensive necklace made of coral, and both women are struck dumb with amazement. Teresa vows to tell everyone so she can get back at the ladies of the village who have looked down upon her, and she also vows to gather enormous acorns of the type the duchess has requested be sent back with the page. She meets the curate and bachelor, and she tells them of their fortune. They read the letters and then go question the messenger to get the facts straight. Teresa also dictates answers to the letters.

Part 2, Chapter 50 Analysis

This is quite a turn-around from the Teresa shown before Sancho set out on this journey. Instead of bemoaning the fact that her daughter and she are forced to be ladies, she is rejoicing in the fact that the richer ladies of the town will no longer look down on her. She humorously notes that the ladies think the wind should not blow on them. Money can do strange things to a mindset, as it has done to the Panza family.

Part 2, Chapter 51

Part 2, Chapter 51 Summary

Sancho is now tired and hungry. He is presented with a paradoxical problem. All travelers are allowed to pass a bridge as long as they tell the truth about their intentions; otherwise they will be hanged. A man comes up and tells that his intention is to be hanged. Therefore, if he is telling the truth, he must be hanged, which should not occur for truth-tellers, but if he is lying, he will be hanged, making the statement not a lie. Sancho deems that there is just as much reason to have the man live as to have him die, and therefore he should be allowed to cross freely without harm, since it is more prudent to go with mercy in such cases. He again impresses the steward, who thinks to himself that he is rather torn about getting rid of him as governor, as he has been commissioned to do. A letter from the Don arrives at dinnertime, which is full of even more advice about governing. Quixote writes that he should mind the poor and make good and just laws, but not too many. Sancho deigns to dictate a reply, which is a bit humorous but nonetheless heartfelt. Sancho takes the advice of the Don to heart and makes many good laws that day, which the historian notes still stand in that place, called "The Constitutions of the Great Governor Sancho Panza."

Part 2, Chapter 51 Analysis

Quixote is a never-ending supply of good advice in many matters, and he evidently has no dearth of knowledge about governing practices. He has a good grasp of what is fair and just in government, and a lot of what he writes hearkens back to the days before the grip of knight-errantry was upon him, when he was just a knowledgeable, well-read gentleman. As stated, a lot more of that type of man occurs in this volume than in the first, as Cervantes seems to be making the Don into more of a sympathetic character than a clown.

Part 2, Chapter 52

Part 2, Chapter 52 Summary

The Don is readying himself to leave for Saragossa, to finally attend the jousts he set out for. Before he can leave, Dona Rodriguez and her daughter prostrate themselves before him and beg him for his help. The duke and duchess are both taken aback to realize that the duenna was serious in her plea for Quixote's help in resolving her daughter's misfortune. He accepts the challenge, and the duke steps in to accept on the behalf of his citizen, in order to have the power to control the outcome of the challenge. They do a formal throw-down of a glove, and the date is set six days later for the challenge. Teresa's letter arrives at that moment, and its contents amuse the duke and duchess greatly. They also read her letter to her husband, written in very flowery language and describing their pleasure at his procurement. As a cap to the proceedings, Sancho's answer to the Don's letter also shows up at that moment, and it causes more respect than amusement, a slightly different outcome than those gathered expected.

Part 2, Chapter 52 Analysis

Although the duke and duchess have been playing their guest of honor purely for their own entertainment, they are abashed to realize that he does indeed strike awe into the hearts of many around him. He has won the respect and admiration of Dona Rodriguez, the duenna who quarreled with them when they first arrived, and she seriously is asking him for help instead of the duke, the duchess or anyone else in the castle. These exploits that are intending to create a comedy out of the Don are nonetheless building up an aura of an actual knight around him.

Part 2, Chapter 53

Part 2, Chapter 53 Summary

After one week of his governorship, Sancho is rudely awakened by a great commotion and more than a dozen men calling that they are being attacked. The men tie two large shields on his front and back, which cause him to promptly fall over, and he is described as a turtle. The men then jump on him and on top of him, and he is so addled he has no idea what is going on outside of his protective shields. Eventually shouts of "Victory!" overtake them, and he is helped out of his armor. He gets dressed and goes down to Dapple and saddles him. Then, he announces he is not fit for governorship and is leaving.

Part 2, Chapter 53 Analysis

The city is losing a wise governor and lawmaker. The steward sees Sancho's thoughtful decisions to the difficult problems brought before him, and he regrets the plan to force him from the governorship. Sancho has clearly begun to tire of the position anyway, and his natural cowardice in times of danger becomes the straw that breaks the camel's back. He wastes no time in leaving, going back to his ironic "freedom" as a squire serving a master.

Part 2, Chapter 54

Part 2, Chapter 54 Summary

The duke and duchess, having taken control of the preparations for the duel, have decided to substitute their lackey Tosilos for the actual man, who has fled to Flanders to avoid his fate in marriage. It is humorously noted that he has fled to avoid taking on the Dona as a mother-in-law. Meanwhile, Sancho is on his way back to the castle on Dapple, and he runs into some pilgrims on the road. One of them turns out to be Ricote, a Morisco shopkeeper and former neighbor of Sancho's. They retire to eat and get a bit drunk, and Ricote relates to Sancho that he is in exile because he is Moorish. He is on a mission to return to get some gold he has hidden, after which he will try to meet his family in Algiers, France. He asks Sancho to come help him, but Sancho declines and relates to him his recent occupation as a governor. They say their goodbyes and go their separate ways after Ricote asks a bit more about the last time Sancho saw his family.

Part 2, Chapter 54 Analysis

Cervantes relates some of the religious persecution of his time in this chapter, telling of how Moors were exiled in some places, a sad story in all ways. The disbelief at Sancho's governorship to those not in on the joke is clear, especially those who knew him before.

Part 2, Chapter 55

Part 2, Chapter 55 Summary

Both Sancho and Dapple suddenly fall into a pit, and after Sancho works to help Dapple up, they make their cautious way through the tunnel in front of them. Sancho sees some sunlight coming through, and he heads toward it. Aboveground, the Don is out exercising Rozinante in preparation for the duel and overhears Sancho's cries for help. He thinks Sancho is dead at first, but Sancho convinces him that he is very much alive. Quixote goes to get help. Quixote, with assistance, hoists both man and beast out of the pit, and they return to the castle. After he makes sure Dapple is taken care of, Sancho explains to the duke why he had to leave his post at Barataria.

Part 2, Chapter 55 Analysis

The pit is a device in literature that seems very familiar and almost overused to the modern reader. However, keep in mind that Cervantes was one of the originators of such symbolism in his time. "The pit," in literature, is almost always some kind of fall from grace. Here, Sancho falls in, and he is pulled back out by Don Quixote. Although he has disgraced himself as a failed governor, the Don has pulled him back up to be his content squire once more.

Part 2, Chapter 56

Part 2, Chapter 56 Summary

The duke has taken great pains to make sure no one will be actually injured in this duel, especially because Tosilos is not the real troublemaker in question. However, when Tosilos actually sees the daughter when they are standing on the field of battle, he makes up his mind to marry her instead and calls the duel to a halt as Quixote begins to charge. When Tosilos takes his helmet off, he is obviously not the right man. Quixote, though, informs the company that it is just the work of enchanters, and he will soon come around to be the correct man. The mother and daughter decide to go with the marriage anyway, since marriage is the ultimately desired outcome.

Part 2, Chapter 56 Analysis

The duenna and her daughter are so desperate for a marriage that they will accept anyone as a replacement for the actual guy in trouble. This probably shows the disgrace in society of an unwed mother more than the daughter's actual desire to marry. Although the unmasking of Tosilos is shocking for everybody not in on the switch, Quixote brushes it off as an almost everyday occurrence, since this happens to him all the time.

Part 2, Chapter 57

Part 2, Chapter 57 Summary

Sancho and Quixote ready themselves to finally take leave of the castle. The duchess gives Sancho the letters his wife has sent, and he is heartbroken that she will have to be disappointed. Altisidora suddenly begins singing a mocking song to the Don, accusing him of spurning her and also of stealing three of her handkerchiefs and two of her garters. The Don asks Sancho if he has the kerchiefs. He says that he was given them, but he does not know the whereabouts of the garters. The duke joins in on the mocking, and eventually they are wished a good journey. Altisidora suddenly remembers that she has the garters on, and they leave for Saragossa.

Part 2, Chapter 57 Analysis

One would be foolish to think that the Don could get out of the castle without one more jest played at his expense. He keeps his cool, though, even though Altisidora's song is directed right at him, and the castle denizens are allowed their last bit of fun in peace before wishing Quixote and Sancho a truly heartfelt goodbye.

Part 2, Chapter 58

Part 2, Chapter 58 Summary

After Quixote and Sancho take their leave, they soon come upon some men eating dinner along the roadside. They are carrying some sculptures, which Quixote asks to see. The images are of Saint George, Saint Martin, Saint James and Saint Paul, and Quixote delivers a fitting brief history of each of them. Sancho is again amazed at the breadth of Quixote's knowledge. Sancho asks him about such other things as the nickname of Saint James and Altisidora's boldness. While talking, they run right into some snares set between some trees. While struggling to get free, some shepherdesses come up and ask them not to ruin their nets for catching birds. They recognize Quixote's name, and he returns with them to their field. Quixote is moved to declare that he shall stand in the road for two days and defend them in their beauty to all who pass by. The first passersby are a passel of bulls being run down the road by herdsmen. Quixote and Sancho and their mounts are trampled, and they leave immediately in embarrassment.

Part 2, Chapter 58 Analysis

Again Quixote comes in contact with people who know about his deeds. He is honored again by their attentions, and he is moved to defend them in the middle of the road. He is trampled by animals, again, however, which could symbolize a trampling of ideals by the harshness of the real world. His knightly ego is embarrassed enough to flee the place in haste.

Part 2, Chapter 59

Part 2, Chapter 59 Summary

Quixote refuses to eat, since he is so downtrodden (literally and figuratively). Sancho convinces him to eat a little, and they sleep for the night. They come upon an inn the next day, and the Don actually calls it an inn instead of a castle. The host makes a big deal out of his offerings to eat, but they soon find out that he has very little to choose from. They overhear some men talking about the supposed second part of the Don's history, and Quixote and Sancho introduce themselves. The two gentlemen, Don Jeronimo and Don Juan, tell him that the second part is surely not as valid as the first part, due to the language and the characterization. They sit down all together, and while Quixote relates his recent adventures, their new companions are in a situation now familiar to the reader, torn between marveling at his madness and marveling at his wisdom. The gentlemen decree that no one should be allowed to write of the Don's history besides Cide Hamete Benengeli. When the Don finds out that the second history has them going to Saragossa, he resolves to go to Barcelona to another tournament just to discredit it.

Part 2, Chapter 59 Analysis

This chapter is a thinly veiled attack by Cervantes on the author of the false second history of Don Quixote. It is rather humorous as well, having Cervantes act out through the Don by stubbornly refusing to continue on to Saragossa just to make the other author look foolish. Cervantes was rightly upset by this misuse of his character, as evidenced by his criticism through the mouths of the two strangers and the Don himself. This is probably the point in the story where Cervantes learned of the false second volume in reality.

Part 2, Chapter 60

Part 2, Chapter 60 Summary

Quixote and Sancho have left the inn and are resting for a bit by the side of the road. However, Quixote is so bothered by the thought of Dulcinea's continued enchantment that he decides to literally take matters in his own hands and mete out the whippings to Sancho instead of waiting for Sancho to do it. He tries to undo Sancho's pants while he is sleeping, which wakes him up, and they tussle. Sancho wins and makes Quixote promise to never try to do that again.

Sancho suddenly discovers that he and Quixote are in the midst of dead bodies hanging from trees, and even more suddenly the pair is surrounded by bandits. Roque Guinart is the bandits' leader, and they proceed to strip the pair of their belongings. To their luck, Roque has heard tell of the stories about Quixote and realizes that he is the victim of madness. They are interrupted by the appearance of Claudia Jeronima, who recently shot her promised fiancy when she heard that he was promised to another. She has come to find help from Roque. They go to the site of the shooting and determine that the fiancy, Don Vicente, is not yet expired. He tells Claudia that the rumors she heard were untrue, and she is overcome by guilt and grief as he dies. Claudia makes a plan to go to a convent, and Roque promises to defend her family from any retribution from Don Vicente's. Roque returns to find Quixote orating. Their belongings are mostly restored except for the three handkerchiefs, which are quickly found. Quixote is surprised at the just and fair way Roque leads his men, and soon Quixote and Sancho watch as the bandits overtake a troop of travelers on the road: two pilgrims, two captains and a coach of women. Instead of taking all their money for himself and his bandits, Roque redistributes the wealth between all the captives and his men, as well as Sancho. He also writes a passport for the travelers and allows them to leave.

Part 2, Chapter 60 Analysis

Roque is definitely a Robin Hood figure in this story, taking from the rich and giving to the poor. In this case, he even gives back some to the rich, not wishing to strip them completely of their means. Quixote must deal with his surprise at taking a liking to the man, because the chivalric Quixote should be entirely opposed to thievery. However, the Don can see the honorable intentions behind everything, so he cannot condemn Roque, as the Don assumes he should.

Part 2, Chapter 61

Part 2, Chapter 61 Summary

The Don has started to take a liking to Roque's kind of life, but he leaves the bandit after three days of traveling. Some people in Barcelona have been alerted to the Don's coming by a letter from Roque, and they greet him in an ostentatious manner. During Quixote's entrance with Sancho, two imps stick their mounts with briars, causing Quixote and Sancho to be tossed. They remount and continue into the city.

Part 2, Chapter 61 Analysis

Even in this brief chapter, Cervantes doesn't miss an opportunity to make his protagonist into an inadvertent clown, making him the butt of the boys' joke. The amazement of the travelers over the size of the city also reminds the reader of their humbler beginnings.

Part 2, Chapter 62

Part 2, Chapter 62 Summary

Quixote and Sancho's host is Don Antonio Moreno, who is aware of the Don's illness. Sancho refutes his reputation as a glutton and also relates his experience as a governor. Don Antonio asks if Quixote can keep a secret. Then, he shows Quixote a bronze head, which he claims is magical, telling him he will see the full effect later. He then takes his guest on a tour of the city, but he tapes a sign on the Don's back that says, "This is Don Quixote of La Mancha." Quixote is surprised at how many in the city know his name, and again he is the butt of a joke. Later, the host's wife gives a ball in Quixote's honor, and Quixote is once again made a clown by his dancing, after which he collapses in the middle of the floor and cannot move until he is carried to bed. The next day, it is time to test the magical head. They all take turns asking it questions, to which it responds rather correctly, although Sancho complains a bit about the answers he receives. The author reveals how the magic with the bust is accomplished, with the host's nephew in a room below responding through a hollow tube connected to the head.

After the demonstration with the head, Quixote goes for a walk by himself on foot to avoid attention. He goes into a book printer and tours the whole facility, questioning all the workers he comes across. He finds that the spurious volume, *The Second Part of the Ingenious Gentleman Don Quixote of La Mancha*, is being printed there.

Part 2, Chapter 62 Analysis

The Don is at once a guest and the entertainment again. Since Don Antonio knows about Quixote's mental problem, he wastes no time in exploiting it for his own amusement and the amusement of his fellow citizens. He also makes a fool out of the entire party, save for those who are in on the joke, with the shabby trick of the hollow head. Perhaps nowhere else in this volume is Quixote made to look so much like a clown than in this chapter. In the end of the chapter, Quixote tours the printing plant. Cervantes seems to have some issues with the practices of printers, probably due to his own experiences with them, and he plays them out through Quixote. He also lends more credit to his argument by showing the printers publishing the false second volume.

Part 2, Chapter 63

Part 2, Chapter 63 Summary

The Don is becoming obsessed with disenchanting Dulcinea, spurred on by the head's answers to his questions. He and Sancho go with their host to the galleys, and they board with again much pomp and circumstance. Sancho has less luck, as he is picked up and thrown about by the slaves. Suddenly the boat is giving chase to another vessel, on which two drunken Turks fire their guns and inadvertently kill two soldiers on the admiral's ship. The general wants to take down all of them, but he is taken aback when he realizes that the captain of the other ship is a young Christian woman. She relates her tale. Born a Moor, she is genuinely converted to Christianity and exiled from her family. When she settles in Barbary, the king hears of her looks and her wealth and takes an interest in her. However, he also hears of the capture of her lover, which in that part of the land proves to be of more interest. The girl, Ana Felix, dresses him in women's clothes to save him. He is saved as a present for the Great Turk, and she is ordered to go back and collect her wealth, which is how she comes to be on this boat. After she finishes her tale, one of the pilgrims from the other boat reveals that he is her father, Ricote, the same neighbor of Sancho's, and they have a tearful reunion. Their emotion moves the viceroy to spare the lives of all involved in the skirmish. Ricote and Ana are invited back to Don Antonio's.

Part 2, Chapter 63 Analysis

Cervantes can't help but spice up the tale of Quixote with an outside tale of persecution, tragedy and reunion, as he did in the first volume. The cunning of a woman under duress is exposed here, a recurring element in Cervantes' stories. It is also a nice, happy moment that comes out of what would have been a tragedy for the passengers of the other boat.

Part 2, Chapter 64

Part 2, Chapter 64 Summary

Ricote provides a ransom for his daughter's lover, although Quixote volunteers his services if the plan fails. Some days later, Quixote is out riding when he comes upon a knight who introduces himself as the Knight of the White Moon. He challenges Quixote to combat, telling him that if the Don wins, he gets the belongings and the life of the knight. If the knight wins, the Don must return to his hometown for one year. Quixote accepts, although he makes a point to say that he has never heard of the knight. The viceroy and others hear of the battle, and they go down to question and watch. The knight easily vanquishes Don Quixote, although he spares him for not renouncing the fairness of Dulcinea and says that he just must return home. Sancho is completely distraught at this turn of events.

Part 2, Chapter 64 Analysis

Don Quixote finally meets his match. The reader can probably ascertain who the Knight of the White Moon is from previous chapters, but nevertheless Quixote is headed back home. Disbelief overtakes both he and Sancho at what has happened, but the Don is at least still faithful to his Dulcinea to the last, even when he is vanquished.

Part 2, Chapter 65

Part 2, Chapter 65 Summary

Don Antonio follows the knight to ascertain his identity, and unsurprisingly, it is Sanson Carrasco, finally fulfilling his mission. Don Antonio, as well as other people who have made the acquaintance of the Don, are none too pleased that he is required to return home, since they will have no more amusements from him. Don Quixote is sunk into melancholy, quite expectedly. Some good news arrives in the middle of the sadness. Ana's lover, Don Gregorio, has arrived, having safely been rescued. Gregorio relates his escape, and the viceroy decides to commend them for a pardon to stay in Spain. After all this planning, Don Quixote and Sancho must take their leave. For once, the Don is not in armor, and having piled it on Dapple, Sancho walks alongside.

Part 2, Chapter 65 Analysis

Even though the Don's return home is probably for the best regarding his mental and physical health, everyone, except possibly Sanson, is sad to see him overtaken and sent home. They will first and foremost miss his clownish exploits and the amusement they gained from him, but they will also miss his knightly figure and his histories. It is the saddest scene yet when Don Quixote starts for home with Sancho plodding along on food beside him.

Part 2, Chapter 66

Part 2, Chapter 66 Summary

On the way home, Quixote is expectedly depressed. Soon, the Don and Sancho come across a group of people having an argument outside of an inn. A fat man has challenged a thin man to a race, provided the thin man carries enough weight to equalize them. Sancho judges that this isn't fair and that by the same token the fat man should pare that much weight from his body to equalize them. The crowd concurs and says it would probably be best for them not to race at all. As the pair leaves, they marvel at Sancho's wisdom and assume that Sancho and Quixote must be on their way somewhere preeminent to study. They next come upon Tosilos, who reveals that he was not enchanted at the duel, and also that he didn't follow through with the marriage anyway. They eat, and Sancho defends his master once again when questioned about his sanity.

Part 2, Chapter 66 Analysis

Sancho is taking the lead for the first time. He answers the challenging question first, even with support from the usually garrulous Quixote. He is beginning to find his own footing as a logical and intelligent person, probably spurred on by his stint as governor, and he is not leaning on his master much anymore.

Part 2, Chapter 67

Part 2, Chapter 67 Summary

The Don still thinks Tosilos was under enchantment, and in the same breath, he inquires of news of the duenna Altisidora. The talk turns to the lashes Sancho is loathe to give himself, and eventually, they come to where they were run over by the herdsmen and bulls. Quixote recalls the pastoral Arcadia the people were building there and expresses that he would like to become a shepherd too. Sancho states that they will all want to become shepherds, himself included. They end their dreamy discussion with Quixote scolding Sancho for his proverbs again. Sancho points out that Quixote has a tendency to use them too, so he's not one to talk.

Part 2, Chapter 67 Analysis

Quixote and Sancho paint an idealized picture of what shepherding life would be like, although the ideal is just what the Arcadian community is striving for. It also jives well with Quixote's notion of a golden era of community in the world, which is part of his knight-errantry.

Part 2, Chapter 68

Part 2, Chapter 68 Summary

Quixote wakes up Sancho with his worries that Sancho is not keeping up with his duty to help free Dulcinea from the enchantment. Sancho is mad both about being awoken from a sound sleep and about the continued argument about the lashings, but they are interrupted when a commotion arises, which proves to be six hundred pigs being driven across the fields. The men and mounts get trampled once again, which Quixote assumes is a punishment from heaven for being vanquished. Quixote leans against a tree and sings a mournful song. They continue on at daybreak, until they are suddenly arrested by ten horsemen, who force them to be completely silent. Eventually, after being abused the whole way, they arrive back at the castle of the duke and duchess.

Part 2, Chapter 68 Analysis

The Don cannot get any lower at this point. He has been literally trampled by swine and hardly cares, as he assumes he is deserving of it. The fact that he believes his Dulcinea is still enchanted only furthers his misery.

Part 2, Chapter 69

Part 2, Chapter 69 Summary

A stage is set up in the courtyard. Quixote and Sancho see a multitude of candles and a tomb, on top of which a girl lays. Don Quixote recognizes her as none other than Altisidora, and he also recognizes the duke and duchess in thrones. Sancho is made to wear a hat painted with devils. It is announced that Sancho can free the girl from death, but only if submits to continuous pinching, thwacking and pinpricks about his person. He breaks his silence in anger, wondering loudly what any of that has to do with raising the girl from the dead. A lot of his anger stems from his continued debt to Dulcinea as well. Quixote counsels him to have patience. Sancho tries to withstand the attacks, but the pinpricks abuse him too much. Altisidora finally rises, having tired of waiting, and Quixote kneels before him and asks him to begin his lashes. Sancho basically tells Quixote he's crazy if he thinks Sancho will take more abuse.

Part 2, Chapter 69 Analysis

Sancho has just about had it with being the person who must withstand all the abuse in order to save damsels in distress. It does seem to be a rather elaborate trick that the duke and duchess are having at Quixote and Sancho's expense, having set up such a huge stage and so many trappings for the purpose.

Part 2, Chapter 70

Part 2, Chapter 70 Summary

The narrator takes care to explain to the reader just how the duke and duchess come about their latest plot. Sanson stops at the castle looking for Quixote to duel, and he is sent on the road after him. The duke asks that he return and give him a report on the result, after filling Sanson in on all the latest developments in the Don's madness. After vanquishing Quixote, Sanson keeps his promise and comes back to the castle, and after learning what happened, the duke sends many people out in an attempt to catch up with Quixote to transport him back to the castle in order to have one last trick. Once found, the duke is given notice, and the elaborate setup is constructed.

Back to present, Altisidora comes into Quixote's room and tells him she originally died from being lovelorn. She tells them that she went to the gate of Hell and saw devils playing tennis with the second part of the false history of Don Quixote. Quixote interrupts her to tell her that her love is inevitably futile, because he is still meant for Dulcinea. Altisidora pretends to be angry with him. When he sees the duke and duchess, Quixote tells them that Altisidora should have more to do. Then maybe she wouldn't so easily fall in love. Soon, Quixote and Sancho are back on the road again.

Part 2, Chapter 70 Analysis

Altisidora is still greatly enjoying the part that she created for herself in this ruse. She seems to be a fun-loving, mischievous soul, but she does seem to care little for the Don's feelings in all this. Till the end, Quixote is still extolling the virtues of his lady Dulcinea, one strong theme that has never wavered.

Part 2, Chapter 71

Part 2, Chapter 71 Summary

Sancho is despondent because he did not receive a promised bounty from Altisidora for taking the abuse. Quixote offers to pay him per lash, which Sancho responds to readily, asking for a certain number of reals. They sit down to eat, and Sancho then goes in the woods to do the whipping. Soon after he begins, he feels he has given himself over too cheaply by about half. He starts then to beat the trees instead of himself, throwing in some well-timed moaning to fool Quixote. Hearing this and counting the numerous strokes, Quixote finally begs him to stop lest he flay himself to bits. Later, they stop at an inn, which Quixote sees as a real inn again and in which a number of tapestries hang.

Part 2, Chapter 71 Analysis

Sancho is taking advantage of Quixote a bit here, although the reader can sympathize with him because of the unfairness of the beatings. However, a little bit of the old greedy Sancho is shown that hasn't really been seen since before he was a governor. His greedy side comes out at the mention of payment per flog. He also takes advantage of Quixote's emotions, since his friend and master is worried about his health from such a frenzied flogging.

Part 2, Chapter 72

Part 2, Chapter 72 Summary

Quixote and Sancho meet a gentleman at the inn who introduces himself as Don Alvaro Tarfe, a name Quixote recognizes from the false volume of Quixote's adventures. Quixote teases an answer from him about his role in the book, and he finds out that Tarfe believes he has encountered Quixote before and even accompanied him to the tournament in Saragossa. Sancho eventually reveals that they are the true characters, after his wit is questioned. The Don takes them at their word and eventually gives a deposition to the mayor of the village that he was tricked by a sham Quixote. They take their leave of Don Alvaro, and Sancho spends the night completing his thrashings to lift the spell from Dulcinea. They enter the vicinity of their village commenting on their good fortune in getting an affidavit written up by the mayor that the other history is false.

Part 2, Chapter 72 Analysis

Cervantes again refutes the erroneous second history, making a figurative legal statement that the other author committed an error in stealing his characters and changing them so much. Allowing Quixote this kind of closure allows Cervantes to create closure for himself, which he would probably never achieve in real life.

Part 2, Chapter 73

Part 2, Chapter 73 Summary

Quixote hears a boy say, "You'll never see her in all the days of your life," and he assumes it is an omen about Dulcinea. He sees a hare hide under Dapple and takes that as a bad omen too. He finds out the boys were just talking about a cage full of crickets, which Sancho buys and gives to Quixote to dispel his feelings of bad luck. They meet the bachelor and curate, and they move on towards Quixote's house. Teresa meets them on the road, and she is dismayed to see Sancho not got up in governor's garb. However, she is happy to learn he has money, and she and her daughter take him back home. Quixote quietly tells the bachelor and curate about his vanquishment and his plans to become a shepherd. They take up the folly and bandy about possible shepherd's names. The housekeeper and niece are less than thrilled with the proposition because of his duties at home, but they welcome him and put him to bed with something to eat.

Part 2, Chapter 73 Analysis

Everything about Don Quixote is in decline now. Even his dreams about meeting up with his desired Dulcinea are giving way to despair, since he is making everything into a bad omen predicting that he will never meet her. Sancho, the ever-faithful squire, tries to raise his spirits as always. The bachelor and curate see the shepherding as madness too in this scene, but they reason at least that it is a different sort of madness, with less danger than knight-errantry.

Part 2, Chapter 74

Part 2, Chapter 74 Summary

Quixote's health is in decline now as well, either from his depression or because it is his time to go. Nobody can cheer him up, and he decides to make up his will and confess. He renounces his knight-errantry, saying that he now recognizes the madness that was in him, although ironically his friends and family figure it is just some new type of madness at first. He leaves money to Sancho and asks for forgiveness for including him in his folly of knight-errantry. He leaves his niece his estate and names the curate and bachelor executors of the will. He tells his niece to marry somebody who's never heard of knight-errantry before and directs the executors to subtly mock the author of the false second history if they ever meet him. Don Quixote finally passes away. The final words of the chapter are from the "author," Cide Hamete.

Part 2, Chapter 74 Analysis

The relationship between Sancho and Quixote is at its emotional height when Quixote is on his deathbed. Sancho has the closest connection to him of anybody, family or friends, Quixote and Sancho were squire and knight, master and servant, brother and brother and father and son. Sancho cannot make his knight rise and go forth anymore, however, and is distraught.

For the first time, the narrative is very black and white, and Don Quixote's strange behavior is clearly portrayed as madness, since his head clears as his death approaches. It is easy to forget that all of the Don's fantasies stem from an ailment. Even though much of his world mocks him as a false knight, it is easy to get to know him as a true one. Readers, too, are shocked and saddened when Quixote renounces all of his knight-errantry as a foolish endeavor, because we have taken the same journey as he has.

Characters

The Barber

See Master Nicholas

The Captive Captain

See Perez de Viedma

Cardenio

Cardenio is in love with Luscinda, but Don Fernando tricks him into giving her up. After seeing them wed, he hides in a desolate region of mountains. Found by the Curate and Barber, they find the woman wronged by Don Fernando. Together they fetch Don Quixote and return to the Inn, where Cardenio and Luscinda are reunited.

Sanson Carrasco

Carrasco is a scholar and historian who informs Don Quixote and Sancho Panza about the book that had been written of their adventures. Carrasco seems to encourage Don Quixote to ride again, but then he becomes the Knight of the Mirrors to convince Don Quixote to return home. When Carrasco is vanquished instead, he tries again as the Knight of the White Moon. This time he is successful and commands Don Quixote to return home for one year. Carrasco, unlike the Barber and Curate, really respects and loves Don Quixote, and worries about the old man's safety. Don Quixote thanks him by making him the executor of his will—a position of trust. Carrasco also writes Don Quixote's epitaph.

The Curate

See Pedro Perez

Dulcinea del Toboso

See Aldonza Lorenzo

Don Diego de Miranda

Don Diego is a wise gentleman from La Mancha. He is concerned by Don Quixote's madness and is witness to his conquest of the lion. As a man of sense, he represents what Don Quixote would be if he hadn't become obsessed with chivalric tales.

Gines de Pasamonte

Pasamonte is a notorious criminal freed by Don Quixote. He gives Don Quixote no thanks and even knocks his teeth out with a stone. Later, he steals Sancho's ass.

Perez de Viedma

Maria's companion, Perez de Viedma, the Captive Captain, relates the experience of his slavery in Algeria to Don Quixote. His tale is based somewhat on Cervantes's own captivity experience in Algeria.

Dorotea

Dorotea flees to a convent rather than marry Don Fernando. He retrieves her and is escorting her home when they meet Cardenio and Luscinda.

Duchess

The Duchess is based on Maria Luisa de Aragon, Duchess of Villahermosa. Sancho is her favorite character in the story and she pays much attention to him. At her encouragement, Sancho is made governor of a small village.

Duke

Based on the historical Don Carlos de Borja, the Duke of Villahermosa is a kindhearted, wealthy man. He has read Part I of *Don Quixote* and hopes to play tricks on Don Quixote and Sancho.

Don Fernando

Don Fernando is a rich and selfish man who steals his friend's woman, Luscinda. In the process he affects the life of another woman, his lover Dorotea.

Roque Guinart

Roque Guinart is like Robin Hood; he steals only from the rich. Don Quixote and Sancho travel with Roque's band for three days until they are delivered to a friend of Roque's in Barcelona.

Housekeeper

One of several stock characters, Don Quixote's housekeeper is a woman "about forty" who blames books of chivalry for her master's madness and wants them all burned.

Knight of the Green Cloak

See Don Diego de Miranda

Aldonza Lorenzo

To be a full knight requires a ladylove. Don Quixote chooses Aldonza Lorenzo, a local woman, and renames her Dulcinea. She does not have a major role in the novel, but remains the ideal of womanhood in Don Quixote's mind. He resolves to do good deeds in her honor. Dulcinea has three appearances in the novel: the delivery of the letter; the appearance in an "enchanted" form astride an ass outside El Toboso; and finally, in a vision in the Cave of Montesinos.

Luscinda

Having been dumped by Don Fernando for Dorotea, Luscinda runs away to live the quiet life of a shepherd. She is a clever woman who steps in to play the role of a princess and therefore saves the Barber from transvestitism. While playing this role, she is reunited with Don Fernando.

Maria

See Lela Zoraida

Princess Micomicona

See Luscinda

Master Nicholas

Master Nicholas, the village barber, helps to preserve some of Don Quixote's library. He and the Curate work to bring Don Quixote back to his estate and, in the process, amuse themselves. The Barber, like the Curate, is well intentioned but cruel to Don Quixote. In their duplicity, they allegorize humanity's kind inhumanity to man.

The Niece

See Antonia Quixano

Sancho Panza

Sancho Panza is a neighbor of Don Quixote. He is an illiterate laborer who signs on to be Don Quixote's squire in hopes of becoming governor of an island as a reward for some adventure. At first Sancho is a timid character. Gradually, however, Sancho becomes more loquacious, full of proverbs, and a believer in Don Quixote's madness. He also functions as the jester, or the gracioso (the buffoon character of Spanish comedy) archetype.

Although he continues to hope for financial reward from his association with Don Quixote, Sancho admits that he his happy to be with Don Quixote, participating in wild adventures. Eventually, he does receive the position of governor to an island, and his leadership decisions surprise everyone by their wisdom. He is funny, round, and wise.

Pedro Perez

Perez, the Curate, is a friend of the family who preaches good will and "bonhomie." He considers it his duty to help Don Quixote recover his senses. First, the Curate and the Barber undertake a mock Inquisition and burn chivalric books. Later, they take a more active role in Don Quixote's adventure and bring him home in a cage.

Alonso Quixano

See Don Quixote

Antonia Quixano

Don Quixote's niece loathes chivalric tales and her uncle's fascination with them. She pleads with him to stay home and be sane. In an effort to curb Don Quixote, she willingly helps to burn many of his books.

Don Quixote

Alonso Quixano is a fifty-year-old man who reads of chivalric tales until he begins to neglect his domestic affairs. Eventually he decides that for his own honor and that of the state, he must revive the profession of the knight-errant. He therefore dons his armor and becomes Don Quixote, Man of La Mancha and Knight of the Rueful Figure. Not happy with the modern world, he takes it upon himself to bring back the golden age of heroism and chivalry.

In first part of the novel, Don Quixote suffers physical humiliation. In several instances, he is aggressive and rather dangerous. On numerous occasions, he charges into the fray of an adventure, only to come crashing down to earth with his lance in splinters and his body bruised. He is wise in the ways of knight-errantry and his speech on the importance of the scholar is a good example of this.

Resurrected in the second part of the novel, he becomes the gaunt figure towering above the Spanish landscape. Due to the publication of the first part, he had become famous. Unlike his earlier adventures, however, he is gradually regaining his reason. This becomes more obvious as he begins to call an Inn an Inn; in addition, he admits to interpreting reality. "God knows whether Dulcinea exists on earth or not. I contemplate her in her ideal." Don Quixote becomes wiser and less likely to lash out in the fury that surrounded him in part one.

As Don Quixote strives to return to sanity, however, people take advantage of his fame and encourage him in his delusions. His defeat at the hands of the Knight of the White Moon crushes him in mind and body. It leads to his speedy death.

The Ragged One

See Cardenio

Lela Zoraida

Lela Zoraida, known as Maria, is a Moor who escapes with the Captive Captain. She wants to become Christian.

Setting

The novel is set in Spain, Cervantes's homeland, through which he traveled during his youth and middle years. There are many autobiographical elements in Don Quixote. Cervantes clearly put his experiences as a student, as a captive of pirates, and also as a government purchasing agent to good use when composing the adventures of a poor and mad nobleman.

The novel provides a cross-section of Spanish life, thought, and feeling at the end of the chivalric age. In fact, the whole fabric of seventeenth-century Spanish society is detailed with piercing yet sympathetic insight in a thousand pages of close-set type.

Although Cervantes meant his novel to be a satire on the exaggerated chivalric romances of his time, it has been interpreted as an ironic story of an idealist frustrated and mocked in a materialistic world. It can also be seen as a veiled attack on the Catholic church and on contemporary Spanish politics.

The contrasting figures of Don Quixote and Sancho Panza, the visionary idealist and the practical realist, symbolize the duality of the Spanish character. With its variegated assortment of minor characters, shepherds, innkeepers, students, priests, and nobles, the novel also gives a panoramic view of seventeenth-century Spanish society.

The work has been appreciated as a satire on unrealistic extremism, an exposition of the tragedy of idealism in a corrupt world, and a plea for widespread reform.

Set as a fictional satire, this novel could say many uncomfortable things about the real world with less offense than a manifesto would make. This masterpiece presented to the world an unforgettable description of the transforming power of illusion, and it had an indelible effect on the development of the European novel.

Social Sensitivity

The novel has been subject to Marxist analysis and to psychoanalysis among many other interpretations. Most analysts find much here to praise, as does linguist Elizabeth A. Spiller, for example. She says in the Modern Language Quarterly that If Don Quijote as a whole narrates the literary-historical transformation of the romance into the novel, the Sierra Morena episode extends this analysis to the larger question of how reading practices changed during the early modern period. In this episode each character—from Gardenio to the illiterate Sancho—becomes in some sense a reader of romance. In the succession of their readings, Cervantes encapsulates a literary history of how romance reading changed during the previous hundred years.

Another issue raised on the symbolic level involves the possible immorality of reading "too many" books. This may be a veiled protest against the Index of Prohibited Books of the Catholic Church. The literal lesson emphasizes the corruptive power of books (and, therefore, education); however, the symbolic implication—given Cervantes' sympathetic treatment of Don Quixote—is that books and education are liberating influences on the human psyche.

This epic novel may be a parody of the Church's monopoly of literary matters in the Middle Ages, with the uninhibited don a reproach to the insensitive, book-burning priest. Teachers using this book in a Catholic school may want to do extensive reading on the topic of the Index before writing lesson plans.

Don Quixote becomes a tragic figure toward the end of the novel, but not for the failure of his philosophy; rather, it is society's failure to accommodate a deviation from the norm. Cervantes did not make the Don contemptible nor did he treat him with contempt. Although the Don strives to push time back, his efforts are depicted as noble.

He evokes popular sympathy for this underdog who defies all odds and is broken in the attempt.

Literary Qualities

The first part of Don Quixote, which may have been conceived while Cervantes was in prison, was first printed in 1605 in Madrid by Juan de la Cuesta. In 1614 a second part was published by an unknown author who used the pseudonym Alonso Fernandez de Avellaneda. This bit of plagiarism, though not an unusual practice at the time, spurred Cervantes to complete his own sequel, which appeared the following year and is usually considered superior to the first part.

The unabridged Don Quixote is over a thousand pages. The book was probably never intended to be read in the modern manner: that is, straight through. The reader would be wise to read an adaptation or an abridged version before tackling this massive tome. Reviewer Amis suggests that group or family recitations of a chapter a night were, in all likelihood, the most that Cervantes expected anyone to manage. His epic is epic in length only, according to Amis; it has no momentum, no pace, no drive. Like an anthology, it simply accrues.

Amis acknowledges that the book bristles with beauties, charm, and sublime comedy; it is also, for long stretches, inhumanly dull.

In contrast, many critics have said that Don Quixote is the best novel in the world, beyond comparison.

The author took a decade to recover from the first part of Don Quixote before completing and publishing the second, Amis observes. Alas, modern readers often find themselves eyeing the fortress of Part II as soon as they turn the last page of Part I.

Since throughout the novel Cervantes constantly uses the technique of saying everything (at least) twice, it is appropriate that the second half should be a mirror image of the first—with one important reversal. Both in the real world and in the novel, Part I has been published, to international acclaim. The knight has not read the novel and awaits news of its reception with suitable diffidence. Predictably, his adventure has been criticized—the digressions, the "inadvertencies" (whereby, for instance, Senora Panza is given three different Christian names), the remorselessness of "those infinite drubbings"—but the Don is now famous, if for all the wrong reasons. "Sallying out once again with his squire, he is universally humored and hoaxed by a colluding reality," Amis concludes. "His baseless imaginings of Volume I are, through a series of elaborate deceptions (often as cruel and gratuitous as the beatings the Don earlier dispensed), given sham life in the observable world. Don Quixote was driven mad by books; now he enters a reality driven mad by Don Quixote."

Miguel de Cervantes' avowed purpose was to ridicule the books of chivalry which were popular even in his day, but he soared beyond this satirical purpose in his wealth of fancy and in his irrepressible high spirits as he pokes fun at social and literary conventions of his day.

Declaring his expertise in knight-errantry, Don Quixote asserts that "My absolute faith in the details of their histories and my knowledge of their features, their complexions and their deeds and their characters enable me by sound philosophy to deduce their features, their complexions, and their statures." This declaration affords a key to understanding the novel, for it demonstrates both the literal and the symbolic levels of the novel—and the distinction between those levels is crucial. The literal level is superficial; it reveals the obvious. The symbolic level deals, as all good literature must, with values. Don Quixote's declaration must be considered on both levels, and in context, lends insight into the novel as a whole.

On the literal level, the inventory of the Don's library, made just before the books were burned, reveals the extent of his collection. Later, there is evidence, in a very lucid and pragmatic statement for a presumably insane old man, of Don Quixote's having read Machiavelli, followed by the Don's citation of the misfortunes which befell his hero, Amadis of Gaul. Yet, on the literal level, Don Quixote's mastery of chivalric lore seems to serve only as a rationalization for his ill-luck.

On the symbolic level, more questions are raised than are answered. Quixote claims to have reached a "sound philosophy."

But, is reliance on reading alone—as he has done—a valid basis for understanding reality, as the Don avers? In lieu of a clear-cut answer, Cervantes offers a paradox. Early in the text, the Squire has never read any histories because he is illiterate; but later, trying to divert the Don's attention with a story, Sancho, under questioning, admits that although he had not seen the person in question, "the man who told me this story said it was so true and authentic.... I could swear on my oath that I had seen it all."

The issues of verisimilitude and credibility are not really resolved in this novel.

Consequently, these issues generate further questions about distinctions between reality and fantasy. Sancho represents empirical, commonsensical reality; the Don stands for whimsy and unfettered imagination.

Whose view of the world is more accurate?

Cervantes is ambiguous, at best, about the answer.

Cervantes' novel is a complex web of tangled skeins, subject to many interpretations, and is unequivocally judged by many literary authorities to be the finest Spanish novel ever written and one of the greatest works in world literature.

Such major modern novelists as Charles Dickens, Gustave Flaubert, and Leo Tolstoy have proclaimed Don Quixote as the first modern novel. Exploring many issues relevant to the form of the novel itself, the book questions the rules under which a work of fiction is written. In Cervantes's novel, the narrator's identity is veiled in mystery.

Initially, the narrator seems to be Cervantes, but, in the middle of a fight between Don Quixote and a Basque, an "editor" interrupts the narration to explain that "the author of

this history left the battle in suspense at this critical point, with the excuse that he could find no more records of Don Quixote's exploits than those related here." Cervantes subsequently relates how he chanced upon an Arabic version of the missing tale among some parchments and old papers being sold off by a young lad in the Aleana of Toledo. Cervantes claims to have had the papers translated back into Spanish from the Arabic.

When the story resumes, a certain Cide Hamete Benengeli assumes the narrative voice. This narrative ambiguity anticipates the nineteenth-century novelists' preoccupation with the storyteller's credibility.

In La Mancha, a province of Spain, lived Don Quixote . . . He was a kind man, learned perhaps, and brave for sure, but no one called him wise.

Cervantes tests the limits of fiction even further when it becomes clear that Don Quixote and Sancho Panza know that a book has been written about them. Yet, while they are aware of the existence of a book about them, they are not aware that they are acting out its narrative. Readers are led to wonder about what separates their own world from the world inhabited by Don Quixote and Sancho, and about which of the two worlds is real. Thus, Cervantes emphasizes the shadowy division between fiction and reality.

The style used throughout Don Quixote exemplifies that of the burlesque—that is, a parody or ridiculous imitation of a serious work. Indeed, Cervantes's contemporaries saw the novel as a hilarious burlesque of Amadis of Gaul (1508) and subsequent romances. In Don Quixote, the contrast between the language of the chivalric romances and the language of everyday life produces the burlesque or parodic tone of the novel. Comedy emerges from the difference between the flowery style Don Quixote uses to describe his love (loving her more than the light of his own eyes) and the reality of the situation (the peasant girl's socalled "reserve" is more likely to be her indifference to an old man giving her the eye). Don Quixote's love is not only platonic; as far as his lover is concerned, it is nonexistent.

Critics offer two major interpretations of the novel. The "hard" approach contends that Don Quixote is primarily a humorous book and that over-romanticization of the main character's ideals has distorted the original meaning. The "soft," or the romantic, approach sees the underlying theme of the novel in abstract or national terms, interpreting Don Quixote's search as a probing comparison of perception and fact, mind and nature, spirit and matter, the sphere of freedom and the demands of necessity.

This latter view elevates Don Quixote from a fool to a hero.

Themes

Love

Love is the major theme of the novel. It functions as the motivating force of knight-errantry. In the several real adventures (for example, Dorotea and Cardenio or Basilio and Quiteria), where there is a question of forced conjugation, love conquers all: "true love cannot be divided, but must be free and uninhibited." In each of these encounters, there are lessons about the nature of love. These lessons are spelled out in ABC fashion in "The Tale of Ill- Advised Curiosity." Love also allows forgiveness, even of murder—as is the case of Claudia and Don Vicente.

The theme of love never really involves the character of Don Quixote. He speaks favorably of true love and prevents a quarrel (as in the situation with Camacho the Rich), but because the theme of love deals with what is true in reality, Don Quixote plays no part in the many reunions that occur in the novel. In fact, in the case of Luscinda and Don Fernando, Don Quixote is asleep and dreaming when their tense reunion occurs.

War and Peace

"There are two roads ... by which men can travel and reach wealth and honor: one is the way of letters, the other the way of arms." Don Quixote has chosen arms. In fact, he believes that fighting for what is right is as important as anything else. He is not a big believer in modern warfare; instead, he prefers the ancient, chivalric duels that pit one man against another.

There is also a desire for peace. Don Quixote, by his words and actions, prefers the Arcadian life. He admirably defends the art of poetry and in the end wishes to lead the simple life of a shepherd with no mention of revenging his honor. Sancho shows a preference for this quiet alternative when he questions the chase. The Duke tells us that all rulers partake in the exercise of the chase to keep their skills fresh, for "chase is the image of war." But Sancho wonders if it isn't a waste to always be at war "killing an animal that has done no harm to anyone." The same could be said about the other victims of Don Quixote's efforts to revive knighterrantry.

Fear

In the life of a knight-errant, fans, admirers, and squires often broach the topic of fear. Sancho is in constant fear for his own safety and for that of his master. However, as Sancho admits to his wife, such a life makes him happy. For whether he climbs an oak tree or runs away, Sancho is just happy to be a part of the action. And that adventure is the main thing; as both Don Quixote and Sancho believe, it is better to try and maybe fail than not to try at all.

At the height of his powers, right after defeating the Knight of the Mirrors, Don Quixote passes the ultimate test of courage. In the face of this test, Don Quixote reveals a truth about fear. "Fear ... will make [danger] seem bigger by half." Subsequently, he faces and defeats the lion. Everyone is impressed by the feat, although the narrator downplays the event. It is Don Quixote's willingness to face up to his fears that is the true achievement.

Sanity and Insanity

Don Quixote becomes obsessed with the idea of knight-errantry to the point of losing himself. His loss of reason is similar to that of any person who becomes obsessed with something. As he says to his niece, "if these knightly thoughts did not monopolize all my faculties, there would be nothing I could not do...."

Indeed, Don Quixote never quite loses his mind, he simply indulges—to the fullest extent— his imagination. It is a conscious effort, "and that is where the subtleness of my plan comes in. A knight-errant who goes mad for a good reason deserves no credit; the whole point consists in going crazy without cause." That is, if knight-errantry were in fashion, Don Quixote would not be unique. If he succeeds in resuscitating chivalry, he will become famous.

The point of Don Quixote's knight-errantry is to make a fantasy come true. Living a fantasy even for a short time is more than most hidalgos could say. His friends unwittingly bring his wish to fruition better than he could have possibly hoped. Everyone wins, for "what the world needed most of all was plenty of knights-errant" and by acting in his fantasy, his friends help revive the traditions of knight-errantry.

In fact, it is their indulgence—their cooperation with the fantasy—that fulfills Don Quixote's dream and "astonished [him], and for the first time he felt thoroughly convinced that he was a knighterrant in fact and not in imagination." Don Quixote's madness, sadly, is the only way for adults to play in the serious world of Spain's Golden Age.

Style

Structure

Cervantes switches between a style of narration that Boccacio employed in the *Decamaron*— a renowned collection of tales-to a more modern style. Like the *Decamaron, Don Quixote* is a medieval work wherein characters incorporate novellas, old ballads, and legends. Cervantes combines this style with the chivalric genre. This hybrid style is considered innovative.

Another result of Cervantes's unique style is that his characters have independent, interesting stories of their own. To offset this, Cervantes adds the device of the found manuscript; well into the story, the reader discovers the story is part of a manuscript found in the ruins of an old building. In fact, the history is the work of Cide Hamete Berengena, "the author of our true history."

This clever stylistic device does not change the tone of the narration, which is that of an omniscient, omnipresent, and amused narrator. This duplicity of narration only adds to the overall irony of the work. The characters are aware of being characters in a story that is being delivered by a narrator who is quoting, with liberality, from a found manuscript. In addition, there are other narrative viewpoints mixed into the melange. The potential layering— anticipating later Russian narrative forms—is kept at a minimum by the picaresque.

Satire

Don Quixote is a satire on conditions in Spain at the time the novel was written. This is accomplished by rendering Spain's archetype—the knight-errant as formidable, honorable, and above reproach—into realistic terms. For example, at the end of the first section, Don Quixote answers the call of nature—bathroom breaks are not a part of chivalric tales.

Picaresque

Don Quixote transforms the chivalric tale of adventure into the picaresque. This type of narrative chronicles the humorous adventures of a rogue, like Gines de Pasamonte (who has been working on a manuscript about his own adventures), while on the road, often traveling a long distance. The picaresque is often a satiric tale.

Irony

The technique of irony has its roots in the character Eiron. This character in Greek comedy always manages to outsmart Alazon. The term has come to mean a moment

when words express something other than their literal meaning. The result is often intentionally humorous. Cervantes employs this technique on many levels.

In the process, Cervantes tears down the barriers between maturity and fantasy. Don Quixote and Sancho are so famous by the beginning of the second part of the novel that they are able to have a man with a degree help them judge the verisimilitude of their story—they are aware of themselves as being fictional characters. This leads to other jokes about whether the character or the narrator or the writer said such and such.

In fact, this occurs at the opening of the second part of the novel. There, Sancho surprises the narrator, and the reader, with his clever speech— or he has been faking his stupidity the whole time. Although the audience should know the truth, in many moments of *Don Quixote* the truth is whatever you wish it to be and therein lies the irony.

Dialogue

In the sixteenth and seventeenth centuries, dialogue was being developed into an artistic technique. At that time, dialogues in histories or "novels" were flat, presenting and debating ideas; then the techniques of the playwright were incorporated into dialogue, and the technique was used to show characterization and motivation, as well as propel the action of the story. Cervantes's practice as a playwright enabled him to utilize dialogue in an engaging, non-pedantic manner.

Don Quixote is an excellent example of an early effort to inject depth of psychology into a character through conversation. Two hundred years before the first psychological thriller, psychology—usually shown in mannerisms and action—could be revealed and confessed by the character.

Historical Context

The First Global Empire: Philip II

The marriage of King Ferdinand and Queen Isabella in 1469 unites the kingdom of Spain. After defeating the Moors in 1492, as well as financing the expedition of Christopher Columbus, Spain becomes a global empire. Spain also benefits from an early form of capitalism amongst its merchant classes—a force Spain weakens by deporting its Jewish citizens. The remaining Moors fill the void, however, and Spain flourishes.

Using the influx of wealth from the New World, Spain remains a superpower for more than one hundred years. Consolidated and powerful, leadership is passed to Philip II in 1556. He commands fifty thousand soldiers, the best generals, a navy of 140 vessels, and collects an annual revenue ten times that of England.

In addition, Philip reigns over all of Central America and parts of North and South America; also the Netherlands, several kingdoms in Italy, the Philippines, protectorates in Europe, and the West Indies. The Spanish court is the most splendid, its nobles are the proudest, and its architecture is on display on five continents.

Philip II nearly doubles the size of the empire when he absorbs Portugal and its holdings in 1580 (Portugal regains independence in 1640). However, despite his meticulous attention to detail, Spain's economy begins to decline. Prices skyrocket and wages fail to catch up. Industry, never a strong part of Spain's economy, simply grinds to a halt.

To compound these dire circumstances, wars grow more costly. Philip II grows so intolerant of the Protestants in England harassing his convoys that he bankrupts his government to finance a formidable armada. The Spanish Armada sails in 1588 and is destroyed by winds and storms. The loss is so disastrous that Spain is in denial of the repercussions. The economic situation worsens as Philip tries to rebuild his armada. As a result, the Spain of Don Quixote is a superpower in decline.

Phillip III

Taking power in 1598, Philip III is weak and totally unable to manage even one-tenth of the empire left by his father. He appoints the Duke of Lerma to govern in his stead.

The Duke of Lerma funnels more money into war supplies, in particular the Spanish Armada. Failure on all fronts prompts him to search for scapegoats. In 1609 the Moriscos are shipped to Africa (where many are killed as Christians and others die of starvation). The loss of the best members of the industrial, merchant, and banking classes weaken Spain even more. By 1618 Spain is in ruins.

Religion

While the rest of Europe is undergoing a period known as the Renaissance, Spain clings to its medieval values. The Roman Catholic Church is second only to the monarchy in terms of power. Spain is virtually ruled by Catholic laws and philosophies.

Thousands of young men enter the priesthood— approximately 32,000 men comprise the Dominican and Franciscan orders during this time. A number of these men form a secret, very powerful group: the Inquisition. This group behaves like police, enforcing the highest standards of morality; in fact, they punish sinners with a range of punishments from 100 lashes to execution. The Spanish Inquisition also persecutes those of other faiths, especially Jews and Protestants. As a result, many people of these faiths convert to Roman Catholicism out of fear.

Hidalgo

Originally a term used to describe the minor nobility of Spain, the number of hidalgos explodes as Spain reaches her zenith as a superpower. A hidalgo is anyone with papers proving he descends from a noble family. Such a heritage meant, to the hidalgo, that he deserved the honor due to a person of nobility. Consequently, a whole segment of the population refuses to work and aspires to an aristocratic lifestyle; this, along with the expulsion of those who did work, is another factor in Spain's downfall.

Critical Overview

Readers have always loved *Don Quixote*. Critics, however, have offered mixed assessments of the novel. For example, Lord Byron asserted that Cervantes was responsible for finally extinguishing the flame of chivalry in Europe. This charge was repeated by the English author Ford Madox Ford. Other negative reviewers, like Miguel de Unamuno and Giovanni Papini, consider *Don Quixote* a brilliant novel but deem its author a disorganized hack.

Yet, these authors are in the minority. Most critics appreciate the achievement of the novel and the author. Highest praise for the author came from Victor Hugo: "Cervantes sees the inner man."

Don Quixote's popularity spread throughout Europe soon after the first English translation of the first part of the novel appeared in 1612. By the eighteenth century, Cervantes was a literary icon. In his biography of the author, Tobias Smollet recalled that dignitaries visiting Spain were appalled by the idea that Cervantes was not financially supported for his contribution to Spanish literature. Summarily, said Smollett, "Cervantes, whether considered as a writer or a man, will be found worthy of universal approbation and esteem."

William Hazlitt, in his "Standard Novels and Romances," examined a very popular subject of Cervantes criticism—the delightful characters. "The characters in Don Quixote are strictly individuals; that is, they do not belong to, but form a class of themselves." Hazlitt applauded the linguistic play of the author and the insights into human nature. Furthermore, Cervantes "furnished to the whole of civilized Europe" a great "number of allusions" useful for conversation and for sermonizing. Hazlitt ranked Cervantes with Le Sage as one of the great writers of the ages and ahead of Fielding, Richardson, Smollett and Sterne on the local English stage.

Unlike Lord Byron, many commentators were thankful that Cervantes had, as Heinrech Heine contended, "uprooted the tales of chivalry." Heine asserted that after *Don Quixote* the "taste for such books died." Indeed, "Cervantes founded the modern novel by introducing into the knightly romance the faithful delineation of the lower classes—by giving the life of the people a place in it."

Carlos Fuentes maintained that if *Don Quixote* is the first modern novel then his "debt to tradition is enormous." Another critic, the noted author Vladimir Nabokov, agreed:

I wish to stress the fact that in romances of chivalry all was not Ladies and Roses and Blazons, but that scenes occurred in which shameful and grotesque things happened to those knights and they underwent the same humiliations and enchantments as Don Quixote did—and that, in a word, Don Quixote cannot be considered a distortion of those romances but rather a logical continuation, with the elements of madness and shame and mystification increased.

Cervantes is often compared with his English contemporary, William Shakespeare. For example, Wyndham Lewis compared the character of Don Quixote to Falstaff. Ivan Turgeniev, in "Hamlet and Don Quixote" made a more immediate comparison: While Hamlet represents the Northern European archetype, Don Quixote represents the Southern European man. This man is characterized by his affinity for a romantic view of the Middle Ages. Perhaps Don Quixote is more limited than Hamlet but he "reflects all that is human ... [he is a] deep river quietly flowing [with which] the reader, slowly carried by its transparent waves, looks with joy at that really epic tranquility."

Believing that Cervantes was sent by God solely to give us Don Quixote, Miguel de Unamuno asserted, "Cervantes never existed but Don Quixote did." As if that were not clear enough, Unamuno categorically declared, "I have no doubt in my mind but that Cervantes is a typical example of a writer enormously inferior to his work, to his *Don Quixote.*" However the novel came into being, Unamuno admitted that *Don Quixote* is as much an artifact for meditation as anything Homeric or, for the English, anything Shakespearean.

The master of magic realism, Jorge Luis Borges, considered Don Quixote his muse. His remarks, characteristically, analyze the theme of reality: "Every novel is an ideal depiction of reality." He asked the troublesome question, "Why does it make us uneasy to know that the map is within the map ... that Don Quixote is a reader of the *Quixote,* and Hamlet is a spectator of *Hamlet?*" The answer is such: "Those inversions suggest that if the characters in a story can be readers or spectators, then we, their readers or spectators, can be fictitious."

The theme of madness is a recurring subject of Cervantes commentary. Recent criticism of the psychological vein has been insightful. Caroll B. Johnson speculated on the relationship between Don Quixote and his loyal sidekick, Sancho. He perceived homoerotic elements in their friendship; moreover, he considered the relationship a life-affirming example of how men can be friends with men.

Carroll summarized his view of Quixote: "Don Quixote's madness propels him backward into life. It enables him to have a life, to engage in purposeful and meaningful activity, and to enjoy a fulfilling, evolving relationship with another human being. That is, in the psychological as well as the existential sense already observed by Unamuno, our fiftyish hidalgo's only meaningful life is his life as a madman Don Quixote ... [therefore, readers] are saddened by his recuperation of sanity and his swift death."

Criticism

- Critical Essay #1
- Critical Essay #2
- Critical Essay #3

Critical Essay #1

Henningfeld is an associate professor at Adrian College. She holds a Ph.D. in literature and writes widely for educational publishers. In this essay, she views the novel Don Quixote *as postmodern*.

In 1605, Miguel de Cervantes Saavedra wrote the first part of his ingenious novel, *El ingenioso hidalgo don Quijote de la Mancha,* known in English as *Don Quixote*. Written because Cervantes was in financial trouble and he needed to make some money, *Don Quixote* met with immediate commercial success.

Indeed, the novel was so popular that in 1614, another writer imitating Cervantes's subject and style published a book called *Segundo tomo del ingenioso hidalgo Don Quixote de la Mancha*. While imitation might be the most sincere form of flattery, Cervantes was not amused. Already working on the second volume of *Don Quixote,* he wrote into the book a chapter castigating the impostor and denigrating the imitative work. This second volume was published in 1615, and once again met with both critical and popular approval.

Since the seventeenth century, *Don Quixote* has grown to be one of the most regarded and highly influential novels in the western world. It continues to generate critical study and controversy, and has been called the most important novel ever written, particularly by South American writers. Indeed, important writers such as Michel Foucault and Jorge Luis Borges have both discussed *Don Quixote* at length.

What is there about the novel that makes it the subject of so many literary studies, centuries after its first publication? Perhaps it is because the novel offers readers nearly endless possibilities for interpretation. As Harold Bloom argues in *The Western Canon:* "No two readers ever seem to read the same *Don Quixote*.... Cervantes invented endless ways of disrupting his own narrative to compel the reader to tell the story in place of the wary author."

Further, a number of critics believe that it is the first modern novel. Carlos Fuentes, for example, in a foreword to the Tobias Smollet translation of *Don Quixote,* tells the reader that for him, "[T]he modern world begins when Don Quixote de la Mancha, in 1605, leaves his village, goes out into the world, and discovers that the world does not resemble what he has read about it."

P. E. Russell, in his book *Cervantes,* also traces the connections between *Don Quixote* and the modern novel. Most interesting, however, are Russell's statements concerning how the book is *not* like the modern novel. For example, he argues that "A parodic or even a more generally comic stance is hardly the norm in the modern novel." Russell continues, "The ambiguity of the book is another feature that we scarcely associate with the modern novel."

The problem, of course, is how to reconcile Cervantes' multi-layered, highly ironic, playful text with the modern novel, which tries to preserve the illusion of the reality of its fictive world. Russell might meet with more success if he were to connect *Don Quixote* with the postmodern novel, what Russell refers to as "experimental fiction."

Postmodern literature is concerned with narrative and the disruption of narrative; with the connection between naming and reality; and with fiction that self-reflexively calls attention to itself as fiction. By examining each of these in turn, readers may find that Cervantes anticipates the postmodern moment in *Don Quixote*.

A narrative is, according to *The Harper Handbook of Literature,* an account of real or imaginary events, and a narrative perspective is the standpoint from which a story is told. A narrative demands a narrator, that is, a teller of the story. While this may seem self-evident, postmodernism has rendered the entire relationship between the narrator and the narrative problematic. Like a postmodernist himself, Cervantes plays with the relationship as well.

As the novel opens, Cervantes introduces himself to the reader through his prologue. Readers thus expect that Cervantes will be the voice narrating the tale. As E. Michael Gerli in his book *Refiguring Authority: Reading, Writing, and Rewriting in Cervantes* notes, however, "[T]he narrative structure of *Don Quijote* is exceedingly complex." The voice that opens the novel, introduces the characters, and recounts the action remains consistent for the first eight chapters.

Suddenly, however, Cervantes disrupts his own narrative, and informs the reader that he has been reading from a text that has suddenly come to an end, right in the middle of a battle. This disruption of the narrative throws the reader into confusion. Does this mean that Cervantes is not the narrator of his own story? Or that he is not the author of this text?

At the beginning of chapter nine, the battle suspended, the narrator goes in search of the rest of the story. He tells the reader that he is "always reading, even scraps of paper [he] finds in the street...." He finds a set of notebooks, written in Arabic. Although the narrator is a voracious reader, he is unable to read the Arabic and must find a translator. He finds a Moor in the marketplace who translates the notebooks, which are, it appears, the work of the Arab historian Sidi Hamid Benengeli, who is the writer of the *History of Don Quijote of La Mancha*. With the translation finished, the original narrator resumes his story.

However, the disruption has served several purposes. First, it undermines the reliability of the narrator and of the text itself. Although the reader *thought* that the narrator and Cervantes were one and the same, clearly this is not the case. In addition, the text that the narrator reads from is located *within* the larger text Cervantes creates. Second, the disruption forces the reader to consider the reliability of sources and of history itself. Whose story is this anyway? What does it mean that the story was originally written in Arabic, translated by someone the narrator finds in the market, written in Spanish by Cervantes, and translated into English by any one of several translators?

Certainly, the layering of text upon text serves to distance Cervantes from his story. However, at the same time, it calls attention to Cervantes as a writer of fiction. The disruption in the narrative reminds the reader that Don Quixote is a character in a novel, not a real human being. It also reminds the reader that the narrator, the translator, and Sidi Hamid Benengeli are all fictional characters, created by Cervantes for his novel.

In addition, the fictional Moorish translator forces readers to consider the role of the real English translators who undertake to interpret and render meaningful texts separated from their readers by culture, space, and time. How does reading a novel in translation differ from reading it in the original language? What is the relationship between the text itself and the translation? For that matter, what is the text itself? These are questions that postmodern writers and readers find most intriguing.

Postmodernism is also concerned with the process of naming. As Brenda Marshall suggests in *Teaching the Postmodern,* "Naming must occur from a position 'outside' of a moment, and it always indicates an attempt to control.... Only from a fictional, removed, and separate point of perspective do we name (identify) the framework or paradigm within which people have lived in the past."

Cervantes calls attention to the power of naming by first creating doubt over the name of his fictional character: "It's said his family name was Quijada, or maybe Quesada: there's some disagreement among the writers who've discussed the matter. But more than likely his name was really Quejana." By introducing this moment of doubt, Cervantes suggests that he has less control over his story than one might think. Always there is the possibility of not being able "to tell things as faithfully as you can."

As Michel Foucault argues in *The Order of Things, Don Quixote* is a novel about the rupture between words and meaning, between names and identity. Reality depends on the ability to name, to identify, and to tell a story faithfully. The rupture evident in the novel suggests that there may be more than one reality.

Brenda Marshall continues, "But the traditional process of naming—a belief in the identity of things with names, so that 'reality' may be known absolutely— provides a space of interrogation for postmodernism, which asks: whose 'reality' is to be represented through the process of naming?"

The importance of names is especially clear when Alonso Quejana renames himself, his servant, his lady, and his horse. In so doing, he creates identities for them that have meaning within the "framework or paradigm within which people have lived in the past." Cervantes makes it clear that names have consequences: once Don Quixote becomes Don Quixote, he enters into a different reality and becomes a knight-errant. Don Quixote, through the process of naming, creates a reality that requires particular action on his part. Likewise, the naming of Don Quixote as "mad" requires a different understanding of reality on the part of his friends.

The kind of fiction described above can be called "metafiction." Metafiction asks readers to recognize that what they are reading is fiction, not reality, in order to help readers

explore the rela- tionship between fiction and reality. Throughout *Don Quixote,* Cervantes says as much about the nature of fiction as he does about the adventures of Don Quixote. For example, at the beginning of chapter twenty-four, he tells the reader,

He who translated this great history from its Arabic original, written by its primal author, Sidi Hamid Benengeli, tells us that, when he got to this chapter about the adventure in Montesinos' Cave, he found, written in the margins, and in Sidi Hamid's own handwriting, "I cannot persuade myself nor quite believe that the valiant Don Quixote in fact experienced literally everything written about in the aforesaid chapter, because everything else that has happened to him, to this point, has been well within the realm of possibility and verisimilitude, but I find it hard to accept as true all these things that supposedly happened in the cave, for they exceed all reasonable bounds."

This intrusion reminds the reader that the translator, the Arabic original, the marginal notes, and Sidi Hamid Benengeli are also fictional creations of Cervantes, just as Don Quixote is a fictional creation. In addition, while a fictional text may seem to be true because of verisimilitude, that is, its imitation of reality, all fictional texts "exceed all reasonable bounds." In other words, a text that *seems* true is no truer than a fictional text that does not seem true; both only exist in the world of fiction.

Don Quixote, then, is a work that continues to speak to its readers. Through its play with narration, its exploration of the power of naming, and its attention to metafictional concerns, the novel seems acutely appropriate for reading in the postmodern moment. Nevertheless, if, as Harold Bloom contends, no two readers ever read the same *Don Quixote,* future readers will also find much to interest them, for with each reading, the novel grows in richness and complexity.

Source: Diane Andrews Henningfeld, in an essay for *Novels for Students,* Gale, 2000.

Critical Essay #2

In the following excerpt from an essay originally published in 1905, Unamuno, one of the most influential Spanish writers and thinkers of his era, argues that Cervantes "extracted Don Quixote from the soul of his people and from the soul of all humanity."

[Today], there is scarcely a literature that yields less individual and more insipid works than that of Spain, and there is scarcely a cultured nation— or one that passes for such —where there is such a manifest incapacity for philosophy. [This] philosophical incapacity which Spain has always shown, as well as a certain poetic incapacity—poetry is not the same as literature—has allowed a host of pedants and spiritual sluggards, who constitute what might be called the school of the Cervantist Masora, to fall upon *Don Quixote*.

The Masora was, as the reader will doubtless remember, a Jewish undertaking, consisting of critical annotations to the Hebrew text of Holy Scripture, the work of various rabbis of the school at Tiberias during the eighth and ninth centuries. The Masoretes, as these rabbis were called, counted all the letters which compose the Biblical text and determined the incidence of each letter and the number of times each one was preceded by one of the others, and other curious matters of this type.

The Cervantist Masoretes have not yet indulged in such excesses with *Don Quixote;* but they are not far off. As regards our book, all manner of unimportant minutiae and every kind of insignificant detail have been recorded. The book has been turned upside down and considered from every angle, but scarcely anyone has examined its entrails, nor entered into its inner meaning.

Even worse: whenever anyone has attempted to plumb its depths and give our book a symbolic or tropological sense, all the Masoretes and their allies, the pure *litterateurs* and the whole coterie of mean spirits, have fallen upon him and torn him to bits or have ridiculed him. From time to time, some holy man from the camp of the wise and shortsighted pedants comes along and informs us that Cervantes neither could nor would mean to say what this or that symbolist attributed to him, inasmuch as his sole object was to put an end to the reading of books of chivalry.

Assuming that such was his intent, what does Cervantes' intention in *Don Quixote,* if he had any intention, have to do with what the rest of us see in the book? Since when is the author of a book the person to understand it best?

Ever since *Don Quixote* appeared in print and was placed at the disposition of anyone who would take it in hand and read it, the book has no longer belonged to Cervantes, but to all who read it and feel it. Cervantes extracted Don Quixote from the soul of his people and from the soul of all humanity, and in his immortal book he returned him to his people and all humanity. Since then, Don Quixote and Sancho have continued to live in the souls of the readers of Cervantes' book and even in the souls of those who

have never read it. There scarcely exists a person of even average education who does not have some idea of Don Quixote and Sancho.

Cervantes wrote his book in the Spain of the beginnings of the seventeenth century and for the Spain of that time; but Don Quixote has traveled through all the countries of the world in the course of the three centuries that have passed since then. Inasmuch as Don Quixote could not be the same man, for example, in nineteenth-century England as in seventeenth-century Spain, he has been transformed and modified in England, giving proof thereby of his powerful vitality and of the intense realism of his ideal reality.

It is nothing more than pettiness of spirit (to avoid saying something worse) that moves certain Spanish critics to insist on reducing *Don Quixote* to a mere work of literature, great though its value may be, and to attempt to drown in disdain, mockery, or invective all who seek in the book for meanings more intimate than the merely liberal.

If the Bible came to have an inestimable value it is because of what generations of men put into it by their reading, as their spirits fed there; and it is well known that there is hardly a passage in it that has not been interpreted in hundreds of ways, depending on the interpreter. And this is all very much to the good. Of less importance is whether the authors of the different books of the Bible meant to say what the theologians, mystics, and commentators see there; the important fact is that, thanks to this immense labor of generations through the centuries, the Bible is a perennial fountain of consolation, hope, and heartfelt inspiration. Why should not the same process undergone by Holy Scripture take place with *Don Quixote,* which should be the national Bible of the patriotic religion of Spain?

Perhaps it would not be difficult to establish a relation between our weak, soft, and addled patriotism and the narrowness of vision, the wretchedness of spirit, and the crushing vulgarity of Cervantist Masoretism and of the critics and *litterateurs* of this country who have examined our book.

I have observed that whenever *Don Quixote* is cited with enthusiasm in Spain, it is most often the least intense and least profound passages that are quoted, the most literary and least poetic, those that least lend themselves to philosophic flights or exaltations of the heart. The passages of our book which figure in the anthologies, in the treatises of rhetoric—they should all be burned! —or in the selections for school reading, seem specially picked out by some scribe or Masorete in open warfare with the spirit of the immortal Don Quixote, who continues to live after having risen again from the sepulcher sealed by Don Miguel de Cervantes Saavedra, after the hidalgo had been entombed there and his death certified.

Instead of getting to the poetry in *Don Quixote,* the truly eternal and universal element in it, we tend to become enmeshed in its literature, in its temporal and particular elements. In this regard, nothing is more wretched than to consider *Don Quixote* a language text for Spanish. The truth is that our book is no such thing, for in point of language there are many books which can boast a purer and more correct Spanish. And as regards the style, *Don Quixote* is guilty of a certain artificiality and affectation.

I have no doubt in my mind but that Cervantes is a typical example of a writer enormously inferior to his work, to his *Don Quixote*. If Cervantes had not written this book, whose resplendent light bathes his other works, he would scarcely figure in our literary history as anything more than a talent of the fifth, sixth, or thirteenth order. No one would read his insipid *Exemplary Novels,* just as no one now reads his unbearable *Voyage to Parnassus,* or his plays. Even the novellas and digressions which figure in *Don Quixote,* such as that most foolish novella, *Foolish Curiosity,* would not warrant the attention of any reader. Though Don Quixote sprang from the creative faculty of Cervantes, he is immensely superior to Cervantes. In strict truth, it cannot be said that Don Quixote is the child of Cervantes; for if Cervantes was his father, his mother was the country and people in which he lived and from which Cervantes derived his being; and Don Quixote has much more of his mother about him than of his father.

I suspect, in fact, that Cervantes died without having sounded the profundity of his *Don Quixote* and perhaps without even having rightly understood it. It seems to me that if Cervantes came back to life and read his *Don Quixote* once again, he would understand it as little as do the Cervantist Masoretes, and that he would side with them. Let there be no doubt that if Cervantes returned to the world he would be a Cervantist and not a Quixotist. It is enough to read our book with some attention to observe that whenever the good Cervantes introduces himself into the narrative and sets about making observations on his own, it is merely to give vent to some impertinence or to pass malevolent and malicious judgments on his hero. Thus, for example, when he recounts the beautiful exploit wherein Don Quixote addresses a discourse on the Golden Age to some goatherds who could not possibly understand it in the literal sense—and the harangue is of a heroic order precisely because of this incapacity— Cervantes labels it a purposeless discourse. Immediately afterwards he shows us that it was not purposeless, for the goatherds heard him out with openmouthed fascination, and by way of gratitude they repaid Don Quixote with pastoral songs. Poor Cervantes did not attain to the robust faith of the hidalgo from La Mancha, a faith which led him to address himself to the goatherds in elevated language, convinced that if they did not understand the words they were edified by the music. And this passage is one of many in which Cervantes shows his hand.

None of this should surprise us, for as I have pointed out, if Cervantes was Don Quixote's father, his mother was the country and people of which Cervantes was part. Cervantes was merely the instrument by which sixteenth-century Spain gave birth to *Don Quixote*. In this work Cervantes carried out the most impersonal task that can be imagined and, consequently, the most profoundly personal in another sense. As author of *Don Quixote,* Cervantes is no more than the minister and representative of humanity; that is why his work was great.

The genius is, in effect, an individual who through sheer personality achieves impersonality, one who becomes the voice of his country and people, one who succeeds in saying what everybody thinks though they have never been able to say it.

There are lifelong geniuses, geniuses who last throughout their lives and who manage during all that period to be ministers and spiritual spokesmen for their country and

people, and there are temporary geniuses, who are geniuses only once in their lives. Of course, that one occasion may be more or less long-lasting and boast greater or lesser import. And this fact should serve as consolation to us earthenware mortals when we consider those of finest porcelain. For who has not at some time been, even if only for a quarter hour, a genius of his people, and even though his people only number three hundred neighbors? Who has not been a hero for a day or for five minutes? And thanks to the fact that we can all be temporary geniuses, though it be only for a few moments, we can understand the lifelong, the lifetime geniuses, and be enamored of them.

Cervantes was, then, a temporary genius; and if he appears to us an absolute and lasting genius, as greater than most of the lifelong geniuses, it is because the work he wrote during his season of genius is a work not merely lifelong but eternal.

Consider what there is of genius in Cervantes, and consider what his inward relation is to his *Don Quixote*. Such considerations should indeed move us to leave Cervantism for Quixotism, and to pay more attention to Don Quixote than to Cervantes. God did not send Cervantes into the world for any other purpose than to write *Don Quixote*; and it seems to me that it would have been an advantage for us if we had never known the name of the author, and our book had been an anonymous work, like the old ballads of Spain and, as many of us believe, the *Iliad*.

I may indeed write an essay whose thesis will be that Cervantes never existed but Don Quixote did. In any case, inasmuch as Cervantes exists no longer, while Don Quixote continues alive, we should all abandon the dead and go off with the living, abandon Cervantes and follow Don Quixote.

Before finishing I must make a declaration to the effect that everything I have said here about Don Quixote is applicable to his faithful and most noble squire Sancho Panza, even worse known and more maligned than his lord and master. This disfavor blighting the memory of the good Sancho Panza descends to us directly from Cervantes, who, if he did not rightly understand his Don Quixote did not even begin to comprehend his Sancho, and if he was sometimes malicious as regards the master, he was almost always unjust to the servant.

One of the obvious truths which leaps to our attention while reading *Don Quixote* is the incomprehension shown by Cervantes of the soul and character of Sancho, whose sublime heroism was never understood by his literary father. Cervantes maligns and ill-treats Sancho without rhyme or reason; he persists in not seeing clearly the motivations behind his acts, and there are occasions when one feels tempted to believe that, impelled by incomprehension, he alters the facts and makes the good squire say and do things he never could have said or done, and which, therefore, he never did say or do.

So cunning was malicious Cervantes in twisting Sancho's intentions and shuffling his purposes that the noble squire has gotten an unmerited reputation, from which we Quixotists will redeem him, I trust, since a good Quixotist has to be a Sanchopanzist as well.

Fortunately, since Cervantes was, as I said, only in part—and in very small part—the author of *Don Quixote,* all the necessary elements to reinstate the true Sancho and give him the fame he deserves remain at hand in the immortal book. For if Don Quixote was enamored of Dulcinea, Sancho was no less so, with the difference that the master quit his house for love of glory and the servant did so for pay; but the servant began to get a taste for glory, and in the end he was, in the heart of him, and though he would have denied it, one of the most unmercenary men the world has ever known. And by the time Don Quixote died, grown sane again, cured of his madness for glory, Sancho had gone mad, raving mad, mad for glory; and while the hidalgo was cursing books of chivalry the good squire begged him, with tears in his eyes, not to die, but to go on living so they might sally forth along the roads in search of adventure.

Inasmuch as Cervantes did not dare kill Sancho, still less bury him, many people assume that Sancho never died, and even that he is immortal. When we least expect it, we will see him sally forth, mounted on Rocinante, who did not die either, and he will be wearing his master's armor, cut down to size by the blacksmith at El Toboso. Sancho will take to the road again to continue Don Quixote's glorious work, so that Quixotism may triumph for once and all time on this earth. For let there be no doubt that Sancho, Sancho the good, Sancho the discreet, Sancho the simple, Sancho who went mad beside the deathbed of his master dying sane, Sancho, I say, is the man charged by God definitively to establish Quixotism on earth. Thus do I hope and desire, and in this and in God do I trust.

And if some reader of this essay should say that it is made up of contrivances and paradoxes, I shall reply that he does not know one iota about matters of Quixotism, and repeat to him what Don Quixote said on a certain occasion to his squire: Because I know you, Sancho, I pay no attention to what you say.

Source: Miguel de Unamuno, "On the Reading and Interpretation of *Don Quixote,*" in *Selected Works of Miguel de Unamuno: Our Lord Don Quixote,* Vol. 3, edited by Anthony Kerrigan and Martin Kozick, translated by Anthony Kerrigan, Bollingen Series LXXXV, Princeton University Press, 1967, pp. 445-66.

Critical Essay #3

Ellis was a pioneering sexual psychologist and a respected English man of letters. In the following excerpt, he favorably compares Don Quixote *to other literary masterpieces and also emphasizes the indelibly Spanish nature of the work*.

There can be no doubt, *Don Quixote* is the world's greatest and most typical novel. There are other novels which are finer works of art, more exquisite in style, of more perfect architectonic plan. But such books appeal less to the world at large than to the literary critic; they are not equally amusing, equally profound, to the men of all nations, and all ages, and all degrees of mental capacity. Even if we put aside monuments of literary perfection, like some of the novels of Flaubert, and consider only the great European novels of widest appeal and deepest influence, they still fall short of the standard which this book, their predecessor and often their model, had set. *Tristram Shandy,* perhaps the most cosmopolitan of English novels, a book that in humour and wisdom often approaches *Don Quixote,* has not the same universality of appeal. *Robinson Crusoe,* the most typical of English novels, the Odyssey of the Anglo-Saxon on his mission of colonising the earth—God-fearing, practical, inventive—is equally fascinating to the simplest intellect and the deepest. Yet, wide as its reputation is, it has not the splendid affluence, the universal humanity, of *Don Quixote. Tom Jones,* always a great English novel, can never become a great European novel; while the genius of Scott, which was truly cosmopolitan in its significance and its influence, was not only too literary in its inspirations, but too widely diffused over a wilderness of romances ever to achieve immortality. *La Nouvelle Héloïse,* which once swept across Europe and renewed the novel, was too narrow in its spirit, too temporary in its fashion, to be enduring. *Wilhelm Meister,* perhaps the wisest and profoundest of books in novel form, challenges a certain comparison, as the romance of the man who, like Saul the son of Kish, went forth to seek his father's asses and found a kingdom; it narrates an adventure which is in some sense the reverse of Don Quixote's, but in its fictional form it presents, like the books of Rabelais, far too much that is outside the scope of fiction ever to appeal to all tastes. *The Arabian Nights,* which alone surpasses *Don Quixote* in variety and universality of interest, is not a novel by one hand, but a whole literature. *Don Quixote* remains the one great typical novel. It is a genuine invention; for it combined for the first time the old chivalrous stories of heroic achievement with the new picaresque stories of vulgar adventure, creating in the combination something that was altogether original, an instrument that was capable of touching life at every point. It leads us into an atmosphere in which the ideal and the real are equally at home. It blends together the gravest and the gayest things in the world. It penetrates to the harmony that underlies the violent contrasts of life, the only harmony which in our moments of finest insight we feel to be possible, in the same manner and, indeed, at the same moment—for *Lear* appeared in the same year as *Don Quixote*—that Shakespeare brought together the madman and the fool on the heath in a concord of divine humour. It is a storybook that a child may enjoy, a tragicomedy that only the wisest can fully understand. It has inspired many of the masterpieces of literature; it has entered into the lives of the people of every civilised land; it has become a part of our human civilisation.

It was not to be expected that the author of such a book as this, the supreme European novel, an adventure book of universal human interest, should be a typical man of letters, shut up in a study, like Scott or Balzac or Zola. Cervantes was a man of letters by accident.

He was a soldier, a man of action, who would never have taken up the pen, except in moments of recreation, if a long chain of misfortunes had not closed the other avenues of life. Before he wrote of life he had spent his best years in learning the lessons of life.

Seldom has any great novel been written by a young man: *Tristram Shandy, Robinson Crusoe, Tom Jones, La Nouvelle Héloïse, Wilhelm Meister,were all written by mature men who had for the most part passed middle age. Don Quixote—more especially the second and finer part—was written by an old man, who had outlived his ideals and his ambitions, and settled down peacefully in a little home in Madrid, poor of purse but rich in the wisdom garnered during a variegated and adventurous life. Don Quixote is a spiritual autobiography. That is why it is so quintessentially a Spanish book.*

Cervantes was a Spaniard of Spaniards. The great writers of a nation are not always its most typical representatives. Dante could only have been an Italian, and Goethe only a German, but we do not feel that either of them is the representative man of his people. We may seek to account for Shakespeare by appealing to various racial elements in Great Britain, but Shakespeare—with his volubility and extravagance, his emotional expansiveness, his lightness of touch, his reckless gaiety and wit— was far indeed from the slow, practical, serious Englishman. Cervantes, from first to last, is always Spanish. His ideals and his disillusions, his morality and his humour, his artistic methods as well as his style—save that he took a few ideas from Italy—are entirely Spanish. Don Quixote himself and Sancho Panza, his central personages, are not only all Spanish, they are all Spain. Often have I seen them between Madrid and Seville, when travelling along the road skirting La Mancha, that Cervantes knew so well: the long solemn face, the grave courteous mien, the luminous eyes that seem fixed on some inner vision and blind to the facts of life around; and there also, indeed everywhere, is the round, wrinkled, good-humoured face of the peasant farmer, imperturbably patient, meeting all the mischances and discomforts of life with a smile and a jest and a proverb. Don Quixote! I have always exclaimed to myself, Sancho Panza! They two make Spain in our day, perhaps, even more than in Cervantes's day; for, sound as Spain still is at the core, the man of heroic action and fearless spirit, the *conquistador* type of man, is nowadays seldom seen in the land, and the great personalities of Spain tend to become the mere rhetorical ornaments of a rotten political system. Don Quixote, with his idealism, his pride of race and ancestry, his more or less dim consciousness of some hereditary mission which is out of relation to the world of to-day, is as inapt for the leadership of the modern world as Sancho Panza, by his very virtues, his brave acceptance of the immediate duty before him, his cheerful and uncomplaining submission to all the ills of life, is inapt for the ordinary tasks of progress and reform. The genius of Cervantes has written the history of his own country.

Even in the minute details of his great book we may detect the peculiarly national character of the mind of Cervantes, and his thoroughly Spanish tastes. To mention only

one trifling point, we may observe his preference for the colour green, which appears in his work in so many different shapes. Perhaps the Moors, for whom green is the most sacred of colours, bequeathed this preference to the Spaniards, though in any case it is the favourite colour in a dry and barren land, such as is Spain in much of its extent. Cervantes admires green eyes, like many other Spanish poets, though unlike the related Sicilians, for whom dark eyes alone are beautiful; Dulcinea's eyes are *verdes esmeraldas* [green emeralds]. Every careful reader of Don *Quixote,* familiar with Spain, cannot fail to find similar instances of Cervantes's *Españolismo*.

And yet, on this intensely national basis, *Don Quixote* is the most cosmopolitan, the most universal of books. Not Chaucer or Tolstoy shows a wider humanity. Even Shakespeare could not dispense with a villain, but there is no Iago among the six hundred and sixty-nine personages who, it is calculated, are introduced into *Don Quixote*. There is no better test of a genuinely human spirit than an ability to overcome the all-pervading influences of religious and national bias. Cervantes had shed his blood in battle against the infidel corsairs of Algiers, and he had been their chained captive. Yet— although it is true that he shared all the national prejudices against the Moriscoes in Spain—he not only learned and absorbed much from the Eastern life in which he had been soaked for five years, but he acquired a comprehension and appreciation of the Moor which it was rare indeed for a Spaniard to feel for the hereditary foes of his country. Between Portugal and Spain, again, there was then, to an even greater extent than to-day, a spirit of jealousy and antagonism; yet Cervantes can never say too much in praise of Portugal and the Portuguese. If there was any nation whom Spaniards might be excused for hating at that time it was the English. Those pirates and heretics of the north were perpetually swooping down on their coasts, destroying their galleons, devastating their colonial possessions; Cervantes lived through the days of the Spanish Armada, yet his attitude towards the English is courteous and considerate.

It was, perhaps, in some measure, this tolerant and even sympathetic attitude towards the enemies of Spain, as well as what seemed to many the ridicule he had cast upon Spanish ideas and Spanish foibles, which so long stood in the way of any enthusiastic recognition by Spain of Cervantes's supreme place in literature. He was for some centuries read in Spain, as Shakespeare was at first read in England, as an amusing author before he was recognised as one of the world's great spirits. In the meanwhile, outside Spain, *Don Quixote* was not only finding affectionate readers among people of all ages and all classes; it was beginning to be recognised as a wonderful and many-sided work of art, a treasure-house in which each might find what he sought, an allegory, even, which would lend itself to all interpretations.... It is not alone the pioneer in life, the adventurous reformer, the knight of the Holy Ghost, who turns to *Don Quixote,* the prudent and sagacious man of the world turns thither also with a smile full of meaning, as the wise and sceptical Sydenham turned when an ambitious young practitioner of medicine asked him what he should read: Read *Don Quixote*. It is a good book. I read it still. And when we turn to the noble ode—etania de Nuestro Señor Don Quijote—which Ruben Dario, the most inspired poet of the Spanish-speaking world of to-day, has addressed to Don Quixote, we realise that beyond this Cervantes has created a figure with even a religious significance for the consolation of men. *Don Quixote* is not only the type and pattern of our greatest novels; it is a vision of the

human soul, woven into the texture of the world's spiritual traditions. The Knight of La Mancha has indeed succeeded in his quest, and won a more immortal Dulcinea than he ever sought.

Source: Havelock Ellis, "Don Quixote," in *The Soul of Spain,* Houghton Mifflin Company, 1908, pp. 223-43.

Adaptations

In 1984, Universal released a laser disc game called "Super Don Quixote." It was similar to *Dragon's Lair,* and the gamester was a knight named Don who had to rescue Isabella from a witch. Sancho Panza even tags along but, as one would expect, does little to help.

Don Quixote has been adapted as a ballet many times. Famous dancers, including Mikhail Baryshnikov, have performed in various productions. Rudolf Nureyev choreographed a production in 1973. He also danced the part of Basilio. The Kirov Ballet performed *Don Quixote* as choreographed by Petopia and Gorsky in 1988. Tatianna Terekhova was the star performer. Nina Ananiashbili starred in a production in 1992.

Don Quixote was made into a silent film a few times. Edward Dillon directed DeWolf Hopper Sr., Fay Tincher, and Max Davidson in 1915. Maurice Elvey filmed another silent version in 1923; his film starred Bertram Burleigh and Sydney Fairbrother.

Dramatic film adaptations have been produced in Russia. The first, which contained an amazing windmill scene, is known as *Don Quichotte*. Georg Wilhelm Pabst directed the story in three linguistic versions using mostly the same cast: French, English, and German. Feodor Chaliapin Sr. stars as Don Quixote. Several years later, *Don Kikhot* (1957) appeared. This version was directed by Grigori Kozyntsev and starred Nikolai Cherkassov as Don Quixote and Yuri Tolubeyev as Sancho Panza. Oleg Grigorovich directed a version known as *Don Quixote Is Coming Back* (1966). A film version of *Don Quixote* for children was released by Mosfilm Company in 1965. For this production, Yevgeni Karelov directed a cast including Anatoli Papanov, Vera Orlova and Vladimir Korenev.

There have been many adaptations produced in Spanish. *Don Quijote de la Mancha* was directed by Rafael Gil in 1948. It starred Rafael Rivelles as Don Quixote and Juan Calvo as Sancho Panza. More recently, an animated series was made for TV by Romagosa International Merchandising, S.L., in 1997, entitled *Don Quixote of La Mancha*.

An Israeli version of the story was released in 1956. *Dan Quihote V'Sa'adia Pansa,* also known as *Don Quixote and Sa'ad Pancha,* was directed by Nathan Axelrod.

An Australian version of *Don Quixote* (1973) was directed by Robert Helpmann and Rudolf Nureyev.

Jesus Franco and Patxi Irigoyen finished Orson Welles's black-and-white *Don Quixote* in 1992. The original narrator was Orson Welles, but Constantino Romero narrates in the new version. Jose Mediavilla is Don Quixote and Juan Carlos Ordónez plays Sancho Panza.

Alvin Rakoff directed *Don Quixote de la Mancha* for BBC-TV in 1973. Rosemary Leach played Dulcinea and Bernard Hepton played Don Quixote.

Dale Wasserman wrote the original TV play *Don Quixote,* in 1959. This version eventually evolved into the musical *Man of La Mancha*.

Combining the play by Dale Wasserman with the music of Joe Darion, *Don Quixote* was made into the musical *Man of La Mancha* by United Artists in 1972. Don Quixote was played by Peter O'Toole, but the singing voice was that of Paolo Gozlino. Sophia Loren played Dulcinea and Sancho Panza was acted by James Coco.

Don Quixote by Cervantes: A Multimedia Storybook— Windows CD-ROM was released in 1997 by TDC. With illustrations by Manuel Boix, the interactive story teaches kids about Spain in the time of Don Quixote while telling the story of the famous knight-errant.

Topics for Further Study

Discuss the importance of reading in the novel and in the lives of the characters. Be sure to examine negative, as well as positive, examples from the story.

Don Diego believes that "if the laws and ordinances of knight-errantry had been lost, they would be found in your worship's heart, as in their right repository and archive." What does he mean by this? What is the code of the knighterrant according to Don Quixote? How does this compare with the real code of chivalry?

Find misrepresentations of the Don Quixote character in the media, on film, or in cartoons. Compare these versions with the original character in the book. How has the image of Don Quixote changed throughout time?

Spain's tenure as a superpower was ruined by extravagant military spending and a lack of investment in business and industry. How does Spain's experience as a superpower contrast with that of the United States? Will the United States suffer the same fate as Spain? Why or why not?

Investigate the meaning of the story about the madman and the dog experiment at the start of

Compare and Contrast

1600s: In 1615, 40,000 people demonstrate in favor of the doctrine of the Immaculate Conception of the Virgin (which contended that the Virgin Mary was without Original Sin). Once approved, this doctrine becomes a central tenet of Catholicism.

Today: Devotion to Mary is still central to the practice of Roman Catholicism. Around the world there are many holy sites where she is believed to appear to believers.

1600s: As the most powerful nation on Earth, Spain ignores its industrial and agricultural sectors, leading to their eventual decay.

Today: With one of the healthiest economies in the European Union, Spain exports 63% of its industrial production. It is also the center for small car manufacturing in Western Europe. With 29 million acres in permanent crops, Spain's agricultural base is larger than the United States'.

1600s: Spain ruins its economy building armadas to win the naval war against England.

Today: The United States and Russia, after spending trillions of dollars on an arms race, are still affected by the economic repercussions. In particular, Russia has a difficult time adapting to a capitalist economy and suffers a near financial collapse.

1600s: Moralists bemoan the corrupting influence of chivalric tales on the young.

Today: Commentators blame television, video games, music, and absent parents for a youth culture viewed as irresponsible and immoral. Dramatic incidents of youth violence prompt a widespread debate on how society raises its youth.

1600s: The land that would eventually become the United States is claimed by Spain, although it is inhabited by native peoples.

Today: The United States is a world superpower. Ownership of the land is still contested by native people in various parts of the American hemisphere.

What Do I Read Next?

Cervantes's first book, *La Galatea* (1684), is one of the few books in Don Quixote's library to escape the fire. The work is a pastoral novel.

Cervantes's *Exemplary Novels* is comprised of stories that depict examples of exemplary behavior. Some tales, like "Lady Cornelia," are traditional cloak-and-dagger romances. Others are Kafkaesque; "Doctor Glass Case" chronicles the story of a servant boy who gets to attend school. He goes mad when he falls in love, and in his madness he believes he is made of glass.

Cervantes's final novel was completed three days before his death. Published posthumously, *Los trabajos de Persiles y Sigismunda* is a scathing denunciation of reason and science in favor of the idylls of the golden age of Spain. The story itself is a quest, as several characters leave an imperfect society and eventually arrive at superior wisdom.

Voltaire's classic satire, *Candide,* is a picaresque adventure that unmasks many of the pretensions of 1750s Europe. The principal characters are engaged in a quest for understanding.

R. E. Raspe wrote a collection of stories based loosely on the tales of the adventurer Karl Friedrich Hieronymus (Baron von Munchhausen) in 1785. The volume is titled *Baron Munchausen's Narrative of His Marvellous Travels and Campaigns in Russia*.

Published at approximately the same time as *Don Quixote,* Shakespeare's *Hamlet* is the tale of a prince trying to solve the mysterious death of his father. Under the ruse of madness, he succeeds in exposing the perpetrator.

An excellent example of a chivalric tale is *Acts of King Arthur and His Noble Knights,* by John Steinbeck. The story retells the exploits of the legendary King Arthur and the tragic Lancelot.

Charlotte Lennox wrote *The Female Quixote, or the Adventures of Arabella* to warn young women against reading novels. In her story, set just outside of colonial Philadelphia, Arabella pays so much attention to novels that she is unable to attract a husband. In fact, she goes mad as a result of so much reading. A family friend finally works out a romantic ruse by which to cure her.

Gulliver's Travels is Jonathan Swift's satire of Europe, set in the first half of the eighteenth century. Gulliver visits many strange lands, and as a result gains a new perspective on his own country. Upon his return home, he is pronounced mad and spends his remaining days talking to his horses.

Topics for Discussion

1. What is a quest?

2. What noble goals does Don Quixote actually achieve on his journey?

3. What does Sancho Panza achieve? Is he entirely a figure of ridicule?

4. What role do women play in Don Quix-ote's fantasies?

5. How do the women Don Quixote actually meets figure in the story Cervantes tells?

6. How did Don Quixote fall into his delusion? Is there some way he could have been less vulnerable to his fantasy?

7. What virtues did Don Quixote or Sancho actually embody by the end of their adventures? Is this sufficient to make up for their foolishness?

8. Is Don Quixote's delusion a rare thing? Does it matter if you consider the time in which he is supposed to have lived?

9. What would be some modern equivalents to some of Don Quixote's delusions?

10. What modern writers in English are the cultural equivalent of Cervantes? What about writers in other languages?

Ideas for Reports and Papers

1. Gustave Dore painted a scene from Don Quixote, which he titled Don Quixote and Sancho Panza. Carefully observe a copy of this painting. Can you tell which scene is being portrayed? What humorous elements can you find? What is Dore portraying as honestly heroic?

2. Create a detailed ink drawing (or painting) of a scene from Don Quixote. Include with it a written copy of the scene which is being illustrated. List several of the people and items which you have shown in the picture, with annotations explaining why you have included them, or styled them as you did.

3. Compare the two epic series of fantasy novels The Belgeriad and The Malloreon by David and Leigh Eddings with Don Quixote. Apart from the sheer size of these epics, what similarities can you find? Do the Eddings manage to impart a sense of humor to their work, as Cervantes does? What political commentary can you find in common between these works? In what ways is ridicule used by the Eddings and Cervantes?

4. Compare the two epic series of fantasy novels A Man of His Word and A Handful of Men by Dave Duncan with Don Quixote. What are the moral strengths of Duncan's protagonist Rap? How can he be contrasted to the wandering maddon? Where in Duncan's work does the reader get the sense of time passing and characters growing and maturing? How is this stronger than in Cervantes' work?

5. Was it necessary for Don Quixote totake on the mantle of chivalry in order to accomplish a quest? What alternatives did a gentleman of that era have? Could alchemical studies or setting up a salon have sufficed to meet his needs and goals?

6. What modern behaviors are cultural and contemporary equivalents to the quest? How can young people—or old people, for that matter—satisfy the urge that was felt by Don Quixote?

7. If Don Quixote was an old man in 1970s America, to what sort of delusion might he have fallen? What about in 1950, or the year 2000? What might he have done instead of read chivalrous romances? What journey might he have taken, for what imagined reasons? Using a short story format, try to make your story a modern version of this old man's folly and adventures.

8. Is Stephen King a modern equivalent to Cervantes? How could one arrive at this opinion? Is sheer volume of creative output the most essential quality for that likeness? What other qualities as a writer are necessary? What works of Cervantes are most celebrated since his death? What works of Stephen King are likely to receive critical attention?

9. What are the usual intents and purposes of a publisher who re-releases a classic book by a long-dead author? For what reasons is a classic book adapted or abridged?

What are some of the positive and negative aspects to a comic-book version of a classic book?

10. Compare a film adaptation of Don Quixote to the film The World According to Garp. Both films, by necessity, are abridgements or excerpts from books too large in scale to present as films in their entirety. How satisfactory is the excerpt or abridgement when compared to the original? How does the director change the focus of the narrative when selecting portions of the original text? How is the experience of the reader/viewer changed by the adaptation of the story? Does this technique of film adaptation work better with the contemporary story or the classic one?

Further Study

Jean Canavaggio, *Cervantes,* translated by J. R. Jones, W. W. Norton, 1990.

Originally published in Paris, this biography of Cervantes is considered one of the best. Also contains bibliographical references.

Brenda Knox and Joe Main, *Don Quixote de la Mancha Exhibit,* at the Milton S. Eisenhower Library at the Johns Hopkins University, http://milton.mse.jhu.edu:8006/tour1.html.

The Don Quixote Exhibit contains historical illustrations of the novel and some background information.

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BOOKRAGS

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Introduction

Purpose of the Book

The purpose of Novels for Students (NfS) is to provide readers with a guide to understanding, enjoying, and studying novels by giving them easy access to information about the work. Part of Gale's□For Students□ Literature line, NfS is specifically designed to meet the curricular needs of high school and undergraduate college students and their teachers, as well as the interests of general readers and researchers considering specific novels. While each volume contains entries on □classic□ novels

frequently studied in classrooms, there are also entries containing hard-to-find information on contemporary novels, including works by multicultural, international, and women novelists.

The information covered in each entry includes an introduction to the novel and the novel's author; a plot summary, to help readers unravel and understand the events in a novel; descriptions of important characters, including explanation of a given character's role in the novel as well as discussion about that character's relationship to other characters in the novel; analysis of important themes in the novel; and an explanation of important literary techniques and movements as they are demonstrated in the novel.

In addition to this material, which helps the readers analyze the novel itself, students are also provided with important information on the literary and historical background informing each work. This includes a historical context essay, a box comparing the time or place the novel was written to modern Western culture, a critical overview essay, and excerpts from critical essays on the novel. A unique feature of NfS is a specially commissioned critical essay on each novel, targeted toward the student reader.

To further aid the student in studying and enjoying each novel, information on media adaptations is provided, as well as reading suggestions for works of fiction and nonfiction on similar themes and topics. Classroom aids include ideas for research papers and lists of critical sources that provide additional material on the novel.

Selection Criteria

The titles for each volume of NfS were selected by surveying numerous sources on teaching literature and analyzing course curricula for various school districts. Some of the sources surveyed included: literature anthologies; Reading Lists for College-Bound Students: The Books Most Recommended by America's Top Colleges; textbooks on teaching the novel; a College Board survey of novels commonly studied in high schools; a National Council of Teachers of English (NCTE) survey of novels commonly studied in high schools; the NCTE's Teaching Literature in High School: The Novel;and the Young Adult Library Services Association (YALSA) list of best books for young adults of the past twenty-five years. Input was also solicited from our advisory board, as well as educators from various areas. From these discussions, it was determined that each volume should have a mix of □classic□ novels (those works commonly taught in literature classes) and contemporary novels for which information is often hard to find. Because of the interest in expanding the canon of literature, an emphasis was also placed on including works by international, multicultural, and women authors. Our advisory board members□educational professionals□ helped pare down the list for each volume. If a work was not selected for the present volume, it was often noted as a possibility for a future volume. As always, the editor welcomes suggestions for titles to be included in future volumes.

How Each Entry Is Organized

Each entry, or chapter, in NfS focuses on one novel. Each entry heading lists the full name of the novel, the author's name, and the date of the novel's publication. The following elements are contained in each entry:

- Introduction: a brief overview of the novel which provides information about its first appearance, its literary standing, any controversies surrounding the work, and major conflicts or themes within the work.
- Author Biography: this section includes basic facts about the author's life, and focuses on events and times in the author's life that inspired the novel in question.
- Plot Summary: a factual description of the major events in the novel. Lengthy summaries are broken down with subheads.
- Characters: an alphabetical listing of major characters in the novel. Each character name is followed by a brief to an extensive description of the character's role in the novel, as well as discussion of the character's actions, relationships, and possible motivation. Characters are listed alphabetically by last name. If a character is unnamed□for instance, the narrator in Invisible Man-the character is listed as □The Narrator□ and alphabetized as □Narrator.□ If a character's first name is the only one given, the name will appear alphabetically by that name. □ Variant names are also included for each character. Thus, the full name □Jean Louise Finch□ would head the listing for the narrator of To Kill a Mockingbird, but listed in a separate cross-reference would be the nickname □Scout Finch.□
- Themes: a thorough overview of how the major topics, themes, and issues are addressed within the novel. Each theme discussed appears in a separate subhead, and is easily accessed through the boldface entries in the Subject/Theme Index.
- Style: this section addresses important style elements of the novel, such as setting, point of view, and narration; important literary devices used, such as imagery, foreshadowing, symbolism; and, if applicable, genres to which the work might have belonged, such as Gothicism or Romanticism. Literary terms are explained within the entry, but can also be found in the Glossary.
- Historical Context: This section outlines the social, political, and cultural climate in which the author lived and the novel was created. This section may include descriptions of related historical events, pertinent aspects of daily life in the culture, and the artistic and literary sensibilities of the time in which the work was written. If the novel is a historical work, information regarding the time in which the novel is set is also included. Each section is broken down with helpful subheads.
- Critical Overview: this section provides background on the critical reputation of the novel, including bannings or any other public controversies surrounding the work. For older works, this section includes a history of how the novel was first received and how perceptions of it may have changed over the years; for more recent novels, direct quotes from early reviews may also be included.
- Criticism: an essay commissioned by NfS which specifically deals with the novel and is written specifically for the student audience, as well as excerpts from previously published criticism on the work (if available).

- Sources: an alphabetical list of critical material quoted in the entry, with full bibliographical information.
- Further Reading: an alphabetical list of other critical sources which may prove useful for the student. Includes full bibliographical information and a brief annotation.

In addition, each entry contains the following highlighted sections, set apart from the main text as sidebars:

- Media Adaptations: a list of important film and television adaptations of the novel, including source information. The list also includes stage adaptations, audio recordings, musical adaptations, etc.
- Topics for Further Study: a list of potential study questions or research topics dealing with the novel. This section includes questions related to other disciplines the student may be studying, such as American history, world history, science, math, government, business, geography, economics, psychology, etc.
- Compare and Contrast Box: an □at-a-glance□ comparison of the cultural and historical differences between the author's time and culture and late twentieth century/early twenty-first century Western culture. This box includes pertinent parallels between the major scientific, political, and cultural movements of the time or place the novel was written, the time or place the novel was set (if a historical work), and modern Western culture. Works written after 1990 may not have this box.
- What Do I Read Next?: a list of works that might complement the featured novel or serve as a contrast to it. This includes works by the same author and others, works of fiction and nonfiction, and works from various genres, cultures, and eras.

Other Features

NfS includes □The Informed Dialogue: Interacting with Literature,□ a foreword by Anne Devereaux Jordan, Senior Editor for Teaching and Learning Literature (TALL), and a founder of the Children's Literature Association. This essay provides an enlightening look at how readers interact with literature and how Novels for Students can help teachers show students how to enrich their own reading experiences.

A Cumulative Author/Title Index lists the authors and titles covered in each volume of the NfS series.

A Cumulative Nationality/Ethnicity Index breaks down the authors and titles covered in each volume of the NfS series by nationality and ethnicity.

A Subject/Theme Index, specific to each volume, provides easy reference for users who may be studying a particular subject or theme rather than a single work. Significant subjects from events to broad themes are included, and the entries pointing to the specific theme discussions in each entry are indicated in boldface.

Each entry has several illustrations, including photos of the author, stills from film adaptations (if available), maps, and/or photos of key historical events.

Citing Novels for Students

When writing papers, students who quote directly from any volume of Novels for Students may use the following general forms. These examples are based on MLA style; teachers may request that students adhere to a different style, so the following examples may be adapted as needed. When citing text from NfS that is not attributed to a particular author (i.e., the Themes, Style, Historical Context sections, etc.), the following format should be used in the bibliography section:

□Night.□ Novels for Students. Ed. Marie Rose Napierkowski. Vol. 4. Detroit: Gale, 1998. 234-35.

When quoting the specially commissioned essay from NfS (usually the first piece under the □Criticism□ subhead), the following format should be used:

Miller, Tyrus. Critical Essay on □Winesburg, Ohio.□ Novels for Students. Ed. Marie Rose Napierkowski. Vol. 4. Detroit: Gale, 1998. 335-39.

When quoting a journal or newspaper essay that is reprinted in a volume of NfS, the following form may be used:

Malak, Amin. □Margaret Atwood's □The Handmaid's Tale and the Dystopian Tradition,□ Canadian Literature No. 112 (Spring, 1987), 9-16; excerpted and reprinted in Novels for Students, Vol. 4, ed. Marie Rose Napierkowski (Detroit: Gale, 1998), pp. 133-36.

When quoting material reprinted from a book that appears in a volume of NfS, the following form may be used:

Adams, Timothy Dow. □Richard Wright: □Wearing the Mask,□ in Telling Lies in Modern American Autobiography (University of North Carolina Press, 1990), 69-83; excerpted and reprinted in Novels for Students, Vol. 1, ed. Diane Telgen (Detroit: Gale, 1997), pp. 59-61.

We Welcome Your Suggestions

The editor of Novels for Students welcomes your comments and ideas. Readers who wish to suggest novels to appear in future volumes, or who have other suggestions, are cordially invited to contact the editor. You may contact the editor via email at: ForStudentsEditors@gale.com. Or write to the editor at:

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