

DON QUIXOTE, Part I

by Miguel de Cervantes



THE AUTHOR

Miguel de Cervantes Saavedra (1547-1616) was born to a poor barber-surgeon and his wife in the city of Alcala in Spain. He was educated in a Jesuit school, then entered the military, where he fought in the battle of Lepanto in 1571. In the battle, the Spanish inflicted a major naval defeat on the Turks, but Cervantes was wounded. He was captured by Moorish pirates in 1575 and enslaved for five years, after which he was ransomed. When he returned home, he found his family in dire financial straits, and he determined to support them by becoming a professional writer. He turned first to writing plays, at which he was largely unsuccessful, especially since he was overshadowed by his more-talented rival Lope de Vega, the greatest of all Spanish playwrights. He married, but his marriage was an unhappy one, and he and his wife lived apart for long periods of time. He eventually put food on the table by collecting taxes to support the Spanish Armada. His writing never made him prosperous, but it did make him famous when in 1605 he published Book I of *Don Quixote*. His publisher siphoned off most of the profits, but Cervantes became a household name all over Europe, though his work was less well-received in Spain than elsewhere. When a sequel to *Don Quixote* written by another author appeared in 1614, Cervantes put a stop to the piracy of his creation by writing a sequel himself (Book II of the present novel), published in 1615, at the end of which he killed his hero off. Cervantes died on April 23, 1616 - the same day that Shakespeare died across the water in England.

Don Quixote is, on the surface, a satire of the medieval romances still popular in Spain at the end of the sixteenth century. Cervantes is, as such, a Renaissance artist skewering the foolishness of the medieval mindset. On another level, the book is an historical novel, reflecting much of Cervantes' personal experience; the tale of the captive in Chapter 39 of Book I reflects the author's own military experiences and misadventures, for example. The work could never have attained such universal appeal if it were not more than this, however. In the protagonist, we find not only a noble idealist who is foiled at every turn by the pragmatists in the world about him, but we find a commentary on a society that sees little more than what is right in front of its eyes, rejecting the standards of morality of a passing era. Don Quixote thus becomes a hero more than a target of mockery, and one is somehow saddened, at the end of Book II, when the old man, shortly before his death, renounces his illusions and makes his peace with the real world. On other levels, the book also serves as social criticism, particularly of the stratified Spanish social system, and a discussion

of what makes for quality literature, through which Cervantes expresses his own ideas about art and skewers the works of his rivals.

PLOT SUMMARY

The story begins with a middle-aged gentleman from central Spain who has driven himself mad by reading too many books of knighthood and chivalry, and who then determines to leave his farm and become the greatest knight-errant the world has ever seen, restoring to society the lost values of the era when knighthood was in flower. He pulls together some makeshift armor, christens his barn nag with the moniker of Rozinante, and chooses as his lady a local tavern wench on whom he once had a crush, calling her Dulcinea del Toboso. He goes to a local inn, which he mistakes for a castle, and begs the innkeeper to knight him. When several of the guests dare to touch Don Quixote's armor, he attacks them, after which the innkeeper performs an impromptu knighting ceremony and sends the old man quickly on his way. On the way home to get the provisions he needs, the knight hears a boy being beaten by his master. He attacks the master and forces him to promise not to beat the boy anymore, but as soon as Don Quixote leaves, the master again begins to beat the lad, thrashing him within an inch of his life. Don Quixote then attacks a group of merchants who refuse to speak respectfully of Dulcinea, but he gets the worst of the encounter.

When Don Quixote arrives at home, his friends the curate and the barber, along with his niece and his housekeeper, decide to burn his books of chivalry, concluding that they are to blame for his erratic behavior. When the knight awakes, they blame an enchanter for carrying away his library. He then recruits a local peasant named Sancho Panza to be his squire, promising to make him the governor of his own island when he achieves the fame his knighthood makes inevitable. After a day of riding, Don Quixote and Sancho encounter a field of windmills, which the knight mistakes for giants. He attacks one of them and is toppled by a sail, but claims his enemy, an enchanter, has changed the giants into windmills. The next day, they encounter two monks, a lady, and her attendants. Convinced that the monks are evil enchanters who have captured a princess, he attacks and wounds them. The lady's servants then attack Don Quixote and Sancho, and the knight suffers a torn ear, but bests one of the attendants in battle. Sancho offers to attend to the knight's ear, but Don Quixote wants to make some Balsam of Fierabras, which can heal any wound.

The next day, Don Quixote and Sancho meet a group of goatherds, who tell them of the funeral of a young shepherd, Chrysostom, who has killed himself for love. He loved a young girl named Marcela, who chose the life of a shepherdess and refused to marry. Don Quixote and Sancho accompany the goatherds to the funeral, and there hear songs and poems in praise of the young man who has died. Marcela appears and maintains her innocence, claiming she never gave anyone cause to think he could win her affections. Don Quixote follows her to offer her his services as a knight, but she disappears. Soon after, Rozinante spots a group of mares and tries to mate with them, but the owners attack the knight's charger, and are attacked by him in turn; not surprisingly, Don Quixote, Sancho, and Rozinante all wind up nursing wounds of one degree of severity or another. After discussing the balsam again, they adjourn to an inn.

While Don Quixote and Sancho are sleeping in the inn, a servant girl named Maritornes creeps in to sleep with a carrier with whom they are sharing their room. She stumbles on Don Quixote, who thinks she is making love to him, and a fight ensues in which Don Quixote and Sancho are again thrashed. Don Quixote blames their misfortune on the ubiquitous enchanter. He then manufactures the healing balsam, drinks some, vomits, and passes out, but feels better when he wakes up. Sancho drinks some and feels horrible, and Don Quixote tells him it only works on

knights. They then leave the inn, refusing to pay because knights are never charged for their lodging. Sancho is taken by rogues in the inn and tossed repeatedly in the air in a blanket.

After leaving the inn, they encounter two flocks of sheep coming in opposite directions, which Don Quixote insists are two great armies. The knight rushes to join the battle and kills several of the sheep before the shepherds attack him with stones and knock out a few of his teeth. He drinks more of the balsam, after which the knight and his squire vomit on each other. They next encounter a group of priests accompanying a dead body; Don Quixote attacks them and Sancho steals their provisions. After this encounter, Don Quixote acquires the title Knight of the Woeful Countenance because he looks sad with his teeth missing.

The next day, Don Quixote and Sancho encounter a barber, riding along the road with his brass basin on his head. Don Quixote insists that the basin is the mythical Helmet of Mambrino, and challenges the barber to combat in order to obtain it. The barber runs away and Don Quixote gains the helmet, which he wears throughout the remainder of the book. Sancho also steals the barber's saddle. Next, they meet a chain gang of galley slaves. Don Quixote asks the prisoners to tell their stories, in each of which they justify their behavior; he then attacks the guards and frees the slaves, who then turn on the knight and his squire, beating and robbing them. In order to avoid the Holy Brotherhood (the local constabulary), Don Quixote and Sancho flee to the mountains, where one of the galley slaves, Gines de Pasamonte, steals Sancho's donkey and provisions.

They then come upon a saddle bag containing a notebook and a considerable sum of money, which Sancho happily seizes. Upon reading the notebook, Don Quixote finds that it was written by a man who was driven mad by the infidelity of his true love. Soon after, they encounter the man, whose name is Cardenio. They lose track of him, but hear his story from an old goatherd. They then meet Cardenio himself, who tells his story in greater detail. He is in love with a girl named Luscinda, who was stolen from him by his best friend, Don Fernando, who had already won the heart (and the favors) of a farmer's daughter. In the middle of the story, Don Quixote and Cardenio begin to quarrel, and the latter beats the knight and his squire and runs off without finishing his tale. Don Quixote then decides that, like the knights-errant of old, he should spend a period of time madly pining away in the mountains for his lady love. Despite Sancho's efforts to talk him out of it, he sends his squire with a love letter for Dulcinea while he strips himself from the waist down and begins to caper madly in the wilderness. Sancho, however, forgets the letter, and since he cannot read anyway, decides to make up its contents. On his way home, he meets the curate and the barber who, hearing what Don Quixote has done, decide to find him and bring him home for his own protection.

As they travel into the mountains, Sancho goes ahead to find Don Quixote. Meanwhile, the curate and the barber encounter Cardenio, who tells them his story, finishing it this time. We learn that, when Fernando proposed to Luscinda and her parents accepted his proposal, she wrote to Cardenio to beg him to come home quickly. He arrived just in time to witness the wedding ceremony. When Luscinda said "I do," Cardenio ran out and lost himself in the mountains, unaware that Luscinda had then fainted, and had been carrying with her a letter professing her love for Cardenio and denying the possibility of marrying Fernando. At this point, a young woman named Dorotea arrives, disguised as a man. As she tells her story, it becomes apparent that she is the daughter of a wealthy farmer who had been deflowered and jilted by Fernando. Cardenio offers to help her wreak vengeance on Fernando, and both of them agree to help the curate and the barber rescue Don Quixote. Dorotea then masquerades as Princess Micomicona, and begs Don Quixote to help her regain her lost kingdom from the giant who has stolen it from her. The knight agrees, of

course, and they set out for the fictitious kingdom. When Don Quixote asks Sancho to tell about Dulcinea's response to his letter, Sancho quickly improvises a story on the spot.

The party now returns to the inn, where most of the rest of Part I takes place. When they arrive, Don Quixote, who is exhausted from his ordeal in the mountains, goes upstairs to rest, while the rest entertain themselves by listening as the curate reads a manuscript entitled "The Tale of Ill-Advised Curiosity" that had been left at the inn. It is the story of two friends, Anselmo and Lothario. Anselmo marries a beautiful girl named Camilla, but wants to test her fidelity, so asks Lothario to try to seduce her. After repeated refusals, Lothario finally agrees when Anselmo tells him that he will get someone else to do the deed if his friend refuses. Although he has no intention of doing so, Lothario falls in love with Camilla in the process, and indeed succeeds in seducing her. The two conspire to keep their liaison from Anselmo, who becomes convinced even more of his wife's fidelity. When her adultery is finally revealed, the lovers flee and Anselmo dies of grief. At one point near the end of the story, Sancho interrupts to tell the audience that Don Quixote has slain the giant who had been plaguing the kingdom of Micomicon - in reality, he had awakened from his sleep, and in his confused state, had taken a sword to a goatskin full of wine, which ran out over the floor, and which he mistook for the giant's blood.

At this point, Fernando and Luscinda arrive at the inn; she has continued to resist his advances. They are reunited with Cardenio and Dorotea, and the rightful partners are brought back together. Though Fernando never apologizes for his despicable behavior, he becomes a positive character at this point, working with the others to bring Don Quixote safely home. Sancho, distraught that Dorotea is not a real princess and that he will not be able to get the promised island to rule, tells Don Quixote the bad news, but the venerable knight again ascribes the apparent changes in circumstances to the work of the enchanter.

Next, a traveler dressed in Moorish costume - in reality a Spanish soldier who had been captured and enslaved by the Moors - arrives at the inn with a beautiful lady named Zoraida, a Moorish woman who is a convert to Christianity. The captive then tells his story, which in many ways parallels Cervantes' own experience in the army and in captivity at the hands of the Moors. In the part of his narrative that does not relate to the experience of the author, the captive speaks of how he is delivered from prison through the help of the beautiful young daughter of a wealthy Moor - the same Zoraida who now travels with him, and is to become his wife after she is baptized.

Soon after the captive completes his story, a judge arrives at the inn, accompanied by his lovely fifteen-year-old daughter Clara. After everyone retires, they hear a young man with a beautiful voice singing outside the inn. Clara tells them that he is a young nobleman who has fallen in love with her and has followed her, disguised as a muleteer. Dorotea promises to try to get them together. Meanwhile, Don Quixote has been outside guarding the inn. Maritornes tricks him into putting his hand through a barred window, where she ties it to a doorknob inside, leaving him standing on Rozinante's back all night - at least until other travelers arrive, at which point Rozinante shifts position and Don Quixote is left hanging from the window. The travelers have been sent by the father of Don Luis, the young nobleman with the beautiful voice, to bring him home from his foolish journey, but he refuses to go with them. Don Luis begs the judge for Clara's hand in marriage, and the judge says he will consider the young man's offer. Meanwhile, the barber from whom the "Helmet of Mambrino" had been stolen arrived, demanding his basin and saddle back; Don Quixote refuses, arguing that they had been won fairly in combat. Finally, peace is achieved when the curate secretly pays the barber for his basin. Then several members of the Holy Brotherhood arrive with a warrant for Don Quixote's arrest for having freed the members of the chain gang. The curate convinces them of Don Quixote's madness and gets them to agree to

accompany the party as they bring the knight-errant back to his home. The principals then build a cage, capture Don Quixote, and bind him in the cage, convincing him that he has been enchanted by his old enemy. Don Quixote accepts the situation calmly, though he wonders why his enchantment didn't involve travel at great speeds like the enchantments in the books he had read. After a few brief encounters and discussions of Spanish drama and chivalry, the party arrives home, where Don Quixote is gladly welcomed by his niece and housekeeper.

MAJOR CHARACTERS

- Don Quixote de la Mancha - A middle-aged Spanish farmer who, having read countless tales of medieval chivalry, decides to travel the countryside as a knight-errant, righting wrongs and helping the helpless. Mostly, his illusions lead him to do more harm than good, attacking those who are no threat and releasing the guilty. His madness is restricted only to the matter of chivalry, however; in matters of literature, war, and politics he is able to converse with considerable intelligence.
- Sancho Panza - A poor peasant who is convinced to become Don Quixote's squire upon being promised an island of his own to rule, Sancho is sometimes the voice of practical reason in the story, and at other times becomes so absorbed in his desire to become the governor of his own island that he comes to believe his master's fantasies.
- Dulcinea del Toboso - A tavern wench named Aldonza Lorenzo, she becomes Don Quixote's lady of chivalry in whose name he performs all his noble deeds. She never actually appears in the story, though Sancho Panza knows her to be very unlike the lady his master imagines.
- Rozinante - Don Quixote's noble and faithful steed, a skin-and-bones farm nag who has seen better days.
- Dapple - Sancho Panza's donkey, she disappears and reappears at irregular intervals as Cervantes appears to have forgotten what he wrote in previous chapters.
- Cide Hamete Benengali - The fictional Moorish writer from whose work Cervantes supposedly translated his account of the wandering knight.
- The Curate - Don Quixote's parish priest who, along with the barber, are determined to find him, bring him back home, and cure him of his madness. He plays a key role in resolving the broken romances of the first part of the novel.
- The Barber - Another friend of Don Quixote, he helps the curate retrieve the mad knight-errant.
- Chrysostom - A young man who kills himself because of his unrequited love for Marcela.
- Marcela - A young noblewoman who forsakes society for the life of a shepherdess, refusing the love of her many suitors. It is because of his love for her that Chrysostom kills himself.

- Cardenio - A young man betrayed by his best friend Fernando and his lover Luscinda, he goes mad and roams the mountains in the garb of a shepherd. There he meets Don Quixote, whose friends are instrumental in reuniting him with Luscinda.
- Don Fernando - An arrogant aristocrat who, after being introduced to Luscinda by his friend Cardenio, steals her from him while he is away in another town. Prior to this, he had deflowered a young woman named Dorotea who was enamored of him. Though he never really shows any signs of repentance, he finally is brought to give up his claim to Luscinda and accept his responsibility to Dorotea.
- Luscinda - A beautiful young woman who loves and is loved by Cardenio, she is deceived by Fernando, but ultimately reunited with her true love.
- Dorotea - A determined young woman who, unlike most of the ladies in the story (or in the Spain of her day), takes her fate into her own hands and schemes to regain the affections of Fernando, who has taken her virginity. Why she would want to marry the scoundrel, we never really understand, but she gains her desires in the end.
- The Captive - A man who has fought for Spain and been enslaved by the Moors, he tells his tale to the travelers at the inn.
- Zoraida - The Christian daughter of a Moorish prince, she arranges for the escape of the captive from slavery and flees with him to Spain. Ultimately, she is baptized and they marry.
- The Judge (Juan Perez de Viedma) - The captive's brother, he is Clara's father, and among the company that gathers at the inn near the end of Book I.
- Clara - The young daughter of the captive's brother, the judge, she has discerned Luis' love for her from afar. The curate plays an important role in bringing the two together.
- Don Luis - A young man in love with Clara, he disguises himself as a singing muleteer in order to follow her.
- Gines de Pasamonte - A galley slave who is released from a chain gang by Don Quixote, but who then turns and attacks the pathetic knight who has engineered his deliverance.
- Maritornes - The innkeeper's hunchbacked and promiscuous servant who plays a tangential role in many of the knight's adventures at the inn.

NOTABLE QUOTATIONS

“Oh, sir, ... you should have them burned like the rest. For I shall not be surprised if my uncle, when cured of his disease of chivalry, does not start reading these books, and suddenly take it into his head to turn shepherd and roam through the woods and fields, singing and piping, and what is worse, turning poet, for it is said that disease is incurable and catching.” (Don Quixote's niece, p.90)

“That is just the point of it, ... and that is where the subtleness of my plan comes in. A knight-errant who goes mad for a good reason deserves no thanks or gratitude; the whole point consists in going crazy without cause, and thereby warn my lady what to expect from me in the wet if this is what I do in the dry.” (Don Quixote, p.242)

“Is it possible that in the time you have been with me you have not yet found out that all the adventures of a knight-errant appear to be illusion, follies, and dreams, and turn out to be the reverse? Not because things are really so, but because in our midst there is a host of enchanters, forever changing, disguising, and transforming our affairs as they please, according to whether they wish to favor or destroy us.” (Don Quixote, p.243)

“Do you not see, Sancho, that all this redounds to her greater glory? You should know that according to our code of chivalry it is a great honor for a lady to have many knights-errant serving her, with no greater aim in life than that of serving her for what she is and without expectations of any rewards for their noble ideals than that she should be content to accept them as her knights.” (Don Quixote, p.315)

“Virtue is so powerful that, all by herself and in spite of all the black magic of Zoroaster, its inventor, she will emerge victorious from any situation and will shine on earth as the sun does in the sky.” (Don Quixote, p.472)

“Virtue is more persecuted by the wicked than it is cherished by the good.” (Don Quixote, p.475)

“Believe me, then, good sir, and as I have told you before, read those books and you will see how they banish your melancholy and improve your temper, if perchance it be bad. I declare that ever since I became a knight-errant, I am valiant, courteous, liberal, well bred, generous, polite, bold, gently patient, and an endurer of toils, imprisonments, and enchantments.” (Don Quixote, p.498)

ESSAY QUESTIONS

Discuss the following in a five-paragraph essay:

1. Do you consider the protagonist of Miguel de Cervantes' *Don Quixote* to be a noble hero or the object of the author's mockery? Why do you think so? Support your conclusion with details from the story.
2. One of the themes of Miguel de Cervantes' *Don Quixote* is the relationship of reality and fantasy. According to the novel, is it better to live in the real world or the world of the imagination? Support your conclusion with specifics from the novel.
3. The protagonist in Miguel de Cervantes' *Don Quixote* lives in a fantasy world, partly of his own making and partly as a result of his reading. How does living in a fantasy world affect him? How does it affect those around him? What are the dangers of being absorbed in a world of fantasy?

4. All too often in today's news, we hear of some young person who, absorbed by violent computer games, decides to act out a similar form of violence in the real world. Clearly, living in a fantasy world can be dangerous, both to the person who does so and to those around him. How does Miguel de Cervantes' *Don Quixote* illustrate this same point in the context of the seventeenth century? In what way is Cervantes point different? Be sure to use specifics from the story to support your arguments.
5. A *foil* is a character who brings out the qualities of another character by contrast. In Miguel de Cervantes' *Don Quixote*, Sancho Panza serves as a foil for the protagonist. In what ways does he do this? Choose three specific ways in which the portly squire serves as a foil for his master in the novel, and discuss how these elements help to bring out the major themes of the book.
6. The protagonist's lady, Dulcinea del Toboso, never appears in Miguel de Cervantes' *Don Quixote*. What is her function in the novel? What does she tell us about Don Quixote? What part does she play in communicating the themes of the book?
7. Discuss the role of romantic love in Miguel de Cervantes' *Don Quixote*. Does Cervantes value romantic love or think of it as mere foolishness? Use specifics from the story to support your conclusion.
8. Discuss the view of fiction expressed in Miguel de Cervantes' *Don Quixote*. Don Quixote's friends burn most of his library, and the author condemns much of the literature of his day, yet he himself is a writer of fiction. What is the reader to conclude? What makes fiction beneficial, and what makes it dangerous? What does Cervantes think? What do you think?
9. In Miguel de Cervantes' *Don Quixote*, the curate and the barber burn Don Quixote's books of chivalry because they blame the books for the old man's erratic behavior. Often today, we hear of people who, wanting to turn away from their previous lifestyles, burn books, tapes, or CDs because of their associations with the past. Is such an approach a real solution to the problems faced by such people? Did burning Don Quixote's books help him to change his life? What about breaking heavy-metal CDs? Support your answer from the book and from Scripture.
10. In Miguel de Cervantes' *Don Quixote*, the protagonist habitually explains away any inconvenient facts by blaming them on the work of a magical enchanter. Whenever appearances fail to coincide with his understanding of the world, the enchanter provides a handy excuse. Analyze Don Quixote's thinking from a worldview perspective. Is there any way in which his friends can hope to prove to him that inns are not castles and windmills are not giants? What does this say about challenging the worldviews of those with whom we speak?
11. Discuss the role of social class in Miguel de Cervantes' *Don Quixote*. What are some of the ways in which class distinctions play an important role in the story? What does Cervantes think of such distinctions? Support your argument with specifics from the novel.

12. Discuss the role of physical humor in Miguel de Cervantes' *Don Quixote*. While parts of the book involve detailed discussions of the nature of quality literature, other incidents play like something from *The Three Stooges*. Why do you think Cervantes does this? Relate the physical humor of the book to its major themes; be sure to use specific incidents to support your arguments.
13. In Miguel de Cervantes' *Don Quixote*, the extent to which the ill-starred knight is separated from reality is indicated by the fact that most of the climactic events at the end of the story happen without his involvement - he is upstairs asleep when the various lovers' plots are brought to a satisfactory conclusion. Why does Cervantes do this? What is he saying by making his protagonist a bystander during the novel's most important action? Relate your conclusions to the major themes of the book.
14. Discuss "The Tale of Ill-Advised Curiosity" in Miguel de Cervantes' *Don Quixote*. Is this fictional tale more or less believable than the supposedly factual accounts of the pairs of lovers reunited at the inn? Why do you think so? What might Cervantes be trying to accomplish by including this story in his narrative?
15. In Miguel de Cervantes' *Don Quixote*, which of the two major characters, Don Quixote or Sancho Panza, do you consider to be the more moral? Why? Support your conclusion with specifics from the novel.
16. In Miguel de Cervantes' *Don Quixote*, how do the perceptions of reality of the protagonist affect the people around him? Does he influence them in any permanent way, or only force them to accept his view of the world as they interact with him? Support your conclusion with specifics from the novel.
17. In Miguel de Cervantes' *Don Quixote*, the author claims that Don Quixote is insane, though his insanity appears to be of a highly selective sort. Do you believe that he is insane, or is he responsible for his actions? How does your answer affect your assessment of his behavior? Be sure to use details from the book to support your arguments.
18. In your opinion, is the author in Miguel de Cervantes' *Don Quixote* an opponent of chivalry or an advocate of that ancient code of morality? Why do you think so? Support your conclusion with specifics from the novel.
19. In Miguel de Cervantes' *Don Quixote*, what position does the author take with regard to romantic love? Does he value it or think it foolish? Support your conclusion with details from the story.
20. Miguel de Cervantes' *Don Quixote* is clearly a Renaissance work. From your knowledge of the period, would you say it has more in common with the Italian Renaissance or with the Northern Renaissance? Why? Support your conclusion with details from the novel.

21. Miguel de Cervantes' *Don Quixote* is clearly a Renaissance work. What characteristics of the book mark it as a product of the Renaissance? Support your arguments with specific illustrations from the novel.
22. To what extent is Miguel de Cervantes' *Don Quixote* a characteristic product of the Golden Age of Spanish literature? Relate the events and themes in the novel to what you know about Spanish history at the time the book was written.
23. Relate Miguel de Cervantes' *Don Quixote* to the Counterreformation. What elements of the book are characteristic of the era of Catholic reaction to the Protestant Reformation? How important are these elements to the themes of the book?
24. To what extent does the protagonist in Miguel de Cervantes' *Don Quixote* serve as a mouthpiece for the author? Point to specific passages in the novel where this takes place, and discuss how they contribute to the overall themes of the work.
25. Compare and contrast the characters of Falstaff in William Shakespeare's *Henry IV, part 1* and Sancho Panza in Miguel de Cervantes' *Don Quixote*. Are they funny for the same reasons? What about their views of truth and reality? Why is one ultimately rejected by the protagonist while the other remains beloved? Support your arguments with details from the two works.
26. Compare and contrast the critiques of knighthood and chivalry found in Mark Twain's *A Connecticut Yankee in King Arthur's Court* and Miguel de Cervantes' *Don Quixote*. Do the two authors have the same goals in their criticism? In fact, do they have *any* goals in common? Which provides the more effective critique? Support your conclusions with details from the two stories.
27. Near the beginning of Mark Twain's *Huckleberry Finn*, Tom Sawyer refers to Cervantes' *Don Quixote* to justify his claim that a Sunday School picnic is really a caravan of Arab traders who have been enchanted. In reality, the two novels are quite similar in that both ridicule the romantic literature to which major characters (Tom and Don Quixote) are attached. Which do you consider more effective in mocking the conventions of the very different works of romantic literature popular when the two books were written (about 250 years apart)? Why? Support your conclusion with specifics from the two novels.
28. Both Joseph Conrad's *Lord Jim* and Cervantes' *Don Quixote* picture, in very different settings and with very different tones, the dangers of basing one's worldview on romantic literature. Compare and contrast the two works, including the characters of the protagonists, the tones set by the authors, the consequences of romanticism as portrayed in the stories, and the implied cultural critiques included in the novels.
29. Compare and contrast the story of Cosmo in George MacDonald's *Phantastes* with "The Tale of Ill-Advised Curiosity" in Cervantes' *Don Quixote*. Why do the authors include these lengthy narratives? How do they support the plots, characters, and themes of the two novels?

30. In Gustave Flaubert's *Madame Bovary*, romance novels play a significant role in creating the mindset that ultimately leads Emma Bovary to ruin. Relate this idea of the power of literature to the treatment of the same subject found in Cervantes' *Don Quixote*. In addition to the comic tone of the latter book, how does Flaubert's treatment of this powerful influence differ from that of Cervantes?
31. Compare and contrast Lydia Languish in Richard Brinsley Sheridan's *The Rivals* with Don Quixote in Cervantes' great novel. Both characters have been affected by romantic novels. Have they been affected in the same ways? Are the two authors communicating similar evaluations of romances through these characters? In what significant ways are the characters different, aside from the fact that one is male and the other female?
32. In Desiderius Erasmus' *Praise of Folly*, he refers to one Argive, described by Horace as a man who sat all day in the theater, laughing and applauding, despite the fact that no one was on stage. Otherwise, he was "Pleasant to his friends, kind to his wife, a man who could forgive his slaves, and at a bottle's broken seal not mad with rage." Compare the madness of Argive with that of the protagonist in Cervantes' *Don Quixote*. Is such madness, as Erasmus argued, the source of true happiness, especially since the men in both stories were saddened when their illusions were shattered by well-meaning friends? Support your arguments with specifics from both books.
33. The protagonists of Moliere's *The Misanthrope* and Cervantes' *Don Quixote* are both idealists who insist on viewing society according to their own peculiar perceptions of it. Both Alceste and Don Quixote are comic figures, but do we laugh at them for the same reasons? Do we consider these men who long for an ideal world admirable, or in the end do we reject their visions as absurd, "impossible dreams"?
34. The protagonists of Sir Walter Scott's *Waverley* and Miguel de Cervantes' *Don Quixote* derive their understanding of the world from the romantic literature in which they are immersed. How are the two characters shaped by their view of the world? To what extent are they able to transcend it? Use specifics from both books to support your arguments.
35. In chapter five of Sir Walter Scott's *Waverley*, the author, speaking of Cervantes, says, "My intention is not to follow the steps of that inimitable author, in describing such total perversion of intellect as misconstrues the objects actually presented to the senses, but that more common aberration from sound judgment, which apprehends occurrences indeed in their reality, but communicates to them a tincture of its own romantic tone and colouring." Did he succeed in his aim? Is his protagonist a more realistic Romantic than the knight-errant of *Don Quixote*? Why or why not? Support your analysis with quotations and incidents from both novels.