



Teaching Materials

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Background Information for Teachers

Chivalric themes and motifs¹

Whereas Cervantes' first readers came to *Don Quixote* knowing about books of chivalry, modern readers generally read the other way around: we start with *Don Quixote* and become familiar with certain aspects of the books of chivalry by way of Cervantes' parody of them. Here, then, are some of the chivalric themes and motifs parodied in *Don Quixote*. The list is by no means complete, but should provide a good start.

Although the parody of chivalric motifs extends throughout *Don Quixote*, the relationship between *Don Quixote* and the books of chivalry isn't always parodic. What's more, while the parody of chivalric themes and motifs is especially intense in the first fifth of the novel (part I, chapters 1-10 and 15-22), there are long stretches where it's absent or nearly absent. Once Sancho really becomes Sancho (as of part I, chapter 20, let's say), and the stories of other characters work their way into the novel, other principles besides the parody of chivalry organize the ways the novel develops.

1. *the wise chronicler (el sabio cronista) and the found manuscript*

The books of chivalry generally pretend to be translations of old books written by wise men (*sabios*) in foreign languages. The real author usually adopts the pose of a translator of that original text. These old manuscripts tend to be found quite by chance, in strange circumstances. There is at least one case in which the "original text" was supposed to have been written in Arabic (and found in Tunisia, North Africa).

In I,2, Don Quixote assumes that his story will likewise be written by such a *sabio*, and even goes so far as to imagine the flowery language in which that text will begin. As long as there's a *sabio* who simply knows everything (who knows how?), there's no need for anyone to witness what Don Quixote does. In I,9 Cervantes takes the game a quantum leap further with the finding of Cide Hamete Benengeli's text in Arabic. However (apart from this wonderful chapter), only in the second part of *Don Quixote* does Cervantes really exploit the novelistic possibilities of this text written in Arabic by a Moor.

2. *chivalric time and space*

Chivalric action happens in its own space where certain types of places are especially important, e.g., openings in the forest, crossroads, castles, caves... As far as time goes, the dawn acquires a mythical aura, and most chivalric events take place in spring and summer.

Don Quixote obviously looks for these kinds of places and transforms inns into castles. The cave becomes important in the second part of the novel. There are various flowery descriptions of the dawn in *Don Quixote* (parodying the style of books of chivalry). And *Don Quixote*'s calendar is all messed up because it starts in July, and months later (in the second part of the novel), we're *still* in July of the same year (of 1614! i.e., 9 years after the first part was published!). Cervantes knew the calendar as well as anyone, but he organizes *Don Quixote* mainly according to chivalric time, saints' feasts, holidays, and so on. It's always the middle of summer in *Don Quixote*.

3. *knighting*

¹This summary is partly indebted to a study by Mari Carmen Marín Pina.

This authorizes the knight to do all the kinds of activities a knight is supposed to do. Without it he's impotent. Among other things, the ceremony consists of going to the chapel and watching over the weapons he'll be using. The ceremony is administered by a knight, usually an important one, who strikes the novice with the flat side of the sword and utters appropriate words. A damsel often girds the novice's sword. It's assumed that the knight performing the ceremony will transfer his best qualities to the novice.

When he ventures forth the first time (chapter 2), Don Quixote suddenly realizes that he must be knighted as soon as possible, and this gives way to the hilarious parody in chapter 3 where the roguish inn-keeper performs a mock ceremony, and a prostitute girds Don Quixote's sword.

4. defending those in need

The knight errant is expected to defend his faith and his earthly rulers, and mete out justice. Those in need tend to be damsels, widows and other women, orphans, and the poor. In performing these roles, the good knight has to confront bad knights, giants, monsters, etc. One such motif in books of chivalry is the defense of squires being unfairly whipped.

In chapter 4 Don Quixote performs such an act of justice by "defending" Andrés. And from the very beginning this ethic of dispensing justice in the world motivates Don Quixote.

5. challenges and duels for his lady

A knight who isn't in love is nobody. His lady endows him with purpose, strength and valor. Love obliges him to increase his fame and to take on adventures, duels, jousting, etc. Knights generally fight about whose lady is more "beautiful", and whoever wins proves his argument.

This motif is present in many passages, e.g., chapters 1, 4...

6. love

The knight and the lady: their love is plagued with obstacles, including extended absences (sometimes alleviated by letters, gifts, etc.) and sometimes jealousy. When the relationship is in danger of breaking up, the knight becomes depressed and usually suspends his knightly activities in some secluded place.

Don Quixote invents his own kind of penitence in chapters 25-26, suffering for Dulcinea in the wilderness of the Sierra Morena, but without her having given any cause for this suffering.

7. courting

The knight is supposed to remain faithful to his lady and reject the love of other women. In his wanderings the knight involuntarily enamors ladies with his looks, character and fame. These ladies may include queens, princesses, wandering damsels, widows, etc. Unless he's unfaithful, the knight excuses himself by declaring his love for his lady. Sometimes women fake being in love with knights and make fun of them.

Don Quixote finds himself in situations where he imagines that women are in love with him, and he shields himself by invoking his love for Dulcinea (e.g., chapters 16-17).

8. enchanters and magicians

These enchanters change their own figure, predict the future, travel by magical means, and can either be friends or enemies of the knight, helping him or doing him harm.

These too are often evoked by Don Quixote, e.g., when his library disappears in chapter 7, or when he explains why adventures go wrong such as with the windmills in chapter 8.

9. *enchantments*

Enchanted characters undergo metamorphoses (changes, “mutations”, etc.): they can be transformed into statues or animals, they can be tortured or deprived of their freedom, they can deteriorate physically. Sometimes the lady may be enchanted. Means of transport such as horses or boats can also be enchanted. In the case of people, the challenge lies in finding out how to disenchant them.

The enchantment of Dulcinea affects much of the second part of Don Quixote.

10. *the squire*

A knight such as Amadís de Gaula (Don Quixote’s main model) wanders about accompanied by a squire who performs a variety of tasks, among them that of courier between knight and lady.

Sancho Panza starts out as a sort of squirely apprentice, but soon takes his role far beyond anything scripted in the books of chivalry.

11. *the horse*

The knight’s horse takes on a personality all its own, and often has a name. Since the knight errant wanders, the horse typically decides the route.

In chapter 1, Don Quixote gives a name to his horse *before* he names himself or his lady. Don Quixote frequently lets the scrawny Rocinante lead the way. There’s a special bond and similitude between the knight and his horse.

12. *the giant*

These are not only physically but also morally monstrous. They steal maidens, take prisoners, usurp kingdoms, have incestuous love affairs, etc.

Don Quixote imagines many such giants, including Caraculiambro (which could be translated as Big Face Ass) in chapter 1, or the windmills in chapter 8.

13. *war*

Besides waging his own battles, the knight is expected to take part in wars and help his own side.

Don Quixote takes sides in a battle he imagines in chapter 18, where the armies turn out to be flocks of sheep.

14. *invented adventures and practical jokes*

Sometimes other characters invent nonexistent adventures and, for different reasons, convince the knight to undertake them.

This happens many times to Don Quixote, e.g., with the princess Micomicona in the first part and in the household of the duke and duchess in the second part. It’s important to note that this doesn’t only happen in Cervantes novel but also in the books of chivalry.

Prepared by Steve Hutchinson

Don Quixote Narrative Structure, Narrative Voice, and the Nature of Reality

One of the main questions that comes up in this book is what is real and true? Cervantes likes to play around with reality vs. illusion and truth vs. fiction, and he makes choices in his narrative structure and narrative voice, as well as in his characterizations of his main characters, that provoke much thought and some confusion about the nature of reality. In terms of characterization, for example: Don Quixote is a fictional character in a fictional work, who is inspired by the books he reads (fictional accounts of chivalric heroes) to recreate himself as a knight errant and go forth on adventures. So we have a fictional character creating an identity different from his real identity (in other words, a fiction) based on works of fiction that he believes are real and historical. And just because he's not "really" a knight errant, that doesn't keep him from hiring a squire, devoting himself to a lady love, and encountering "real" battles and adventures.

Confused? Well, it gets worse—or better, depending on your point of view. The confusion that the character of Don Quixote has between reality and illusion is also reflected in Cervantes' choices for his narrative structure and voice. Information on Cervantes' narrative structure below is from David L. Solomon's English 202 website from the University of Maryland:

"The narrative structure of *Don Quixote* is highly complex. At times, the reader feels unsure what is real and what has been invented by Cervantes. This is because the story is metafictional. It is a story within a story within a story within a story again. (The prefix "meta" is Greek for "again" meaning literally, "fiction again.")

If anything, the narrative structure mirrors the complexities of the Don Quixote character himself. Just as Don Quixote blurs reality with imagination, Cervantes does the same."

One way that Cervantes blurs reality with imagination is in his narrative voice. Information on narrative voice, below is taken partially from Abrams' *Glossary of Literary Terms*:

Aristotle's *Rhetoric*, written in the 4th C BC, introduced the idea that when a public speaker performs, the speaker creates a kind of narrator (a "voice") who "expresses attitudes both toward the characters and materials within the work and toward the audience to whom the work is addressed," who has, in other words, a particular point of view and is, to varying degrees, distinct from the actual person performing the speech. A speaker who wishes to persuade her audience to support her must first persuade the audience that this narrator is trustworthy and credible. The speaker must use a voice of authority. Writers also create a narrator who tells the story in a distinct voice and from a particular point of view. In the case of *Don Quixote*, Cervantes writes the story from a first-person point of view. The narrator seems to be Cervantes himself, since he refers to himself as "I," but actually that narrator is a construction of Cervantes—a narrative voice. Like the audience for a speaker, the readers, in order to feel comfortable that we are getting the "true story," must trust that the narrator of the story is credible. Cervantes, however, doesn't want his readers to feel too comfortable—remember, he likes to play around with our perceptions of reality—so he makes choices in his narrative voice that make us wonder whether or not what we are reading really happened—in the story or in real

life. This idea will become clearer after we have read and discussed the prologue and the first nine chapters. For now, just watch for shifts in the narrator's point of view and try to be aware of moments when the narrator seems to step outside the story and talk to you directly. When you notice such moments, ask yourself what their effect is. What effect does changing the point of view have on what you perceive as truth vs. fiction in the story? Does a direct address by the narrator make you more or less trusting of the truth of his story?

As we continue to read the novel, this issue of truth vs. fiction and reality vs. illusion will come up again and again, on a whole bunch of different levels, and you will begin to recognize and appreciate the ways that Cervantes uses his narrative structure and narrative voice to make you think about reality in a different way—both in the context of his book and in the larger reality of your life.

Prepared by Kathy Haig

A few comments on the study guide of the prologue and opening chapters

In the first section of this commentary I'd formulate the author question somewhat differently – and this affects the question guide on the prologue as well. New books and articles are coming out about this all the time, and nobody has the last word, not even Cervantes or Borges. I think we should use the name Cervantes with caution. A reader holding a book with Cervantes' name on the front cover will of course assume that the figure in the prologue who says "I" is Cervantes. At the very least I'd put "Cervantes" in quotation marks here. This "I" is naive, incompetent, inept, plagued by writer's block, ready to give up the whole enterprise of his already written history just because he can't think of what to say in the prologue or how to present his book in a way that matches up to the ways that other writers like Lope de Vega do. And then the "friend" appears. Cervantes, the writer who has written this entire book (what would become part 1 of the novel), obviously shares few of the characteristics of this authorial persona who says he has written the book. In fact, it seems to me that the "real" Cervantes resembles the friend much more than he resembles this "Cervantes". But even so I'd have to qualify this by saying that things change from moment to moment in this novel: for example, the freedom the "Cervantes" of the prologue grants the reader obviously expresses the freedom that Cervantes characteristically grants his readers.

The "I" of chapter 9 who goes looking for manuscripts in Toledo certainly shares some of the traits of the "I" of the prologue. Neither of them seems to resemble the "historian" of chapters 1-8, who at times is very harsh on Don Quixote (e.g., ch. 2, p. 25: "as if he truly were in love"; the sun "would have melted his brains if he had had any"). For a starter, he too figures within the fiction and treats DQ as a real historical character whom he greatly admires, but he's as fictitious as DQ. Like so many before her, even Edith Grossman falls into the trap of identifying this "I" as "Cervantes (that is, the narrator)" in a note in chapter 9. The final remarks in the prologue section of the study guide are fairly close to what I'm saying here, though I have some doubts about the notion of "omniscience" here.

Another point I think worth stressing is that in all likelihood Cervantes initially intended only to write a spoof on books of chivalry (more or less chapters 1-5), a sort of short novel, and in the process discovered that this idea had enormous potential. In 1612 an interlude (one-act play) titled *Entremés de los romances* was published in which a farmer named Bartolo loses his mind reading ballads; he imagines himself a ballad hero, leaves home, speaks in fragments of ballads, confuses other people with ballad characters, challenges an imaginary Moor who wounds him with his lance. Besides the obvious parallels with the opening chapters of *Don Quixote*, it turns out that DQ recites some of the same lines as this Bartolo in chapter 5, and oddly enough evokes ballad heroes rather than chivalric ones. All of this suggests that Cervantes knew about this forgotten little piece many years before it was published. But *Don Quixote* quickly grows out of its initial conception (assuming this hypothesis of the genesis of the novel), and keeps evolving all the way to the end. The main characters change: Don Quixote sheds his first awkwardness as a knight errant and becomes much more interesting, as does Sancho, who soon bears practically no resemblance to the dull-witted Sancho we first meet in chapter 7. Dulcinea too undergoes considerable transformations throughout the novel. The narrative too outgrows the limitations of its first “historian” and finds another manuscript. It seems that Cervantes discovered his way en route rather than having the novel’s itinerary all plotted out beforehand, and this makes the *Quixote* especially exhilarating to read and reread. One thing students could do, provided they get well beyond the opening chapters, is trace how Don Quixote, Sancho and Dulcinea develop, using character charts.

Prepared by Steve Hutchinson

Study Guide Questions

Don Quixote Prologue

Here are some study questions for the Prologue. The first four are just to assess your basic understanding of what you are reading, and the last couple of questions are meant to help us begin our discussion of Cervantes' narrative voice. Please write out your answers in your reading journal for classroom discussion.

1. What is the relationship between a book and the circumstances of its composition, according to Cervantes? What analogy does he use to express this idea? What exception does he claim for himself? Plainly stated, what is his overall meaning in reference to books in general and to his own book?
2. What is the reason for Cervantes' distress on pages 4 and 5?
3. What is Cervantes' friend's advice concerning
 - a. sonnets?
 - b. quotations?
 - c. allusions and annotations?
 - d. bibliography?... And then why does he say that Cervantes' book doesn't need any of these things anyway?
4. On page 8 the friend gives a brief guide to writing good prose. It begins about halfway down the page with the words, "instead you should strive. . ." and continues for the rest of that sentence and the whole of the next sentence. Put this advice into your own words and comment on the criteria that the friend offers for good writing. Is this good advice?
5. What does Cervantes' distress (question #2) have to do with the question of fiction vs. truth?
6. What is your impression of Cervantes' narrative voice in this prologue? In other words, if you had to characterize the person writing these pages, how would you describe him? On what do you base your impressions? What is the effect of Cervantes' introduction of his "friend" on your impressions of Cervantes' narrative voice? Is the friend "real"?

Don Quixote Chapters 1-3

In your notes, answer the comprehension questions (from English 2301 webpage, Professor Wall, Winston-Salem State University, avail.

<http://gorams.wssu.edu/wallr/eng2301donquixote.html>).

Then jot down some answers to the analytical questions and finish by writing (and word processing) your answer to the short essay question.

Comprehension Questions:

Chapter One:

1. Where is Don Quixote from? What is his real name? Describe his life, financial situation, and social class.

2. What has Don Quixote been reading? What effect do the things he reads have on him?
3. What does Don Quixote decide to do? How does he prepare himself? Who or what is Rocinante?
4. Who is Dulcinea del Toboso? Why does Don Quixote need to choose her? What is her real name?

Chapter Two:

1. Why does Don Quixote blame himself for waiting so long to ride out? Is this reality or illusion?
2. What is the first place Don Quixote stops, and who are the people he encounters there? How do they treat him?

Chapter Three:

1. Whom does Don Quixote ask to dub him a knight? (The ceremony in which someone becomes a knight involves a light tap on the shoulder with a sword, and this is referred to as "dubbing" someone a knight.) Why does the person he asks agree to such an inappropriate request? What good advice does he give Don Quixote? (Why do you think he does this?)
2. Knights in romances stayed up all night before the ceremony in which they were made knights to watch over or "keep vigil" over their armor in the chapel of the castle. What does Don Quixote substitute for a chapel and an altar, and what happens during the night?

Additional Questions:

1. In chapter 1, from whose point of view is the story told: the narrator's or Don Quixote's? Is the point of view ever confusing? Give examples of places where the point of view seems to shift. What is the effect of this shift in terms of the question of truth vs. fiction?
2. Relate the shifts in point of view in chapter 1 to the use of the narrator's friend in the prologue and to Don Quixote's encounters at the inn in terms of the question of truth vs. fiction and reality vs. illusion.

Essay Question: Using specific evidence from chapters 1-3, write a short essay defending, challenging, or qualifying this statement: **Don Quixote successfully creates or shapes a reality to fit his illusions.**

Prepared by Kathy Haig

Name: _____
Chapter: _____

WORD BANK

Vocabulary Word: _____

Definition:

Vocabulary Word: _____

Definition:

Vocabulary Word: _____

Definition:

Vocabulary Word: _____

Definition:

Vocabulary Word: _____

Definition:

Vocabulary Word: _____

Definition:

Prepared by Mary Taggart

Movie Guide for *A Knight's Tale*

1. How does William get to be a knight?
2. Who does William use to create the necessary paperwork to joust as a knight?
3. What events does William participate in?
4. Why does Chaucer get in trouble?
5. Who does William have repair his armor?
6. What are the rules of jousting?
7. Why do some knights in the joust declare a truce?
8. What things does Count Adhemar do to sabotage William?
9. Why does William joust?
10. What is so terrible about William being discovered as a peasant?

Response to *A Knight's Tale*

There are many issues in this movie that can be applied to our reading of Don Quixote. Your task is to write a 1 page, double-spaced response. It should be in Times New Roman and font size 12. Below are some writing prompts to help you get started. You may write on another topic; simply clear it with Mr. Wessely or Mrs. Taggart first. Use your movie guide for assistance and ask for help in developing your piece, if needed. Make sure to tie information from the movie to themes in the novel.

What is realistic about this movie (and the book)?

What is unrealistic (in the movie and in the book)? (What is the “made for Hollywood” or “made for the readers” factor?)

How does DQ fit with the movie?

What is the big deal about status?

Examine the line “a man can’t change his stars”. Compare this to DQ.

How do William and DQ each attempt to follow the chivalric code?

Note how men/women deal with each other in the book and movie.

What is the role of religion in the book and in the movie?

Why joust (or go on quests)?

How are William and DQ different?

How are William and DQ alike?

How are Chaucer’s lengthy introductions like the stories/adventures in DQ?

What is the significance of “being naked for a day” vs. “naked for eternity” (in fiction)?

How are poetry and words used in DQ and the movie?

What do William and DQ each do for love?

How do Roland and Wat compare to Sancho?

Prepared by Mary Taggart

Questions about the presence of part I of *Don Quixote* in part II, and about the relationship between Avellaneda's second part and Cervantes' second part

Part II, prologue

1. In 1614, while Cervantes was fairly close to finishing the second part of *Don Quixote*, another second part appeared under the pseudonym of Avellaneda. How does Cervantes respond to Avellaneda in the prologue?
2. What happens in the two stories about a madman and a dog? And what analogy is there between each of these two stories and the fact that Avellaneda wrote a continuation of *Don Quixote*?

Part II, chapter 1

Read just the first sentence of this chapter. Who is the fictional author of the second part of *Don Quixote*? How much time has passed in the lives of the characters between the end of the first part (when Don Quixote returned home) and the beginning of the second part? Historically speaking, how many years separate the publication of the first part and the second part of Cervantes' *Don Quixote*?

Part II, chapter 2

1. According to Sancho, what do people in the village say about Don Quixote, and how does Don Quixote respond to this?
2. What's the big news that Sancho tells Don Quixote? What book is he talking about, and who has written it?
3. How would you feel if you suddenly found out that, without your knowing it, an enormously popular movie appeared about everything you'd recently been doing, saying, thinking – about things that happened even when you were alone? What would you ask someone who had seen the movie?

Part II, chapter 3

1. Why is it hard for Don Quixote to believe that there's a book about him? What doesn't he like about the fact that it was written by a Moor?

2. According to Sansón Carrasco, what's the difference between a poet (i.e., a fiction writer) and a historian? Which of these two is Cide Hamete? [And which of the two is Cervantes?]. Did Sansón read the book as truth (history) or fiction (novel)?
3. What do readers say about this book? What sorts of people read it?

Part II, chapter 4

1. Has the author promised a second part? What problem is there in writing one?
2. What does Sancho want to do now that he knows that the author wants to write a second part?
3. What does Don Quixote decide to do when he hears Rocinante's neighing?

Part II, chapter 72

1. How does Don Quixote know who Álvaro Tarfe is when he hears his name?
2. Can there be two Don Quixotes and two Sanchos? If so, can one of these Don Quixotes or Sanchos be more real or authentic than the other?
3. What does Don Quixote ask Álvaro to do? And what good will that do? What sensations does Álvaro have after all this?

Part II, chapter 74, last page or so

1. What does Cide Hamete do with his pen, and why?
2. What relationship is there between the pen and Don Quixote?

Prepared by Steve Hutchinson

Questions to think about and prepare for discussion, related to the 'Curioso Impertinente'

1. What happens when fictional characters read a novel while we read it? Consider the question of placing a fiction within a fiction, and these confusing levels of being.
2. How does the narrator tell his story, and what attitudes does he show the readers? Otherwise put, is this narrator the mouthpiece of the author Cervantes, or something quite different?
3. How does the interruption of Don Quixote's battle with the wine skins affect the reading of the novella? What is the influence of the acts Don Quixote performs in his sleep, and what happens while he sleeps in the inn?
4. What types of relationships are depicted in this novella? how do they evolve, how do they conflict, and how are they differently valued by the characters?
5. How do each of the three main characters (Anselmo, Lotario, Camila) experience what happens?
6. Why does the enigmatic Anselmo act the way he does, from beginning to end?
7. How do men speak about women and marriage, as opposed to how these are actually shown in the novella?
8. Cervantes' treatment of "adultery" and the "adulteress" in this novella, what do we see? What do we make of Camila's emergence as protagonist, and her talents as improviser?
9. Who's to blame? Is there no fault, shared fault, weighted fault?
10. How does ***domestic*** space effect the unfolding of the story: a plot that essentially takes place in one house (and in Renaissance Florence, no less!)?
11. What are we to make of aristocrats and their servants: how Leonela messes things up, or does she?
12. Who are the voyeurs in this story: (1) Anselmo, (2) the reader and listeners in the inn, (3) us?

Prepared by Steve Hutchinson

Study Guide Questions— Proposed Answers

Don Quixote Prologue

Proposed Answers:

1. What is the relationship between a book and the circumstances of its composition, according to Cervantes? What analogy does he use to express this idea? What exception does he claim for himself? Plainly stated, what is his overall meaning in reference to books in general and to his own book?

The qualities of a book, like the qualities of a child, are determined by the circumstances of its conception and the quality of its writer. If a writer is poverty stricken or imprisoned, his book will be similarly poor or confined. Writers, like parents, are often blind to the defects of their books, and in fact, see defects as assets. Cervantes claims to be an exception to this rule, however, because he claims to be the step-father, rather than the father, of Don Quixote. He says, therefore, that the reader is free to like or dislike the book according to the reader's own judgment. Besides, since the reader is anonymous, the writer will never know how the reader receives the book, further freeing the reader to respond as he sees fit.

2. What is the reason for Cervantes' distress on pages 4 and 5?

He has a story about a noble knight, but it is not full of quotations from famous sources, not introduced with laudatory sonnets written by famous people, and not accompanied by annotations and a bibliography. Note: Cervantes' apparent distress is undercut several times, implying the author's recognition that these additions in other books, rather than increasing the credibility of the author, are actually unnecessary "decoration."

3. What is Cervantes' friend's advice concerning

- a. sonnets?
- b. quotations?
- c. allusions and annotations?
- d. bibliography?

... And then why does he say that Cervantes' book doesn't need any of these things anyway?

a. write them yourself and attribute them to fictional or dead people.

b. use some common ones that you're already familiar with—they don't really have to be more than tangentially relevant to the subject.

c. again, use common ones. If, for example, you want to include a giant or a river, just name it after one in literature or mythology and you've got a ready-made allusion to annotate.

d. just copy one from another book. Nobody actually checks those things.

Besides, your book is fiction and it's not necessary that anything fictional be credible or exist within any kind of context. It can stand without any of the above features as long as it's well-written.

4. On page 8 the friend gives a brief guide to writing good prose. It begins about halfway down the page with the words, "instead you should strive. . ." and continues for the rest of that sentence and the whole of the next sentence. Put this advice into your own words and comment on the criteria that the friend offers for good writing. Is this good advice?

Write clearly and simply, choosing appropriate words and structuring your sentences effectively. Your story should be funny, even to the melancholy. It should not be so complex that the simple

reader is confused, but it should be witty enough that the intelligent reader is entertained. It should be serious literature, but not immoderate in its structure or form. It's good advice.

5. What does Cervantes' distress (question #2) have to do with the question of fiction vs. truth? *The supporting quotations, annotations, and bibliography are usually considered necessary elements to NON-fiction works—works of historical research—at least to a modern reader. Cervantes' narrator seems confused, therefore, between the criteria for fiction and non-fiction. There seems to be an implication that he needs those elements because his story is a history (non-fiction), rather than a work of fiction. The friend adds an additional element by advising Cervantes' narrator to make up fictional supports—but what could be more appropriate to a work of fiction than fictional supports?*

6. What is your impression of Cervantes' narrative voice in this prologue? In other words, if you had to characterize the person writing these pages, how would you describe him? On what do you base your impressions? What is the effect of Cervantes' introduction of his "friend" on your impressions of Cervantes' narrative voice? Is the friend "real"?

Cervantes seems unsure of himself at first reading: even though he says he doesn't care whether the reader likes his book or not, he is still worried, apparently, that he will appear to be a stupid and unlearned author unless he includes all the accoutrements listed in question #3 above. But upon closer examination, his sarcasm comes through. For example, about his lack of quotations he says, ". . . I find myself incapable of correcting the situation because of my incompetence and my lack of learning, and because I am by nature too lazy and slothful to go looking for authors to say what I know how to say without them" (5)

The introduction of the friend creates confusion about the narrator. If the "friend" is real, then perhaps so is the protagonist—as Cervantes refers to his story as a "sincere and uncomplicated history" (8) after praising the cleverness of his friend and the sagacity of his advice. It brings up the question of who is narrating this story and how much of it is "truth."

What does "real" mean in a work of fiction? The only person we know to be "real" is Cervantes—all else is fiction—but Cervantes himself may be nothing like the persona who narrates the story. I would advise students to look for omniscience in the narrative voice and maybe they can find Cervantes there.

Don Quixote Chapters 1-3 Answers

Chapter One:

5. Where is Don Quixote from? What is his real name? Describe his life, financial situation, and social class.

He is from "somewhere in La Mancha," Spain. His family name is Quixada or Quexada or Quexana. He is fifty-ish, fairly poverty-stricken, but of the knightly class. He has further impoverished himself by selling off land to raise funds to buy books.

6. What has Don Quixote been reading? What effect do the things he reads have on him? *Romances. "his brains dried up," and he decides that it is "reasonable and necessary to him, both for the sake of his honor and as a service to the nation, to become a knight errant and travel the world with his armor and his horse to seek adventures and engage in everything he had read that knights errant engaged in. . . ." (21).*

7. What does Don Quixote decide to do? How does he prepare himself? Who or what is Rocinante?

Answered above. He reads many books of knightly adventures. He finds and refurbishes his great-grandfathers' armor, "fixes" the helmet, takes four days to name his "steed," who is Rocinante, and eight days to name himself. (A parody of the romantic idea of a knight "making a name for himself." Most knights prepare for battle by practicing swordsmanship and other knightly skills—their names are "made" by their deeds—and their horses become famous as well, because of the knight who rides them. Don Quixote, as is fitting to his superficial understanding of knighthood, reads about other knights' skills instead of building his own, literally "makes" names for himself and his horse, that, like knights of romances, do fit their identities: only Don Quixote is a fake knight and Rocinante is a broken-down nag, so their names reflect those realities.)

8. Who is Dulcinea del Toboso? Why does Don Quixote need to choose her? What is her real name?

Dulcinea is his lady. A knight needs a lady (one more ingredient in Don Quixote's superficial knighthood, and as "real" as all the rest) in order to have someone in whose name to do great deeds. Her real name is Aldonza Lorenzo, and she is a peasant.

Chapter Two:

3. Why does Don Quixote blame himself for waiting so long to ride out? Is this reality or illusion?

He believes that there is a great need in the world that is caused by his delay. There are wrongs to right and evil to be addressed. Well, it is a reality that there are wrongs to be righted and evil to be addressed in the world. Don Quixote's illusionary aspect comes in his belief that these wrongs cry out for HIM in particular. This is a good place to discuss reality vs. illusion again: Is Don Quixote a "real" knight? How so? How is he not?

4. What is the first place Don Quixote stops, and who are the people he encounters there? How do they treat him?

He stops at an inn. He encounters two prostitutes, a swineherd, the innkeeper, and a gelder of pigs. They are puzzled by Don Quixote's formal speech and bizarre appearance, but they play along and treat him well.

Chapter Three:

3. Whom does Don Quixote ask to dub him a knight? (The ceremony in which someone becomes a knight involves a light tap on the shoulder with a sword, and this is referred to as "dubbing" someone a knight.) Why does the person he asks agree to such an inappropriate request? What good advice does he give Don Quixote? (Why do you think he does this?)

He asks the innkeeper to do it, believing him to be the castellan of the castle. The innkeeper agrees because he thinks it will be amusing. He tells Don Quixote that knights of old certainly brought along purses of money, as well as "first aid kits." He also mentions that these knights have squires to carry such things for them—or if they didn't have squires, which would have been rare, the knights carried these necessary items in saddlebags so cleverly made that they could hardly be seen. The innkeeper is obviously distressed at the idea that he will not be paid for the meal he has just provided or the bed he plans to provide. Nevertheless, this is good advice, both in Don Quixote's reality and in the innkeeper's reality.

4. Knights in romances stayed up all night before the ceremony in which they were made knights to watch over or "keep vigil" over their armor in the chapel of the castle. What does Don Quixote substitute for a chapel and an altar, and what happens during the night?

Don Quixote substitutes a large corral next to the inn for the chapel and a horse trough for an altar. During the night, both muledrivers approach the trough separately to water their mules, ignoring Don Quixote's warnings to leave his armor undisturbed. He attacks them both and injures them severely enough that the innkeeper "knights" him without further delay in order to spare anyone else in his household injury.

Additional Questions:

1. In chapter 1, from whose point of view is the story told: the writer's, the narrator's or Don Quixote's? Is the point of view ever confusing? Give examples of places where the point of view seems to shift. What is the effect of this shift in terms of the question of truth vs. fiction? *Chapter 1 is told from the narrator's point of view, but he occasionally seems to see the world from Don Quixote's point of view, as when he treats quite seriously the question of Rocinante's and Don Quixote's names and the necessity of Dulcinea. Also, at the bottom of page 19 and top of page 20, the narrator says, ". . . there is a certain amount of disagreement among the authors who write of this matter, although reliable conjecture seems to indicate that his name was Quexana. But this does not matter very much to our story; in its telling there is absolutely no deviation from the truth." When the narrator does this, he confuses the nature of the text: is it history (therefore researched and written about by multiple authors)? Or is it a story, a work of fiction (as implied in the contradictory second sentence)? Is this an example of the writer breaking in to the narration?*

2. Relate the shifts in point of view in chapter 1 to the use of the narrator's friend in the prologue and to Don Quixote's encounters at the inn in terms of the question of truth vs. fiction and reality vs. illusion.

The shifts in point of view are similar to the use of the "friend" because, in reality, the whole thing is an invention of Cervantes. From beginning to end, the multiple narrators and points of view are all under Cervantes' control, but by shifting from one to the next, he keeps us a bit off balance. We become confused about what aspects of the work are fictional and what aspects are historical. It becomes difficult to identify the "author's voice" (if, indeed, it's there at all). As far as Don Quixote's encounters at the inn, it is interesting to see how his total commitment to his "reality" affects others. The prostitutes behave (mostly) like ladies and the innkeeper (with Cervantes' sly doublespeak on page 30 that tells the "truth" of the innkeeper's unsavory background) behaves like the castellan of a castle. It raises the question of the bases of their identities: under different circumstances would the prostitutes BE ladies? Would Don Quixote BE a knight? After he is dubbed a knight by the innkeeper, is he a "real" knight?

Essay Question: Using specific evidence from chapters 1-3, write a short essay defending, challenging, or qualifying this statement: **Don Quixote successfully creates or shapes a reality to fit his illusions.**

This statement can be defended by reference to Don Quixote's actual class (he is nobility, therefore a knight), but also by the effect he has on others: because he treats the prostitutes like ladies, they behave that way; when he fights the varlets who disrespect his armor, he wins, etc. The statement can be challenged by the reality of his situation: he is wearing a pasteboard helmet tied on with string, riding a broken-down nag, and staying at an inn of dubious quality. He fights muledrivers, not knights recreant, and is "dubbed a knight" by an innkeeper.

Perhaps the best answer is a qualification that takes into account the degree to which Don Quixote's delusion affects others—how much is his doing and how much is a result of their choices to humor him.

Prepared by Kathy Haig

Journal Assignments

Don Quixote chapter 4 Journal Entries: In your journal, answer numbers 1, 2, 3, and 4.

1. Please do this question before reading chapter 4.

There is an expression, dating probably from the 16th Century, but still in common use, that claims that “the road to Hell is paved with good intentions.” What do you think this phrase means? Can you think of examples from your own life or from current events to illustrate it?

2. After reading chapter 4, go back to your journal entry and add your reflections on how that phrase applies to Don Quixote’s actions concerning the slave boy and his master.

3. What is ironic about the situation with the slave boy and his master? Why do you think the situation occurs in the way that it does?

4. There is also a second incident in chapter 4. Compare the two incidents. In what ways are they similar? In what ways do they differ? What light do they shed on Don Quixote’s perception of reality versus other people’s perceptions of reality? Try to distill the problem down to a single phrase: in what way can you explain the essential problem in these two incidents? (Don’t be simplistic and say, “it’s because Don Quixote is crazy.” Instead, try to come up with a statement of the problem that shows insight and thought.)

Choose one of these three questions to answer:

5. On page 37, when Don Quixote is explaining that it is possible for the owner of the slave boy to be both a wealthy farmer and a noble knight, he says, “. . . each man is the child of his deeds.” What do you think that phrase means? How does it relate to Don Quixote’s particular choices in life? Do you think it is true? Under what circumstances might it be untrue?

6. On page 39, at the bottom, Don Quixote is trying to force the merchants to praise the beauty of Dulcinea without seeing a picture of her. He says, “The significance lies in not seeing her and believing, confessing, affirming, swearing, and defending that truth. . . .” What does he mean? How does this phrase relate to Don Quixote’s choices in life? Who is in the right here: the merchants, who want proof of Dulcinea’s beauty, or Don Quixote, who asks for their belief without proof? In what areas might this statement apply to your life? Are there instances in which you are willing to accept “truth” without proof and to defend that truth? How are the instances in your life similar to Don Quixote’s perspective on life? Is he any less “realistic” than you are?

7. In the incident with the merchants, Don Quixote exhibits strong emotions—as does the muledriver. Explain the reasons that each reacts as he does. Taking into account their unique points of view and using quotations from the chapter, explain their actions and attitudes. Why does Don Quixote respond to the situation as he does? Why do the merchants and muledriver feel and act as they do? What is their perspective? Where does your sympathy lie? Why?

Prepared by Kathy Haig

Character Journal for Don Quixote

Imagine you are one of the characters in the novel, and you have been writing in your journal about the events surrounding you. You may pick any character we've seen in the novel so far and write about any situation that has occurred in the novel. You can even write about what your hopes are for the future (i.e.- what might happen in the book, what hasn't happened yet).

You should “become” the character; thus, you can only write about what the character would know or write about. Your response should be half a page, double-spaced, size 12, and typed. It will be due Monday, Feb 20th.

Rubric

Length and Formatting

1 2 3 4 5 x1=_____

Voice (writing reflects what only character would know)

1 2 3 4 5 x2=_____

Theme (writing reflects events from the novel)

1 2 3 4 5 x2=_____

Total=_____/25

Prepared by Mary Taggart

Don Quixote Journal

Chapter _____

1. _____

2. _____

Vocabulary:

Term: _____

Definition: _____

Prepared by Mary Taggart

Journal Assignments— Proposed Answers

Don Quixote chapter 4 Journal Entries—suggested answers:

In your journal, answer numbers 1, 2, 3, and 4.

1. Please do this question before reading chapter 4.

There is an expression, dating probably from the 16th Century, but still in common use, that claims that “the road to Hell is paved with good intentions.” What do you think this phrase means? Can you think of examples from your own life or from current events to illustrate it? *Sometimes people mean well, but take actions that result in negative effects. Answers to the second part will vary.*

2. After reading chapter 4, go back to your journal entry and add your reflections on how that phrase applies to Don Quixote’s actions concerning the slave boy and his master.

Don Quixote wishes to spare the boy from a whipping, but he doesn’t understand the situation and, in the end, he makes it much worse for the boy.

3. What is ironic about the situation with the slave boy and his master? Why do you think the situation occurs in the way that it does?

Irony lies in our uncertainty as to who is a credible narrator: is the master a victim of his employee’s incompetence and therefore justified in his punishment of the boy? Is the boy being punished unjustly? There is further irony in the fact that Don Quixote’s good intentions backfire and make the situation worse. He is able to convince the boy that he is powerful enough to guarantee him good treatment, despite the fact that the boy knows that his master is not a knight, but a wealthy farmer. The boy is so gullible that he is convinced of Don Quixote’s illusory power AND he is also convinced to come back to his master on the promise of payment—even though he should be aware that the master is just going to beat him again as soon as he gets hold of him. The situation is a result of the contrast between Don Quixote’s version of reality and everyone else’s. It is interesting to note that, like in the case of the inn, Don Quixote is able to convince others to act as though his reality is THE reality—at least to a limited extent.

4. There is also a second incident in chapter 4. Compare the two incidents. In what ways are they similar? In what ways do they differ? What light do they shed on Don Quixote’s perception of reality versus other people’s perceptions of reality? Try to distill the problem down to a single phrase: in what way can you explain the essential problem in these two incidents? (Don’t be simplistic and say, “it’s because Don Quixote is crazy.” Instead, try to come up with a statement of the problem that shows insight and thought.)

They are similar in that, once again, Don Quixote’s reality doesn’t match up to everyone else’s. They are also similar in that he attempts—unsuccessfully—to force the greater reality to match his illusions, but results, instead in anger and someone getting beaten. They differ primarily in that Don Quixote is beaten in the second one; instead of someone else suffering, Don Quixote suffers directly from the clash of his illusions with reality. The idea I am hoping students will get is the conflicting nature of Don Quixote’s illusions and reality. I’d like them to see how Don Quixote’s illusions, rather than being harmless delusions of an old man, result in real harm to himself and others. I’d also like to open up discussion of where the fault lies in this situation: is it with the person who insists on believing in a reality counter to the accepted one? Or is it a case of intolerance of the larger culture for a diversity of viewpoints?

Prepared by Kathy Haig

Essay/Project Assignments

Love in *Don Quixote*

During the course of Don Quixote's adventures in Part I, he meets up with several characters who have stories of their own to tell. Many of these stories revolve around love in some form: mutual love, love denied, unrequited love, love triangles, tragedies of love—many of the possibilities inherent in this most complex of emotions are explored in this book.

First: drawing from your own experiences in this area, choose one of the following love-related topics and write a journal entry about how you see it:

1. Jealousy: Is jealousy a positive or negative force in a relationship? Explain.
2. Trust: How important is trust in a relationship? What constitutes a violation of trust? What is forgivable and what is not?
3. Opposites attract: Maybe so, but does the relationship last? How important to a successful relationship is it that two people have similar social status and backgrounds?
4. What is true love?
5. Religion: How important is it that two people in a relationship share the same faith?
6. Friends and lovers: Which do you trust more? Which do you confide in? If your friend tells you that your lover has been unfaithful, but your lover denies it, whom do you believe? Why?
7. Virginity: How important is it? Is there a double-standard for men and women?
8. Do you want to know EVERYTHING about your significant other? Or would you like to preserve some mystery, a fantasy element? Do you want your significant other to know everything about you? Why or why not?
9. Love at first sight: fact or fiction?

Second: in groups of two to four people, follow these steps:

1. Choose a couple or group from column 1 and a different one from column 2.
2. Choose the 3-4 aspects from column 3 your group feels are most relevant to the situations of the couples/groups you chose.
3. Evaluate how these aspects affect the individual relationships for each couple.
4. Look for patterns between relationships and try to generate some "truisms" about love: Are there statements you feel that the narrator might be implying about, say, the importance of social status in matters of the heart? Virginity? Trust? Illusion vs. reality?
5. Prepare a 7-10 minute presentation of your results. Be ready to use specific examples from the text to back up your conclusions.

Third: Independently, go back to the question you chose for your journal entry (or choose a different question if another one seems more interesting for this part of the assignment) and answer it from the perspective of one or more characters in one of the couples or groups you chose. Use specific examples from the text to support and illustrate the opinions of the character(s) you chose.

Prepared by Kathy Haig

Video Games are Evil

So is gangsta rap. Movies with sex or violence—those are really bad too. In fact, even reading comic books will rot your brain and turn you into a complete degenerate. Do you agree? Are these statements outrageous? Do they have even a grain of truth?

Do music, video games, movies, or books that expose you to violent or otherwise controversial content have the ability to change your outlook on the world? Do they influence your feelings? Do they influence your actions?

Should certain content be censored or access to it be limited? What kinds of content should be censored? How? What kinds of limitations should be placed on this kind of content? Why? Who should be in charge of deciding what is limited and how it is done?

Step One—to be done before reading chapters 6 and 7 of *Don Quixote*:

Write a journal entry expressing your gut feeling on an aspect of this issue. Rather than making vague statements, use specific examples from your own life. If you play violent video games, listen to music with lyrics about sex, drugs, or violence, or watch R-rated movies, then discuss your own experiences. Do you believe you are affected by these influences? If so, how? If not, why not? If you avoid certain content, why? Do you believe that censorship can be or is a good idea? Under what circumstances? Who should decide and who should be responsible for enforcing limits? Remember to emphasize your personal experience in this journal entry.

Step Two:

Do a little research. You may start with the BBC article I handed out in class if you want (available <http://news.bbc.co.uk/2/hi/health/4594376.stm>), but you also need to find at least three other sources that discuss the effects of music, video games and other types of media. Keep track of your sources in an annotated bibliography. Bring copies or summaries of your information to class for discussion. Good starting points for your research would be banned books, ACLU, censorship, violence in video games, parental advisories in music.

Step Three:

Find specific passages in *Don Quixote* (Chapters 1, 6, and 7 are especially fertile ground) that address the following ideas:

- How Don Quixote's reading affects his feelings, his outlook on the world and his identity
- Actions he engages in as a result of these books' influence
- The opinions of the barber, the priest, the niece and the housekeeper on the value or negative influences of these books
- Censorship or other kinds of control over Don Quixote's reading

Paper Assignment:

Write an argumentative research paper addressing some aspect of the following question:

Is censorship necessary?

Issues to think about:

How does exposure to certain content affect people? What should be censored? How? By whom? For whom? Under what circumstances? Censorship vs. freedom of the press. Censorship

vs. freedom of speech. If you agree that censorship is “necessary”, in what way(s) is censorship “necessary”? In what ways is censorship detrimental to individuals? To society? How does censorship benefit individuals? Society? Those in authority? Who should control access to restricted content? Should there be age limits? Why? How? Are there already limits in place? How successful are they?

You must use *Don Quixote* as a starting point for your paper. Look at steps numbers two and three above: how are they related? The issue of censorship is obviously not a new one, and your challenge is to relate what is happening in the book to what happens in your world today.

Your final paper must be 7-10 pages long, have an annotated bibliography of your sources, and be fully proofread and revised—and turned in to turnitin.com.

Very rough draft/Outline due: _____

Second draft due: _____

Final draft due: _____

Last step—Review:

Go back and read the journal entry you wrote on this topic originally. Write a second journal entry addressing these questions: What have you found most interesting in the course of researching and thinking about issues related to media influences and censorship? Have your opinions about media influences and censorship in general changed? Have your opinions about the influences on YOU changed? Why or why not? Do you think that what you have learned will affect your actions or decisions on this issue in any way? (Does your answer to that last question agree with your original opinion and/or your research? In other words, did reading change you?)

Prepared by Kathy Haig

Don Quixote Advertising Project

Imagine you are a marketing executive in the Whitewater Literature publishing company and received an order from your boss to develop an advertising campaign (a commercial, a print ad, a radio ad, etc) to sell more copies of Don Quixote. You can use exciting words, a catchy new slogan, a jingle, and a redesign of the cover art, among other things, to promote sales of the book.

OR

Imagine you are a marketing executive for a company in a specific industry (toothpaste, soup, hair care products, automobiles, etc) and are able to hire any character from Don Quixote (your spokesman/spokeswoman) to help sell your product. Design an ad (a commercial, a print ad, a radio ad, etc) that uses your spokesperson to sell your product. You can use exciting words, a catchy new slogan, and a jingle, among other things, to promote sales of your item.

OR

Imagine you are a marketing executive for a company in a specific industry (toothpaste, soup, hair care products, automobiles, etc) and are developing a product with a brand name that refers to a character from the book. (For example: You want to sell bandages that have little pictures of Don Quixote on them. Your company's name is Kure-All and you decide to call them "Kure-All Quixote Bandages". The slogan might be: "Had a tough day with windmills? When you take a fall, use Kure-All.") You can use exciting words, a catchy new slogan, and a jingle, among other things, to promote sales of your item.

Prepared by Mary Taggart

Don Quixote Letter-Writing Project

In this latter half of Don Quixote, we have seen several characters write letters to each other, which Cervantes includes for us to read. Some of these have included letters from Don Quixote to Sancho, from Sancho to his wife, from the duchess to Teresa Panza, and many others. You have two goals for this assignment:

First, find a letter in the book and write down who wrote it, whom it is for, the page number, and the situation or the reason the character is writing.

To: _____

From: _____

Page number: _____

Situation or the reason the character is writing:

Next, rewrite that letter- would other words sound better in saying the same thing? Does the letter sound untrue to that character (like he/she would not have written it?) Type this up in size 12 double-spaced Times New Roman format.

Also- write your own letter from one character to another. This should be a page and a half long, in size 12 double-spaced Times New Roman format.

This will be due by the end of Thursday. Each letter will be worth 25 points, for a total of 50 points.

Prepared by Mary Taggart

Don Quixote Mock Trial Information Sheet

Chapter _____

Evidence I found in this chapter (with page #):

Don Quixote is crazy:

1. _____

_____ **Pages** _____

2. _____

_____ **Pages** _____

3. _____

_____ **Pages** _____

Don Quixote is not crazy:

1. _____

_____ **Pages** _____

2. _____

_____ **Pages** _____

3. _____

_____ **Pages** _____

Prepared by Mary Taggart

Don Quixote Map Assignment

Create a map that details at least seven of Don Quixote's adventures on the paper provided. Label characters, places, and situations. Create a key on the back, if necessary. (For example, label DQ for Don Quixote, S for Sancho, and R for Rocinante. Then write what each set of symbols means.) Make sure the map utilizes most of the one side of the paper. You can use whatever colors or mediums (paint, markers, crayons, etc.) you'd like. The main idea is to detail events as you see them. There is no "right" or "wrong" place to put each of these events. Take your time and consider this assignment thoughtfully. You may find your journals, notes, and book useful for preparation of this map. If you have any questions, please ask Mr. Wessely or Mrs. Taggart. This assignment will be due on February 13th (Monday).

Rubric

Map has correct number of adventures.

7 6 5 4 3 2 1 x1=Score: _____

Each adventure is labeled correctly.

7 6 5 4 3 2 1 x1=Score: _____

Map is creative.

3 2 1 x1=Score: _____

Map is neat (and does not appear rushed).

3 2 1 x1=Score: _____

Total Score: _____/20

Prepared by Mary Taggart

Essay Assignments— Proposed Answers

Teachers' Guide for Love in *Don Quixote*

The initial journal entry is designed to get students thinking about a variety of the love-related issues that come up in many of the novellas within *Don Quixote*. Answers will, of course, vary. The idea is to introduce the universality underlying what may seem, to some students, arcane and ridiculously old-fashioned considerations of social class, virginity, honor, and various obstacles to love.

In the second part, the teacher should make sure groups choose different relationships to discuss. It's useful to replicate columns 1 and 2 on the board and draw lines between the sets that are chosen to make sure that no set is chosen more than once. There are 28 different possible combinations, so it shouldn't be hard to distribute them among groups without any repeats. If you have a smaller number of groups or you want to increase the difficulty and complexity of the assignment, you might have each group choose three couples instead of two. It is also possible to use this set-up to compare, say, Don Quixote's infatuation with the illusory Dulcinea with a variety of other couples by assigning Don Quixote and Dulcinea to every group and then distributing the rest of the choices among the groups. Teachers may also wish to alter the list in column 3 to match more closely the topics they have emphasized in their classes.

Teachers should give their students plenty of time and encourage them to brainstorm freely at first, not taking the topics in column 3 too literally. For example, it is easy to see that Dorotea disguises herself as a boy, making the category of "Disguises or mistaken identity" apply to her, but it is less obvious to see the element of mistaken identity in the love triangle between Lotario, Anselmo, and Camila: students might argue that Anselmo is a victim of mistaken identity because he mistakes Lotario's character as a true friend. It might even be said that he is mistaken in his understanding of his own character and identity—or that he is only too accurate, since he fears to be a cuckold, but it is through his own actions that he becomes one.

It is also important that teachers encourage students to consider HOW these aspects affect the relationships of the characters. It is not enough to recognize that social status plays a role in the relationships of Don Fernando and Dorotea and Clara and Don Luis; rather, students should evaluate how social status—as distinct from wealth—influences the courses and outcomes of the relationships in question.

The presentations can take a variety of forms, from the simple oral presentation done from the students' desks, to a skit or creative performance, to a diagram or chart, or a host of other options. Teachers should offer their classes some guidance in how their presentations should be constructed depending on the time and resources available. Alternatively or additionally, this activity could become an opportunity for students to write argumentative or comparative papers. Students might write papers on the intersections of love and honor, love and social class, love and wealth, different standards for men and women, etc. Or they might simply write comparisons of characters or love affairs using evidence from the text to back up their comparisons.

Table of choices for Love in *Don Quixote* assignment

Column 1	Column 2	Column 3
Don Quixote and Dulcinea	Don Quixote and Dulcinea	Trust and fidelity
Anselmo, Lotario, Camila	Anselmo, Lotario, Camila	Obstacles, problems, and tests
Don Fernando and Dorotea	Don Fernando and Dorotea	Honor and virginity
Cardenio and Luscinda	Cardenio and Luscinda	Freedom of choice, rights
Clara and Don Luis	Clara and Don Luis	The man's feelings compared to the woman's feelings
The Captive Spaniard and Zoraida	The Captive Spaniard and Zoraida	Compatibility of social status, wealth, religion, family background
Grisostomo and Marcella	Grisostomo and Marcella	Disguises or mistaken identity
		Fantasy vs reality: Are the people's expectations and knowledge of the object(s) of their love grounded in reality?

Tests and Quizzes

All tests and quizzes prepared by Mary Taggart

Name: _____

Don Quixote Quiz - Ch 28-32 Score: _____ / 25

Multiple Choice- Circle the correct letter of the best answer – 2 points each.

1. What object(s) caught the attention of the men present in the Sierra Morena and was/were described as “white crystal”?
A. Don Quixote’s lance B. Rocinante C. Dorotea’s feet D. a huge diamond

2. What do Cardenio and Dorotea have in common?
A. He’s her father. B. They don’t like Sancho.
C. They want revenge on Don Fernando. D. They want to find Don Fernando.

3. Why did Luscinda marry Don Fernando?
A. Her parents forced her. B. He tricked her into sleeping with him.
C. She loved him. D. He persuaded her that it would be a good idea.

4. What does Dorotea pretend to be to fool Don Quixote to take her quest to find Don Fernando?
A. A boy B. A princess
C. A peasant D. A pheasant

5. Which of Don Quixote’s past adventures returns?
A. The windmills B. The galley slaves
C. The Yanguesans D. The worker lashed against a tree

Vocabulary- Write in the definition- 1 point each.

6. archbishop_____

7. valor _____

8. sovereign _____

9. audacity _____

Vocabulary- Matching- Write the letter of the correct definition on the blank- 1 point each.

10. trifles _____

a. verbal exchange

11. laments _____

b. matters of slight importance

12. perfidy _____

c. treachery

13. discourse _____

d. express grief

Roman Numerals – Change the numeral into the correct number - 1 point each.

M-

XVI-

Roman Numerals – Change the number into the correct numeral - 1 point each.

9-

Short Answer- Use the space provided (and additional paper if necessary) to answer the following questions in 2-4 sentences- 2 points each.

1. What is ironic about the priest's and barber's plan to bring Don Quixote back home? Hint: Who assists in the plan unexpectedly?

2. Why does the priest defend certain books from destruction and urge that others be destroyed?

Extra Credit: (HOORAY!) 2 points each

1. What was the name of the book written on papers that the group planned to read?
2. What service did barbers provide historically?

Name: _____

Don Quixote Test Chapters 1-45

PART I: You may not use notes/your book for this section.

Multiple Choice: Circle the correct letter of the best answer. 2 points each.

1. What Part I oversight does Cervantes remedy in Part II?
A. Don Quixote's lack of armor
B. Sancho's stolen donkey
C. Dorotea's beautiful feet
D. Rocinante's restlessness
2. Who argues with Sancho about Don Quixote's "condition"?
A. Teresa Panza
B. Don Quixote
C. the niece and housekeeper
D. the soldier and farmer
3. What does Don Quixote say is a problem of Sancho's?
A. Sancho can't tie his shoes
B. Sancho speaks in proverbs
C. Sancho gets lost easily
D. Sancho is too energetic
4. What did Sancho do with the money he found in the Sierra Morena?
A. He ate it because he was so hungry.
B. He skipped it over a lake.
C. He gave it to a beggar.
D. He spent it.
5. Who is "the bachelor"?
A. Samson Sargasso
B. Simpson Simpsoso
C. Sansón Carrasco
D. the duke
6. Sancho says that Dulcinea is _____, but Don Quixote thinks she's _____.
A. beautiful, ugly
B. lucky, crazy
C. ugly, beautiful
D. a frog, a princess
7. "The man with the bladders" was part of a group of _____.
A. enchanters
B. actors
C. robbers
D. soldiers
8. Who does Sancho talk with when Don Quixote is talking to the Knight of the Wood?
A. Squire of the Wood
B. Squire of the Squires
C. Squire of the Fire
D. his donkey
9. What do Sancho and the other squire NOT offer to hurt each other with?
A. slaps (in the face)
B. smooth stones
C. a stick
D. bows and arrows
10. What fake body part did the other squire have?
A. arm
B. leg
C. ear
D. nose

11. The Knight of Mirrors and his squire's true identities are:
 A. Cardenio and Don Pedro B. Luscinda and Dorotea
 C. the barber and Cide Hamete Benengeli D. Sansón Carrasco and Tomé Cecial
12. Sancho put _____ in Don Quixote's helmet, which ended up on Don Quixote's head when he wore his helmet.
 A. seafood soup B. skimmings
 C. curds D. grease
13. How did Don Quixote get the name of Knight of the Lions?
 A. the lion refuses to come out of the cage
 B. Don Quixote kills a lion
 C. Don Quixote buys a shield with a lion on it
 D. Don Quixote just likes lyin' around
14. We find another love triangle in the relationship among:
 A. Barnaby, Cardenio, and Quitania
 B. Basilio, Camacho, and Quiteria
 C. the niece, the barber, and Sancho
 D. Don Quixote, Dulcinea, and Luscinda
15. Basilio was _____ and Camacho was _____.
 A. rich, poor B. a shepherd, an enchanter
 C. poor, rich D. a doctor, an actor
16. Basilio _____ to get Quiteria to marry him.
 A. objected at the back of the church
 B. eloped (got married before the wedding)
 C. killed a dragon
 D. made it appear he was dying
17. At the wedding, Don Quixote defends:
 A. Sancho's appetite
 B. Rocinante
 C. Camacho and Quiteria's love
 D. Basilio and Quiteria's love
18. Three days passed for Don Quixote and only an hour passed for Sancho during the Cave of Montesinos adventure. Why?
 A. they believe it was by enchantment
 B. Sancho wasn't paying attention
 C. Don Quixote became lost
 D. time runs differently in caves

19. A man lost his donkey. The plan they used to find it was:
- A. they left delicious donkey food outside
 - B. they ran around and called its name
 - C. they brayed, hoping it would approach them
 - D. they left donkey traps everywhere in the woods
20. Master Pedro, the puppetmaster, had a pet _____ that supposedly could tell the future.
- A. monkey
 - B. iguana
 - C. gorilla
 - D. lion
21. Don Quixote does what during the puppet show?
- A. claps and compliments Master Pedro
 - B. leaves because it is so terrible
 - C. consults Don Pedro's pet about the ending
 - D. objects and attacks the puppets
22. Ginesillo de Parapilla (or Ginés de Pasamonte) stole Sancho's:
- A. donkey
 - B. money
 - C. turkey
 - D. honey
23. Sancho was knocked out- where was he when he woke up?
- A. at the inn
 - B. on his donkey
 - C. on Rocinante
 - D. in a bed
24. Why was Don Quixote so intrigued (interested) in the boat they found?
- A. he thought there was an adventure waiting to happen
 - B. there was a bag of money in the bottom
 - C. he found an ample supply of food nearby
 - D. it was made of gold
25. Don Quixote and Sancho run into _____ who are out hunting with falcons.
- A. Camacho and Basilio
 - B. Dorotea and Quiteria
 - C. the duke and dutchess
 - D. Sansón and Tomé
26. The duke and dutchess have read _____, so they take a special interest in Don Quixote and Sancho.
- A. the daily newspaper
 - B. soldier journals
 - C. Part I of Don Quixote
 - D. Don Quixote's novels of chivalry
27. Don Quixote has _____ washed.
- A. his hands
 - B. his beard
 - C. his feet
 - D. his face

28. Upon talking privately with the dutchess, Sancho reveals that:

- A. he believes Don Quixote is crazy
- B. he doesn't know Don Quixote is crazy
- C. he has stolen money from Don Quixote
- D. he doesn't want to be a governor

29. How was Dulcinea to be disenchanting?

- A. Don Quixote had to complete ten more quests.
- B. Sancho had to get rid of his donkey
- C. Don Quixote had to rescue her from a monster
- D. Sancho had to give himself 3,300 blows on the buttocks

30. Who is the Dolorous Duenna?

- A. Dorotea
- B. Teresa Panza
- C. Countess Trifaldi
- D. Quiteria

Short Answer: Write the correct answer in the blank. 2 points each.

31. What is the problem with the Dolorous Duenna and the other duennas with her?

32. Describe the horse Clavileño the Fleet.

33. What do the duke and dutchess plan to make Don Quixote and Sancho think they are flying?

34. Write one piece of advice Don Quixote tells Sancho in preparation for the governorship.

35. Write another piece of advice Don Quixote tells Sancho in preparation for the governorship.

Extra Credit: 2 points each.

36. What is Altisdora's problem?

37. What name is Sancho called that he objects to?

PART II: You may use your book for this section. Use at least THREE page numbers in your answers to the question.

What you think about the advice Don Quixote gives Sancho about ruling in his governorship? Will/ won't he be able to use it and why?

7. ablaze _____

8. raze _____

9. adversary _____

Vocabulary- Matching- Write the letter of the correct definition on the blank-

1 point each.

10. fracas _____

a. order to arrest a suspect

11. prodigal _____

b. recklessly wasteful

12. sentiments _____

c. commotion

13. warrant _____

d. emotion

History of Knights/Chivalry - 1 point each.

14. How were titles/land passed on in feudalistic society? (Hint: what kind of heirs were needed?)

15. Write three things we associate with knights.

16. Who were knights **ultimately** responsible to? (Hint: Whom did they need to defend?)

Short Answer- Use the space provided (and additional paper if necessary) to answer the following questions in 2-4 sentences- 2 points each.

17. How did Zoraida escape to Christian lands?

18. What did those at the inn do to get Don Quixote in a cage?

Extra Credit: (HOORAY!) 2 points each

19. Write one of the official titles a person could have in feudalistic society.

20. What is the honor/moral code that knights lived by?

Final Essay Exam

Don Quixote

Imagine that you are Cervantes and you are writing to the adoring public. You have experienced great success with Parts I and II of your great novel. Now you decide to write Part III. True, Don Quixote has passed away. However, there are several characters left after everything has happened. Pay specific attention to the last chapter of *Don Quixote*; look at the footnote at the bottom of 939- “he expresses his confidence that another author will take up the task of writing the new adventures of Don Quixote.”

You may follow any character mentioned in the book, even if they are not mentioned in the last chapter. What happened to Sancho, Sanchicha, Dorotea, Don Pedro, or any of the others? You will use all of your class time to write Part III in class. Think of some adventures for your characters so that you can start writing right away at the start of your final time.

Literacy Links Final Exam—*Don Quixote*

Part I—Multiple Choice—Read each statement or question and choose the BEST answer for each.

1. The “famous gentleman” lives in
 - a. Tobosa
 - b. Gaul
 - c. La Mancha
 - d. Quixote
 - e. England

2. A person could describe “our gentleman” as
 - a. vibrant, muscular, and gentlemanly.
 - b. young, smart, but “full-of-himself”.
 - c. ancient, well-bred, and learned.
 - d. Immature, crabby, yet sensitive.
 - e. 50 years old, scrawny, and crazy.

3. Possible family names for the gentleman include:
 - a. Quixada.
 - b. Quexada.
 - c. Quexana.
 - d. all of these.
 - e. none of these.

4. In his leisure time, “our gentleman” loves to
 - a. tend the garden.
 - b. curry his horse.
 - c. help out those less fortunate than he.
 - d. hunt.
 - e. read.

5. Cervantes, the author of the novel, says that the gentleman “lost his mind.” This “loss of mind” occurred from:
 - a. immersing himself in the novels pertaining to chivalry.
 - b. beatings his parents gave him as a child.
 - c. drinking too much wine and brandy.
 - d. genetics within his family.
 - e. Cervantes never tells the reader directly.

6. Our “lunatic” gentleman decides to go on an adventure. What preparations does he make?
 - a. He chooses a lady to honor with his bravery.
 - b. He buys new armor and a shiny sword.
 - c. He trades his nag for a stalwart stallion.
 - d. All of these.
 - e. None of these.

7. Another preparation is naming himself. Which name does he select?
 - a. Juan=a derivative of “John.”
 - b. Manual=meaning “strength.”
 - c. Jesus=meaning “of God.”
 - d. Don=Spanish title of respect.
 - e. Jose=meaning “beloved.”

8. Our gentleman also names his horse. Which name does he bestow?
 - a. Dulcinea=meaning “duchess.”
 - b. El Cid=meaning “from the side.”
 - c. Maritones=meaning “simply born.”
 - d. Apollo=meaning “sun and brightness.”
 - e. Rocinante=meaning “nag and before.”

9. Describe Don’s “lady love.”
 - a. a peasant girl.
 - b. attractive but not beautiful.
 - c. unaware of his love for her.
 - d. lives several towns away from him.
 - e. all of these.

10. What does DQ do one morning early in July without telling anyone?
 - a. He raids the pantry and packs a bag.
 - b. He sells off his library to a traveling tinker.
 - c. He saddles up Rocinante and leaves his home in search of adventures.
 - d. He battles a giant.
 - e. He visits the Elysian Fields and sings a funeral dirge.

11. At the first inn DQ visits, what is reality?
 - a. schoolchildren, teachers, and speeches.
 - b. innkeeper, prostitutes, black bread, and cod.
 - c. castellan, princesses, trout, and soft, white bread.
 - d. muledriver, Maritones, and Frierabras.
 - e. broken ribs, a punch in the mouth, and poultices.

12. Why do the prostitutes feed DQ?
 - a. His broken ribs make arm movements painful.
 - b. He paid them to take care of him.
 - c. He refuses to remove his helmet and armor.

- d. They feel sorry for him.
 - e. Sancho Panza asked them for help.
13. Before DQ can “officially” complete matters of chivalry, he must first
- a. be dubbed a knight.
 - b. forego his family fortune.
 - c. marry his lady love.
 - d. acquire a squire.
 - e. relinquish his land for taxes.
14. The innkeeper “plays along” with DQ’s request to be knighted because
- a. the king granted him leave to knight men who were worthy.
 - b. it amused him, and he wants to continue making fun of DQ.
 - c. he really is a prince who needed to be hidden during the war.
 - d. the prostitutes put him up to it.
 - e. All of these.
15. What type of vigil must DQ (in his mind) keep throughout the night in order to be knighted?
- a. Stay awake.
 - b. Guard armor and weapons.
 - c. Protect the prostitutes.
 - d. A and B.
 - e. None of these.
16. Why does DQ attack the muledrivers the next morning?
- a. DQ thinks they are taking advantage of the prostitutes.
 - b. DQ knows that they are men prone to theft and other immoral acts.
 - c. DQ is angry that they are coming too close to his armor and weapons.
 - d. DQ fears their animals may damage his belongings in the trough.
 - e. C and D.
17. What is comical about DQ’s knighting?
- a. The innkeeper makes up the words.
 - b. The recordbook is used instead of the Bible.
 - c. The prostitutes gird DQ with his sword belt.
 - d. They people present know that DQ is a lunatic.
 - e. All of these.
18. Why doesn’t the innkeeper charge DQ for the services he used?
- a. It did not cost that much, really.
 - b. Sancho Panza paid for the evening from the common purse.
 - c. The innkeeper wants DQ to leave as quickly as possible.
 - d. The muledrivers are threatening DQ, and the innkeeper feels sorry for him.
 - e. He is jealous of the attention the prostitutes show DQ.

19. When DQ rides home through a woods, he discovers...
 - a. Rocinante threw a horseshoe.
 - b. he has taken the wrong road.
 - c. the innkeeper stole his saddlebag.
 - d. a farmer beating his slave boy.
 - e. Dulcinea waiting for him with open arms.

20. Juan Haldudos, the farmer, does what to Andres, the slave boy, after DQ leaves?
 - a. Juan beats Andres worse than before DQ's instructions.
 - b. Juan pays Andres in full.
 - c. Juan pays Andres in full AND promotes him to muledriver.
 - d. Juan kills Andres.
 - e. Juan gives Andres his freedom.

21. When DQ arrives at the four crossroads, which one does he take and why?
 - a. He turns left so that he can report his acts to Dulcinea.
 - b. He proceeds straight so that he can find new adventures.
 - c. He loosens the reins, and Rocinante heads to his own stall.
 - d. He turns right so that he can visit his parents and regale them with his virtuous acts.
 - e. He turns around and heads back to Juan and Andres because he senses something is wrong.

22. Why does DQ decide to fight/attack the merchants?
 - a. They stole his sword to antagonize him.
 - b. They called him a lunatic.
 - c. He told them that silk was too expensive.
 - d. They said that they killed Juan and Andres.
 - e. None of these.

23. When DQ attempts the attack on the merchants, what happens?
 - a. They bruise his ribs.
 - b. They are scared of his crazy talk, so they turn tail and run.
 - c. Rocinante trips, throws DQ, and the merchants attack him.
 - d. Rocinante rears backs, and DQ slides off his back.
 - e. The village constable appears and puts a stop to the fighting.

24. Why does DQ feel fortunate to be beaten to a pulp by the muledrivers who travel with the merchants?
 - a. He would rather be beaten than dead.
 - b. Dulcinea will be proud of him for fighting to the end.
 - c. This is the type of adventure that knights errant experience.
 - d. He is glad Rocinante is not hurt.
 - e. He believes that God continues to watch over his adventures.

25. Since DQ cannot move after his beating, what does he do to pass the time?
- He prays.
 - He recites passages from his favorite novels to pass the time.
 - He sings epic-type ballads.
 - He fixes Rocinante's horseshoe.
 - He talks to Dulcinea.
26. How does DQ finally arrive at his home?
- A neighboring farmer takes DQ home on a jackass.
 - The merchants return out of guilt and wagon him home.
 - After sleeping through the night, he walks home feeling refreshed.
 - He musters his strength to climb on Rocinante and ride home.
 - His niece picks him up on her trip home from the market.
27. What do the priest, the barber, and the niece do to prevent more evil occurring for DQ?
- They take away his armor, weapons, and helmet.
 - They burn many of the books from his library.
 - They send a runner to neighboring towns and villages to warn the residents about DQ's lunacy.
 - They keep DQ drugged for several weeks so that he can heal appropriately.
 - They hire a psychoanalyst to work with DQ.
28. Why does Cervantes devote an entire chapter to censorship?
- He felt censorship was not a good idea.
 - It was a way he could express his anger at the church.
 - He, too, felt the sting of someone censoring his books.
 - He hopes to show the reader the humor in the way censors chose one book over the next.
 - All of these.
29. What is the irony in not disposing of the book *La Galatea* by Miguel de Cervantes?
- They disposed of all the other books.
 - This is DQ's favorite novel on chivalry.
 - The priest does not like any book but this one.
 - The barber is illiterate.
 - This first work of Cervantes was supposed to have a second part; it was never published and has been lost.
30. Methods of censoring included:
- tearing out entire pages.
 - blackening words, lines, phrases, sentences, paragraphs, or pages.
 - completely destroying books.
 - keeping books out of the public eye—safely preserved in libraries or even churches.
 - all of these.

31. In our technological society, censorship exists only...
- on the Internet.
 - in libraries.
 - at movie theaters.
 - in young adult literature.
 - all of these.

Part II—Matching—Vocabulary.

Match the correct definition to each word.

- | | |
|---------------|--------------------------------------|
| 32. Gentry | a. wealthy |
| 33. Cudgel | b. fight |
| 34. Poultry | c. castle keeper |
| 35. Chivalry | d. foolishly idealistic |
| 36. Quixotic | e. young pigeon |
| 37. Ingenious | ab. advantage or blessing |
| 38. Ingenuous | ac. soft ointment or lubricant |
| 39. lentils | ad. traveling in search of adventure |
| 40. squab | ae. naive |
| 41. Errant | bc. clever at inventing/organizing |
| 42. unguents | bd. pea-like plant |
| 43. boon | be. well-born |
| 44. castellan | cd. soft cloth to promote healing |
| 45. Brawl | ce. acts undertaken to right wrongs |
| 46. Affluent | de. short club or stick |

Part III—True/False

47. The library in DQ's house is sealed off, and the niece and housekeeper tell him an enchanter has come on a cloud and used magical powers.
48. DQ persuades Sancho Panza to become his squire.
49. Panza means "belly" or "paunch".
50. To DQ the windmills look like large tulips waving in the wind.
51. When DQ attacks the windmill, he and Rocinante break off one of the giant arms.
52. Sancho is a religious person and relies on God as he and DQ travel on their adventures.
53. Sancho is a good man to have as a squire because he is brave, eager to fight, and loves the ladies.
54. Sancho's talents also include some basic first aid and an understanding of plants fit for consumption.

55. Similar to many novels of chivalry, Cervantes utilizes a type of “break” in the action between Part I and II.
56. Lint is a common material for stopping bleeding in Cervantes’s time.
57. The Fierabras balm is guaranteed to mend any wound—even mortal ones, according to Sancho Panza.
58. When DQ and Sancho eat with the goatherds, Sancho prefers to eat off on his own so that he does not have to watch his manners like burping and other body noises.
59. Grisostomo dies out of love for a shepherdess named Marcela.
60. Marcela admits that she broke Grisostomo’s heart.
61. In mythology people believed crows were white in color.
62. Jesus, King Arthur, and crows all spoke the truth.
63. The phrase “give papers life” means to pretend that they are alive.
64. “Hades” refers to both the place of afterlife and the god in charge of its keep.
65. The Greeks believed all people (good and bad) went to Hades at death.
66. The purpose of the coin under the tongue was to pay Hades for the privilege of entry.
67. If the corpse did not have a coin under the tongue, the Greeks believed its spirit would “haunt” the living.
68. Cerberus, the three-headed dog, guarded the gates of Tartarus.
69. The Elysian Fields was a place of torture and torment.
70. Tantalus’s punishment was to push a rock up hill for eternity.
71. A greedy king with a burning thirst had to stand in a stream of cool, clear water for eternity.
72. We find the word “tantalize” in “Tantalus”.
73. According to DQ the Fierabras balm is a cure-all for any type of wound or injury.
74. Sancho Panza is amazed how well the Fierabras balm works when he drinks it for a beating he receives.

75. Maritornes, a servant at an inn, is captured by DQ when she attempts to sneak in to see a muledriver at night.
76. DQ does not pay at the second inn because he thought it was a castle, and knights do not pay at castles.
77. The innkeeper and several guests abuse Sancho Panza by dragging him through the corral since he and DQ refuse to pay for services received.
78. Clouds of dust signal to DQ that two armies are rushing together to fight a battle.
79. “Greet ears with stones” means that DQ converses with talking rocks.
80. The dust clouds are actually herds of sheep being moved.
81. DQ is distressed to learn that he has fewer molars than he thought.
82. DQ, in his quest for adventure, attacks a bachelor (and breaks his leg) who is studying for the priesthood.
83. Sancho gives DQ a new name: *The Knight of the Sorrowful Face*.
84. Sancho ties Rocinante’s legs together so that DQ cannot move on without rest and find more “adventures.”
85. “It doesn’t matter if the pitcher hits the stone or the stone hits the pitcher: it will be bad for the pitcher.

Part V—Identification—Choose the correct letter to identify a quote or a person.

- A=Don Quixote
- B=Sancho Panza
- C=Dulcinea of Toboso
- D=Rocinante
- E=One of Don Quixote’s adventures

86. The Knight of the Sorrowful Face
87. Peasant girl
88. Muleteers move armor without permission
89. “paunch” or “belly”

90. This person attacks windmills at will
91. shirted men with torches carrying a dead knight
92. person invoked before entering another adventure
93. "It seems to me, Sancho, that you were very frightened."
94. Legs tied together to prevent escape
95. "May it please your grace to give me the governorship of the insula that you won in this fierce combat."
96. Skinny nag
97. Attacks the Yanguesans with a sword
98. Loves to read chivalric novels
99. Lady love of Don Quixote
100. "Halt and confess that in the entire world there is no damsel more beautiful than Dulcinea of Toboso."
101. A simple person who would rather eat alone than have to remember table manners.
102. merchants going to buy silk
103. Knows how to use lint and salve to cure wounds or bruises
104. Searches out his own adventure with some four-footed ladies
105. "I am worth a hundred knights."
106. "How many molar did you have on this side?"
107. dust clouds of ewes and rams
108. unaware of love bestowed upon her
109. cannot prance nor hop
110. "This balm will restore the health of the one who drinks it."

Supplementary Materials

Going To Knight School

Feb. 12, 2006



(CBS/AP)

(CBS) Chivalry may not be dead yet, but it's looking pretty sad.

Think about it. If a regular wants to be chivalrous in the 21st century, what's he supposed to do? There's nothing to slay and all the fair maiden rescues go to 911. Can a guy even be valiant anymore?

For answers **Steve Hartman** turned to John Bridges, self proclaimed chevalier and author of the book "How to be a Gentleman."

Hartman's first question: What is one of the key attributes of being a gentleman?

"Putting the toilet seat down. It's an act of love," said John.

Not exactly the Sir Arthur answer we were looking for, but John insists that before a man can be chivalrous he has to be courteous. And in modern times that means turning off your cell phone at dinner and opening doors.

Of course, there are complications. For example, what are men supposed to do at a revolving door? Even John admitted that was complicated.

We never did get a sure answer. So we spoke to another author, Brad Miner. He wrote "The Complete Gentleman," and he said none of that stuff really matters.

"One of the mistakes that people make is equating chivalry with etiquette," Brad said. "But it's not the same thing as chivalry. Because chivalry is courage, honor, justice, prowess. That is to say you have not only to recognize what is good but to fight for it. The fighting part is essential, otherwise we're not talking about chivalry."

Hmmm. Chivalry needs a little blood and guts to it.

"I think there has to be blood in it, that's right," said Brad.

Brad says chivalry is like what Antonio Davis did last month. Davis is the New York Knicks player who bolted into the stands because he thought his wife was in danger. For leaving the court, he was suspended for five games, a lenient sentence because it was considered a chivalrous act.

"Because it was an expression of love, it was combined with a kind of militant expression of concern, it has the elements of chivalry," said Brad.

Still, Brad said true chivalry also means restraint, only fighting for a woman when absolutely necessary. He said any good martial arts class can teach you what you need to know.

Karate? How about fencing?

Steve tried rapier fencing. Both his instructors got started doing it in theatre. They said becoming more chivalrous was just an added bonus.

"Circumstances do occur and you end up reacting that way," said one instructor. "A few years ago a woman in my apartment building was getting mugged and I ran to help her."

With the sword?

"No. I put down the sword. I thought running through the streets of Manhattan with a sword was not a good idea," said the instructor.

In the end, Steve didn't perform any deed that would qualify as chivalrous. Saving the old man from the swarm of pigeons could have been...if the man hadn't been feeding them.

"I think the thing is it's an aspiration as much as it is ever in the life of the individual, an achievement," said Brad "The thing is you have to start to want to have those qualities. You have to begin by thinking that these things are important. And then you measure yourself by them."

Chivalry is a brass ring. As long as saps like Steve keep reaching for it, we can all keep believing in it.

Prepared by Mary Taggart

Teaching Materials in Spanish

¿Cómo reaccionaron?

¿Cómo reaccionaron y/o qué hicieron las siguientes personas en estas situaciones? Usa el imperfecto del subjuntivo.

Emociones, expresiones impersonales, mandatos implicados, duda, ESACAPA A*

1. DQ al cambiar el nombre de su rocín
2. Las mozas a la venta al oír a DQ
3. DQ cuando el ventero le preguntó sobre el dinero
4. DQ al tropezar con el labrador y el muchacho, Andrés
5. el mulatero después de que DQ trató de atarcar
6. el cura al regreso de DQ
7. la sobrina al considerar La Diana
8. DQ al levantarse de la cama y no poder encontrar su aposento
9. Sancho en el episodio de los molinos
10. El segundo fraile después del ataque de DQ en el primero
11. La señora vasca cuando DQ ataca a su escudero
12. Sancho al ser prometido su propia ínsula

*

En caso de que

Sin que

Con tal de que

A condición de que

Para que

A menos que

Antes de que

Prepared by Jennifer Glandt

Don Quijote capítulo 1

1. ¿Qué es un hidalgo? Explica su estilo de vida.
2. ¿Cómo era Don Quijote? Descríbelo.
3. ¿Con quiénes vivía?
4. ¿Cuál era su pasatiempo?
5. ¿Quién era considerado el hombre más sabio de todos?
6. ¿Por qué nombró a su caballo “Rocinante”? ¿Qué significa? ¿Qué es un rocín?
7. ¿Quiénes eran...
 - Bucéfalo
 - Babieca
 - Belanís
 - Amadís de Gaula
 - Roldán
 - los doce paladines
8. ¿En qué consiste la caballería?

Prepared by Jennifer Glandt

Don Quijote capítulo 1

1. ¿Qué es un hidalgo? Explica su estilo de vida.

Persona que podía vivir de sus tierras sin tener que trabajar. Tenía criados y hasta familias enteras que, a cambio de poco más que un sitio donde vivir, le sembraban las tierras y le cuidaban el ganado (cabras, ovejas, caballos, cerdos, gallinas...).

2. ¿Cómo era Don Quijote? Descríbelo.

50 años, complexión recia, seco de carnes, enjuto de rostro, gran madrugador, amigo de la caza

3. ¿Con quiénes vivía?

Ama de casa, sobrina, mozo

4. ¿Cuál era su pasatiempo?

Leer libros de caballería

5. ¿Quién era considerado el hombre más sabio de todos?

Aristóteles

6. ¿Por qué nombró a su caballo “Rocinante”? ¿Qué significa? ¿Qué es un rocín?

Nombre, a su parecer, alto, sonoro y significativo de lo que había sido cuando fue rocín. Caballo de trabajo. Se tiene para tirar del carro, traer o llevar cosas de peso y para ayudar en las tareas del campo.

7. ¿Quiénes eran...

Bucéfalo *caballo de Alejandro Magno*

Babieca *caballo de El Cid*

Belanís *un héroe de libros de caballería*

Amadís de Gaula *otro héroe de la literatura medieval*

Roldán *sobrino de Carlomagno, matado en 778 A Roncevalles*

los doce paladines *los paladines/caballeros de Carlomagno*

8. ¿En qué consiste la caballería?

El valor, la defensa, la fe, la justicia, la generosidad, la templanza, la lealtad, la nobleza

La Bomba/ Don Quijote 1-10

1. ¿A cuál género de libro pertenece La Diana? ¿Lo quemaron?
2. Expliquen la frase, “entregarlos al brazo seglar”
3. ¿Qué le dijeron a DQ sobre lo que pasó a su aposento mientras guardaba la cama?
4. ¿Cómo se llamaba el héroe de los primeros libros de caballería?
5. ¿Cómo se llamaba el caballo de DQ y por qué?
6. Mencionen por lo menos tres cosas típicas del comportamiento de un caballero.
7. Expliquen la frase, “Pagan a las veces justos por pecadores”.
8. ¿Qué era la Santa Hermandad y por qué no se preocupaba de ella DQ?
9. ¿Qué perdió DQ en su lucha con el vasco?
10. ¿Qué fue el unguento de Fierabrás?
11. Según el libro, ¿quién fue el autor original de las historias de DQ?
12. ¿Qué esperaba recibir Sancho de DQ por sus servicios?
13. ¿Por qué no quemaron La Galatea? ¿Quién lo escribió?
14. ¿Por qué atacó DQ un molino?
15. ¿En cuáles años se publicaron la primera y la segunda ediciones de DQ?
16. ¿Qué son las alforjas?
17. ¿Qué es el apellido de Sancho y qué significa?
18. otra palabra para desocupado
19. Cervantes murió el 23 de abril. ¿Cómo se celebra este día en España?
20. ¿Quién armó a DQ?
21. ¿Cómo son opuestos DQ y Sancho?
22. ¿Por qué fue la libertad un tema central para Cervantes?
23. ¿Quién era Dulcinea—de veras y para DQ?
24. ¿Qué le pidió DQ que hiciera la mujer vasca después de que la “salvó”?
25. Nombren por lo menos tres de los héroes de DQ (verdaderas personas o personajes)

Una explicación de las reglas de LA BOMBA:

Obviously these questions can be used for whatever game format you prefer. However, since the teachers in attendance at the fall colloquium asked for a brief overview of LA BOMBA—here it is.

Draw 25 boxes on the board and number them. On the teacher's sheet Draw the symbols randomly next to the questions. The symbols used are as follows:

Star	+3
Flan	+2
Plus	+1
Bomb	-1
2 bombs	-2

Atomic bomb return to zero (so this can be either good or bad)

The students do not know the point value of the box until the question is answered correctly. The class may be divided into teams as the teacher prefers. It is a game of chance. It is not always the group with the smartest person or all the right answers that wins.

Prepared by Jennifer Glandt

Vocabulario útil de Don Quijote

El hidalgo	El aumento
el yelmo	la armadura
El juicio	Las peñas
el idealista	Mambrino
El agravio	A penas
el materialista	las burlas
La patria	Atrevimiento
la tiranía	disculpase
El linaje	La venta
la justicia	el unguento
La posada	Los mercaderes
el valor	soez
La choza	Las aspas
la opresión	el candil
El huésped	Las alforjas
la panza	los galeotes
Hincarse	El odre
el caballero andante	la vigia
Velar	El buey
el molino	el laúd
El rocín	Las espuelas
el gigante	el bufón
La espada	El refrán
liberar	encinar
La capilla	Los farolillos de velas
la locura	la tosca labradora
Ensillar	El peregrino
la censura	el estruendo
Ocioso	las almenas
el escudero	la siega

Prepared by Jennifer Glandt

Preguntas sobre Dorotea y su relación con don Fernando

Part I, chapter 28

1. ¿Cómo se narra la primera aparición de Dorotea en el texto? Presten atención a la descripción de diferentes partes de su cuerpo y a la ambigüedad de género sexual que se da en la presentación de este personaje.
2. ¿Cómo describirías a Dorotea? ¿Cuáles son sus cualidades, habilidades y virtudes? ¿Ves algún defecto en su carácter?
3. El *matrimonio* de Dorotea y don Fernando ¿cómo lo caracterizarías? ¿Es un matrimonio verdadero, una violación, un acto de seducción voluntariamente ejecutado por ambas partes o algo diferente?

Part I, chapter 36

4. ¿Cómo caracterizarías a don Fernando?
5. ¿Cuáles son las diferencias entre Dorotea y Luscinda en cuanto a sus actitudes y estrategias para conseguir sus fines?
6. Dorotea en presencia del grupo reunido en la venta convence a don Fernando para que la reconozca como esposa. ¿En qué argumentos se basa para persuadir a don Fernando?
7. En estos episodios hay un conflicto basado, entre otras cosas, en nociones ligadas a la época (los comienzos del siglo XVII español) tales como los conceptos de honor y honra, las diferencias de clase social y las convenciones sociales y culturales que regulaban algunos aspectos de las relaciones amorosas. Da ejemplos.

Prepared by Mercedes Alcalà-Galàn

Some quotes from *Don Quixote* part I, prologue through chapter 9: in English and Spanish

Students need to savor, enjoy, ponder, reflect on the language of the narrative. Any selection is of course somewhat arbitrary – we all have our favorite passages, and passages that serve to bring out aspects of the text. I've picked a few quotes from the prologue through chapter 9 of part I, ones I think can be used to good effect to get students engaged in their reading, though others may work equally well.

The numbers in the English refer to page numbers in Edith Grossman's translation. The numbers for passages in Spanish refer to page numbers in Tom Lathrop's edition (although there may be some minor discrepancies of punctuation since the passages have been copied from an electronic version). The letters *a* through *e* are simply intended to help you locate the passage quickly on the page if you imagine the page divided into five parts *a b c d e* from top to bottom.

In every case students could be asked to talk about what the passage tells us about the novel (or its characters, the attitudes and values it conveys, the techniques it uses, its humor, or whatever may be most relevant).

Quotes in English

3e

But though I seem to be a father, I am the stepfather of Don Quixote, and I do not wish to go along with the common custom and implore you, almost with tears in my eyes, as others do, dearest reader, to forgive or ignore the faults you may find in this my child, for you are neither his kin nor his friend, and you have a soul in your body and a will as free as anyone's, and you are in your own house, where you are lord, as the sovereign is master of his revenues, and you know the old saying: under the cover of my cloak I can kill the king. Which exempts and excuses you from all respect and obligation, and you can say anything you desire about this history without fear that you will be reviled for the bad things or rewarded for the good that you might say about it.

8e

In deep silence I listened to what my friend told me, and his words made so great an impression on me that I did not dispute them but acknowledged their merit and wanted to use them to write this prologue in which you will see, gentle reader, the cleverness of my friend, my good fortune in finding the adviser I needed in time, and your own relief at finding so sincere and uncomplicated a history as that of the famous Don Quixote of La Mancha, who is thought by all the residents of the district of Montiel to have been the most chaste lover and most valiant knight seen in those environs for many years.

20d

But, even so, he praised the author for having concluded his book with the promise of unending adventure, and he often felt the desire to take up his pen and give it the conclusion promised there; and no doubt he would have done so, and even published it, if other greater and more persistent thoughts had not prevented him from doing so.

21a

In short, our gentleman became so caught up in reading that he spent his nights reading from dusk till dawn and his days reading from sunrise to sunset, and so with too little sleep and too much reading his brains dried up, causing him to lose his mind. His fantasy filled with everything he had read in his books, enchantments as well as combats, battles, challenges, wounds, courtings, loves, torments, and other impossible foolishness, and he became so convinced in his imagination of the truth of all the countless grandiloquent and false inventions he read that for him no history in the world was truer.

25a

And as our new adventurer traveled along, he talked to himself, saying:

“Who can doubt that in times to come, when the true history of my famous deeds comes to light, the wise man who compiles them, when he begins to recount my first sally so early in the day, will write in this manner: ‘No sooner had rubicund Apollo spread over the face of the wide and spacious earth the golden strands of his beauteous hair [...]’”

25e

Some authors say his first adventure was the one in Puerto Lápice; others claim it was the adventure of the windmills; but according to what I have been able to determine with regard to this matter, and what I have discovered written in the annals of La Mancha, the fact is that he rode all that day, and at dusk he and his horse found themselves exhausted and half-dead with hunger;

34b

Forewarned and fearful, the castellan immediately brought the book in which he kept a record of the feed and straw he supplied to the muledrivers, and with a candle end that a servant boy brought to him, and the two aforementioned damsels, he approached the spot where Don Quixote stood and ordered him to kneel, and reading from his book as if he were murmuring a devout prayer, he raised his hand and struck him on the back of the neck, and after that, with his own sword, he delivered a gallant blow to his shoulders, always murmuring between his teeth as if he were praying. Having done this, he ordered one of the ladies to gird Don Quixote with his sword, and she did so with a good deal of refinement and discretion, and a good deal was needed for them not to burst into laughter at each moment of the ceremony;

39e

“If I were to show her to you,” replied Don Quixote, “where would the virtue be in your confessing so obvious a truth? The significance lies in not seeing her and believing, confessing, affirming, swearing, and defending that truth; if you do not, you must do battle with me, audacious and arrogant people. [...]”

44b

“... But I am to blame for everything because I didn’t let your graces know about the foolishness of my dear uncle so that you could help him before it went this far, and burn all these wicked [excommunicated] books, and he has so many that deserve to be burned, just as if they belonged to heretics.”

46a

“No,” said the niece, “there’s no reason to pardon any of them, because they all have been harmful; we ought to toss them out the windows into the courtyard and make a pile of them and set them on fire; or better yet, take them to the corral and light the fire there, where the smoke won’t bother anybody.”

The housekeeper agreed, so great was the desire of the two women to see the death of those innocents; but the priest was not in favor of doing that without even reading the titles first.

52b

“*La Galatea*, by Miguel de Cervantes,” said the barber.

“This Cervantes has been a good friend of mine for many years, and I know that he is better versed in misfortunes than in verses. His book has a certain creativity; it proposes something and concludes nothing. We have to wait for the second part he has promised; perhaps with that addition it will achieve the mercy denied to it now; in the meantime, keep it locked away in your house, my friend.”

54b

One of the remedies that the priest and the barber devised for their friend’s illness was to wall up and seal off the room that held the books, so that when he got up he would not find them—perhaps by removing the cause, they would end the effect—and they would say that an enchanter had taken the books away, along with the room and everything in it; and this is what they did, with great haste. Two days later Don Quixote got out of bed, and the first thing he did was to go to see his books, and since he could not find the library where he had left it, he walked back and forth looking for it. He went up to the place where the door had been, and he felt it with his hands, and his eyes looked all around, and he did not say a word; but after some time had passed, he asked his housekeeper what had become of the library and his books.

56c

and when this had been accomplished and completed, without Panza taking leave of his children and wife, or Don Quixote of his housekeeper and niece, they rode out of the village one night, and no one saw them, and they traveled so far that by dawn they were certain they would not be found even if anyone came looking for them.

64e

But the difficulty in all this is that at this very point and juncture, the author of the history leaves the battle pending, apologizing because he found nothing else written about the feats of Don Quixote other than what he has already recounted. It is certainly true that the second author of this work did not want to believe that so curious a history would be subjected to the laws of oblivion, or that the great minds of La Mancha possessed so little interest that they did not have in their archives or writing tables a few pages that dealt with this famous knight; and so, with this thought in mind, he did not despair of finding the conclusion to this gentle history, which, with heaven’s help, he discovered in the manner that will be revealed in part two.

68d

If any objection can be raised regarding the truth of this one [i.e., this history], it can only be that its author was Arabic, since the people of that nation are very prone to telling falsehoods, but because they are such great enemies of ours, it can be assumed that he has given us too little

rather than too much. So it appears to me, for when he could and should have wielded his pen to praise the virtues of so good a knight, it seems he intentionally passes over them in silence; this is something badly done and poorly thought out, since historians must and ought to be exact, truthful, and absolutely free of passions, for neither interest, fear, rancor, nor affection should make them deviate from the path of the truth, whose mother is history, the rival of time, repository of great deeds, witness to the past, example and adviser to the present, and forewarning to the future. In this account I know there will be found everything that could be rightfully desired in the most pleasant history, and if something of value is missing from it, in my opinion the fault lies with the dog who was its author rather than any defect in its subject.

Citas en español

7c

Pero yo, que, aunque parezco padre, soy padrastro de don Quijote, no quiero irme con la corriente del uso, ni suplicarte casi con las lágrimas en los ojos, como otros hacen, lector carísimo, que perdones o disimules las faltas que en este mi hijo vieres, y ni eres su pariente ni su amigo, y tienes tu alma en tu cuerpo y tu libre albedrío como el más pintado, y estás en tu casa, donde eres señor della, como el rey de sus alcabalas, y sabes lo que comúnmente se dice, que debajo de mi manto, al rey mato. Todo lo cual te esenta y hace libre de todo respecto y obligación, y así, puedes decir de la historia todo aquello que te pareciere, sin temor que te calunien por el mal ni te premien por el bien que dijeres della.

12a

Con silencio grande estuve escuchando lo que mi amigo me decía, y de tal manera se imprimieron en mí sus razones, que, sin ponerlas en disputa las aprobé por buenas y de ellas mismas quise hacer este prólogo, en el cual verás, lector suave, la discreción de mi amigo, la buena ventura mía en hallar en tiempo tan necesitado tal consejero, y el alivio tuyo en hallar tan sincera y tan sin revueltas la historia del famoso don Quijote de la Mancha, de quien hay opinión, por todos los habitantes del distrito del campo de Montiel, que fue el más casto enamorado y el más valiente caballero que de muchos años a esta parte se vio en aquellos contornos.

22e

Pero, con todo, alababa en su autor aquel acabar su libro con la promesa de aquella inacabable aventura, y muchas veces le vino deseo de tomar la pluma y dalle fin al pie de la letra, como allí se promete; y sin duda alguna lo hiciera, y aun saliera con ello, si otros mayores y continuos pensamientos no se lo estorbaran.

23b

En resolución, él se enfrascó tanto en su lectura, que se le pasaban las noches leyendo de claro en claro, y los días de turbio en turbio; y así, del poco dormir y del mucho leer se le secó el cerebro, de manera que vino a perder el juicio. Llenósele la fantasía de todo aquello que leía en los libros, así de encantamientos como de pendencias, batallas, desafíos, heridas, requiebros, amores, tormentas y disparates imposibles; y asentósele de tal modo en la imaginación que era verdad toda aquella máquina de aquellas sonadas soñadas invenciones que leía, que para él no había otra historia más cierta en el mundo.

27d

Yendo, pues, caminando nuestro flamante aventurero, iba hablando consigo mismo y diciendo:

—¿Quién duda sino que en los venideros tiempos, cuando salga a luz la verdadera historia de mis famosos hechos, que el sabio que los escribiere no ponga, cuando llegue a contar esta mi primera salida tan de mañana, desta manera?: «Apenas había el rubicundo Apolo tendido por la faz de la ancha y espaciosa tierra las doradas hebras de sus hermosos cabellos [...]»

28d

Autores hay que dicen que la primera aventura que le avino fue la del Puerto Lápice; otros dicen que la de los molinos de viento; pero lo que yo he podido averiguar en este caso, y lo que he hallado escrito en los anales de la Mancha, es que él anduvo todo aquel día, y, al anochecer, su rocín y él se hallaron cansados y muertos de hambre;

37a

Advertido y medroso desto el castellano, trujo luego un libro donde asentaba la paja y cebada que daba a los arrieros, y con un cabo de vela que le traía un muchacho, y con las dos ya dichas doncellas, se vino adonde don Quijote estaba, al cual mandó hincar de rodillas; y, leyendo en su manual —como que decía alguna devota oración—, en mitad de la leyenda alzó la mano y dióle sobre el cuello un buen golpe, y tras él, con su misma espada, un gentil espaldarazo, siempre murmurando entre dientes, como que rezaba. Hecho esto, mandó a una de aquellas damas que le ciñese la espada, la cual lo hizo con mucha desenvoltura y discreción, porque no fue menester poca para no reventar de risa a cada punto de las ceremonias;

42d

—Si os la mostrara —replicó don Quijote—, ¿qué hiciérades vosotros en confesar una verdad tan notoria? La importancia está en que sin verla lo habéis de creer, confesar, afirmar, jurar y defender; donde no, conmigo sois en batalla, gente descomunal y soberbia.

47d

“... Mas yo me tengo la culpa de todo, que no avisé a vuestras mercedes de los disparates de mi señor tío, para que lo remediaron antes de llegar a lo que ha llegado, y quemaran todos estos descomulgados libros, que tiene muchos, que bien merecen ser abrasados, como si fuesen de herejes.”

48c

—No —dijo la sobrina—, no hay para qué perdonar a ninguno, porque todos han sido los dañadores; mejor será arrojarlos por las ventanas al patio, y hacer un rintero dellos, y pegarles fuego, y si no, llevarlos al corral, y allí se hará lo hoguera, y no ofenderá el humo.

Lo mismo dijo el ama: tal era la gana que las dos tenían de la muerte de aquellos inocentes; mas el cura no vino en ello sin primero leer siquiera los títulos.

55c

—*La Galatea*, de Miguel de Cervantes —dijo el barbero.

—Muchos años ha que es grande amigo mío ese Cervantes, y sé que es más versado en desdichas que en versos. Su libro tiene algo de buena invención; propone algo, y no concluye nada: es menester esperar la segunda parte que promete; quizá con la emienda alcanzará del todo la misericordia que ahora se le niega; y entre tanto que esto se ve, tenedle recluso en vuestra posada, señor compadre.

57c

Uno de los remedios que el cura y el barbero dieron, por entonces, para el mal de su amigo, fue que le murasen y tapiasen el aposento de los libros, porque cuando se levantase no los hallase —quizá quitando la causa, cesaría el efeto—, y que dijesen que un encantador se los había llevado, y el aposento y todo; y así fue hecho con mucha presteza. De allí a dos días se

levantó don Quijote, y lo primero que hizo fue a ver sus libros; y como no hallaba el aposento donde le había dejado, andaba de una en otra parte buscándole. Llegaba adonde solía tener la puerta, y tentábala con las manos, y volvía y revolvía los ojos por todo, sin decir palabra; pero al cabo de una buena pieza, preguntó a su ama que hacia qué parte estaba el aposento de sus libros.

59c

Todo lo cual hecho y cumplido, sin despedirse Panza de sus hijos y mujer, ni don Quijote de su ama y sobrina, una noche se salieron del lugar sin que persona los viese; en la cual caminaron tanto, que al amanecer se tuvieron por seguros de que no los hallarían aunque los buscasen.

67d

Pero está el daño de todo esto que en este punto y término deja pendiente el autor desta historia esta batalla, disculpándose que no halló más escrito, destas hazañas de don Quijote, de las que deja referidas. Bien es verdad que el segundo autor desta obra no quiso creer que tan curiosa historia estuviese entregada a las leyes del olvido, ni que hubiesen sido tan poco curiosos los ingenios de la Mancha, que no tuviesen en sus archivos o en sus escritorios algunos papeles que deste famoso caballero tratasen; y así, con esta imaginación, no se desesperó de hallar el fin desta apacible historia, el cual, siéndole el cielo favorable, le halló del modo que se contará en la segunda parte.

71a

Si a ésta se le puede poner alguna objeción cerca de su verdad, no podrá ser otra sino haber sido su autor arábigo, siendo muy propio de los de aquella nación ser mentirosos; aunque, por ser tan nuestros enemigos, antes se puede entender haber quedado falto en ella que demasiado. Y ansí me parece a mí, pues cuando pudiera y debiera estender la pluma en las alabanzas de tan buen caballero, parece que de industria las pasa en silencio; cosa mal hecha y peor pensada, habiendo y debiendo ser los historiadores puntuales, verdaderos y no nada apasionados, y que ni el interés ni el miedo, el rancor ni la afición, no les hagan torcer del camino de la verdad, cuya madre es la historia, émula del tiempo, depósito de las acciones, testigo de lo pasado, ejemplo y aviso de lo presente, advertencia de lo por venir. En ésta sé que se hallará todo lo que se acertare a desear en la más apacible; y si algo bueno en ella faltare, para mí tengo que fue por culpa del galgo de su autor, antes que por falta del sujeto.

Prepared by Steve Hutchinson



“Don Quixote in Wisconsin” is part of the Great World Texts in Wisconsin Program of the Center for the Humanities.

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HarperCollins Publishers generously donated copies of *Don Quixote* to the program.



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