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WYNN

DON
QUIXOTE

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SOME RECURRENCES OF THE DON QUIXOTE-SANCHO PANZA PAIR IN WORLD LITERATURE

By

J. Angie Wynn

A Thesis
Submitted in Partial Fulfillment of the
Requirements for the Degree of
Master of Arts in Spanish

University of New Mexico
1937

This thesis, directed and approved by the candidate's committee, has been accepted by the Graduate Committee of the University of New Mexico in partial fulfillment of the requirements for the degree of

MASTER OF ARTS

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INTRODUCTION

A reference to Don Quixote, the famous novel of Miguel de Cervantes Saavedra, calls to the reader's mind not only the great Knight of La Mancha for whom the book was named, but also his equally famous squire, Sancho Panza. Since the publication of Cervantes' masterpiece in 1605, these two have lived through the centuries in the minds of readers of all nations. Even many people who have not read this masterpiece are familiar with Don Quixote and Sancho. They are inseparable, and each incomplete without the other. They are the perfect example of two opposites which complement each other. Don Quixote with his idealism and Sancho Panza with his realism make a synthesis of all mankind. Yet these two are not mere symbols. They have life in themselves because Cervantes presented them realistically. Had this not been true, it is doubtful that they would have impressed readers and thinkers as they have done. What has made Don Quixote and Sancho Panza the incomparable Pair that they are is that each person who knows them can identify a part of himself with each of these two. Don Quixote himself thought that he was incomplete without Sancho Panza, and certainly all those who have read Don Quixote de La Mancha feel that Sancho Panza supplies the contrast needed for appreciation of the true significance of his master.

It was inevitable that this novel, which was among the first works of all time to present realistically a whole people, should have imitations. Many national literatures have produced an imitation of Don Quixote, each in its own way, creating a Don Quixote with its own philosophy; and so has every kind of author, renowned or obscure, able or mediocre, buffoon or mystic. Some have fashioned only a Don Quixote; others only a Sancho Panza. Some have recreated both the Knight and the Squire, whereas others have combined the two in the character of one person.

It is not the purpose of this study to consider the influence of Don Quixote on World Literature in general, but rather to describe the imitations of Don Quixote in the works of three famous authors. These authors have each created a Pair similar to Don Quixote and Sancho Panza, and each shows in his creation the influence of Cervantes' characters. These authors represent three different national literatures and three successive centuries. They are: Henry Fielding of eighteenth-century England; Alphonse Daudet of nineteenth-century France; and Jacinto Benavente of twentieth-century Spain. We have chosen for this study: Tom Jones, the History of a Foundling, by Fielding; Tartarin of Tarascon, Tartarin on the Alps, and Port-Tarascon, by Daudet; and Los intereses creados and La ciudad alegre y confiada, by Benavente. We shall note the interpretation of each author, It was inevitable that this novel, [illegible] the first period of [illegible] to [illegible] whole [illegible] should have imitations. Many [illegible] ture have produced an imitation of *Don Quixote* [illegible] own way, [illegible] Don Quixote [illegible] to [illegible] time and [illegible]. [illegible] mediocre, brilliant or artistic. Some have [illegible] only a Sancho Panza. Some have presented both the knight and his squire [illegible] the [illegible].

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how each author has modified the creations of Cervantes so as to conform to a different national ideal or to a more modern attitude. Tom Jones is an English imitation written in the century after the appearance of Cervantes' masterpiece, Daudet's creation of Tartarin represents a French interpretation of the last century, and Benavente's imitations are of the present century and of Cervantes' own land.

Sir Walter Scott considered Henry Fielding as the Father of the English Novel. Fielding is very generally conceded this title because with him there first came into the English novel breadth of view, urbanity, complete humanness, a realistic sense of character, and a humanistic view of life based soundly upon Classical principles. In the view of present-day critics, it is probably Fielding's humorously realistic presentation of humble characters which causes him to rank so high in the history of the English novel. But Fielding did not disregard the possibility that some characters might be idealistically generous and others schemingly low and mean. Fielding, certainly more than any other novelist before him, set out to portray all of life, high and low, without ever closing his eyes to the mean or without apologizing for the generous and idealistic. Fielding is not averse to moralizing about his characters, but his moral always has in it the strength of a mind which can see the worst unflinchingly and which will not point a moral at the expense however author has modified the experience of [illegible] to conform to a different [illegible] [illegible] of [illegible] attitude. [illegible] [illegible] [illegible] [illegible] of the century after the [illegible] [illegible] [illegible]. Dickens's creation of [illegible] [illegible] [illegible] fragmentation of the [illegible] [illegible] [illegible] [illegible] the [illegible] [illegible] [illegible] own [illegible].

All [illegible] [illegible] [illegible] [illegible] of the English novel. [illegible] [illegible] concluded that [illegible] [illegible] [illegible] into the English novel [illegible] of view, [illegible]. [illegible] [illegible], [illegible] or [illegible], and a [illegible] view of life [illegible] [illegible] [illegible]. [illegible] view of [illegible] critics, it is [illegible] Fielding's [illegible] Fielding [illegible] [illegible] [illegible] to [illegible] [illegible] the English novel. But Fielding did not [illegible] the [illegible] that the [illegible] form might be [illegible] [illegible] [illegible] [illegible]. Fielding, [illegible] [illegible] other novelist before him, set out to [illegible] of life, [illegible] and [illegible] [illegible] [illegible] [illegible] [illegible] the [illegible] of [illegible]. [illegible] to [illegible] [illegible] [illegible], [illegible] [illegible] In [illegible] [illegible] [illegible] point [illegible] [illegible] [illegible] of the [illegible].

of a brilliant sense of fact.

Indeed, Fielding's sense of the disparity in life between men's professions and pretensions and their specific acts puts him in the company of the great satirists of all literature. The satire, however, is genial and humorous because he was himself so tolerant, so manly, so good-humored, and so full of animal spirits. The satire presents life and men's ways realistically without leaving any bitterness or any sense of disillusionment.

In Tom Jones, all of Fielding's qualities are seen in their best light. Fielding, well-schooled in Classical Literature, was unafraid to moralize when events and story called for moralizing. Accepting without question the neoclassical idea that the purpose of literature was to instruct with delight, he turned upon the English society of his time his great knowledge, his fine satirical sense, his learning, and his love toward human nature. The result was a "comic-epic poem in prose," Tom Jones. In this novel we find a Pair comparable to the Pair in Cervantes' great novel.[1] There is

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[1] H. W. Allen, editor, with introduction, La Celestina (London: George Routledge & Sons, Ltd., n.d.), p. lxxiii. He says that Fielding understood Don Quixote better than any other of the imitators because he really had the qualities of the greatest humorists; namely, love of truth, the understanding of the divine part of man, and an indulgence for human failings.

also a fundamental likeness in story-concept and form.

Among the writers of the Naturalistic group in France, Daudet occupies an enviable position. He has always been popular with readers. This is no doubt due to the fact that he puts into the coldly analytical, psychological novels of the time a great deal of tenderness, a rare sensibility, and an indulgence toward humanity without sacrificing exactitude in his realistic picturizations.

Daudet was not inclined toward a realism which exposed only crudeness. He was a poet and an artist, and he could not be morbid. His romantic imagination was for him a means of enjoying life and a means for creating his characters apart from the crude reality which Émile Zola depicted. Daudet was not unsatisfied with life, no matter what people he satirized. He portrayed people in many different walks of life, and depicted them faithfully. The people are put together from his copious, detailed notes and they form outlined pencil sketches. He has not probed the psychological workings of his characters. Profoundly psychological he may not be, but most of the characters turn out as distinct personalities because he has given them life in his strict adherence to reality which is tempered with tenderness, pathos, humor, and unmalicious satire. In the <u>Tartarin</u> novels, Daudet's gift for gay, broad, and good-humored satire appears to its best advantage; and just

as indicative of his power is the sincerity and restraint combined in telling of the pathetic death of Tartarin. These qualities in Daudet rendered him well-equipped to create a Don Quixote-Sancho personality.

Jacinto Benavente is the outstanding Spanish dramatist of modern Spain. He belongs in the famous generation of 1898. Benavente's work is a modern manifestation of Spanish realism, which is the broad comprehensive interpretation of life, and the portrayal of moral and aesthetic beauty among the lower classes. It is the same realism which Cervantes had as a concept. Benavente's work is very Spanish in spirit and will certainly be incorporated into the classic store of Spanish literature.[2]

With Benavente, there came into the Spanish drama, urbanity, realistic speech, sententious phrases as opposed to the old declamatory style of speaking, and a realistic sense of character, giving full rein to the psychological element. He has depicted the highest idealism and the lowest ruthlessness. Even though Benavente has a cold intellect which would never allow any sentimentalism or loss of sincerity and restraint, he is not above inserting a moral to be grasped by the discerning. But his plays are not "thesis" plays and he

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[2] Federico de Onís, "Jacinto Benavente," North American Review, 217: 364, March, 1923.

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does not use them for a chance to preach. Occasionally he uses symbolism to present forcefully some problem. Usually, his method is to present thought-provoking situations and to let his audience extract its own solution. A pessimism pervades his work. It is a pessimism characteristic of all intense patriots. His humor is characterized by a satire, once biting, and later, more mellow and genial. His is a satire of realism, chosen to destroy illusions and to make realities easily perceptible.

In Los intereses creados all the skill of Benavente in realism is found, although the play is symbolic in its presentation of life. He has depicted Spanish society in all its strata with a satirical skill which shows a full knowlédge of humanity. This humanistic view of life is based on classical standards and Benavente's work can all be designated as Classic in form. He is the link between the past and the present generations. It is noteworthy that an author who is considered the link between the past and present has felt the influence of the great Cervantes.

What is "The Pair"? The general interpretation of the purpose of the two, Don Quixote and Sancho Panza, is usually conceded as Cervantes' arrangement for a contrast of the ideal and real elements in the lives of all persons. However, writers not so much interested in the abstract interpretation have offered better interpretations. Unamudoes not use them for a means to amuse. Conversely, he uses symbolism to present forcefully some problems. Usually, his method is to present thought-provoking situations and to let his audience extract its own solution. A pessimism pervades his work. It is a peculiar characteristic of all intense patriots. His humor is characterized by a satire, once biting, and later, more mellow and genial. His is a satire of realism, chosen to destroy illusions and to make realities easily perceptible.

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It would be impossible to express better than Salvador de Madariaga the meaning of the Pair as it is to be understood in this study:

> ...Sancho is to Don Quixote a parallel figure which brings out the main figure and gives relief to the whole design. Both are fundamentally sane men endowed with good all-round gifts of reason, intellectual in one, empirical in the other, and who, at a certain moment become possessed of a self-delusion which unbalances their mind and life. But while in Don Quixote this self-delusion gathers round a nucleus of glory symbolized in Dulcinea, in Sancho it gradually thickens round a kernel of material ambition, symbolized in an Island. Not in vain did the Curate say: "It would seem as if they had both been cast in the same crucible..." For indeed Don Quixote and Sancho are true brothers, and their maker planned them on the same pattern.[4]

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[3] Miguel de Unamuno, "Sobre la lectura e interpretación del Quijote," _Ensayos_, Vol. 5 (Madrid: Publicaciones de la Residencia de Estudiantes, 1917), p. 230.

[4] In "Our Don Quijote," _Hispania_, 11:106, March, 1928.

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[3] Miguel de Unamuno, "Sobre la Lectura e Interpretación del Quijote," *Ensayos*, Vol. I (Madrid: Publicaciones de la Residencia de Estudiantes, 1917), p. 290.

[4] In "Our Don Quixote," *Hispania*, XI:102, March, 1928,

CHAPTER I

FIELDING AND TOM JONES

Fielding wrote *Tom Jones, the History of a Foundling* some time after he wrote two other works which had been influenced by Cervantes, namely: a play, *Don Quixote in England*;[1] and his novel, Joseph Andrews, which he intended as a burlesque of Richardson's *Pamela*, just as Cervantes wrote *Don Quixote de La Mancha* to burlesque the novels of chivalry. In *Joseph Andrews*, Abraham Adams is the perfect English quixotic type, original with Fielding, and modelled on Cervantes' character.[2] However, there is not in this novel any person furnishing a contrast to Parson Adams who could be considered as a parallel to Sancho Panza. In *Tom Jones* we do find this contrast. In this novel Tom Jones takes the role of Don Quixote in the many adventures, and always at his side is Partridge, his serving man, who is comparable to

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[1] In Fielding's library was the Jarvis translation of *Don Quixote* in the edition of 1749.

[2] P. Hazard, *Don Quichotte de Cervantes* (Paris: Librairie Mellottee, 1931), p. 317f.

Sancho Panza.

Fielding had called Joseph Andrews a comic epic poem in prose, but Harold Child[3] says that this title is better deserved by Tom Jones. Especially is indebtedness in form to Cervantes seen in the succession of adventures that Tom experiences on the road and in inns. In addition to this likeness between the two books, Fielding's work bears resemblances to Don Quixote in occasional scenes, in the introduction of unrelated episodes and stories,[4] and in the important use of coincidences in the plot. Both authors present the whole of life, from the extreme of poverty to the extreme of luxury, with the same drollery of style, which is mock-epic[5] in Fielding's case, and with the same

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[3] Cambridge History of English Literature, Vol. 10,p.33.

[4] "The Man of the Hill," which Fielding inserted, was partly a concession to the fancy of the time for such things, according to G. E. B. Saintsbury, The English Novel (London, J. M. Dent & Sons, Ltd., 1919), p. 107. Also, F. T. Blanchard, Fielding the Novelist (New Haven, Yale University Press, 1927), p. 326,quotes Sir Walter Scott who had this same opinion.

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genial spirit throughout both novels. Thus the spirit of Cervantes' novel was transmitted to Fielding, who pictured the characters and follies of his age with the same fidelity and humor as Cervantes. The result was his good-humored picture of English life.

Tom Jones, the foundling step-son of Squire Allworthy, left his home in disgrace, renouncing a blinding love for Sofia, to seek his fortune at sea,[6] and later in the wars.[7] At the first opportunity, he purchased a sword.[8] He, like Don Quixote, felt the need of all the necessary accoutrements for his undertaking. Before Tom had gone far on his way, he encountered Partridge[9] who attached himself to Tom.

> "I should be very glad, Mr. Partridge," answered Jones, "to have it in my power to make you amends for your sufferings on my account, though at present I see no likelihood of it; however, I assure you I will deny you nothing which is in my power to grant."
>
> "It is in your power sure enough," replied Benjamin; "for I desire nothing more than leave to attend you in

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[6] <u>Tom Jones</u> (New York: A. L. Burt Company, n.d.), Book VII, Chapter 10.

[7] <u>Ibid</u>. VII, 11.

[8] <u>Ibid</u>. VII, 14.

[9] <u>Tom Jones</u>, VIII, 4.

> this expedition. Nay, I have so entirely set my heart upon it, that if you should refuse me, you will kill both a barber and a surgeon in one breath."[10]

Partridge thought he would get a handsome reward[11] from the Squire for returning Tom to him. Sancho Panza followed Don Quixote so that he could become governor of an island.[12] Thus our English Pair set out on the road of adventures in almost the same psychological situation as did the Spanish Pair. However, Tom lived in eighteenth-century England and therefore was so far removed from the influence of chivalric literature that he could never be caused to go mad as did Don Quixote. In fact, Tom's sentiments were not psychologically so profound as Don Quixote's. Fielding realized that Tom had not the refined sentiment that was Don Quixote's so he put his own ideas into separate parts at the beginning of each chapter instead of committing the absurdity of letting Tom say profound things. This is as it should be, because Tom was a typical robust, good-humored English man of action and not the contemplative sort as was Don Quixote. However, Tom, like Don Quixote, was accused of being mad.

> Our travelers now marched a full mile, without speaking a syllable to each other, though Jones, indeed, muttered many things to himself. As to Partridge he

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[10] _Ibid._, VIII, 6.

[11] Ibid., VIII, 7.

[12] _Don Quixote_, edited by F. W. Clark, (New York, The Hogarth Press, n.d.), I, 7.

> was profoundly silent; for he was not, perhaps, perfectly recovered from his former fright; besides, he had apprehensions of provoking his friend to a second fit of wrath, especially as he now began to entertain a conceit, which may not, perhaps, create any great wonder in the reader. In short, he began now to suspect that Jones was absolutely out of his senses.[13]

Despite the limitations of Tom's nature, there are points of likeness between Fielding's hero and the Invincible Knight.

Tom was a knight-errant to maidens in distress. He saved the honor of Mrs. Miller's house when her daughter was almost deserted by a faithless lover.[14] He rescued Mrs. Waters from a burglar-lover.[15] If his enemy had not run away, Tom was prepared to fight a duel with him in defense of his own and Sofia's honor.

> "Very well;" said he, "and in what cause do I venture my life? Why, in that of my honor. And who is this human being? A rascal who hath injured and insulted me without provocation. But is not revenge forbidden by Heaven, Yes, but it is enjoined by the world. Well, but shall I obey the world in opposition to the express commands of Heaven? Shall I incur the Divine displeasure rather than be called -- ha -- coward -- scoundrel?... I'll think no more; I am resolved, and must fight him."[16]

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[13] Tom Jones, XII, 3. VII, 14. XII, 7.

[14] Tom Jones, XV, 8.

[15] Ibid., IX, 2.

[16] Ibid., VII, 14.

As for Sofia herself, Tom saved her pet bird from Blifil's treachery.[17] Tom was always conveniently near when Sofia had a fainting spell.[18] He even risked his life for her in stopping her runaway horse.

> ...for as to Jones, he exulted in having probably saved the life of the young lady, at the price only of a broken bone;...[19]

The only difference between Don Quixote's and Tom's attitudes toward women was the constancy of one and the inconstancy of the other. Tom's inconstancy was the natural outcome of his success with the fair sex, and Don Quixote's constancy was the outcome of his failure to succeed with women because of his age and appearance, as well as his disinclination. He claimed a maiden, only because it was part of the business of being a knight-errant.[20] Then after he chose a maiden for the place in his heart, she became only

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[17] *Ibid*., IV, 3.

[18] *Ibid*., V, 12.

[19] *Ibid*., IV, 13.

[20] *Don Quixote*, I, 1.

the symbol of what he really sought, namely, glory. Also Tom cannot be accused of absolute inconstancy. He did refuse the only offer of marriage he received from a woman who was a friend of Mrs. Miller's.[21] In the same manner, Don Quixote refused the advances of the maiden Altisidora who lived in the palace of the Duke and Duchess.[22] Mentally, Tom was ever faithful to Sofia and she was his guiding light.

> "Honorable!" answered Jones; "no breath ever yet durst sully her reputation. The sweetest air is not purer, the limpid stream not clearer, than her honor. She is all over, both in mind and body, consummate perfection. She is the most beautiful creature in the universe: and yet she is mistress of such noble elevated qualities, that, though she is never from my thoughts, I scarce ever think of her beauty but when I see it."[23]

Sofia represented for him, just as Dulcinea did for Don Quixote, all that was desirable in the world.

The difference between Sofia and Dulcinea is that the latter was definitely a symbol, whereas Sofia was a very lovable, walking and talking reality. In Don Quixote, it was permissible for Dulcinea to be static, but Fielding could never have established reality in his novel without a very

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[22] Don Quixote, II, 44.

[23] Tom Jones, XV, 9.

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animate Sofia. This young lady is more akin to Cervantes' Dorotea who sought her unfaithful lover and with Don Quixote's aid won him back. There is one difference. Sofia was not disguised in men's clothing. It was permissible for a woman like Sofia to travel with her maid. This represents a difference in social usage in Cervantes' seventeenth century and in Fielding's eighteenth century.

Tom was generous with what money he had.[24] Black George, the Squire's gamekeeper, always knew that the gullible, good-natured Tom would help him. He also knew that Tom would not look too far to recover his lost (stolen) pocketbook. Don Quixote was generous with Sancho, letting him keep all the gold which he found. Like all generous people, they both could be duped about money and values. Don Quixote paid an exorbitant sum for the puppet show which he smashed. Don Quixote and Tom both were of such kindly natures that their squires felt free to say what they pleased. Both masters often had to reprimand their squires and command them to cease their suggestions about what they should do.[25] It is amusing to wonder what these two masters would have done for food and shelter if they had not been well

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[24] _Ibid_., XII, 14.

[25] _Tom Jones_, X, 6. _Don Quixote_, I, 19.

animate Sofia. This young lady is more akin to Cervantes' Dorotea who sought her unfaithful lover and with Don Quixote's aid won him back. There is one difference. Sofia was not disguised in men's clothing. It was permissible for a woman like Sofia to travel with her maid. This represents a difference in social usage in Cervantes' seventeenth century and in Fielding's eighteenth century.

Tom was generous with what money he had.[24] Black George, the Squire's gamekeeper, always knew that the gullible, good-natured Tom would help him. He also knew that Tom would not look too far to recover his lost (stolen) pocket-book. Don Quixote was generous with Sancho, letting him keep all the gold which he found. Like all generous people, they both could be duped about money and values. Don Quixote paid an exorbitant sum for the puppet show which he smashed. Don Quixote and Tom both were of such kindly natures that their squires felt free to say what they pleased. Both masters often had to reprimand their squires and command them to cease their suggestions about what they should do.[25] It is amusing to wonder what these two masters would have done for food and shelter if they had not been well

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[24] *Ibid.*, XII, 14.

[25] *Tom Jones*, X, 4. *Don Quixote*, I, 19.

Neither did Tom make any restrictions. Black George was certainly below his social scale, and so was his lax-moralled daughter Molly. But Tom was gallant enough to help her in the fight with the other village wenches. To him and to Don Quixote, any woman was the object for their strong arms to help. Tom was fashioned of the essential goodness which makes him lovable just as Don Quixote is lovable. Even when Tom was sent away homeless and without hopes of an inheritance, he did not hate or slander Blifil who had been the cause of his estrangement from his Uncle, the Squire. This showed Tom's magnanimous attitude toward his fellow-men. He also showed unusual kindness to the amateur highwayman who tried to hold him up with an unloaded gun. When Tom learned that the man was desperate for food for his family, he gave him some money and his freedom. When Don Quixote gave advice to Sancho on his departure for his island, Don Quixote certainly showed the quality of mercy and willingness always to give a man the benefit of the doubt before judging him finally.

> "Wherever equity should or may take place, let not the extent or rigour of the law bear too much on the delinquent; for it is not a better character in a judge to be rigorous, than to be indulgent.
>
> "When the severity of the law is to be softened, let pity, not bribes, be the motive."[28]

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[28] *Don Quixote*, II, 42.

cared for by their squires. Although the masters furnished the money, the servants were the only ones to display any initiative in obtaining the material wants. Often Don Quixote and Tom were so occupied with their dreams that they could scarcely eat.

> "Certainly, sir, if ever man deserved a young lady, you deserve young Madam Western; for what a vast quantity of love must a man have, to be able to live upon it without any other food, as you do? I am positive I have eat thirty times as much within these last twenty-four hours as your honor, and yet I am almost famished; for nothing makes a man so hungry as traveling, especially in this cold raw weather. And yet I cannot tell how it is, but your honor is seemingly in perfect good health, and you never looked better nor fresher in your life. It must be certainly love that you live upon."[26]

Don Quixote did not always maintain the dignity which is fitting to a noble hero, because nothing in the world can be less dignified than a fall from a horse, or hanging by one's arm outside a window all night. Neither did Tom always maintain his dignity. There were several occasions when his amorous instincts caused him to be exposed ridiculously by unprecedented interruptions.[27]

When the Invincible Knight started out to right wrongs and restore justice to the world, he did not make any restrictions on the class of people whom he was to help.

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[26] *Ibid.*, XII, 13. *Don Quixote*, I, 19.

[27] *Ibid.*, IX, 3.

Don Quixote believed that girls should be allowed to marry for love alone, if it were truly love instead of a deceitful fascination.[29] Tom believed it too and after knowing that Sofia really loved him, he did not give up hope of marrying her some day. Both of our heroes made use of letters to assure their ladies fair that they languished for them.[30] Tom was the more fortunate of the two in this case, because he often received letters in reply from Sofia. We have to remember that Dulcinea could not have written to Don Quixote, even if Sancho had delivered the letter to her.

Tom found himself in numerous encounters, just as Don Quixote did.

> Jones was a little staggered by the blow, which came somewhat unexpectedly; but presently recovering himself he also drew, and though he understood nothing of fencing, pressed on so boldly upon Fitzpatrick, that he beat down his guard, and sheathed one half of his sword in the body of the said gentleman, who had no sooner received it than he stepped backwards, dropped the point of his sword, and leaning upon it, cried, "I have satisfaction enough: I am a dead man."[31]

Tom was imprisoned for his escapade.[32] Don Quixote was also imprisoned by his friends to keep him safe from his own

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[29] *Ibid.*, I, 12.

[30] *Ibid.*, I, 24. *Tom Jones*, VI, 12. XVI, 3.

[31] *Tom Jones*, XVI, 10.

[32] *Ibid.*, XVI, 10.

follies. Lastly, when Don Quixote returned to sanity just before his death, he repented his madness. In much the same manner did Tom renounce all his follies and resolve to be ever careful of falling into them again.

> "...Alas! sir, I have not been punished more than I have deserved; and it shall be the whole business of my future life to deserve that happiness you now bestow on me; for, believe me, my dear uncle, my punishment hath not been thrown away upon me: though I have been a great, I am not a hardened sinner; I thank Heaven, I have had time to reflect on my past life, where, though I cannot charge myself with any gross villainy, yet I can discern follies and vices more than enough to repent and to be ashamed of; follies which have been attended with dreadful consequences to myself, and have brought me to the brink of destruction."[33]

Cervantes had Don Quixote die, so that he should never be disturbed by some plagiarist who would send him on the road of adventure again. He felt it his duty to dispose carefully of his Knight. In the same manner, Tom received Sofia at last for his bride, and thus assures us that he lived a quiet, respectable life until the end of his days.

An observation of Sancho Panza and Partridge will show the similarities between them. As was stated before, when Partridge attached himself to Tom, it was for one purpose only -- to get Tom back to Squire Allworthy and to collect a substantial reward.

> If he could by any means therefore persuade the young gentleman to return home, he doubted not but that he should again be received into the favor of Allworthy,

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[33] *Ibid.*, XVIII, 10.

follies. [illegible], when [illegible] [illegible] [illegible], just before his death, he regretted [illegible]. [illegible] same manner did [illegible] [illegible] his follies [illegible] be even careful of [illegible] [illegible] further.

> "...Alcot [illegible], I have [illegible] have deserved; [illegible] future life [illegible] me; for, believe me, [illegible] has been [illegible] I am not a [illegible] time to reflect [illegible] change myself [illegible] follies and [illegible] ashamed of; follies [illegible] ful consequences [illegible] brink of destruction."

Cervantes had Don Quixote [illegible], so that he would never be disturbed by more [illegible] would [illegible] of adventure again. As [illegible] of his [illegible]. In the same manner, [illegible] for his bride, and [illegible] respectable life [illegible].

An observation of [illegible] Jones and [illegible] the similarities [illegible]. Partridge [illegible] only -- to get Partridge [illegible] a substantial [illegible].

12 He could [illegible] gentleman [illegible] should again [illegible].

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23 Ibid., [illegible].

> and well rewarded for his pains; nay, and should be again restored to his native country; a restoration which Ulysses himself never wished more heartily than poor Partridge.[34]

Just as Sancho believed so firmly in his island, Partridge became so obsessed with the idea of the reward that he could not be diverted from his first design, even when Tom told him that conditions of his leaving the Squire prevented him from ever going back.

> "...And here, if you are inclined to quit me, you may, and return back again; but for my part, I am resolved to go forward."
>
> "It is unkind in you, sir," says Partridge, "to suspect me of any such intention. What I have advised hath been as much on your account as on my own: but since you are determined to go on, I am as much determined to follow. _I prae sequar te_."[35]

Partridge liked a good bed and a good meal every bit as well as Sancho did.

> "Who knows, Partridge, but the loveliest creature in the universe may have her eyes now fixed on that very moon which I behold at this instant?" "Very likely, sir," answered Partridge; "and if my eyes were fixed on a good suirloin of roast beef, the devil might take the moon and her horns into the bargain."[36]

Yet Partridge continued with Tom, on slim or fat fare, evi-

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[34] _Tom Jones_, VIII, 7.

[35] _Ibid_., VIII, 9.

[36] _Ibid_., VIII, 9.

dently expecting something miraculous in Tom's luck which would later benefit him. Nothing so pleased Partridge and Sancho as a cheering glass of wine. In fact, it was almost essential for their complete enjoyment of a stay at an inn.

> As soon as Jones had taken a resolution to proceed no farther that night, he presently retired to rest, with his two bedfellows, the pocket-book and the muff; they belonged to Sofia, and he had found them but Partridge, who at several times had refreshed himself with several naps, was more inclined to eating than to sleeping, and more to drinking than to either.[37]

Just as Sancho was full of proverbs, so was Partridge full of Latin quotations which he spoke on every possible occasion.[38] Often his quotations were as unrelated to the subject as some of Sancho's proverbs. Don Quixote and Tom reprimanded their squires for their misapplication of their sayings.

> "Thy story, Partridge," answered Jones, "is almost as ill applied as thy Latin..."[39]

However, neither of these serving-men was a martyr who suffered in silence. They had their share of grumbling which always resulted in their being silenced by a firm master's tongue.

> At length, Jones, weary of soliloquy, addressed himself to his companion, and blamed him for his taciturnity; for which the poor man very honestly accounted, from his fear of giving offense. And now this fear being pretty well removed, by the most absolute promises of indemnity, Partridge again took the bridle from his tongue; which,

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[37] <u>Ibid</u>., XII, 6. <u>Don Quixote</u>, I, 11.

[38] <u>Tom Jones</u>, VIII, 4. <u>Don Quixote</u>, I, 15.

[39] <u>Ibid</u>., XII, 3.

> perhaps, rejoiced no less at regaining its liberty than a young colt, when the bridle is slipped from his neck, and he is turned loose into the pastures.[40]

As was mentioned previously, Partridge and Sancho took a protective attitude toward their masters, whom they considered a trifle mad. However, Sancho would not permit anyone to speak disparagingly of his master, and he usually praised his invincible Don.[41] It was the same way with Partridge. No one in an inn ever called Tom a low fellow that he was not immediately informed by Partridge that Tom was heir to one of the best estates in the country.[42] Of course, they might have felt a need for self-vindication in these cases. If their masters were not great, then what kind of squires were they?

Both Sancho and Partridge were openly afraid to fight and excused themselves by expounding on their religion, saying that fighting was against all the precepts of the Christian religion.

> "Be under no apprehension, Partridge," cries Jones; "I am now so well convinsed of thy cowardice, that thou couldst not provoke me on any account." "Your honor,"

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[40] Ibid., XII, 3.

[41] Ibid., VIII, 9. Don Quixote, II, 13.

[42] Tom Jones, XII, 6.

> answered he, "may call me coward, or anything else you please. If loving to sleep in a whole skin makes a man a coward, _non immunes ab illis malis sumus_. I never read in my grammar that a man can't be a good man without fighting. _Vir bonus est quis? Qui consulta patrum, qui leges jurque servat_. Not a word of fighting; and I am sure the scripture is so much against it, that a man shall never persuade me he is a good Christian while he sheds Christian blood."[43]

Indeed, when Partridge saw the flags of the puppet show, he was quite convinced that he was in the hands of an army and was quite terrified.[44] Sancho was not more frightened by the noise of the fulling mills. In the actual encounters, quite often Sancho received the most injury. As Sancho was tossed in a blanket,[45] so Partridge received a badly scarred nose and face from the battle in the inn at Upton.[46] He also got himself into a very difficult situation with the gypsies.[47]

When Tom took Partridge to see "Hamlet," Partridge thought the ghost was real and he shivered and shook with

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[43] _Tom Jones_, XII, 3. _Don Quixote_, I, 15.

[44] _Tom Jones_, XII, 5.

[45] _Don Quixote_, I, 17.

[46] _Tom Jones_, IX, 3.

[47] _Tom Jones_, XII, 12.

fright.

> ...and fell into so violent a trembling, that his knees knocked against each other. Jones asked him what was the matter, and whether he was afraid of the warrior upon the stage? "O, la! sir," said he, "I perceive now it is what you told me. I am not afraid of anything; for I know it is but a play. And if it was really a ghost, it could do one no harm at such a distance, and in so much company; and yet if I was frightened, I am not the only person."[48]

Sancho trembled in the same manner when he and Don Quixote approached the funeral cortege and the monks' gowns made them look like ghosts.[49] Sancho also had a great deal of enjoyment in making Don Quixote believe that Dulcinea was bewitched. Then the Duchess convinced him that Dulcinea really was bewitched. Partridge believed in the power of Black Magic when he continued falling from his horse.[50]

Partridge's feeling for Tom developed into a real devotion, just as Sancho loved and revered Don Quixote. Otherwise when Tom was sick and penniless, or when he was in jail and had no prospects of returning to the Squire, Partridge would have gone his way without Tom. But Partridge stood by and helped Tom as much as he could. Both Sancho and Partridge, through the blind faith that led them on, finally realized

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[48] *Ibid.*, XVI, 5.

[49] *Don Quixote*, I, 18.

[50] *Ibid.*, II, 33. *Tom Jones*, XII, 11.

their one great ambition.[51]

Thus in this novel Tom Jones, we have parallel heroes to those in Don Quixote. They are direct opposites which go hand in hand, each distinctly necessary in a very definite way to the other, just as Don Quixote and Sancho were.

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[51] Sancho Panza had his island to govern, and Partridge received fifty pounds a year from Squire Allworthy, and Molly Seagrim for his wife.

CHAPTER II

DAUDET AND THE TARTARIN NOVELS

Alphonse Daudet does not occupy a peak in the literary history of France. Yet there is one character he has created who does have universal appeal, and that character is Tartarin of Tarascon. It is interesting to note that these works, Tartarin of Tarascon, Tartarin on the Alps, and Port-Tarascon, which entitle him to immortality were inspired by the immortal Don Quixote. No other works of Daudet bear this definite Cervantes-like stamp. No critics mention Cervantes' influence on Daudet except in the case of the Tartarin novels. The Tartarin novels are an avowed imitation of Don Quixote.

A similarity of spirit can be seen between Cervantes and Daudet in the interest of each in depicting realistically the life about them, in their gentle irony, in their humor, and in their sympathy toward mankind. Daudet was not in arms against society; neither was Cervantes, even though he could have been justified in such a feeling; they had no grievances to avenge, or if they had, they did not use their novels for that purpose. Their observation of the society around them is evidenced in their satirical comments.

Tartarin is the French Quixote. He has attained the importance of a national legend. For the French a "Tartarin" is a spinner of unbelievable tales. If Don Quixote and his

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Tartarin is the French [illegible] importance of a national legend. [illegible] Tartarin is a [illegible]. [illegible] hallucinations had not existed, neither would Tartarin have existed. Tartarin is Daudet's conception of what Don Quixote would have been if he had lived in southern France. Tartarin, like all the French, is very satisfied with life. But not all the French are Tartarins. There must be some who are possessed of the wild imagination of Tartarin who hear the whisperings of different voices inside them. One voice says, "Cover yourself with glory", and the other says, "Cover yourself with flannel because winter and rheumatism are coming."

One outstanding characteristic of the French is that they are intellectual. Tartarin is well-informed, but his imagination is a greater power than his intellect. The French have a strong group feeling, but there are definite lines drawn between individuals. Certainly Tartarin is the protagonist of individual liberty. He chooses for himself the character of a great adventurer and sets out to establish his reputation as such a person. Yet in the mind of his creator he was symbolic of a group, the Frenchmen of Southern France. In the Tartarin novels, Daudet has written the "satirical prose epic of his fellow southerners, boastful, wildly untruthful, but convinced of the sincerity of their own imagination and bubbling over with animation and language."[1]

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[1] C. H. C. Wright, A History of French Literature (New York: Oxford University Press, 1912), p. 771.

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When Daudet was inspired to create a Don Quixote, he chose one of his compatriots of southern France, instead of a knight-errant of bygone days. He realized that a character from Provence, where the sun is so dazzling that the inhabitants are victims of the rashest imaginings, was as capable of hallucinations as was Don Quixote. Tartarin was that character, and he had as much faith and power to create a world above the world of nature in which he lived as Don Quixote had. The nervous, excitable land of Tarascon yielded Tartarin, just as the "pueblo andante" of Argamasilla de Alba yielded Don Quixote.[2]

Tartarin's folly was not as sublime as Don Quixote's because Tartarin is not only just like Don Quixote, but Sancho is embodied in him too. It was Quixote-Tartarin who envisioned lion-hunting in Africa, but it was Sancho-Tartarin who envisioned loading himself with plenty of provisions and money.

> Don Quixote and Sancho Panza in the same man! you understand what a household that must have made! what struggles! what wrenchings!..
>
> Oh, the fine dialogue that a Lucian or Saint-Evremond could write! a dialogue between the two Tartarins, Tartarin-Quixote and Tartarin-Sancho! Tartarin-Quixote inspired by the tales of Gustave Aimard and crying aloud: "I go!" Tartarin-Sancho, thinking only of his rheumatism, and saying: "I stay."
>
> TARTARIN-QUIXOTE, *all enthusiasm*.
> Cover thyself with glory, Tartarin.

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[2] Azorin, *La Ruta de Don Quixote* (Madrid: Renacimiento, 1916), p. 47.

TARTARIN-SANCHO, calmly.
Cover thyself with flannel, Tartarin.

TARTARIN-QUIXOTE, more and more enthusiastic.
Oh, the fine rifles! the double-barrelled rifles!
Oh, the daggers, the lassos, the moccasins!

TARTARIN-SANCHO, more calmly still.
Oh, those knitted waistcoats! those good warm knee-wraps!
those escellent caps with ear-pads!

TARTARIN-QUIXOTE, beside himself.
An axe! an axe! bring me an axe!

TARTARIN-SANCHO, ringing for the maid.
Jeannette, my chocolate.

Whereupon Jeannette appears with excellent chocolate, hot, foamy, perfumed, and a certain succulent toast made of anise-seed bread, which cause a smile on the face of Tartarin-Sancho while they stifle the cries of Tartarin-Quixote.

That is how it happened that Tartarin of Tarascon had never left Tarascon.[3]

Some readers might think it almost blasphemous of Daudet to incorporate Don Quixote and Sancho into one person. But it is necessary to remember that Tartarin is a nineteenth-century conception; conceived at a time when ideals did not count for everything and where realists could plainly see that idealism would need some driving energy to reach its goal. Readers who have enjoyed and understood Tartarin could not regret that Daudet created his Don Quixote any more than they could regret that Fielding fashioned a Don Quixote and a Sancho.

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[3] Tartarin of Tarascon (Boston: Little, Brown, and Company, 1930), pp. 20-21.

Thus in the intermingling of the two Cervantes characters, Daudet has created a very human Tartarin. When Daudet fused the ideal with the real in one man, he achieved an average man. However, in Tartarin, one characteristic is predominant over the other. Don Quixote has the upper hand, because Tartarin certainly has more of the ideal element in him than the average man. It is because of this essential humanness that Tartarin has gained a world-wide reputation. It is very rare that any author ever adds such a single character to the cosmopolitan rank in literature.

We must admit that, physically, Tartarin looked more like Sancho than like Don Quixote.

> It was true of Tartarin who bore within him the soul of a Don Quixote;...but unfortunately, he had not the body of the famous hidalgo; that thin and bony body, that pretext of a body, on which material life could get no grip;... Tartarin's body, on the contrary, was a good fellow of a body, very fat, very heavy, very sensual, very luxurious, very exacting, full of bourgeois appetites and domestic requirements, the short and pot-bellied body on paws of the immortal Sancho Panza.[4]

Tartarin enjoyed prestige and esteem in Tarascon, just as Don Quixote had been respected in La Mancha until his madness struck him. Tartarin was the man of the <u>Double Muscles</u>.[5]

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[4] Tartarin of Tarascon, p. 19f.

[5] *Ibid.*, p. 13.

Thus in the intermingling of the two opposite characters, Daudet has created a very human Tartarin. He has fused the ideal with the real in one man. He [illegible] an average man. However, in Tartarin, one character tends to predominate over the other. Don Quixote has the upper hand, since Tartarin certainly has more of the ideal element in him than the average man. It is because of this essential [illegible] that Tartarin has gained a world-wide reputation. It is very rare that any author ever gave such a [illegible] to the cosmopolitan rank in literature.

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[4] Tartarin of Tarascon, p. 137.

[5] *Ibid.*, p. 15.

He could sing "Nan-Nan-Nan" in the duet of Robert le diable with Madame Bezuquet mere.[6] He was the unequalled hunter of caps.[7]

However, this life did not please Tartarin. Just as Don Quixote went in search of adventures, Tartarin's obsession to be a lion hunter, the mirage of his friends, and the necessity of maintaining his reputation won the battle between the Quixote and the Sancho in him and he at last prepared to go to Africa to hunt lions. Just as Don Quixote's preparation for knight-errantry was the reading of Books of Chivalry and the learning of knightly behaviour on all occasions, Tartarin's preparation was reading Livingstone, Mungo Park, and other explorers, fasting on garlic soup, long walks in the hot sun, cold nights in his garden, and nightly vigils of listening to the roars of the circus lion at night.[8] He provided hunting equipment to satisfy a Don Quixote, and food and comforts to satisfy a Sancho. Just as Don Quixote had armor, sword, lance, and visor, Tartarin had a Turkish costume, guns, sword, knife, and spectacles.[9]

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[6] Tartarin of Tarascon, p. 10.

[7] Ibid., p. 7.

[8] Ibid., p. 33.

[9] Ibid., p. 43ff.

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[6] Tartarin of Tarascon, p. 10.

[7] Ibid., p. 7.

[8] Ibid., p. 35.

[9] Ibid., p. 457.

Don Quixote's giants were windmills. The first lion that Tartarin killed was a tiny, common Algerian donkey.

> The commonplace, kitchen-garden physiognomy of the landscape about him amazed the poor man and put him out of temper.
>
> "These people are crazy," he said to himself, "to plant artichokes close to lions...for...I certainly did not dream it...lions come here...And here's the proof..."
>
> The proof--'twas the blood-stains left by the beast as it fled away. Following this bloody trail, his eye on the watch, his revolver in his fist, the valiant Tarasconese came, from artichoke to artichoke, to a little field of oats...On the trampled stalks, in a pool of blood, lay upon its flank with a wound in its head, a...Guess what!
>
> "A lion, parbleu!"
>
> No! a jackass; one of those tiny little donkeys so common in Algiers, which go by the name over there of bourriquots.[10]

The wench Dulcinea was glorified into a lovely Duchess by Don Quixote. Tartarin worshipped, and spent money extravagantly on the prostitute Baia.[11] In the little Turkish house with Baia, Sancho-Tartarin was very comfortable for five months puffing all day at his narghile, eating sweetmeats,[12] and leaving the lions at peace. There Tartarin entertained lavishly the friends who came to win his money at cards and to eat his food.

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[10] Tartarin of Tarascon, p. 66f.

[11] *Ibid.*, p. 92.

[12] *Ibid.*, p. 88.

Don Quixote was entertained by the Green Knight and the Duke and Duchess, but poor Tartarin always paid the bills.[13]

However, Don Quixote had had his moments of being a Quixote-Sancho.

> "I do not say, Sancho", replied Don Quixote, "that a knight is obliged to feed altogether upon fruit,"...[14]

That is how Don Quixote defended his enjoyment of the rough, heavy fare which Sancho had provided. Also the Invincible Knight could be prudent at times, as he was after the fight with the Yanguesians, when he gave Sancho permission to help him fight such rabble, noting that perhaps he had better not again attack so many low fellows.[15] After this terrible combat, Don Quixote decided that he might rest better in a comfortable bed that night than in the forest.[16] At another time when the low fellows at the inn tossed Sancho in the blanket, Don Quixote told Sancho that he could not get off his horse, else he would have come to his aid.[17] Sancho doubted this, despite Don Quixote's claim that he was glued to his saddle by enchantment.

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[13] _Tartarin of Tarascon_, p. 89.

[14] _Don Quixote_, I, 10.

[15] _Ibid._, I, 15.

[16] _Ibid._, I, 15.

[17] _Ibid._, I, 17.

Don Quixote was entertained by the Green Knight and the Duke and Duchess, but poor Tartarin always paid the bills.[13]

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[14] *Don Quixote*, I, 10.

[15] *Ibid.*, I, 15.

[16] *Ibid.*, I, 15.

[17] *Ibid.*, I, 17.

At last a letter from Tarascon urged Tartarin on. He, like Don Quixote, could never sacrifice his reputation as a brave man, so he set out to hunt lions once more. The first lion that Tartarin saw was tame, blind, and convent-raised. The mendicant friars had the lion to hold the alms cup. Poor Tartarin caused a street fight trying to defend the noble beast which was holding in its mouth the alms cup.[18] Even the Spanish Knight and all the people at the inn fighting over the pack saddle could not have made more noise.

When Tartarin's caravan, with the Montenegrin Prince in attendance, lost all the slaves, Tartarin had to buy a camel.

> But as fate would have it, camels lacked, However, they ended by finding one which some M'zabites were seeking to get rid of. 'Twas a camel of the desert, the classic camel, bald, melancholy, with a long bedouin head, and his hump, now grown limp from much fasting, hanging sadly to one side.[19]

It was a camel which was in as poor a state of health as was Rosinante. And just as Don Quixote's Balsam of Fierabras made poor Sancho so deathly sick,[20] the rolling of the camel's walk made Tartarin sick and "France was made a spectacle".[21]

Finally Quixote-Tartarin found a place to await his lion. So fired was he with adventure, that Sancho-Tartarin forgot to watch the money bag, and the unfaithful Prince es-

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[18] Tartarin of Tarascon, p. 105. Don Quixote, I, 41.

[19] Ibid., p. 111.

[20] Don Quixote, I, 41.

[21] Tartarin of Tarascon, p. 112.

caped with it. And when the lion came, Tartarin's unerring aim hit the mark, but alas! it was the same tame convent lion.[22] Tartarin had to pay a fine, and to do so, he had to sell all of the provisions. Such misery for Sancho-Tartarin who so loved the comforts that money would buy! However, Quixote-Tartarin was consoled with the skin of the lion as proof of his valor, just as Don Quixote had his Mambrino's helmet as booty in the combat with the barber. Tartarin also had consolation in the devotion of his beast which would not leave him, so he took the camel to Tarascon when he returned there later, telling his friends, "'Tis a noble beast!...He saw me kill all my lions."[23]

Back in Algiers, Tartarin had a real triumph. Finding Baia unfaithful to him with the muezzin, he seized the muezzin's mantle and turban and proclaimed a malediction of the Teurs from the minaret.

> "La Allah il Allah...Mahomet is an old rogue...Orient, Koran, pachas, lions, Moorish women are not worth a damn... There are no Teurs...Only swindlers...Vive Tarascon!"
>
> And while, in fantastic jargon mingled with Arabic and Provencal, the illustrious Tartarin was thus casting to the four corners of the horizon, on town, plain, mountain, and ocean, his jovial malediction, the clear, grave voices

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[22] Tartarin of Tarascon, p. 120.

[23] Ibid., p. 134.

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[23] Ibid., p. 134.

> of the other muezzins answered him from minaret to minaret, and the faithful in rapt devotion beat their breasts.[24]

Surely Don Quixote felt no more triumph than this when he vanquished the Knight of the Mirrors. When Tartarin returned home, the praise and glory received because of his exploits had its usual effect on his story-spinning. His dream had become a reality and he did not know that he was imagining the wonderful tales that he told.

Now there was in Tarascon a Club Alpine which always had for its president the most intrepid mountain climber. This supremacy being disputed between Tartarin and Costecalde, Tartarin left for Switzerland to ascend the Jungfrau and once more to defend his reputation as the most valiant, and to maintain the coveted President's chair. He went, despite what Sancho-Tartarin might say of the dangers involved.

> At night, his dreams were fearful with interminable slides and sudden falls into bottomless crevasses. Avalanches rolled him down, icy aretes caught his body on the descent; and long after his waking and the chocolate he always took in bed, the agony and the oppression of that nightmare clung to him. But all this did not hinder him, once afoot, from devoting his whole morning to the most laborious training exercises.[25]

He read books on Alpine adventure, learning quantities of

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[24] <u>Tartarin of Tarascon</u>, p. 129.

[25] <u>Tartarin on the Alps</u>, (Boston: Little, Brown, and Company, 1930), p. 160.

mountaineering terms. He practiced jumping crevasses by jumping over the gold-fish pond, and once more he satisfied the Quixote who must have all the necessary and suitable trappings by buying every imaginable provision. Once Sancho-Tartarin got too much the upper hand and actually voiced his fear of the Alps and the proposed climb.

> "Well, my good fellow, what the lions, what the Krupp cannon could never do, the Alps have accomplished...I am afraid."[26]

But Quixote-Sancho could never refuse to go when he was given the Club banner to be planted at the peak of the Jungfrau when he attained his climb. If there had not been the matter of the Club banner, Sancho-Tartarin might have been heard, and the climb never made, because Tartarin was very occupied with dancing attendance on the beautiful Sonia whom he adored despite her Nihilist friends. But Sancho-Tartarin was also won over to the cause of the ascent when the guide, a former Tarasconese, assured him that there was really no danger because the Swiss people only pretended that the Jungfrau was dangerous so as to attract daring adventurers.[27] Tartarin was as quick to believe that he had been bewitched about these dangers as

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[26] Tartarin on the Alps, p. 203.

[27] Ibid., p. 205.

Don Quixote was quick to believe that Dulcinea had been enchanted.

So Tartarin really began his climb. Just as Don Quixote could not eat because the visor on his helmet would not stay up, Tartarin's spiked shoes stuck in the ice, and he had to discard them for woollen socks.

> Beneath the weight of the hero the spikes were driven into the ice with such force that all efforts to withdraw them were vain. Behold him, therefore, nailed to the glacier, sweating, swearing, making with arms and alpenstock most desperate gymnastics and reduced finally to shouting for his guides, who had gone forward, convinced that they had to do with an experienced Alpinist.
>
> Under the impossibility of uprooting him, they undid the straps, and, the crampons, abandoned in the ice, being replaced by a pair of knitted socks, the president continued his way, not without much difficulty and fatigue.[28]

Tartarin was so bewitched by the fact that there was no danger that he actually sang as he climbed to victory and planted the banner of the Club at the summit of the Jungfrau.

> He tore thee, O Tarasconese banner! from the hands of the guide, waved thee twice or thrice, and then, plunging the handle of his ice-axe deep into the snow, he seated himself upon the iron of the pick, banner in hand, superb, facing the public.[29]

Could Don Quixote have been more triumphant after his ride on the magic wooden horse? Also, Sancho Panza seemed quite mad

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[28] _Tartarin on the Alps_, p. 278.

[29] _Ibid._, p. 290.

Don Quixote the [illegible]

daunted.

So Cervantes [illegible] could not eat because [illegible] up. [illegible] as good [illegible].

> [illegible] into the [illegible] had to do [illegible].

> [illegible] continued his [illegible].

Cervantes was so [illegible] that he actually [illegible] honour of the [illegible].

> [illegible] facing the [illegible].

Could Don Quixote [illegible] the magic wooden [illegible]

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28 [illegible]

29 Ibid., p. [illegible]

himself after that ride. Tartarin, in all his imaginings, could not weave more magic happenings than those told by Sancho on that occasion.[30]

On his return from the Jungfrau, Tartarin wanted to visit the famous Prison of Chillon. He also wanted to see the lovely Sonia whom he believed was in Montreux. It was inevitable that Quixote-Tartarin should go to any inconvenience in order to see his lady fair. When he found Sonia and learned that he could never attain her love, Sancho-Tartarin went to look for a good place in which to eat his breakfast. What a contrast he made to Don Quixote who spent hours in the woods meditating on his beautiful Dulcinea! While in this town, Tartarin was mistaken for one of the Nihilists to whom he had loaned a rope, and was thrown into prison.[31] He had to bear the same unhappiness that Don Quixote bore when he was brought home in a cage and the people of the town jeered at him. All the people whom Tartarin had known in the Alpine inns came sightseeing while he was imprisoned.[32] But the resourceful Tartarin, ever careful of his reputation, mingled and talked with them, making it appear that he was only sightseeing too.

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[30] Don Quixote, II, 41.

[31] Tartarin on the Alps, p. 300.

[32] Ibid., p. 305.

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[30] Don Quixote, II, 41.

[31] Tartarin on the Alps, p. 390.

[32] Ibid., p. 395.

That night, Tartarin's peaceful sleep was undisturbed, and his loud snoring reverberated throughout the prison.[33] Tartarin was released from prison after his identity was ascertained. He gained his freedom, only to hear that Costecalde was to ascend Mont Blanc. Quixote-Tartarin, defending his reputation as usual, had to go to Mont Blanc also. It is almost impossible to imagine the fear and trembling which beset Sancho-Tartarin when he learned that the bewitching had all been on his side, and that the dangers of mountain climbing were really as great as he had first believed them to be.

> "What! you really believed me?..Why, that was a galejade, a fib...Among us Tarasconese you ought surely to know what talking means..."
>
> "Then," asked Tartarin, with much emotion,"the Jungfrau was not prepared?"
>
> "Of course not."
>
> "And if the rope had broken?.."
>
> "Ah! my poor friend..."
>
> The hero closed his eyes, pale with retrospective terror, and for one moment he hesitated...This landscape of polar cataclysm, cold, gloomy, yawning with gulfs...those laments of the old hutman still weeping in his ears...[34]

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[33] Tartarin on the Alps, p. 305.

[34] Ibid.,p. 327.

But again Quixote-Tartarin thought of the people of Tarascon, his reputation, and the President's chair, and if he had done the Jungfrau, could he not do Mont Blanc?

The fear became so great, however, that Tartarin and the guide, Bompard, the former Tarasconese who had told him that the dangers were all imaginary, were reduced to the ignominious necessity of cutting the rope which bound them to each other, leaving each to make his own way to safety or to death. They were no more safe together than they had been with the third member of their party, a young man who insisted that he wanted to die. They thought this young man was mad, and Sancho-Tartarin was not at all willing to put himself in the power of a mad man. He was as frightened as Sancho Panza who often wondered what predicaments his light-headed master would get him into.

Tartarin's return to Tarascon, sneaking in when the good people were having a funeral service for his soul, was as unfortunate as Don Quixote's return when he was vanquished and under oath to refrain from deeds of knight-errantry for a year. But Quixote-Tartarin, who was downcast at his deplorable deed, revived his spirits on seeing Bompard as quickly as Sancho-Tartarin who was downcast with the weight of fear. Tartarin's return was occasion for so much rejoicing that this triumph exceeded any other triumph he had ever experienced. And the Invincible Tartarin resumed his rightful seat in the Club in

the President's chair. Now he had honor for Quixote-Tartarin, and power for Sancho-Tartarin. And once again, the glory surrounding him made him forget any unpleasantness of his ignoble descent of Mont Blanc, and he saw himself only as the intrepid Alpinist. The peak of his imaginative power was reached in his explanation of the mischance of Bompard and the guides not finding him in their search.

> "I did Mont Blanc on both sides. Went up one way and came down the other; and that is why I was thought to have disappeared."[35]

He did not mention that he had come down on his back.

It will be remembered that Sancho Panza craved a taste of power and his island was a symbol to him of that power. In *Port-Tarascon*, Tartarin had an island too, and of course, he was the Governor. Tartarin was duped by an impostor, just as Don Quixote and Sancho were baited by the Duke and Duchess. It was all a fatal incident, and Tartarin incurred the hate of all his fellow-citizens whom he had induced to go and settle the island. There were continuous rain, no shelter, no crops that would grow, fever, savages, worthless deeds to land, and a more worthless bill of sale from the illiterate savage chief. Above all, for diplomatic reasons, Tartarin once more proved himself helpless when confronted by beauty. He married the savage daughter of the chief who could not understand a single word

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[35] *Tartarin on the Alps*, p. 349.

the President's chair. Now he had [illegible],
and powers from Zanoba-Tartarin. [illegible]
surrounding him made him re[illegible]
noble descent of Port Tarascon, and [illegible]
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remarks in his explanation of his [illegible]
guides not finding him in their [illegible].

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26 Tartarin on the Alps, [illegible]

he said to her. This incurred the jealousy of many of the pioneer spinsters. But it seems that Tartarin was destined to break the hearts of women. It was Don Quixote's lament also that he had to spurn so many damsels in order to remain faithful to Dulcinea.[36] In his role of governor, Tartarin was too dignified to do any brave or even useful deeds. An Amazonian maiden was compelled to patch the roof when the rain came pouring in. It was she also who during the attack of the English man-o-war took down the flag so that the ship would cease firing. In fact, in this novel Don Quixote and Sancho seem to have left the spirit of Tartarin. This novel is inferior to the other two books because Daudet deserted the Quixote-Sancho theme. Instead, Tartarin compared his career as a ruler and a prisoner to that of Napoleon. His imagination did not desert him at this moment, and it was this conceit which made his journey as a prisoner on the English boat rather delightful. There was also the beautiful Creole wife of the officer who helped him pass his time.

Then back in Tarascon, Tartarin was imprisoned again and had to hear the shouts of hate from all of his one-time friends. After he was cleared of guilt and complicity in

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[36] Don Quixote, II, 44.

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Tartarin's exodus from Tarascon was as sorrowful as Don Quixote's return to reason just before his death. Tartarin had nothing left of his swagger, imagination, or caravans. For the first time when he set out from Tarascon was he pitiful and unsung.

Thus ended the career of a man who had the imagination of a Don Quixote and the appetite of a Sancho. As the people said of Don Quixote, so can we say of him, "He is valiant, but his luck is naught."[37] Or, as Tartarin said of himself, he was a Don Quixote in the flesh of Sancho, a Don Quixote who was inferior to his dream.[38]

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[37] Don Quixote, II, 2.

[38] Port-Tarascon (Paris, n.d.), p. 335.

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CHAPTER III

BENAVENTE AND LOS INTERESES CREADOS

We havs spoken of the kinship between Cervantes, the classical Spaniard, and Benavente the modern writer who is so well-schooled in the classical principles. It was a kinship of spirit which caused Benavente to see in Don Quixote a plot for depicting all of humanity, a contrast between the Idealistic element and the Realistic element in all human life. Los intereses creados is considered Benavente's masterpiece and it was probably inspired by the masterpiece of Cervantes. The fact that the same story-concept that was in Don Quixote emerges again in Los intereses creados, a modern master work, attests the strength of appeal and reality of this concept for the modern genius.

Benavente, in his symbolic plays, has used the idea of the flight of one's spirit toward its ideal. Cervantes believed the same thing. He gave Don Quixote an ideal, and certainly the one reality in the Knight's life was the seeking of that ideal. Benavente believed that emotion must be calmed by intellect. That is why Crispin and Leandro, the protagonists of Los intereses creados, do not seem to have the divine folly of Don Quixote. This play was written during the period that Benavente's other symbolic plays were produced. To attain more symbolism, he adapted the Italian

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Commedia dell' Arte, using symbolic names like Polichinela and Arlequín. Also, even though the play is shifted to the seventeenth century, the characters have the verisimilitude of Benavente's twentieth-century creations in action and in language. The turn-back of time appears as a blind for the symbolic interpretation which he wishes to give to these characters. The reader feels that they are modern men speaking from a modern viewpoint. We can say that instead of going back to the seventeenth century, Benavente has written in the speech of our time and in accord with the ideas of our time, a play so full of inner meaning that it is a play of all times, and of all countries.

It is true that the sequel, <u>La ciudad alegre y confiada</u>, can be classified as propaganda, or a problem play. Something of the spirit created in <u>Los intereses creados</u> is gone, especially in the treatment of Leandro and Crispín, the Pair to whom our attention is given.

It is also evident that if Benavente had not intended a modern conception of Leandro and Crispín, Leandro would have been the stronger of the two and Crispín would have been only a comic servant. It is in the reversing of the positions of master and servant that Benavente's satire has had full vent against the modern world which has let ideals recede and material wants gain predominance. It is somehow felt that this same pessimism concerning the stifling of

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Yet in this sequel, La ciudad alegre y confiada, Benavente relented from his bitter satire and imbued Crispín and Leandro with an ideal which gave them an heroic death. According to Unamuno's conception of an ideal, they gained the one thing to be desired, immortality. Perhaps that is why Cervantes also relented and let Don Quixote rest after all his mad wanderings. He had already gained his immortality. We find all the way through the works of Cervantes and Benavente that they were not continuously severe with their brain-children. Cervantes always smiled indulgently, and Benavente's later plays show a distinct change from satire to humor.

Los intereses creados treats of the duality of human nature, the good and the bad, the material and the spiritual, the idealistic and the realistic which every man has in him. Its main character, Crispín, was a shrewd, sagacious rogue who knew how to make people do things that would benefit himself. He was the motivating force of the play, causing all the action and creating the motives of the characters. Crispín did this not in his own interest but in the interest of Leandro, his master, as well. In this discussion, Leandro deserves to be called the master as compared with Don Quixote because of his idealism, lofty sentiments, and generosity of love. That is, Leandro is the symbol of the idealist, or ideals was felt by Cervantes [illegible] to regain all common reason before his death.

Yet in this sequel, *La ciudad alegre y confiada*, Benavente relented from his bitter satire and [illegible] Crispín are Leandro with an ideal [illegible]. According to Unamuno's conception of [illegible]. They present the one thing to be desired, disinterestedness, [illegible] that is why Cervantes also relented and [illegible] after [illegible] and wanderings. He [illegible]. We find all the way through the works of Cervantes and Benavente that they were not continuously severe with their brain-children. Cervantes [illegible] ideal reality, and Benavente's later plays show a distinct change from earlier satires.

Los intereses creados treats of the duality of human nature, the good and the bad, the material and the spiritual, the idealistic and the realistic which is very [illegible] in the. Its main character, Crispín, has a [illegible] who knew how to make people do things that would benefit himself. He was the motivating force of the play, directing all the action and creating the motives of the characters. Crispín did this not for his own interest but for the interest of Leandro, his master, as well. In this discussion, Crispín deserves to be called his [illegible] because of his idealism. [illegible] love. That is, Leandro [illegible]

Don Quixote, and Crispín is the symbol of the realist, or Sancho Panza. Crispín will do anything ignominious to help Leandro gain his ideal, and to realize his own ambition. In fact, Crispín was the stronger of the two and all things the two accomplished were due to his planning.

> Crispín: a mí no, que es condición de los naturales, como yo, del libre reino de Picardía no hacer asiento en parte alguna, si no es forzado y en galeras, que es duro asiento. Pero ya que sobre esta ciudad caímos y es plaza fuerte a lo que se descubre, tracemos como prudentes capitanes nuestro plan de batalla si hemos de conquistarla con provecho.[1]

Leandro was far removed from the days of chivalry, but he had an ideal. That ideal was love. Since he could not seek this ideal as a knight-errant, he accepted it through the help of Crispín, even though Crispín obtained the chance for Leandro to meet Silvia through some of his unscrupulous designs. Leandro did not exactly approve of Crispín's methods, but he was a weak person who did as he was told and always took the line of least resistance. As long as Silvia was the personification of his ideal, he was not scrupulously particular about the manner of gaining it. After all, it would have been rather futile for him to evade the decision of Crispín in these matters. In addition to his strength, Crispín had a very persuasive power which could make Leandro feel that he was doing the right thing. As for the matter of Silvia, Crispín could make him see things in this manner.

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[1] Los Intereses Creados (Paris: Thomas Nelson & Sons, Ltd.), Cuadro Primero, Escêna I.

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[1] Los Intereses Creados (Paris: Thomas Nelson & Sons, Ltd.), Cuadro Primero, Escena I.

> Crispín: y cuando lo sepa, ya no serás el que fuiste; serás su espose, su enamorado esposo, todo lo enamorado y lo fiel y lo noble que tú quieras y ella puede desear ...Una vez dueño de su amor...y de su dote, no serás el más perfecto caballero."[2]

Crispín was Leandro's Sancho. But he was a very different Sancho from Don Quixote's squire. He had come to realize that if he waited on the dreamy Leandro to accomplish his ambition, it would be unfulfilled. Therefore he took matters into his own hands and did what his practical mind showed him to do. It is easy to see that this Sancho had to doff his carefree qualities in the present world which operates on the theory of the survival of the fittest. It is pertinent to note here that present-day readers or audiences would not accept a Leandro-knight-errant. It is much easier in our day to believe that a Crispín is necessary to gain an ideal. With this observation, a modern reader is apt to remember that perhaps Crispín had more belief than Leandro, after all. Leandro was waiting for Fortune, who was not always kind, even to Don Quixote, and Crispín was making something happen. Crispín was the personification of the will to achieve. We might even say that he had more imagination than Leandro. At least he had a virility which soared over Leandro's squeamish ideas of what he should or should not do, declining to the point of forfeiting consummation.

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[2] Los Intereses Creados, Cuadro II, Escena IV.

Nevertheless, we must remember that Leandro was necessary to Crispín. Without Leandro and his ideal of love, Crispín could never have realized his ambition. Crispín recognized the fact that they two together made the perfect combination to accomplish their separate desires.

> Crispín: A mi amo, le hallaréis el más cortés y atento caballero. Mi desvergüenza le permite a el mostrarse vergonzoso. Duras necesidades de la vida pueden obligar al más noble caballero a empleos de rufián, como a la más noble dama a bajos oficios, y esta mezcla de ruindad y nobleza en un mismo sujeto desluce con el mundo. Habilidad es mostrar separado en dos sujetos lo que suele andar junto en un solo. Mi señor y yo, con ser uno mismo, somos cada uno una parte del otro. ¡Si así fuera siempre! Todos llevamos en nosotros un gran senor de altivos pensamientos, capaz de todo lo grande y de todo lo bello... Y a su lado, el servidor humilde, el que ha de emplearse en las bajas acciones a que obligan la vida...Todo el arte está en separarlos de tal modo, que cuando caemos en alguna bajeza podemos decir siempre. No fué mía, no fuí yo, fué mi criado. En la mayor miseria de nuestra vida siempre hay algo en nosotros que quiere sentirse inferior a nosotros mismos. Nos despreciaríamos demasiado si creyésemos valer más que nuestra vida...[3]

We note in this quotation that Crispín has voiced the truth that both persons can exist in one man, just as in Tartarin. In this speech we receive a slight shock at the realization that Crispín recognized this finer self in him, even though it had to be shifted to the background so that the grosser self might be busy at obtaining his daily bread. That is one

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[3] Los intereses creados, Cuadro Segundo, Escena II.

of the reasons why Crispín deserves to be called the Sancho of the piece. Leandro had no such crafty or resourceful self to turn to in the daily exigencies. What is much worse, however, Leandro lost his ideal of love completely. This seems more ironic than Crispín's deliberate stifling of his better nature. Silvia did not maintain her position, neither as an ideal nor as a reality. She became a very modern wife, worried by a faithless husband. This appears as a deliberate thrust from the author in his modern view of tearing down what Dulcinea had stood for in <u>Don Quixote</u>. Or it might be his way of showing that he is dubious whether ideals, once gained, maintain their importance.

Our two heroes were on the road seeking their fortunes. Crispín was armed with his wits and ambition. Leandro was armed with his ideal and a faith in Crispín's capacity to manage any situation.[4] In fact he had lost all ability to manage or plan any action! This remark occasions the marking of some subtle reverses of situations. In the main, in <u>Don Quixote</u>, it was Sancho who relied on Don Quixote to be the motivating force and he certainly had enough faith in the Knight never to despair of obtaining his island. Crispín had faith too. He wanted to govern the city, and he

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[4] This idea of an ineffectual Don Quixote is the one presented by John Dos Passos in <u>Rosinante to the Road Again</u>.

of the reasons why Crispin deserves to be called the Sancho of the piece. Leandro had no such crafty or resourceful self to turn to in the daily emergencies. What is much worse, however, Leandro lost his ideal of love completely. This seems more drastic than Crispin's deliberate stifling of his better nature. Silvia did not maintain her position, neither as an ideal nor as a reality. She became a very modern wife, worried by a faithless husband. This appears as a deliberate thrust from the author in his modern view of tearing down what Dulcinea had stood for in *Don Quijote*. Or it might be his way of showing that he is dubious whether ideals, once gained, maintain their importance.

Once the heroes were on the road seeking their fortunes. Crispin was armed with his wits and ambitions. Leandro was armed with his ideal and a faith in Crispin's capacity to manage any situation. In fact[4] he had lost all ability to manage or plan any action! This reminds one of the mounting of more subtle reverses of situations. In the main, in *Don Quijote*, it was Sancho who relied on Don Quijote to be the motivating force and he certainly had enough faith in the knight errant's capacity of obtaining his island. Crispin had faith too. He wanted to govern the city, and he

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[4] This idea of an ineffectual Don Quixote is the one presented by John Dos Passos in *Rosinante to the Road Again*.

did, albeit the way he gained this end is commonly known as blackmail. We have already cited an instance where Don Quixote had to silence Sancho when he became too insolent and forward. But Crispín did the talking for these two. Leandro always did just as Crispín told him. Leandro's wit could not keep the pace that Crispín's cunning allotted to his actions. But he was so well-trained by Crispín that he knew to keep his mouth shut until he understood.

> Leandro: (Aparte a Crispín.) ¿Qué locuras son éstas, Crispín, y cómo saldremos de ellas?
>
> Crispín: Como entramos. Ya lo ves; la poesía y las armas son nuestras... ¡Adelante! Sigamos la conquista del mundo![5]

Yet this reversing of positions did take place between Sancho and Don Quixote. Sancho was considered just as mad as his master, else why would he have followed him? Yet Sancho was credited with wisdom and occasionally he gained praise from Don Quixote himself for his sagacity. It is this same sort of sagacity which Crispín possessed. Sancho's wisdom existed in his ability to understand people and daily problems. That was the source of Crispín's power. He understood the motives for people's actions. He utilized this knowledge by making these people serve his ends. El señor Polichinela knew Crispín from his former days, and he knew him for the conniving rogue that he was. But Crispín, in

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[5] Cuadro Primero, Escena III.

did, albeit too [illegible] this [illegible] Apparently knows a [illegible]. We have already cited an instance where Don Quixote had to silence Sancho [illegible] because too [illegible] forward. But Crispín did [illegible] for [illegible]. Leandro always did just as Crispín told him. [illegible] keep the pace that Crispín's [illegible] suited to his actions. But he was so well-trained by Crispín that he knew to keep his mouth shut until so instructed.

> Leandro: [illegible] qué hacemos aquí, Crispín, y cómo saldremos de ellas?
>
> Crispín: Como entramos. [illegible] y los [illegible] nuestros... [illegible] ¡Mejor [illegible] del mundo![9]

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[9] Cuadro Primero, Escena III.

being known, also knew of Polichinela's dark past, and he used this knowledge as a means of managing him. He also knew that if Silvia were refused Leandro's company, she would become all the more enamored of him.

> Crispín: Y que de este modo sea nuestro mejor aliado, porque bastará que él se oponga, para que su mujer le lleve la contraria y su hija se enamore de ti más locamente. Tú no sabes lo que es una joven, hija de un padre rico, criada en el mayor regalo, cuando ve por primera vez en su vida que algo se opone a su voluntad. Estoy seguro de que esta misma noche, antes de terminar la fiesta, consigue burlar la vigilancia de su padre para hablar todavía contigo.[6]

After Don Quixote was vanquished, it was Sancho who took it upon himself to be the spokesman to extol the praises of his Invincible Knight. Sancho was never the under-dog, not to the point of bodily discomfort, anyway. He certainly showed himself to be a crafty predecessor of the crafty Crispín when he beat the trees and made Don Quixote think that he was doing the penance stripes to free Dulcinea from enchantment. He considered it permissible to explain to himself that since he had been the original of Dulcinea's enchantment, he could rescue her from it without inconveniencing himself.

Just as Sancho invented Dulcinea's enchantment, Crispín invented the love-affair between Leandro and Silvia. That they really fell in love with each other really made Crispín's

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[6] Los intereses creados, Cuadro Segundo, Escena IX.

being known, like [illegible] of [illegible] [illegible], and he used this [illegible] as a [illegible] of [illegible]. He may knew that if Sylvia have [illegible] [illegible], she would become all the more [illegible] of him.

Orlando [illegible] [illegible] [illegible] [illegible] [illegible] porque hubiera [illegible] [illegible] [illegible] [illegible] [illegible] la [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] su vida [illegible] [illegible] [illegible] [illegible] de que [illegible] [illegible] [illegible] [illegible] consigue [illegible] [illegible] [illegible] [illegible] todavía [illegible].

After [illegible] [illegible] [illegible] [illegible]. It was [illegible] who took it upon himself [illegible] [illegible] [illegible] [illegible] [illegible] of his [illegible] [illegible]. [illegible] [illegible] [illegible] put in the [illegible] of [illegible] [illegible] [illegible] [illegible] showed himself to [illegible] [illegible] [illegible] [illegible] [illegible]. Orlando that he [illegible] the [illegible] and [illegible] [illegible] that he was [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] enchantment. [illegible] [illegible] [illegible] [illegible] [illegible] himself that [illegible] [illegible] [illegible] [illegible] [illegible] enchantment, he [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

Just as [illegible] [illegible] [illegible] [illegible], [illegible] invented the [illegible] [illegible] [illegible] [illegible]. [illegible] they really [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] job easier. Silvia became determined to marry Leandro, and Crispín saw to it that her desire was realized, and that a convenient marriage settlement was arranged. And now Crispín's work with Leandro was finished. Silvia's father made the stipulation that Crispín should leave Leandro's service, to which Crispín replied:

> No necesitais pedirlo, señor Polichinela. ¿Pensáis que soy tan pobre de ambiciones como mi señor?[7]

Leandro had attained his ideal, and Crispín was well launched on his scheme to gain command over the interests of the moneyed people, and thus, over the city. Crispín was to continue alone, just as Sancho had to continue alone after Don Quixote's death. But Crispín never forgot that it was Leandro's ideal of love which had made the success of their adventure.

> ¿Y es poco interés ese amor? Yo dí siempre su parte al ideal y conté con él siempre...[8]

We have only to think of the wisdom with which Sancho governed his island to realize how his nature had grown during his association with Don Quixote. Sancho attained the peak of his desires and found that it did not please him very

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[7] *Ibid.*, Cuadro Tercero, Escena VIII.

[8] *Loc. cit.*

well. Crispín, in La ciudad alegre y confiada, gained the title of el Magnífico, and he was the supreme power over the city, because he held in his fingers the bonds of interest which kept the other powers subservient to him who served for them as a figurehead. Don Quixote gained many peaks of happiness in his chosen profession, but he continued in it too long. He finally came to an unhappy end in knight-errantry. The same thing happened to Crispín. He was secure in his city until outside disturbances and threat of war caused the people to mistrust him openly. But just as Sancho's nature grew under the tutelage of Don Quixote, Crispín's finer self was loosed in his desire to make a self-sacrifice for the city. His nature had expanded to the quintessence of patriotic idealism. He realized that he had been the tool of those who kept him in power.

> Sí. Soy el Magnífico...Imagen visible de los que me elevaron...Los Crispines cobardes necesitan un Crispín valeroso que autorice sus picardías; ellos solos no se atreverían a cometerlas. El sello del Magnífico es su
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> absolución. Como en mis tiempos de criado era yo una parte de mi señor y suyos eran las grandezas y mías las ruindades, así ahora la ciudad me necesita para descargo de sus culpas...Y soy yo el elegido. Siempre Crispín, el criado siempre...Pero los pueblos, para mayor sarcasmo, para engañar mejor su conciencia, a sus criados nos llaman señores, nos dan una apariencia de gobierno...y ya es nuestra toda la culpa de las culpas de todos.[9]

"Always Crispín, always the servant." That was Sancho too. We have only to remember how Sancho pleaded with Don Quixote

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[9] La ciudad alegre y confiada, Cuadro Segundo, Escena I. (Madrid: Librería de los Suc. de Hernando, 1916.)

well. Ortega, in [illegible] [illegible] [illegible], [illegible] the title of el Magnífico, [illegible] [illegible] the [illegible] over the city, because he held in his family the [illegible] [illegible], which kept the other [illegible] [illegible] [illegible] them as a figurehead. [illegible] [illegible] [illegible] pleased in his [illegible] [illegible], [illegible] [illegible] [illegible] [illegible] long. He finally [illegible] [illegible] [illegible] [illegible]. The same thing happened to [illegible]. He [illegible] [illegible] in the city until [illegible] [illegible] [illegible] [illegible] caused the people to distrust him openly. [illegible] [illegible] grew under the [illegible] [illegible] [illegible]. [illegible] was located in his [illegible] [illegible] [illegible] from the city. His [illegible] [illegible] [illegible] [illegible] of [illegible] idealism. He realized [illegible] [illegible] [illegible] kept him in power.

> [illegible]
>
> [illegible]

"Always [illegible], [illegible] the [illegible]." [illegible] [illegible] [illegible] We have only to remember how [illegible] [illegible] with [illegible]

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[9] La ciudad [illegible] [illegible] [illegible], [illegible] [illegible]. (Madrid: [illegible] de los [illegible], 1916.)

to rise from his death-bed and resume his knight-errantry to know that Sancho was willing to be the servant always. The attitude of Sancho was much more servile than was Crispín's. Crispín had a definite desire for power because of the superiority in understanding motives that he felt over most people, despite the fact that he knew that he was in power because he was useful to these very persons. Sancho wanted power because of the ease of life he thought it would bring to him. When he found he was not free to indulge his appetite, freedom, and laziness, he cared so little for power that he gave it up. Crispín liked the unceasing business. His mind would never have been content with just eating, sleeping and drinking. That is why Sancho relinquished his power. Crispín relinquished his power for the flight of his soul to his newly-found ideal. This city over which he had gained power so craftily now became the only means for the expression of this ideal. Thus by relinquishing power over the city and dying in the cause, he obtained complete spiritual emancipation.

Leandro's vindication came in the new ideal of patriotism which he manifested by becoming one of the first soldiers to volunteer to defend the city. This substitution of a new ideal, instead of relinquishing all idealism saves Leandro's place in the ranks of the Quixotes. It will be remembered that Don Quixote had been forced to find a substitute for his to rise from his death-bed and resume his knight-errantry to know that Sancho was willing to be the servant always. The attitude of Sancho was much more servile than was Crispin's. Crispin had a definite desire for power because of the superiority in understanding motives that he felt over most people, despite the fact that he knew that he was in power because he was useful to those very persons. Sancho wanted power because of the ease of life he thought it would bring to him. When he found he was not free to indulge his appetite, freedom, and laziness, he cared so little for power that he gave it up. Crispin liked the exacting business. His mind would never have been content with just eating, sleeping and drinking. That is why Sancho relinquished his power. Crispin relinquished his power for the flight of his soul to his newly-found ideal. This city over which he had gained power so craftily now became the only means for the expression of this ideal. Thus by relinquishing power over the city and dying in the cause, he obtained complete spiritual emancipation.

Leandro's vindication came in the new ideal of patriotism which he manifested by becoming one of the first soldiers to volunteer to defend the city. This substitution of a new ideal, instead of relinquishing all, makes secure Leandro's place in the ranks of the elect. It will be remembered that Don Quixote had been forced to find a substitute for his original one of knight-errantry. After he was vanquished, he was thoroughly resolved to form an idyllic group of singing and versifying shepherds. When we think of Don Quixote's change of ideals, it does not seem so strange that Leandro did the same. It is gratifying to note that Benavente gave Leandro this new ideal. If he had not, Leandro would have sacrificed his place as a parallel to Don Quixote. He had forgotten Silvia and was infatuated with a dancer. He had turned into a faithless spendthrift. But in this substitution, we see that Leandro is saved from the ranks of the ignoble.

Sancho was ready to become one of the pastoral group with Don Quixote. Crispín changed his ideal from one of ambition and personal gain to one of patriotism. Sancho was to follow Don Quixote as a shepherd as he had followed him as a knight-errant. In the same manner, even Crispín's exalted self-denial was his servitude to the masters who had put him in power, and thus required his sacrifice. His making this sacrifice without trying to wrangle out of it, shows that he had a dream just as Don Quixote had, and not like Sancho, that he was wearied with the strain of government.

It seems perfectly obvious that this subtle intermixture of Don Quixote and Sancho back and forth through the characters of Leandro and Crispín is Señor Benavente's own subtle way of saying that no person is definitely a Don original one of knight-errantry. After he was vanquished, he was thoroughly resolved to become an idyllic group of singing and versifying shepherds. When we think of Don Quixote's change of ideals, it does not seem so strange that Leandro did the same. It is gratifying to note that Cervantes gave Leandro this new ideal. If he had not, Leandro would have sacrificed his plans as a parallel to Don Quixote. He had forgotten Silvia and was infatuated with a dancer, who had turned into a faithless sweetheart. But in this adaptation, we see that Leandro is saved from the [illegible] of the ignoble.

Sancho was ready to become one of the idyllic group with Don Quixote. Although he changed his ideals from that of ambition and personal gain to one of a [illegible]. Sancho was to follow Don Quixote as a shepherd as he had followed him as a knight-errant. In the same manner, even in all his exalted self-denial was his surrender to the masters who had put him in power, and then resigned his position. His giving this sacrifice without having so much as [illegible] of it, shows that he had a dream just as Don Quixote had, but not like Sancho, that he was satisfied with "the wreath of government".

It seems perfectly obvious that this whole idyllic interlude of Don Quixote and Sancho was [illegible], that the characters of Leandro and [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

Quixote or a Sancho Panza. It is his way of saying that the elements in one are indispensable to the elements in the other:

> Crispín: El que fué mi señor ha muerto. ¿No lo sabíais? Con él murió Crispín...[10]

However, Benavente cannot be accused of incurable pessimism when we consider that Leandro, and especially Crispín, emerge as admirable characters. Benavente answers the dictum of Cervantes' master work which is that a man should have an ideal and go to seek it.

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[10] *La ciudad alegre y confiada*, Cuadro Tercero, Escena VII.

CONCLUSION

Despite the fact that the incomparable Pair of Don Quixote and Sancho Panza which was created by Cervantes has suffered many unworthy imitations, we have shown that there are three great authors who have each created a Pair which is worthy of the work which inspired them.

In all instances, it has been shown that Don Quixote, or the person in each work who was a parallel to Don Quixote, represents the idealistic and spiritual nature of man; whereas Sancho, or the person in each work who was a parallel to Sancho, represents the realistic, practical nature of man. We have noticed how these two elements can be fused and made to combat in one person. It has also been noted that every man has some parts of each of these two persons in him, and how the two parts merge to make a perfect whole, sometimes predominantly idealistic and other times predominantly realistic.

Sometimes the comparisons were not particularly obvious, but we have shown how the influence of the Pair in the original Cervantes novel was working on the creators of later Pairs. Any disparity has been explained by difference in race and time of the authors. Fielding wrote about a Pair who represented eighteenth-century England in a boisterously honest manner; Daudet incorporated the two elements of Don

Quixote and Sancho into one man of nineteenth-century France, with the tendency toward more comedy; Benavente created a twentieth-century Pair of modern Spain, showing the realistic nature of man to be more predominant, more powerful, and possibly more capable of flight of spirit than the dwarfed idealism in man's present-day nature. We have found that these authors were capable of imitating the great Cervantes, because like him they had a broad view of life in which all elements figures, a many-sided curiosity, a power of interpreting all of reality without being narrow and satirical, or shallow-minded and cynical, and a tenderness and magnanimity toward human failings coupled with a faith in the goodness of human nature.

The comparisons between each Pair, that of Fielding, of Daudet, and of Benavente, with Don Quixote and Sancho have been made incident by incident where possible. The interpretations of the more modern characters have been made in order to show their relations to the originals, Don Quixote and Sancho.

Tom Jones is a prose epic, and as it closely resembles Don Quixote in construction, as well as in story concept, it was easy to show step by step how Fielding had patterned Tom after Don Quixote, and how he had placed Partridge at his side to be a Sancho Panza. The Tartarin novels record the adventures of Tartarin which can be easily compared with the

Quixote and Sancho into one man of nineteenth-century France, with the tendency toward mere comedy; Benavente created a twentieth-century pair of modern Spain, showing the realistic nature of man to be more predominant, more powerful, and possibly more capable of flight of spirit than the thwarted idealism in man's present-day nature. We have found that these authors were capable of imitating the great Cervantes, because like him they had a broad view of life in which all elements figured, a many-sided curiosity, a power of interpreting all of reality without being narrow and satirical, or shallow-minded and cynical, and a tenderness and magnanimity toward human failings coupled with a faith in the goodness of human nature.

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Tom Jones is a prose epic, and as it closely resembles *Don Quixote* in construction, as well as in story concept, it was easy to show step by step how Fielding had patterned Tom after Don Quixote, and how he had placed Partridge at his side to be a Sancho Panza. The Tartarin novels record the adventures of Tartarin which can be easily compared with the adventures of Don Quixote and Sancho. Daudet himself commented on the conflict in Tartarin between the Don Quixote element and the Sancho element. *Los intereses creados* begins with the last adventure of Leandro and Crispín, and Benavente shows how these two opposite natures confront their last and most important adventure. This last Pair required of their author a deeper searching into the inner mind than did any of the other Pairs. Their motives required symbolic interpretation in much the same way that the follies of Don Quixote and Sancho have occasioned symbolic and philosophical interpretations.

But what is of importance to this study is that, despite any difficulty in showing comparisons in incident, we have seen that each writer created a Pair modelled after Don Quixote and Sancho to fit his own country and age. It is gratifying to know that *Don Quixote* was the inspiration for *Tom Jones*, which is considered one of the greatest novels written;[1] that it inspired Daudet to create Tartarin, who is a poetic type like Don Quixote, representing a "verité symbolique, aussi forte d'ailleurs que la verité réaliste"[2]; and

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[1] W. L. Cross, "The Secret of Tom Jones", *The Bookman*, 48:20, September, 1918.

[2] Daniel Mornet, *Histoire de la Littérature et de la Pensée Francaise Contemporaines, 1870-1927*, (Paris: Bibliothéque Larousse, 1927), p. 125.

adventures of Don Quixote and Sancho. [illegible] present-ed on the conflict in [illegible] and the Sancho element. [illegible] the last adventure of [illegible]. [illegible] these [illegible] adventure. [illegible] cooper [illegible] Panza. [illegible] the same way [illegible] have vouchsafed symbolic and [illegible] interpretation.

[illegible] of [illegible] in this [illegible]. [illegible] spite any difficulties [illegible] Quixote [illegible] have seen that [illegible] Quixote and Sancho [illegible] gratifying [illegible] *Tom Jones*, which in [illegible] written; [illegible] novel [illegible] and

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[illegible], September, [illegible].

[illegible]

that it inspired Benavente to write his masterpiece, involving all of his art of satire, introspection, and symbolism to recreate the modern Don Quixote, a symbol of all of modern Spanish life and nature.

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