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THE PHILOSOPHY OF DON QUIJOTE AS EXPRESSED  
IN THE PROVERBS AND POPULAR SAYINGS  
WITH A COMPILATION OF THE PROVERBS

THESIS

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## CHAPTER I

### THE GENERAL BACKGROUND OF THE GOLDEN AGE IN SPAIN

The Golden Age in Spain was characterized by limited social developments, the rise and decline of political institutions, religion, economy, education, science, and literature. All of these factors had a profound effect on the Spanish-speaking people of the world. With the rise of colonial expansion in the Americas, the nobility, with an eye to land grants, permanently established the hierarchy of the upper classes. This set the stage for the lesser nobles to establish themselves as caballeros and hidalgos. The masses continued to live as serfs on the landed estates of the nobles. Continual unrest and disorder among the poor forced the kings, the popes, and the clergy to give more attention to the furtherance of education and legislation favorable to the people. However, the Golden Age, from 1516-1700, did not witness any great reforms or advances in Spanish society. A close investigation of underlying forces will show why advances were minimized.

After the Moors were expelled from Spain, the industrial and agricultural situation became quite serious. The guilds, or cofradías, prospered at this time because of the lack of skilled tradesmen. Due to the expulsion of the Moors, there was a lack of farm laborers that caused frequent food shortages and an influx of cheap labor from other countries. The unity that Phillip II sought in religion was brought about by the removal of the Moors, but the migratory labor brought disunity in ideals, culture, and moral standards, and even brought traces of heretical faiths. At this time vagabondage became a great scourge to the country, due largely to the hidalgo's belief that manual labor was for slaves or Moors. For a small fee the title of hidalgo could be obtained, and the person would be tax-free and feel that the world owed him a living. This idea of pleasurable and loose living on the part of upper classes brought a quick downfall to farming, fishing, manufacturing, and commerce. If the laziness of the nobility and the misery and ignorance of the masses contributed to the decline of Spain as a strong, independent country, certainly the extravagances of the kings contributed to the general decadence.

The gradual centralization of the government by the successive kings brought about more corrupt practices in obtaining the important political and religious offices. A very weak attempt to organize a council to advise the

king was usually made. However, these offices were usually appointive, and the absolute power of the monarch was unquestioned. There was general unrest among the people and the liberal political leaders; yet the situation was in the complete control of the state and the church, and little, if any, attention was paid to the wishes of the reformers. With the centralization of the state, the kings also endeavored to gain more authority in the church. This expansion of power in the church would not have been possible if the rulers had not gained sovereign powers over the colonies and vast resources from them. The vociferous disputes between the popes and the kings caused the learned scholars to write many treatises in defending or advancing the Catholic dogma. Yet the kings in this era were victorious in almost every dispute with the popes, and thus the rulers gained favor in the eyes of their subjects. With the increase in power, the Spanish kings were able to bring about a unity in religion that was not equaled by European neighbors. The infiltration of Protestantism only succeeded in arousing the Catholics and in making them fight with renewed energy any force that sought to undermine their complete control in Spain. The formation of the new Jesuit Order strengthened the government of the king because it was the Jesuit's rule to place the king as general above the pope. The Order endeavored to institute

an educational system that was ultimately to spread the ideas of the authority of the rulers. During the Golden Age the centralization of the government was completed; the king now possessed all the powers of the church and state, and it was only natural that the people paid homage to him as if he were God.

In order to comprehend the existing conditions in Spain during the Golden Age, it would be worthwhile to describe the Spanish people. Traditionally they were religious, valorous, courteous, indifferent to outside influences, and slightly lazy. They were inquisitive by nature, but despised the odious details of prolonged effort. Due to the warm climate, a more languid atmosphere prevailed, which affected their religion, industry, agriculture, and social life. The Spaniard took his lot happily, even if it were a crust of bread, and hoped for a brighter tomorrow. Havelock Ellis wrote of the unconcern the Spaniards had for wealth:

The Spaniard is constitutionally incapable of accepting the delusion that the best things in the world may be bought by money, or that a man's wealth consists in the abundance of his possessions.<sup>1</sup>

The philosophy of the Spanish people coincided with their religious beliefs. Mysticism, romanticism, and the cruel realism of the age made them somewhat reflective and

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<sup>1</sup>Havelock Ellis, The Soul of Spain, p. 11.

left them with an objective viewpoint toward life. Sancho Panza, typical rogue of the era, manifested the resigned stoicism that existed among the masses. The wandering Don Quijote reflected the idealistic faith in beauty, valor, the king, and in God. The two divergent philosophies of master and servant were representative of the Spanish classes' thoughts.<sup>2</sup>

Economic decadence in Spain from 1516-1700 was evident in her failure to maintain material standards comparable to those in other aspects of life. Many wars and ever-increasing imperialism kept her treasury low, even in debt, so that all her industries suffered, fishing was ruined by naval encounters, and agriculture was neglected. The government passed legislation from time to time regulating commerce and the exchange of goods between countries, but they were of little effect. Taxation was carried to such an extreme that the people stopped producing above their needs, since all money, materials, and agricultural products above a certain level went to the government. Despite the increase in the sales tax, the debasement of the coinage, and the house-to-house collections of the king's gentlemen, scant attention was given to public improvement and the development of the provinces. Too much thought and money

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<sup>2</sup>Angel Flores and M. J. Benardete, editors, Cervantes across the Centuries, p. 154.

went to the protection and advancement of the colonies, while the masses in Spain slowly decayed economically.

In spite of the decay in the social, political, and economic conditions in Spain, the intellectual achievement in the fields of philosophy, history, and science reached the highest peak. It was during this era that high honors were paid to men of letters, yet very few scholars received any monetary remuneration for their writings. Nobles and kings held meetings to discuss the latest books on various subjects. Universities were established and interest in philosophy, literature, science, and religion reached a new high. Spain produced one of the foremost philosophers of the day in Luis Vives, who has even been compared to Erasmus. In the fields of jurisprudence and religion, the works of the Spanish thinkers gained in reputation among the other countries. Although the kings tried to intervene in the writings of the scholars, there was still the independence of thought so characteristic of the Spaniard.

With the advantage of first-hand information from the American colonies, Spain advanced in the field of cartography and all of the naval sciences. In fact, some remarkable discoveries were made in the scientific field, but Spain jealously guarded her secrets and the discoverers received no credit. More discoveries would have been made, but there was lack of encouragement, and intellectual inventiveness gradually declined.



The advancement of literature in the Golden Age seemed to surpass all other achievements of the era. Study and an enthusiasm for writing reached remarkable heights, perhaps due to the influence of Humanism and the Renaissance. Poetry, novels, and dramas were more easily understood by the people than were writings of a scientific or theological nature. The invention of the printing press and the more extensive use of the Castilian language were the two chief causes for the increased interest in literature.

The national theatre developed during this period, and the Spaniards contributed much force and originality to the dramatic literature of the world. Many were involved in the innovation of the theatre, but the one most frequently mentioned was Lope de Rueda, who translated foreign plays, wrote short plays, and acted in them himself. He was instrumental in re-introducing old Spanish plays. Cervantes wrote numerous plays, but they were overshadowed by other great dramatists.

The first and the most prolific writer of the time was Lope de Vega. He delighted his audiences with his inventiveness, character portrayals, charm in presentation of the dialogue, and the elevation of women to leading roles in the unravelling of the plot. Lope de Vega profited from the machinery already perfected for the stage, while the stage profited from his inventive genius. Tirso de Molina and Calderón de la Barca followed Lope de Vega chronologically,

and in some ways profited by his mistakes and surpassed him in some characteristics of the play.

The divergent philosophies of the day were infused into the three leading types of novels, the pastoral, novels of chivalry, and the picaresque, or novel of social customs. By far the most popular type was the novel of chivalry, descendant of Amadís de Gaula. Cervantes published Don Quijote as a satire and criticism of the novel of chivalry long after the interest in novels of wandering knights had subsided. The excellent work in prose form revived a brief interest and the masses were amused and entertained by the droll wit and humor Cervantes portrayed in his memorable Don Quijote. Long evenings were spent pleasantly when whole groups of unlettered folk listened to the reading of the chapters. The relationship with the preceding types of literature was easily seen. "There was the influence of Lucian in its audacious criticism, piquancy, and jovial and independent humor, in its satire, in fine; of Rojas' La Celestina or of Rueda in dialogue; of Boccaccio in style, variety, freedom and artistic devices; of the Italian story-writers and poets of the era; even of Homer's Odyssey; and especially of the novels of chivalry."<sup>3</sup> Between the first and second parts of the novel, Cervantes published a series

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<sup>3</sup>Charles E. Chapman, A History of Spain, p. 356.

of short stories, the Novelas Exemplares, in which he achieved perfection in writing a story for its own sake.

Although the picaresque novel was not the most popular type during the Golden Age, it has become increasingly important. The delineation of the characters in the novel of social customs manifested the spirit, philosophy, realistic viewpoint, and vulgar rascality of the age. Because the writers faithfully portrayed the miserable existence of the masses, the rogue novel has survived as the most genuinely "castiza."

Other types of literature, such as lyric and epic poetry, gained in eminence and praiseworthiness. The philosophical writings of eminent scholars in the universities were widely read and discussed in other European countries. However, the novels of chivalry, of social customs, and the pastoral novels enjoyed a wider reading and have endured longer than the other writings of the Golden Age.

Cervantes was not immune to the conditions of the age, and the religious fervor, political unrest, futile wars, vagabondage, the craze for chivalry, and the undeniable powers of the king combined forces in molding his thoughts, which were woven directly and indirectly into his greatest work, Don Quijote.

## CHAPTER II

### THE PHILOSOPHY IN DON QUIJOTE'S PROVERBS AND POPULAR SAYINGS

A national characteristic in seventeenth-century Spain was the use of proverbs and "dichos populares." With some, particularly the peasants, who lacked words to express their philosophical thoughts, the use of such expressions was overworked. Cervantes introduced a large number of popular proverbs and sayings into Don Quijote because he agreed with the broad aspect of the Renaissance in Spain that the vernacular was appropriate as it echoed the time and the people.<sup>1</sup> Imbued with the standards of the Renaissance, the neo-Platonic spirit, and a tinge of fatalism, Don Quijote served as the vehicle for the author's thoughts.<sup>2</sup> In all of the episodes and throughout all his adversities, Don Quijote exhibited a spirit of Christian resignation and a hopeful outlook for the future. The wandering knight was able to express his philosophy in well-chosen proverbs and furthered the use of pure Castilian in the field of literature.<sup>3</sup>

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<sup>1</sup>Aubrey F. G. Bell, Cervantes, pp. 21-22.

<sup>2</sup>Angel Flores and M. J. Benardete, editors, Cervantes across the Centuries, p. 150.

<sup>3</sup>David Rubio, ¿Hay una filosofía en el Quijote?, p. 111.

It was only natural that Don Quijote should give advice to his rustic squire, Sancho Panza, as they were wandering through Spain in search of adventure. In fact, a majority of the proverbial phrases were found in the flowing dialogue between master and servant. Cervantes appreciated the language of the people and employed the most appropriate proverbs to reveal the varied sentiments of the day. Many sayings were apropos of the time and situation and did not seem to be a particular phase of thought; yet they were so applicable that the term "common sense" may be applied. It would be impossible to discuss every proverb that Don Quijote used in his dialogues without becoming boring. In the compilation, the proverbs are arranged in general topics to facilitate use and study. To show the delineation of the philosophy of Cervantes in the proverbs, the main groups will be studied.

Under the vigilant eye of the Inquisition it was difficult to make any direct remarks about the government; however, Cervantes concealed his opinions in the parody of Sancho's insular government. The largest number of proverbs in a specific group were included in the advice to Sancho on ruling the island. The art of judging fairly and without prejudice was expressed in three amplifications of proverbs;

No es mejor la fama del juez riguroso, que la del compasivo.<sup>4</sup>

Al que has de castigar con obras, no trates mal con palabras, pues le basta al desdichado la pena del suplicio, sin la añadidura de las malas razones.

Cuando te sucediere juzgar algún pleito de algún tu enemigo, aparta las mientes de tu injuria, y ponlas en la verdad del caso.<sup>5</sup>

Sancho listened attentively to his master's advice and answered him with a long string of proverbs, some of them completely beside the point. Don Quijote unleashed his wrath and uttered the two proverbs that he had used in a similar situation:

Castígame mi madre, y yo trómpogelas.<sup>6</sup>

Coma por los cerros de Úbeda.<sup>7</sup>

In regard to the personal qualifications of a governor or any public officer, the knight includes some everyday expressions:

Toda afectación es mala.<sup>8</sup>

No quiero, no quiero; mas echádmelo en la capilla.<sup>9</sup>

Come poco y cena más poco.<sup>10</sup>

<sup>4</sup>Miguel de Cervantes Saavedra, Don Quijote de la Mancha, Vol. VII, p. 104. All the following references are taken from the Clásicos Castellanos Edition, Rodríguez Marín, editor. 8 vols.

<sup>5</sup>Ibid., Vol. VII, p. 105.

<sup>6</sup>Ibid., Vol. VII, p. 113; Vol. VIII, p. 23.

<sup>7</sup>Ibid., Vol. VII, p. 114.      <sup>8</sup>Ibid., Vol. VII, p. 110.

<sup>9</sup>Ibid., Vol. VII, p. 103.      <sup>10</sup>Ibid., Vol. VII, p. 110.

La diligencia es madre de la buena ventura.<sup>11</sup>

La sangre se hereda y la virtud se aquista.<sup>12</sup>

Despite the author's planned caricature of the feudal administration in Spain, the few chapters portraying Governor Sancho contain a wealth of popular philosophy that certainly expresses the ideas of Cervantes.<sup>13</sup>

There are numerous sayings scattered throughout the two parts of the novel that teach great truths and bare the author's mind to show his naturalistic philosophy. Trite and self-explanatory, they stand as markers to show the simple language and thought of Spaniards. Don Quijote uses some exemplary ones;

La alabanza propia envilece.<sup>14</sup>

Más vale algo que nada.<sup>15</sup>

Hombre apercibido medio combatido.<sup>16</sup>

Cuando la cabeza duele todos los miembros duelen.<sup>17</sup>

Toda comparación es odiosa.<sup>18</sup>

En la tardanza suele estar el peligro.<sup>19</sup>

<sup>11</sup>Ibid., Vol. VII, p. 114.      <sup>12</sup>Ibid., Vol. VII, p. 102.

<sup>13</sup>M. J. Benardete and Angel Flores, editors, The Anatomy of Don Quijote, p. 58.

<sup>14</sup>Cervantes Saavedra, op. cit., Vol. II, p. 34; Vol. V, p. 285.

<sup>15</sup>Ibid., Vol. II, p. 169.      <sup>16</sup>Ibid., Vol. V, p. 300.

<sup>17</sup>Ibid., Vol. V, p. 56.      <sup>18</sup>Ibid., Vol. VI, p. 102.

<sup>19</sup>Ibid., Vol. III, p. 92; Vol. IV, p. 196.

Twice Don Quijote realized his inflated ego was obviously exposed and repeated the fourteenth quotation to allay any suspicion. This appeared a little contradictory to the usual attitude and actions of the hero. The other proverbs are gems that prove the value of simple expression and show the influence of popular sayings on the author. It may be difficult to reconcile Don Quijote's use of phrases, since he was representative of the educated class; however, the proverbial phrases he employed were on a higher plane than were Sancho's, as will be indicated in the next chapter.

To Sancho, the inevitability of death was close because of the numerous proverbs he spouted concerning the subject. The true Christian resignation of the author was better indicated in the two proverbs that Don Quijote used. The settings were the same, that is, of hopelessness when the self-made knight philosophized on the finality of death;

No hay memoria a quien el tiempo no acabe, ni dolor que muerte no le consuma.<sup>20</sup>

Para todo hay remedio, sino es para la muerte.<sup>21</sup>

It would seem that the preceptor of ideals was beginning to wonder at his own presumptuousness in starting such a rash adventure. Yet the author assures the reader in

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<sup>20</sup> Ibid., Vol. II, p. 22.

<sup>21</sup> Ibid., Vol. VIII, p. 184.



succeeding episodes that the hidalgo still maintained humble faith and continued his task.

Cervantes advocated benevolence toward mankind and sent Don Quijote sallying out into the world as his goodwill ambassador. Whether the proverbs delineating this philosophy were truly the beliefs of the author is still conjectural, but as Don Quijote states: "Por el hilo se saca el ovillo."<sup>22</sup> On numerous occasions the master proved the value of actions over mere words. In explaining to Sancho his reasons for becoming a knight, he stated that priests, friars, and nuns pray that good may come to people, and it was the self-appointed duty of knights to do the work. With such a concept of good works, it was only natural that Don Quijote express the following philosophy many times: "Cada uno es hijo de sus obras."<sup>23</sup> Even the little-practiced art of listening sympathetically to another's misfortunes manifested a benevolent spirit in Don Quijote:

Todavía es consuelo en las desgracias hallar  
quien se duela dellas.<sup>24</sup>

Calderón de la Barca, author of La vida es sueño, expressed the philosophy that lives were guided by the stars, but might be changed if the will were strong enough.

<sup>22</sup> Ibid., Vol. V, p. 224.

<sup>23</sup> Ibid., Vol. I, p. 119; Vol. VI, p. 273.

<sup>24</sup> Ibid., Vol. II, p. 260.

Cervantes did not agree with Calderón, as was shown by the actions of the knight. Despite the unfortunate outcomes of well-intended ventures, Don Quijote expressed his viewpoint concerning fate; "Cada uno es artífice de su ventura."<sup>25</sup> And even when fate seemed to be against him, he said; "Donde una puerta se cierra otra se abre."<sup>26</sup>

An outstanding characteristic of the novel is the portrayal of all classes. Mirrored in the book are galley slaves, muleteers, slatternly maids, innkeepers, merchants, Moors, and nobles. Perhaps the author's varied experiences in life instilled in him a love for humanity which he so ably wove into the texture of the novel.<sup>27</sup> Some of the proverbs included to depict the temperament of the peasantry are not so complimentary, because it would be incongruous to have just "Tortas y pan pintado."<sup>28</sup>

Despite Don Quijote's deep affection for Sancho, he denounced him on several occasions. For example;

No es la miel para la boca del asno.<sup>29</sup>

El asno sufre la carga, mas no la sobrecarga.<sup>30</sup>

Hacer bien a villanos es echar agua en la mar.<sup>31</sup>

Asno eres y asno has de ser, y en asno has de parar cuando se te acabe el curso de la vida.<sup>32</sup>

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<sup>25</sup>Ibid., Vol. VIII, p. 208.      <sup>26</sup>Ibid., Vol. II, p. 163.

<sup>27</sup>Ellis, op. cit., pp. 239-240.

<sup>28</sup>Cervantes Saavedra, op. cit., Vol. VIII, p. 246.

<sup>29</sup>Ibid., Vol. VI, p. 202.      <sup>30</sup>Ibid., Vol. VIII, p. 286.

<sup>31</sup>Ibid., Vol. II, p. 231.      <sup>32</sup>Ibid., Vol. VI, p. 202.

Afterward, he felt so remorseful that he would shower the squire with generous gifts. This last trait was, and still is, a dominant tendency in all Spaniards. Another characteristic of the people was the continual striving to gain titles of nobility. As mentioned in the first chapter, this idea reached the epidemic stage. Don Quijote advised Sancho concerning the problem and certainly intended the proverb for all pseudo-hidalgos:

La sangre se hereda y la virtud se aquista.<sup>33</sup>

Pícaros were prevalent during Cervantes' lifetime, and he may have considered Sancho as the inevitable rogue in the novel. However, the author did not allow Sancho to over-develop his waggish nature. From the beginning of the second part, Sancho acquires polish and bits of idealism from his master. From time to time the author directed his philosophy concerning the peasantry toward Sancho, who was the embodiment of the plebeian class. The following ones express excellent ideas:

No con quien naces, sino con quien paces.<sup>34</sup>

Palo compuesto no parece palo.<sup>35</sup>

No opportunity was lost to inveigh against the roguish element in Spain. Certainly the phrase: "A buen servicio

<sup>33</sup>Ibid., Vol. VII, p. 102.

<sup>34</sup>Ibid., Vol. VIII, p. 238.

<sup>35</sup>Ibid., Vol. VII, p. 280.

mal galardón,"<sup>36</sup> would apply to the methods used by the leading pícaros of the age, Lazarillo de Tormes and Marcos de Obregón.

Due to the influence of chivalry and the pastoral novels, the love element played an important part in the novel. Cervantes, unlike Alarcón, had an intimate knowledge of women, and in every instance exalted the highest form of pure love. In some of the exemplary tales, he advocated the new idea that young people should be guided and not ordered in choosing a husband or wife.

In the proverbial phrase, "No se ganó Zamora en una hora,"<sup>37</sup> the patient philosophy of love-lorn shepherds and shepherdesses and the long-suffering Don Quijote was declared. The present day proverb; "All is fair in love and war," held true in the Golden Age, but the old adage is more complicated:

Como en la guerra es lícita y acostumbrada usar de ardides y estratagemas para vencer al enemigo, así en las contiendas y competencias amorosas se tienen por buenos los embustes y marañas que se hacen para conseguir el fin que se desea, como no sean en menoscabo y deshonra de la cosa amada.<sup>38</sup>

The true genius of Cervantes was displayed in his idealistic and realistic presentation of love. He praised pure love and by examples manifested the powers of envy and narrow-mindedness. Of envy he said;

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<sup>36</sup>Ibid., Vol. VIII, p. 211.

<sup>37</sup>Ibid., Vol. VIII, p. 286.

<sup>38</sup>Ibid., Vol. VI, p. 65.

Donde reina la envidia, no puede vivir la virtud, ni adonde hay escasez, hay liberalidad.<sup>39</sup>

¡O envidia, raíz de infinitos males y carcoma de las virtudes! Todos los vicios traen un noséqué de deleyte consigo; pero el de la envidia no trae sino disgustos, rencores y rabias.<sup>40</sup>

The unbelieving and curious man in the tale, "The Curious Impertinent," lost his most precious possessions, his wife and a close friend, all because he had no faith. After hearing the story, Don Quijote used a phrase that was appropriate:

Opinión fué, de no sé qué sabio, que no había en todo el mundo sino una sola mujer buena, y daba por consejo que cada uno pensase y creyese que aquella sola buena era la suya, y así viviría contento.<sup>41</sup>

To pass over the romantic element lightly in Don Quijote would be an injustice, since Spaniards are by nature sentimentalists. Yet the most outstanding pictures of love were those presented in the pastoral elements, and the platonic love Don Quijote had for Dulcinea.

In war, as in love, Cervantes was equally able to give advice. He began his military career at the age of twenty-two and later distinguished himself at Lepanto. Due to an unfortunate accident, he was captured and after five years returned to Spain, not as a hero, but a disillusioned soldier. It was only natural, after such a career, that

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<sup>39</sup>Ibid., Vol. IV, p. 225.

<sup>40</sup>Ibid., Vol. V, p. 150.

<sup>41</sup>Ibid., Vol. VI, p. 72.

the author advance his ideas about war. The thirty-eighth quotation applies to war as well as to love.

The old idea that men could travel one of three roads to honor and fame, that is, the church, arms, or letters, was not upheld by Cervantes. Perhaps it was because he had been excommunicated that he failed to follow the old maxim and used a revised version in the novel;

Dos caminos hay, hijas, por donde pueden ir los hombres y llegar a ser ricos y honrados; el uno es el de las letras, el otro el de las armas.<sup>42</sup>

In many of Don Quijote's discourses, the grandeur and reward of arms in a Christian war were stoutly maintained. "El fin de la guerra es la paz,"<sup>43</sup> is expressive of the superior power of arms over letters. Cervantes contended that peace was one of the greatest things on earth despite his love for arms and actions.

After a long series of misfortunes, Cervantes took up the pen, and it became as familiar to him as the lance. The proverb, "Nunca la lanza embotó la pluma, ni la pluma la lanza,"<sup>44</sup> expressed the conviction of all Spanish writers. In Spain alone is found the soldier supreme in the field of literature. The Cervantian concepts of literature and poetry were delineated several times by Don Quijote. The one most indicative of his literary philosophy is the maxim, "La pluma es lengua del alma."<sup>45</sup> It would be wise for

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<sup>42</sup>Ibid., Vol. V, p. 123.

<sup>43</sup>Ibid., Vol. III, p. 322.

<sup>44</sup>Ibid., Vol. II, p. 98.

<sup>45</sup>Ibid., Vol. V, p. 296.

critics to study the preceding proverb thoughtfully before placing the author's philosophy in an unfavorable light.

"Cervantes was a Spaniard of Spaniards."<sup>46</sup> From his pen came the typically Spanish Don Quijote, who was invested with his ideals, disappointments, morals, and humor. Don Quijote was Spain itself.

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<sup>46</sup>Ellis, op. cit., p. 238.

### CHAPTER III

#### THE PHILOSOPHY IN SANCHO PANZA'S PROVERBS AND POPULAR SAYINGS

During Cervantes' lifetime, he traveled widely and rubbed shoulders with every class of people in Spain. His journeys from Madrid to Seville gave him ample opportunity to view country police, barbers, muleteers, pilgrims, actors, and ecclesiastics. From this rich experience he could have chosen any type in the lower class to serve Don Quijote as a squire. Yet it was a peasant of the soil who was chosen as the hero. The author could have selected a figure of far greater gentility from the peasantry; but Sancho was an outstanding representative of the Spanish people. From the opening conversations between master and servant, it would seem that the author intended Sancho to be the scapegoat. However, the gradual delineation of this jovial and loyal character proved interesting to the creator and he allowed him to mature under the guidance of Don Quijote, until, in part II, Sancho is literally the hero.<sup>1</sup> By studying Sancho's dialogues and proverbs, it will be possible to understand the peasant's philosophy in the Golden Age.

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<sup>1</sup>Aubrey F. G. Bell, Cervantes, p. 145.



First, one needs to visualize the squire who was the intimate companion of the knight. He had a large belly, a short body, and long shanks, and usually was astride his dappled donkey. To have seen him jogging leisurely along behind the spare, gaunt-featured, and armor-encased Don Quijote would have made the onlooker cognizant of the great contrast between master and servant. However, as the novel progressed, the author portrayed in them the harmonious unity of idealism and realism. For example, every time Don Quijote introduced himself, it was with a great amount of pride that he reviewed his lineage and related his idealistic purposes for the journey. Sancho learned to copy his master and in introducing himself to the Duchess said, "Hermosa señora, aquel caballero que allí se parece, llamado el Caballero de los Leones, es mi amo, y yo soy un escudero suyo, a quien llaman en su casa Sancho Panza."<sup>2</sup> He was also proud of his descent from the Panzas and his title of an "Old Christian."

Cristiano viejo soy, y para ser conde esto me basta.<sup>3</sup>

Sancho's desire for material power and wealth manifested itself numerous times in the novel, but the noble influence

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<sup>2</sup>Miguel de Cervantes Saavedra, Don Quijote de la Mancha, Vol. VI, pp. 223-224.

<sup>3</sup>Ibid., Vol. II, p. 190.

of Don Quijote gradually tempered his desire and he reached the journey's end mentally invigorated and satisfied with his position in life.

Class lines were distinct in Spain, and yet, a common characteristic of the people was the intimate way they spoke to each other. From the first, when Sancho was in Don Quijote's presence, there was an ease and freedom that seemed unusual in the seventeenth century. Sancho was so verbose that Don Quijote had to put an interdict on his tongue so that he himself could lead the conversations. At last Sancho was permitted to speak, and he strung proverbs together like unmatched pearls. This prolific use of proverbs was common in Spain, and Sancho seemed to have such an oversupply of them that Mrs. Malaprop's concoctions would seem pale in comparison. Among the first outbursts of note, six proverbs were strung together.

Con su pan se lo come.

De mis viñas vengo, no sé nada.

El que compra y miente, en su bolsa lo siente.

Desnudo nací, desnudo me hallo, ni pierdo ni gano.

Muchos piensan que hay tocinos donde no hay estacas.

Poner puertas al campo.<sup>4</sup>

Sancho used these to confirm his opinions concerning Don Quijote's tendency to pry into other people's business.

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<sup>4</sup>Ibid., Vol. II, pp. 285-286.

The first quotation in the group left that impression, and the fifth undoubtedly made light of the knight's vivid imagination. The last quotation in the group was rather ironic, because the servant advised the master not to try to stop people's tongues, and it was impossible to keep Sancho from talking continually. On one occasion, when Don Quijote had been unusually harsh with Sancho concerning his use of ill-purposed proverbs, Sancho humorously replied:

¿A qué diablos se pudre de que yo me sirva de mi hacienda, que ninguna otra tengo, ni otro caudal alguno, sino refranes y más refranes? Y ahora se me ofrecen cuatro, que venían aquí pintiparados, o como peras en tabaque; pero no los diré, porque al buen callar llaman Sancho.<sup>5</sup>

In the second part of the novel, the rustic hero showed definite improvement in language and aptness of expression. However, he never completely overcame his native tendency and occasionally volleyed a group of proverbs at random. Sancho's wife, Teresa, being more astute in matters of money, suggested that he obtain a fixed wage from Don Quijote. Sancho began his conversation concerning the subject with a number of sayings that were apropos of the occasion. He said;

Viva la gallina, aunque sea con su pepita.<sup>6</sup>

Buscar tres pies al gato.<sup>7</sup>

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<sup>5</sup>Ibid., Vol. VII, pp. 118-119.

<sup>6</sup>Ibid., Vol. VIII, p. 200.      <sup>7</sup>Ibid., Vol. V, p. 182.

Hablen cartas y callen barbas.

Quien destaja no baraja.

In addition, he added more for emphasis, and some are still adaptable;

Más vale un "toma" que dos "te daré."<sup>8</sup>

El consejo de la mujer es poco, y el que no le toma es loco.

Tan presto va el cordero como el carnero.

Sobre un huevo pone la gallina.

Muchos pocos hacen un mucho.

Mientras se gana algo, no se pierde nada.<sup>9</sup>

Many more instances could be cited to show Sancho's unparalleled prolific use of proverbs. Many of them were malapropisms; but other proverbs that he scattered throughout his dialogues were more appropriate, and a study of the philosophy in them will prove valuable.

Religion in Spain was tinged with superstition, mysticism, and romanticism; and, therefore, the church had great power over her members. Imbedded in the peasants' language and thoughts throughout the provinces were age-old sayings about God, and despite ignorance and superstition, the adages expressed faith and realism in their simple philosophy. Sancho adhered to the Catholic faith and before every adventure he commended himself to God's care, probably

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<sup>8</sup>Ibid., Vol. V, p. 132.

<sup>9</sup>Ibid., Vol. V, pp. 132-134.

remembering the reason in the saying: "Más vale a quien Dios ayuda que quien mucho madruga."<sup>10</sup> Another typical saying that he repeated twice was apt to follow the preceding proverb: "A Dios rogando y con el mazo dando."<sup>11</sup> According to Mack Singleton, it is comparable to the present-day, "Praise the Lord, and pass the ammunition."<sup>12</sup> The two preceding maxims express the reality of the times, but another expression in the same vein of thought is more idealistic in meaning:

Dios que da la llaga da la medicina.<sup>13</sup>

Of the principal proverb groups, the one that pertains to God is the largest. An insight into the innermost thoughts of the hero may be found in the following sayings:

Cada uno es como Dios le hizo, y aun peor muchas veces.<sup>14</sup>

Dios bendijo la paz y maldijo las riñas.<sup>15</sup>

Quien yerra y se enmienda, a Dios se encomienda.<sup>16</sup>

A quien Dios quiere, su casa le sabe.<sup>17</sup>

Cuando Dios amanece, para todos amanece.<sup>18</sup>

El hombre pone y Dios dispone.<sup>19</sup>

<sup>10</sup>Ibid., Vol. VI, p. 312.      <sup>11</sup>Ibid., Vol. VI, p. 334.

<sup>12</sup>Mack Singleton, "The Date of La Española Inglesa," Hispania, XXX (1947), 335.

<sup>13</sup>Cervantes Saavedra, op. cit., Vol. VI, p. 17.

<sup>14</sup>Ibid., Vol. V, p. 88.      <sup>15</sup>Ibid., Vol. V, p. 258.

<sup>16</sup>Ibid., Vol. VI, p. 203.      <sup>17</sup>Ibid., Vol. VII, p. 117.

<sup>18</sup>Ibid., Vol. VII, p. 228.      <sup>19</sup>Ibid., Vol. VIII, p. 18.

Dios lo oiga y pecado sea sordo.<sup>20</sup>

Much has been written about Don Quijote's love for humanity and Sancho's love for himself and the material world. Despite concrete proof of these facts throughout the novel, Sancho exhibited qualities of humanitarianism in the preceding quotations. The eighteenth quotation is the most exemplary.

Closely associated with Sancho's religious concepts was the philosophical way he viewed death. He was too busy to worry about his future and stated his views with unconcern and typical Spanish stoicism. For example, when he was sent into Toboso to find Dulcinea and the decision was made to deceive Don Quijote, Sancho considered the consequences from every angle and then concluded: "Todas las cosas tienen remedio, sino es la muerte."<sup>21</sup> A better form of the proverb was used by Sancho in a dialogue with Don Quijote. The knight had appointed himself advisor to the new governor and enumerated various qualities that were impossible for Sancho to attain. The servant was quick to remind his master that while he commanded the island he would do as he pleased since: "Para todo hay remedio, sino es para la muerte."<sup>22</sup> Such spicy dialogues, quick thinking, and indifference to the serious thought in the proverbs he spouted, better delineated his ever-present realism.

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<sup>20</sup>Ibid., Vol. VIII, p. 198.      <sup>21</sup>Ibid., Vol. V, p. 183.

<sup>22</sup>Ibid., Vol. VII, p. 116,

Sancho had his better moments, however, when he actually used a proverb to fit the occasion. Such was the case when he philosophized about his responsibility to disenchant Dulcinea. "Hasta la muerte todo es vida,"<sup>23</sup> summed up his most serious thought concerning death.

The picaresque element was portrayed by this rustic hero on various occasions. For instance, when Don Quijote stopped a funeral procession and Sancho, unobserved by his master, stole some provisions, he sagely remarked: "El muerto a la sepultura y el vivo a la hogaza."<sup>24</sup> Later he displayed the same philosophy by stealing and keeping a valise containing a sum of money.

The love theme played an important role in the novel due to the chivalric and pastoral influence. The fact that Sancho was married and had two children gave him self-authorized license to advise others in matters of women and love. Don Quijote had to agree that the following adages were propitious:

La mujer honrada, la pierna quebrada y en casa.<sup>25</sup>

El consejo de la mujer es poco, y el que no le toma es loco.<sup>26</sup>

La mujer y la gallina por andar se pierdan aina.<sup>27</sup>

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<sup>23</sup>Ibid., Vol. VIII, p. 79.

<sup>24</sup>Ibid., Vol. II, p. 122.

<sup>25</sup>Ibid., Vol. VII, p. 248.

<sup>26</sup>Ibid., Vol. V, p. 132.

<sup>27</sup>Ibid., Vol. VII, p. 248.

El amor, según yo he oído decir, mira con unos anteojos, que hacen parecer oro al cobre, a la pobreza, riqueza, y a las lagañas, perlas.

Entre el sí y el no de la mujer, no me atrevería yo a poner una punta de alfiler, porque no cabría.<sup>28</sup>

The author's own intimate acquaintance with women and his wide travels gave him splendid opportunity to know every type of woman in Spain. He expounded his opinions through Sancho, who was enough of a pícare to enjoy the puns in quotations twenty-six, twenty-seven, and twenty-eight. The other quotations reflected more profound philosophy applicable to women and love.

In matters of government Cervantes had less knowledge than in matters of love. After his family obtained his release from the Turks, he returned to Spain for a government job. However, the two insignificant jobs he held did not give him enough background for the concepts he advanced pertaining to government. Surely the novelist had shrewd powers of observation in order to write so authoritatively on any subject. In the opinion of the present writer, Sancho was prudent in the verdicts he gave while governing the island and proved the theory that common sense is as important as formal education. A wise governor would profit from the thoughts in the maxims: "Codicia rompe el sacco,"<sup>29</sup> and "Ni hagas cohecho, ni pierdas derecho."<sup>30</sup>

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<sup>28</sup>Ibid., Vol. VI, pp. 17-18.

<sup>29</sup>Ibid., Vol. II, p. 132.

<sup>30</sup>Ibid., Vol. VII, p. 228.



In addition, the squire used another saying that would further good government; "Quitada la causa, se quita el pecado."<sup>31</sup> These would apply only to the ideal situation; whereas other proverbs he used characterized the situation in seventeenth-century Spain. When he was preparing to leave for the "island," he remarked: "Es bueno mandar, aunque sea a un hato de ganado."<sup>32</sup> Such a nonchalant manner was typical, and the quotation, "La culpa del asno no se ha de echar a la albarda,"<sup>33</sup> manifested the subtle, biting sarcasm of the author. After Sancho had acted as governor, resigned, and was telling Don Quijote about it, he used a proverb that summed up the author's opinion; "Más me quiero ir Sancho al cielo que gobernador al infierno."<sup>34</sup>

The rich and influential enjoyed favors that seemed out of proportion to the service they rendered Spain. Cervantes could not hide his bitterness toward them, due to the ill-treatment he had received. However, he took a realistic attitude and allowed Sancho to paint the scene only as a peasant could. Sancho took a roguish delight in unleashing his creator's venom, as the three succeeding maxims indicate:

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<sup>31</sup>Ibid., Vol. VIII, p. 231.      <sup>32</sup>Ibid., Vol. VII, p. 95.

<sup>33</sup>Ibid., Vol. VIII, p. 211.

<sup>34</sup>Ibid., Vol. VII, p. 122.

No ocupa más pies de tierra el cuerpo del papa  
que el del sacristán.<sup>35</sup>

Ni quito rey, ni pongo rey.<sup>36</sup>

Las necedades del rico por sentencias pasan en  
el mundo.<sup>37</sup>

But Sancho was by nature materialistic and looked out for his own interests even though he might have to associate with the rich. On one occasion, when Don Quijote and Sancho were invited to attend a pastoral wedding, the good squire made a glutton of himself and enjoyed the feast provided by the rich lovers. Don Quijote chided him, but Sancho laughingly remarked: "Tanto vales, cuanto tienes,"<sup>38</sup> and "Dos linajes sólo hay en el mundo, el Tener y el No tener."<sup>39</sup> Despite the fact that Sancho loathed the rich, he reacted naturally and was more interested in fraternizing with those who "Had," than with those who "Had not."

Sancho mirrored all peasants in his attitude toward the rich. He verbally denounced them and graciously accepted what they offered. This trait was universal and not as typically Spanish as others. The spirit of independence and stout defense of one's rights seemed important to the author. Although Sancho was actually Don Quijote's servant and was not his equal in lineage or class, he persistently maintained his rights. In the first part of the book,

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<sup>35</sup>Ibid., Vol. VI, p. 294.

<sup>36</sup>Ibid., Vol. VIII, p. 100.

<sup>37</sup>Ibid., Vol. VII, p. 118.

<sup>38</sup>Ibid., Vol. VII, p. 118.

<sup>39</sup>Ibid., Vol. VI, p. 44.

Don Quijote had fared badly in an encounter and was trying to make Sancho sympathize and agree with him, but Sancho replied: "De mis viñas vengo, no sé nada."<sup>40</sup> In other words, Sancho told him he was just an unlettered peasant from La Mancha who was not expected to know anything. Two other examples prove that the squire advocated the philosophy of "live and let live":

Cada uno mire por el virote.<sup>41</sup>

Cada uno sabe donde le aprieta el zapato.<sup>42</sup>

The last group of proverbs to be studied fits into no special pattern, but is composed of expressions typical of seventeenth-century thought. Some are still in use. Don Quijote reprimanded Sancho many times because he was so full of sayings. Yet this was the customary mode the peasants used to express their philosophy of life. Even the scholars had difficulty in expressing their ideas and in giving advice without resorting to well-chosen proverbs. Don Quijote thought his were proper, while those Sancho used were not.

Some three hundred years have passed since Cervantes wrote Don Quijote and many of the proverbs it contained are still popular and have varied only slightly in translation. The writer has chosen seven sayings to analyze in the last

<sup>40</sup>Ibid., Vol. II, p. 286.

<sup>41</sup>Ibid., Vol. V, p. 257.

<sup>42</sup>Ibid., Vol. VI, p. 297.

group. Usually Don Quijote gave the advice while Sancho listened and absorbed the idealistic philosophy the master expounded. However, Sancho proved that he was sage and could give advice, too: "Es menester que el que ve la mota en el ojo ajeno, vea la viga en el suyo."<sup>43</sup> Sancho was cognizant of the good counsel in the proverb: "Dime con quien andas, decirte he quien eres,"<sup>44</sup> and he used it twice to confirm the idea that he was probably considered crazy for associating with the madman, Don Quijote.

Three popular present-day proverbs were used by Sancho:

Buscar a Marica por Rabena, o al bachiller en Salamanca.<sup>45</sup>

No es oro todo lo que reluce.<sup>46</sup>

Todo saldrá en la colada.<sup>47</sup>

A free translation of the forty-fifth proverb would be: "To look for a needle in a haystack," and the forty-seventh would translate: "All will come out in the wash." The numerous times one hears and uses these maxims demonstrate the timelessness of expressions in a language.

One uncommon saying today was used by both master and servant and was slightly racy:

Falta la cola por desollar.<sup>48</sup>

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<sup>43</sup>Ibid., Vol. VII, p. 120.

<sup>44</sup>Ibid., Vol. V, p. 183.

<sup>45</sup>Ibid., Vol. V, p. 62.

<sup>46</sup>Ibid., Vol. II, p. 154.

<sup>47</sup>Ibid., Vol. V, p. 183.

<sup>48</sup>Ibid., Vol. VI, p. 294.

"Don't fancy you've done with it," would state the meaning better than a literal translation.

Sancho's attitude toward life and his roguish delight in living endears him to all. Even the proverb, "Más vale el buen nombre que muchas riquezas,"<sup>49</sup> was not incongruous with his character and manifested his sound realistic philosophy.

The proverbs discussed in this chapter are representative and serve as a key to better understanding the lower class in Spain. A thorough reading of the compilation will show other sayings of equal merit. In the opinion of the present writer a study of a people's language which includes colloquial expressions, proverbial sayings, and even slang, serves as the best measure for understanding their philosophy.

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<sup>49</sup> Ibid., Vol. VI, p. 301.

## CHAPTER IV

### THE PHILOSOPHY IN LESSER CHARACTERS' PROVERBS AND POPULAR SAYINGS

In order to give a clear picture of life and thought in seventeenth-century Spain, Cervantes introduces more than seven hundred characters in Don Quijote.<sup>1</sup> The people who march across the pages of this novel seem relatively unimportant at the first reading, but when one re-reads the book, all of the figures become increasingly important in the delineation of the historical background, the philosophy, culture, and provincial differences. Supporting the two heroes was an outstanding cast of men and women. From this large group the writer has chosen a few to study from the standpoint of their place in Spanish society and their attitude toward life.

As has been stated, the primary objective Cervantes had in writing this book was to satirize the novels of chivalry and criticize "hidalguism" by creating the most charming hidalgo of the age. By looking at the word portrait the author has given, one sees every character of the

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<sup>1</sup>D. Armando Cotarelo Valledor, Padrón Literario de Miguel de Cervantes Saavedra, p. 173.

ladder in relationship above or below the hidalgo class. In the second part of the novel the duenna, Doña Rodríguez, came into the picture and served as the butt for much mockery and criticism. She was as perfectly caricatured as Don Quijote and Sancho were carefully portrayed. One can see her now affecting a gentility that could only come from an eminent family. Her suspicious nature, whining voice, and persecution complex all helped to make her the most officious duenna ever created. Everyone seemed to be against her, and when she resorted to Don Quijote for aid the climax came. In the conversation between them, she used two proverbs that manifested her doubt of all people and their intentions:

No es oro todo lo que reluce.

Las paredes tienen oídos.<sup>2</sup>

The slap-stick element was brought into the novel when the mistress of the duenna entered the bedroom and gave them both a good mauling. The stark realism of the scene was in keeping with the realistic ideas of Doña Rodríguez as expressed in the two maxims.

Cervantes delighted in presenting brief glimpses of Teresa Panza and devoted one chapter in the second part to a conversation between Sancho and Teresa. She was completely different from Doña Rodríguez and exemplified a

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<sup>2</sup>Miguel de Cervantes Saavedra, Don Quijote de la Mancha, Vol. VII, p. 221.

peasant's wife in action and thought. Sancho was called the father of proverbs by his wife, and she absorbed and used many of his stock sayings. In the first part of the chapter Sancho was elated over the new journey with Don Quijote and tried to break the news to his wife gently. However, she did not understand him and stated: "El que no sabe gozar de la ventura cuando le viene, que no se debe quejar, si se le pasa."<sup>3</sup> Teresa showed the same common sense that was evident in Sancho's thinking. The idea of a poor man becoming a governor of an island seemed absurd to her, and she confirmed her opinions with the following proverbs:

Viva la gallina, aunque sea con su pepita.

La mejor salsa del mundo es la hambre.

Al hijo de tu vecino, límpiale las narices y métele en tu casa.<sup>4</sup>

Sancho had lived a lifetime without a government, and trying to rise above his level was sheer stupidity. When he mentioned the word "countess" to his wife, she was even more horrified and refused to consider a move for herself or their daughter. For centuries the Spanish peasants had been taught that to remain in one's class brings more happiness. Teresa, being a product of this environment, informed Sancho emphatically that Sanchica should marry a neighborhood boy of her own class. To marry out of one's social

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<sup>3</sup>Ibid., Vol. V, p. 100.

<sup>4</sup>Ibid., Vol. V, pp. 102-104.



level or province would be deception according to Teresa's conservative ideas.

La mujer honrada, la pierna quebrada y en casa.

La doncella honesta el hacer algo es su fiesta.<sup>5</sup>

The preceding proverbs expressed her thoughts clearly, and to emphasize her disgust for his adventures, she told him the poor who became rich suddenly were always despised by everyone. "Quien te cubre te discubre,"<sup>6</sup> concluded her violent outburst.

The author was not content to allow Sancho all the fun and adventure with the insular government. Teresa received a letter from the Duchess which required an answer and a gift in return. This caused the good wife to have a change of heart toward her foolish, adventuring husband, and she made haste to send a reply because she knew the truth in the saying: "Cuando te dieran la vaquilla, corre con la soguilla."<sup>7</sup> She followed this statement that showed her great capacity for the fitness of things with: "Cual el tiempo, tal el tiento."<sup>8</sup> Teresa Panza spouted proverbs, looked out for herself and her children, and clung to the materialistic side; yet she seemed to realize she was in the right social class and remained satisfied with her lot. A typical peasant woman in every respect, she was the

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<sup>5</sup>Ibid., Vol. V, p. 108.

<sup>6</sup>Ibid., Vol. V, p. 110.

<sup>7</sup>Ibid., Vol. VII, p. 268.

<sup>8</sup>Ibid., Vol. VII, p. 271.

perfect counterpart of Sancho and enables the author to present a complete picture of the realism in the peasants' thinking.

In order to give a complete picture of Spain's society, Cervantes supplied the Aragonian Duke and Duchess. He was clever enough to move their rich environment away from his own locale, and to present them both in a favorable light. Occasionally a biting remark flowed from the author's pen, but it was carefully concealed to keep the grandees' good will.<sup>9</sup> The Duchess had the leisure and keen wits to plan amusing schemes for Sancho and Don Quijote, and the Duke readily entered into her plots against the madman and his squire. She was the typical Spanish lady surrounded by a retinue of female servants, and it seemed that everything on the large feudal estate existed for her pleasure. Despite riches and ease, she was clever enough to converse on Sancho's level and exhibited a rather unusual attitude toward governors. Sancho asked her to read the letter he had written to his wife, and afterward she gave him two bits of advice:

Plegue a Dios que orégano sea, y no se nos vuelva alcaravea.

Codicia rompe el sacco.<sup>10</sup>

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<sup>9</sup>Angel Flores and M. J. Benardete, Cervantes across the Centuries, pp. 57-58.

<sup>10</sup>Cervantes Saavedra, op. cit., Vol. VII, p. 14.

A free translation of her first quotation meant he was a money-seeker and the second told Sancho that covetousness would obstruct justice and eventually destroy the governor. However, the Duchess was cognizant of Sancho's droll wit and common sense and remarked; "Debajo de mala capa suele haber buen bebedor."<sup>11</sup> The proverbs the Duchess used were so appropriate that there was no doubt that Cervantes intended this ironic touch to conceal his real feelings.

The curate and the bachelor, Samson Carrasco, from Don Quijote's village, played important roles throughout the novel. They were both perturbed and amused by the madman's adventures and took great delight in helping him overcome his temporary illness. Burning Don Quijote's books of chivalry and inventing schemes to bring him home kept the village friends busy. In the introductory chapters of parts one and two, these men played important roles in setting the stage for action and in expressing the native villagers' views about Don Quijote and Sancho.

Cervantes disliked the university folk because they were verbose and meddlesome. They made derogatory remarks about his lack of formal education. However, his portrayals of the supposedly learned curate and the smart, waggish bachelor showed his great distaste for pretense. The author

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<sup>11</sup>Ibid., Vol. VI, p. 301.

also used these two in order to present his thoughts on poetry and great books.

From the three expressions the bachelor employed to amplify his meanings, he seemed to have more learning than the curate. In the discussion with Don Quijote, the bachelor gave the difference between a poet's and a historian's job:

El poeta puede contar, o cantar, las cosas no como fueron, sino como debían ser, y el historiador las ha de escribir no como debían ser, sino como fueron, sin añadir ni quitar a la verdad cosa alguna.<sup>12</sup>

Then his idealistic viewpoint concerning all books concluded the conversation:

No hay libro tan malo que no tiene algo bueno.<sup>13</sup>

The two preceding quotations were typical of all bachelors' thoughts in Spain. Carrasco was no exception and spoke of the ideal in everything. One example manifested his ability to think about something as commonplace as a governor. He advised Sancho to remember his lowly birth when he became a governor:

Oficios mudan costumbres.<sup>14</sup>

The curate of La Mancha used typical peasant proverbs to express his philosophy. Perhaps this was due to his

<sup>12</sup>Ibid., Vol. V, p. 71.

<sup>13</sup>Ibid., Vol. V, p. 79.

<sup>14</sup>Ibid., Vol. V, p. 96.

close association with the masses. He burned the books of chivalry because he believed "Tras la cruz está el diablo."<sup>15</sup> This concept of evil existing in good was generally accepted by Spaniards and they pessimistically looked for the bad. "Nunca lo bueno fué mucho,"<sup>16</sup> expressed the curate's philosophy about good literature and might apply to everything. An expression of hope for the future and a resigned view of the present typified the thinking of all ecclesiastics:

Lo que hoy se pierde se gana mañana.<sup>17</sup>

The author was careful to include the Latinisms in the bachelor's language and to show the typical ignorance of the priest, as it delighted him to poke fun at such worthy gentlemen.

Two other characters complete the picture of every respectable type of woman in Spanish society: Don Quijote's niece and Sancho Panza's daughter, Sanchica. They were about the same age and were quite capable of filling the air with proverbs as philosophical as their respective preceptors. They were separated by class distinction, but both were material-minded and expressed their opinions with common sense.

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<sup>15</sup>Ibid., Vol. I, p. 154.

<sup>16</sup>Ibid., Vol. I, p. 169.

<sup>17</sup>Ibid., Vol. I, p. 174.

The niece was horrified at her uncle's foolish ways because they would reflect on her and, too, she did not want her share in his will jeopardized by him. She tried to prevent his second journey with the sound advice in the popular sayings: "Buscar pan de trastrigo," and "Muchos van por lana y vuelven trasquilados."<sup>18</sup> After Don Quijote had completed his third adventure and had begun to talk about leading a shepherd's life, his niece sarcastically told him, "Ya está duro el alcacer para zampañas."<sup>19</sup>

The country lass, Sanchica, may still be seen carrying water, working in the fields, and scrubbing hut floors in the rural sections of Spain. Sanchica used proverbs as freely as her father, longed for riches, and did not care what the villagers thought of her high-flown airs. Her love for material things was indicated in two expressions when she learned about Sancho's governorship and her inevitable rise in society:

Andeme yo caliente, y ríase la gente.

Vióse el perro en bragas de cerro, y no conoció su compañero.<sup>20</sup>

Without a doubt Sanchica and the niece set forth the attitudes prevalent among young people of the lower classes, who were inherently lazy, selfish, and mercenary.

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<sup>18</sup>Ibid., Vol. I, p. 179.

<sup>19</sup>Ibid., Vol. VIII, p. 317.

<sup>20</sup>Ibid., Vol. VII, p. 268.

A number of proverbs found in Don Quijote are still in use today in the original form, while others have undergone slight variations. The writer has chosen some outstanding ones to study, together with pertinent facts about some of the minor characters. After Cervantes' long imprisonment, he so cherished freedom that the expression, "El bien no es conocido hasta que es perdido,"<sup>21</sup> was meaningful. It translates nowadays: "You don't miss the water until the well runs dry," and was spoken by Ricote, the Moor, in a conversation with Don Quijote.

One glimpse of a character from the Basque provinces was given in the novel. Don Quijote had stopped a carriage and ordered all to return at once to El Toboso and pay honor to his lady, Dulcinea. However, a roguish Biscayan challenged him in uncouth dialect to battle. He used this odd-sounding proverb: "¿Quién ha de llevar el gato al agua?"<sup>22</sup> From the context it might be translated to mean, "You are just looking for trouble." Another parallel statement was made by the Duke before he bestowed the government of the island upon Sancho:

Del dicho al hecho hay gran trecho.<sup>23</sup>

"There's many a slip between the cup and the lip," would be the modern phraseology.

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<sup>21</sup>Ibid., Vol. VII, p. 33.

<sup>22</sup>Ibid., Vol. I, p. 206.

<sup>23</sup>Ibid., Vol. VI, p. 312.

Evidence throughout the two parts indicated the true devotion of the author to the high moral concepts of the church. Many quotations from the Bible were included, one from the book of Proverbs;

El precio de una mujer virtuosa es sobre  
carmines.<sup>24</sup>

Anselmo was trying to persuade his friend Lothario to tempt his wife when he quoted from the Bible. Lothario replied to Anselmo's entreaties, however, with this appropriate verse;

Es de vidrio la mujer  
Pero no se ha de probar  
Si se puede, o no, quebrar,  
Porque todo podría ser.<sup>25</sup>

Most of the proverbs have been broadened to meet the changing expressions of the day, but a few never changed and are now obsolete. It is this group of outworn proverbs that compose the last group for study. The seventeenth-century Christians were predominantly Catholic and looked to the Pope in Rome for all spiritual guidance. Too, Rome was a center of culture, learning, trade, and commerce. Therefore, the saying Teresa used, "A Roma por todo,"<sup>26</sup> was in keeping with the sacredness of the place it held in the Spaniards' hearts. Times and events have lessened the importance of the saying.

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<sup>24</sup>Ibid., Vol. III, p. 192.

<sup>25</sup>Ibid., Vol. III, p. 194.

<sup>26</sup>Ibid., Vol. VII, p. 300.



The old saying, "Allá van leyes do quieren reyes,"<sup>27</sup> is extinct because royal rulers have been replaced by other leaders. However, Cervantes saw the real logic in the statement and would probably change the word kings to presidents or dictators for the twentieth century.

From the life story of the author, particularly his last lonely years, it seems probable that he had some unfortunate terminations of long friendships. He made numerous references in the main part of the novel, the exemplary stories, or in the direct comments of the author to the philosophy of friendship. Loyalty to friends was a national characteristic in Spain and the phrase, "De amigo a amigo la chinche en el ojo,"<sup>28</sup> seemed to indicate a personal application in the author's memory. Certainly the literal translation is out-of-date, but the idea that friends should maintain a dignified reserve is advisable.

With the continuous famines in Spain it was only natural that the starving cats and dogs should roam the country like pícaros. The superstitious nature of the Spaniards manifested itself in the many popular sayings concerning these animals;

Buscar tres pies al gato.<sup>29</sup>

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<sup>27</sup>Ibid., Vol. V, p. 107.

<sup>28</sup>Ibid., Vol. V, p. 221.

<sup>29</sup>Ibid., Vol. II, p. 221.

Todo junto como al perro los palos.<sup>30</sup>

It was the Spaniard's nature to hope the impossible would happen and make him rich, noble, or happy, as quotation twenty-nine stated, but their ideal dreams of life were tempered by the constant threat of reality in the last proverb.

"Plague a Dios que orégano sea, y no se nos vuelva alcaravea,"<sup>31</sup> may be translated to mean that we should endeavor to remain stable. However, the saying has always been a mystery since no definite information has ever been found about the value the Spanish people had for marjoram and caraway. To appear as something unusual and suddenly turn into the commonplace may be a more literal translation of the idea. The Duchess used the phrase to encourage Sancho to stay on the common level and rule his government without the thought of monetary reward.

The lesser characters in the novel were painted with bold strokes to set the scene in the provinces through which Don Quijote and Sancho wandered. In general, the philosophy of Don Quijote was held by the more educated group, and the realistic philosophy of Sancho was expounded by the peasant class. The entire cast was so well portrayed that the novel could stand alone as a complete history of seventeenth-century life, thought, and customs in Spain.

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<sup>30</sup>Ibid., Vol. VIII, p. 248.

<sup>31</sup>Ibid., Vol. VII, p. 14.

## CHAPTER V

### CONCLUSION

In seventeenth-century Spain, Don Quijote, the great novel of all phases of humanity, gained a wide reading. The readers and critics noted the magnitude of the work and it rose in popularity among the educated in every country. The varied experiences of Cervantes in the army, the loss of his left hand, the coolness of the Spanish king toward a returning hero, and the existing conditions in Spain all played important parts in molding his thoughts.

The Golden Age in Spain was characterized by upheavals internally and war and colonization externally. Expulsion of the Moors was finally accomplished during the reign of Phillip II. This brought about a religious unity in the country and also brought farming, industry, and commerce to a virtual standstill. The author hinted in Don Quijote that the Moors had been a nuisance, but the plague of "hidalguism" was even worse.

Constant wars back and forth across the European continent exhausted the manpower of Spain and kept the treasury low. Cervantes saw from his own experience at Lepanto that war was usually futile. The colonization of the Americas was carried on at great expense and little

profit to the Spanish people. It was only natural that the king's attention focused on his armies and colonies, while development in Spain was allowed to lag. Thus, governmental offices were corrupted, "hidalguism" rose to unprecedented heights, and vagabondage was almost considered a legitimate occupation.

Despite the internal unrest, the feudal existence of the majority, famines, and merciless taxation, the intellectual and inventive genius of the Spaniards was high. In the fields of literature, philosophy, religion, and science, great contributions were given to the world. It was against this background that Cervantes matured, educated himself, supported a family, and wrote without substantial reward a novel that has never been surpassed in presenting a true picture of seventeenth-century life and thought.

There were two divergent attitudes toward life, the ideal and the real; Cervantes indicated these contrasts in his characters with more taste and excellence than any other writer. Don Quijote was not just the madman, as many mistakenly believe; he was the true representative of every noble, honorable, and devout caballero in Spain.<sup>1</sup>

Although Don Quijote was conceived as the symbol of the ideal in life and thought, there was a little dualism in his nature. In the first part of the novel he had a

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<sup>1</sup>Ludwig Pfandl, Introducción al Estudio del Siglo de Oro, pp. 311-315.

completely idealistic viewpoint of everything, but Sancho's influence manifested itself in the second part, as he seemed more realistic in his speech and actions. The author had such a regard for idealism that he never allowed the knight to use any proverbs expressing a philosophy inappropriate to his rank.<sup>2</sup> Proverbs and popular sayings were accepted as part of the language, yet there were two definite levels, as indicated in the examples in Chapters II and III.

In the opinion of the present writer the philosophy expressed in Don Quijote's proverbs are indicative of the author's own attitude. Cervantes, like Don Quijote, was not a nobleman, but his very life story proved he must have been an hidalgo in ideals. In most of the expressions Don Quijote employed, there was the high philosophy concerning valor, courage, religion, death, love, marriage, and government. Selfishness, worldliness, and pettiness were three qualities not observed in the knight.

The idealism exemplified in the wandering knight's words and actions was tempered by misadventures, but in the end his ideals triumphed. The vulgar who had laughed at him and criticized his beliefs wondered at his calmness in meeting death and begged him to plan another journey. His

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<sup>2</sup>Roberto Vilches Acuña, España de la Edad de Oro, pp. 290-291.

dreams and illusions had suddenly become theirs, too. But Don Quijote replied, "En los nidos de antaño, no hay pájaros hogafío."<sup>3</sup>

For the noble caballero's squire, the author chose an ignorant, worldly, and superstitious peasant. He was probably modeled after some of the pícaros in Spain, but the portrayal of master and servant with attitudes so extreme was not in keeping with the high ideals of the author. During the many episodes the influence of Don Quijote tempered Sancho to a half-pícaro.

The three journeys served Sancho as an excellent source of varied adventures, knowledge, material reward, and governing experience. In the first part Sancho learned about chivalry, took unnecessary drubbings because of his master's imagination, and to his sorrow ascertained the complete madness of Don Quijote. However, there was such a bond of friendship, loyalty, and undying devotion between them that Sancho never seriously considered returning home.

As Sancho influenced Don Quijote's idealistic philosophy, the master gradually changed the realistic attitude of the squire. Sancho never accepted all the beautiful ideas of Don Quijote, but his attitude toward money, people, love,

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<sup>3</sup>Miguel de Cervantes Saavedra, Don Quijote de la Mancha, Vol. VIII, p. 328.

knights, and government changed enough that he became the true hero in the second part of the novel.

The proverbs Sancho used prolifically and strung together pell-mell were of the peasant variety and not concise and beautifully phrased as were Don Quijote's. This showed the gradual delineation of the character, and, as the proverbs improved in quality in the second part, the low realistic philosophy became almost an illusion.<sup>4</sup>

Characteristically, Spaniards are generous and manifest unusual good-will toward their fellow man. This was also true in the Golden Age, as indicated in Sancho's words and deeds. However, due to the feudal treatment the peasants had received for centuries, their fight for existence interfered many times with benevolent inclinations. Cervantes could not have selected a better character than Sancho to reflect the constant struggle between realism and partial idealism.<sup>5</sup>

The keen and observant eye of the author had noted every detail of a peasant's life, internally and externally. Thus the reader and critic may enjoy the lifelike word portrayals of every character. Sancho, originally pictured as coward, skeptic, realist, and sometimes vulgar peasant,

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<sup>4</sup>Salvador de Madariaga, Guía del Lector del "Quijote," p. 168.

<sup>5</sup>Pfandl, op. cit., pp. 314-315.

was subtly changed into a loyal and semi-idealistic squire for the knight.<sup>6</sup> Cervantes mastered characterization so well that the proverbs and popular sayings of Sancho manifest the philosophy of realism in the seventeenth century better than any history.

With an understanding of the complete picture in Spain, Cervantes amplified the adventures of the two heroes with a great company of players representative of every type. Each person, no matter how insignificant the role, was perfectly presented in every detail of language, dress, proper locale, and philosophy. Despite the fact that some of the details in the novel were divergent, the author has never been surpassed in presenting a complete characterization.

The proverbs used by the Duke and Duchess, the high-born shepherds and shepherdesses, and the ecclesiastics, contained idealism comparable to the thoughts in the expressions of Don Quijote. Realistic skimmings and ideals based on worldly possessions constituted the philosophy of the other characters. This novel of chivalry encompassed several provinces in Spain and would not have delineated the true picture without the swearing muleteers, galley slaves, barbers, bachelors, slatternly maids, and lively rogues.

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<sup>6</sup>Ibid., p. 123.



Some of the characters who appeared frequently in the background were stereotyped as to occupations, clothing, mode of travel, and speech; however, the author was consistent and indicated the typical characteristics of the lower class throughout Spain. The people did not have an idealistic Don Quijote or a realistic Sancho to influence their lives. Thus, it was logical that the minor players fit into a definite pattern. Their attitude toward life was handed down through generations in the families, tempered slightly by the church and the feudal nobles' beliefs. The proverbs and popular sayings were easy to remember and became the medium by which the Spanish people stated their philosophy of life.

A study of the extensive compilations by Correas, Rodríguez Marín, Hume, and others shows the minute details of life presented in the proverbs and sayings. The following group is typical of the terse, pithy, and appropriate expressions so characteristically a part of the Spanish people's language:

Tiene el miedo muchos ojos.

Nunca lo bueno fué mucho.

Va el hombre como Dios es servido.

Lo que cuesta poco se estima en menos.

Nadie diga, desta agua yo no beberé.

En casa llena presto se guisa la cena.

Del dicho al hecho hay gran trecho.

A Dios rogando y con el mazo dando.

Cada oveja con su pareja.

Nadie tienda más la pierna de cuanto fuere larga la sábana.

Más vale un "toma" que dos "te daré."

Quien canta sus males espanta.

Come poco y cena más poco.

La diligencia es madre de la buena ventura.

Arrojar (or echar) la soga tras el caldero.

In general, one notes the importance and abundance of popular expressions in almost every character's speech. They may seem redundant, but a close examination of them and the exact context will prove Cervantes did not overrate their value in delineating the idealistic and realistic philosophy of his characters and, as the years have proven, the truest picture of seventeenth-century Spaniards.

## COMPILATION OF THE PROVERBS IN DON QUIJOTE

### The Proverbs and Popular Sayings of Don Quijote

1. Toda Afectación es mala.\*<sup>1</sup>  
All affectation is bad. Part II. Chap. 43.
2. Ahora lo veredes dijo Agrajes.\*  
"You will see presently," said Agrajes. I. 8.
3. La Alabanza propia envilece.\*  
Self-praise debaseth. I. 16; II. 16.
4. Más vale Algo que nada.\*  
Something is better than nothing. I. 21.
5. Suele el coser y el labrar  
Y el estar siempre ocupada  
Ser antidoto al veneno  
De las Amorosas ansias.<sup>h2</sup>  
The nimble needle  
And the busy day,  
Of love's distemper  
Are the usual cure. II. 46.
6. Hombre Apercibido, medio combatido.\*  
The man who is prepared has his battle half fought.  
II. 17.
7. Asno eres y asno has de ser, y en asno has de parar  
cuando se te acabe el curso de la vida.<sup>h</sup>  
Ass thou art, and ass thou must be, and as an ass  
must thou end when the whole course of thy life is run.  
II. 28.
8. El Asno sufre la carga, mas no la sobrecarga.\*  
The ass bears the load, but not the overload.  
II. 71.

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<sup>1</sup>John Ormsby, editor, Don Quijote of La Mancha, pp. 506-527. All proverbs followed by an asterisk are from Ormsby's compilation.

<sup>2</sup>T. B. Harbottle and Martin Hume, Dictionary of Quotations. All proverbs followed by an h are from this book.

9. ¿Quien más acuchillado ni acuchillador que D.  
Belianis?<sup>h</sup>  
Who more slashed or a better slasher than Don  
Belainis? II. 1.
10. La Boca sin muelas es como un molino sin piedra, y en  
mucho más se ha de estimar un diente que un  
diamante.<sup>h</sup>  
A mouth without teeth is like a mill without a  
millstone, and a tooth is much more to be prized than  
a diamond. I. 18.
11. Todavía es Consuelo en las Desgracias hallar quien se  
duela dellas.<sup>h</sup>  
Still it is a consolation in affliction to find some  
one who condoles with us. I. 24.
12. Cuando la Cabeza duele, todos los miembros duelen.<sup>h</sup>  
When the head suffers, all the members suffer.  
II. 2.
13. Dos Caminos hay, hijas, por donde pueden ir los  
hombres y llegar a ser ricos y honrados; el uno  
es el de las letras, el otro el de las armas.<sup>h</sup>  
There are two roads which men may travel to arrive  
at wealth and honor; one is the path of letters, the  
other that of arms. II. 6.
14. Quien Canta sus males espanta.\*  
He who sings scares away his woes. I. 22.
15. Cantarillo que muchas veces va a la fuente o deja el  
asa o la frente.\*  
The pitcher that goes often to the well leaves  
behind either the handle or the spout. I. 30.
16. Si da el Cántaro en la piedra, o la piedra en el  
cántaro, mal para el cántaro.\*  
Whether the pitcher hits the stone, or the stone  
hits the pitcher, it's a bad business for the pitcher.  
I. 20.
17. No quiero, no quiero; mas echádmelo en la Capilla.\*  
I won't have it, I won't have it; but throw it into  
my hood. II. 42.
18. Tanto se pierde por Carta de más como por carta de  
menos.\*  
As much is lost by a card too many as by a card  
too few. II. 17.

19. Castígame mi madre, y yo trómpogelas.\*  
My mother beats me, and I go on with my tricks.  
II. 43, 67.
20. Al que has de Castigar con obras, no trates mal con palabras, pues le basta al desdichado la pena del suplicio, sin la añadidura de las malas razones.<sup>h</sup>  
He whom you have to punish by deeds should not be flagellated with hard words. The pain of his penalty is sufficient for the poor creature without the added indignity of abuse.  
II. 42.
21. Muy Ciego es el que no ve por tela de cedazo.\*  
He is very blind who cannot see through a sieve.  
II. 1.
22. Ni hagas Cohecho, ni pierdas derecho.\*  
Take no bribe, surrender no right.  
II. 32.
23. Come poco y cena más poco.\*  
Dine sparingly and sup more sparing still.  
II. 43.
24. Toda Comparación es odiosa.\*  
All comparisons are odious.  
II. 23.
25. El fin de una Desgracia suele ser principio de otra mayor.<sup>h</sup>  
The end of one misfortune is generally the beginning of a greater.  
I. 38.
26. La Diligencia es madre de la buena ventura.\*  
Diligence is the mother of good fortune.  
I. 46; II. 43.
27. Dios sufre los malos, pero no para siempre.\*  
God bears with the wicked, but not forever.  
II. 40.
28. Al Enemigo que huye, la puente de plata.\*  
To a flying enemy, a bridge of silver.  
II. 58.
29. De los Enemigos los menos.\*  
Of enemies the fewer the better.  
II. 14.
30. Más vale buena Esperanza que ruin posesión.\*  
Better a good hope than a bad holding.  
II. 7.
31. No es mejor la Fama del juez riguroso, que la del compasivo.<sup>h</sup>  
The reputation of a severe judge is not better than that of a compassionate one.  
II. 42.

32. A las veces tan buena suele ser una Gata como una rata.<sup>h</sup>  
There are times when a cat is as good as a rat.  
II. 7.
33. Donde reina la Envidia, no puede vivir la virtud, ni adonde hay escasez, hay liberalidad.<sup>h</sup>  
Where envy reigns virtue cannot live, and where there is narrow-mindedness there can be no liberality.  
I. 47.
34. ¡O Envidia, raíz de infinitos males y carcoma de las virtudes! Todos los vicios traen un noséqué de deleyte consigo; pero el de la envidia no trae sino disgustos, rencores y rabias.<sup>h</sup>  
O! envy, root of infinite ills and virtue's canker; all vices carry with them I know not what of delight; but envy brings nothing but annoyance, rancour and fury.  
II. 8.
35. No hay para venderme el Gato por la liebre.\*  
You needn't try to sell me the cat for the hare.  
II. 26.
36. Una Golondrina no hace verano.\*  
One swallow does not make summer.  
I. 13.
37. Como en la Guerra es lícita y acostumbrada usar de ardidés y estratagemas para vencer al enemigo, así en las contiendas y competencias amorosas se tienen por buenos los embustes y marañas que se hacen para conseguir el fin que se desea, como no sean en menoscabo y deshonor de la cosa amada.<sup>h</sup>  
As in war it is lawful and customary to make use of ruses and stratagems to overcome the enemy, so in the contests and rivalries of love all falsehoods and artifices are held to be good which tend to the accomplishment of the end in view, provided always that they be not belittling, nor dishonoring to the loved one.  
II. 21.
38. El fin de la Guerra es la paz.<sup>h</sup>  
The end of war is peace.  
I. 37.
39. Hidalgo honrado, antes roto que remendado.\*  
The gentleman of honor ragged sooner than patched.  
II. 2.
40. Cada uno es Hijo de sus obras.\*  
Each of us is the son of his own works.  
I. 47; II. 32.

41. Por el Hilo se saca el ovillo.\*  
By the thread the ball is brought to light. II. 12.
42. Cuando te sucediere Juzgar algún pleito de algún tu  
enemigo, aparta las mientes de tu injuria, y  
ponlas en la verdad del caso.<sup>h</sup>  
When it befalls you to judge a suit in which your  
enemy is concerned, turn your mind away from your  
wrongs, and fix it upon the verities of the case. II. 42.
43. Nunca la Lanza embotó la pluma, ni la pluma la lanza.\*  
The lance never yet blunted the pen, nor the pen  
the lance. I. 18.
44. Buenas son Mangas después de pascua.\*  
Sleeves are good after Easter. I. 31.
45. No es la Miel para la boca del asno.\*  
Honey is not for the ass's mouth. II. 28.
46. Opinión fué, de no sé qué sabio, que no había en todo  
el mundo sino una sola Mujer buena, y daba por  
consejo que cada uno pensase y creyese que  
aquella sola buena era la suya, y así viviría  
contento.<sup>h</sup>  
It was the opinion of I know not what wise man that  
there was only one good woman in the world, and his  
advice was that each man should think and believe that  
this good woman was his own wife, and then he would  
live happy. II. 22.
47. No hay memoria a quien el tiempo no acabe, ni dolor  
que Muerte no le consuma.<sup>h</sup>  
There is no recollection that time doth not end,  
or sorrow that death doth not finish. I. 15.
48. Para todo hay remedio, sino es para la Muerte.\*  
There is a remedy for everything except death. II. 64.
49. Ese es natural condición de Mujeres, desdeñar a quien  
las quiere, y amar a quien las aborrece.<sup>h</sup>  
It is the nature of women to disdain those who love  
them, and to love those who abhor them. I. 20.
50. No con quien Naces, sino con quien paces.\*  
Not with whom thou art bred, but with whom thou  
art fed. II. 68.

51. En los Nidos de antaño no hay pájaros hogaño.\*  
There are no birds this year in last year's nests.  
II. 74.
52. De Paja o de heno el jergón lleno.\*  
With straw or with hay the mattress is filled.  
II. 3.
53. ¿Quién más discreto que Palmerín de Inglaterra?<sup>h</sup>  
Who more discreet than Palmerin of England? II. 1.
54. Palo compuesto no parece palo.\*  
A stick dressed up does not look like a stick.  
II. 51.
55. Si al Palomar no le falta cebo, no le faltarán palomas.\*  
If the pigeon-house doesn't lack food, it won't  
lack pigeons. II. 7.
56. A Pecado nuevo, penitencia nueva.\*  
For a fresh sin a fresh penance. I. 30.
57. De la mano a la boca se Pierde la sopa.\*  
Between hand and mouth the sop gets lost. I. 22.
58. La Pluma es lengua del alma.<sup>h</sup>  
The pen is the tongue of the soul. II. 16.
59. No hay Poeta que no sea arrogante, y piensa de sí que  
es el mayor poeta del mundo.<sup>h</sup>  
There is no poet who is not arrogant, and who does  
not think himself the greatest poet in the world.  
II. 18.
60. A cada Puerco viene su San Martín.\*  
His Martinmas comes to e very pig. II. 62.
61. Donde una Puerta se cierra otra se abre.\*  
When one door shuts, another opens. I. 21.
62. Poner Puertas al campo.\*  
To put gates to the open plain. II. 55.
63. Más vale buena Queja que mala paga.\*  
Better a good grievance than a bad compensation.  
II. 7.
64. Debajo de mi manto al Rey mato.\*  
Under my cloak I kill the king. I. Preface.



65. Ruin sea quien por ruin se tiene.\*  
Mean be he who thinks himself mean. I. 21.
66. ¿Quién más gallardo y más cortés que Rugero?<sup>h</sup>  
Who more gallant and courteous than Roger? II. 1.
67. La Sangre se hereda y la virtud se aquista.\*  
Blood is an inheritance, virtue an acquisition. II. 42.
68. A buen Servicio mal galardón.\*  
For good service a bad return. II. 66.
69. ¿Quién más prudente que el Rey Sobrino?<sup>h</sup>  
Who more prudent than King Sobrino? II. 1.
70. Arrojar (or echar) la Soga tras el caldero.\*  
To throw the rope after the bucket. II. 9.
71. No se ha de mentar la Soga en casa del ahorcado.\*  
The rope must not be mentioned in the house of a  
man who has been hanged. II. 28.
72. Aún hay Sol en las bardas.\*  
There is still sunshine on the wall. II. 3.
73. En la Tardanza suele estar el peligro.\*  
In delay there is apt to be danger. I, 29, 46.
74. Tortas y pan pintado.\*  
Cakes and fancy bread. II. 68.
75. Coma por los cerros de Úbeda.\*  
Like "over the hills of Ubeda." II. 43.
76. La Valentía que no se funda sobre la base de la  
prudencia, se llama temeridad, y las hazañas del  
temerario más se atribuyen a la buena fortuna  
que a su ánimo.<sup>h</sup>  
The valor which is not founded on a base of prudence  
is called rashness, and the deeds of the rash are  
attributed rather to good fortune than to bravery. II. 28.
77. Cada uno es artífice de su Ventura.\*  
Each is the maker of his own fortune. II. 66.
78. Siempre deja la Ventura una puerta abierta en las  
desdichas, para dar remedio a ellas.<sup>h</sup>  
Fate always leaves a door open in misfortune by  
which remedy may enter. I. 15.

79. Hacer bien a Villanos es echar agua en la mar.\*  
To do good to clowns is to throw water into the sea.  
I. 23.
80. La Virtud más es perseguida de los malos que amada de los buenos.<sup>h</sup>  
Virtue is more persecuted by the wicked than loved by the good.  
I. 47.
81. No se ganó Zamora en una hora.\*  
Zamora was not won in an hour.  
II. 71.

The Proverbs and Popular Sayings of Sancho Panza

1. El Abad de lo que canta yanta.\*  
It's by his singing the abbot gets his dinner.  
II. 71.
2. Nadie diga, desta Agua yo no beberé.\*  
Let no one say, I will not drink of this water.  
II. 55.
3. Quien padre tiene Alcalde, seguro va a juicio.\*  
He who has the alcalde for his father, goes into court with an easy mind.  
II. 43.
4. Más mal hay en el Aldegüela del que se suena.\*  
There's more mischief in the village than comes to one's ears.  
I. 46.
- Generally mistranslated "than one dreams of," as if it were sueña.  
Garay. Carta 1.
5. Mientras se gana Algo, no se pierde nada.\*  
So long as one gets something, there is nothing lost.  
II. 7.
6. Haz lo que tu Amo te manda, y siéntate con él a la mesa.\*  
Do as thy master bids thee, and sit down to table with him.  
II. 29.
7. El Amor, según yo he oído decir, mira con unos anteojos, que hacen parecer oro al cobre, riqueza a la pobreza, y a las lagañas, perlas.<sup>h</sup>  
Love, as I have heard said, looks through spectacles which make copper seem gold, poverty riches, and rheum-drops pearls.  
II. 19.

8. Dime con quien Andas, decirte he quien eres.\*  
Tell me what company thou keepest, and I'll tell  
thee what thou art. II. 10, 23.
9. Quien a buen Arbol se arrima, buena sombra le cobija.\*  
Who leans against a good tree, a good shade covers  
him. I. Verses of Urganda; II. 32.
- Garay. Carta 1. Ruin árbol--ruin sombra.
10. Del hombre Arraigado no te verás vengado.\*  
Thou canst have no revenge of a man of substance.  
II. 43.
11. Un Asno cargado de oro sube ligero por una montaña.\*  
An ass loaded with gold goes lightly up a mountain.  
II. 35.
12. La culpa del Asno no se ha de echar a la albarda.\*  
The fault of the ass must not be laid on the pack  
saddle. II. 66.
13. Las Avecitas del campo tienen a Dios por su proveedor  
y despensero.\*  
The little birds of the field have God for their  
purveyor and caterer. II. 33.
14. Quien Bien tiene y mal escoge, del mal que le viene  
no se enoje.\*  
Who has good and seeks out evil, let him not com-  
plain of the evil that comes to him. I. 31.
15. Cuando viene el Bien, mételo en tu casa.\*  
When good luck comes to thee take it in. II. 4.
16. Lo Bien ganado se pierde, y lo malo ello y su dueño.\*  
Well-gotten gain may be lost, but ill-gotten is  
lost, itself, and its owner likewise. II. 54.
17. Júntate a los Buenos y serás uno dellos.\*  
Attach thyself to the good, and thou wilt become one  
of them. II. 32.
18. El Buey suelto bien se lame.\*  
The ox that's loose licks himself well. II. 22.
19. El Caballero de la Triste Figura.<sup>h</sup>  
The knight of the rueful countenance. I. 19.

20. Si buenos azotes me daban, bien Caballero me iba.\*  
If I was well whipped, I went mounted like a  
gentleman. II. 36, 72.

Evidently the saying of some philosophical pícaro who had been whipped through the streets, mounted on an ass in the usual way.

21. El que hoy Cae puede levantarse mañana.\*  
He that falls today may get up tomorrow. II. 65.

22. Si da el Cántaro en la piedra, o la piedra en el  
cántaro, mal para el cántaro.\*  
Whether the pitcher hits the stone, or the stone  
hits the pitcher, it's a bad business for the pitcher.

23. El diablo está en Cantillana.\*  
The devil is in Cantillana. II. 49.  
Cantillana is a small town on the Guadalquivir, near  
Seville. The proverb is undoubtedly a historical one,  
but who the devil was is a disputed point.

24. Tanto se pierde por Carta de más como por carta de  
menos.\*  
As much is lost by a card too many as by a card too  
few. II. 33, 37.

25. Hablen Cartas y callen barbas.\*  
Let papers speak and beards be still. II. 7.

When there is documentary evidence there is no need  
of any other.

26. En casa llena presto se guisa la cena.\*  
In a house where there's plenty supper is soon  
cooked. II. 30, 43.

27. A "idos de mi Casa," y "¿qué queréis con mi mujer?" no  
hay que responder.\*  
To "get out of my house," and "what do you want with  
my wife?" there's no answer. II. 43.

28. Más sabe el necio en su Casa que el cuerdo en la ajena.\*  
The fool knows more in his own house than the wise  
man in another's. II. 43.

29. En otras Casas cuecen habas, y en la mía a calderadas.\*  
In other houses they cook beans, but in mine, it's  
by the potful. II. 13.

I get more than my share. A better form is: "En  
cada casa cuecen--"

30. Quitada la Causa, se quita el pecado.\*  
Do away with the cause, you do away with the sin.  
II. 67.
31. La Caza es una imagen de la guerra.<sup>h</sup>  
Hunting is the image of war.  
II. 34.
32. Andar de Ceca en Meca, y de zoca en colodra.\*  
To wander from Zeca to Mecca, and from pail to  
bucket.  
I. 18.
- The Zeca was the holy place in the Mosque at Cordova,  
and, with the western Moslems, ranked next to Mecca as  
a goal for pilgrims. "To go from post to pillar."
33. Más me quiero ir Sancho al Cielo que gobernador al  
infierno.<sup>h</sup>  
I had rather go to heaven Sancho than to hell a  
governor.  
II. 43.
34. Codicia rompe el saco.\*  
Covetousness bursts the bag.  
I. 20.
35. Ni hagas Cohecho, ni pierdas derecho.\*  
Take no bribe, surrender no right.  
II. 49.
36. Falta la Cola por desollar.\*  
There's the tail to be skinned yet.  
II. 2.
- Don't fancy you have done with it.
37. Todo saldrá en la Colada.\*  
All will come out in the wash.  
I. 20, II. 36.
38. El que Compra y miente, en su bolsa lo siente.\*  
He who buys and lies feels it in his purse.  
I. 25.
39. Pon tuyo en Concejo, y unos dirán que es blanco y  
otros que es negro.\*  
Make thy affairs public (literally, bring them into  
council), and some will say they are white and others  
black.  
II. 36.
40. Buen Corazón quebranta mala ventura.\*  
A stout heart breaks bad luck.  
II. 10.
41. Tan presto va el Cordero como el carnero.\*  
The lamb goes as soon as the sheep (i.e. to the  
butcher).  
II. 7.

42. Pedir Cetufas en el golfo.\*  
To go looking for dainties at the bottom of the sea.  
I. 30; II. 20.

It has been suggested that the correct form is "pedir chufas," a tuber used to flavor drinks, such as lemonade.

43. Cristiano viejo soy, y para ser conde esto me basta.\*  
I am an old Christian, and to be count that's qualification enough for me.  
I. 21.

An old Christian, one free from any taint of Moorish or Jewish blood.

44. Más calientan cuatro varas de pano de Cuenca que otras cuatro de limiste de Segovia.\*  
Four yards of Cuenca frieze keep one warmer than four of Segovia broadcloth.  
II. 33.

45. Esas burlas a un Cuñado.\*  
Try those jokes on a brother-in-law.  
II. 69.

46. Dádivas quebrantan peñas.\*  
Gifts break rocks.  
II. 35.

47. A mí no se ha de echar Dado falso.\*  
It won't do to throw false dice with me.  
I. 47.

48. Donde las Dan las toman.\*  
Where they give they take.  
II. 65.

49. El Dar y el tener seso ha menester.\*  
Giving and keeping require brains.  
II. 43, 58.

50. Asaz de Desdichada es la persona que a las dos de la tarde no se ha desayunado.\*  
A hard case enough his who has not broken his fast at two in the afternoon.  
II. 33.

51. Desnudo nací, desnudo me hallo, ni pierdo ni gano.\*  
Naked was I born, naked I am, I neither lose nor gain.  
I. 25; II. 8, 53, 55, 57.

52. Quien Destaja no baraja.\*  
He who binds (i.e. stipulates) does not wrangle.  
II. 7, 43.

Always incorrectly translated, "he who cuts does not shuffle." "Barajar" means to shuffle cards, but in the proverb it is used in a sense now obsolete.

53. Tras la cruz está el Diablo.\*  
Behind the cross there's the devil. II. 33, 47.
54. Del Dicho al hecho hay gran trecho.\*  
It's a long step from saying to doing. II. 64.
55. A Dineros pagados, brazos quebrados.\*  
The money paid, the arms broken. II. 71.
56. Sobre un buen cimiento se puede levantar un buen edificio, y el mejor cimiento y zanja del mundo es el Dinero.<sup>h</sup>  
On a good foundation a good edifice may be reared; and the best foundation and moat in the world is money. II. 20.
57. Cada uno es como Dios le hizo, y aun peor muchas veces.\*  
Each of us is as God made him, ay, and often worse. II. 4.
58. Dios bendijo la paz y maldijo las riñas.\*  
God gave his blessing to peace, and his curse to quarrels. II. 14.
59. Dios que da la llaga da la medicina.\*  
God who gives the wound gives the salve. II. 19.
60. Quien yerra y se enmienda, a Dios se encomienda.\*  
Who sins and mends commends himself to God. II. 28.
61. Más vale a quien Dios ayuda que quien mucho madruga.\*  
He whom God helps does better than he who gets up early. II. 34.
62. A Dios rogando y con el mazo dando.\*  
Praying to God and plying the hammer. II. 35, 71.
63. A quien Dios quiere, su casa le sabe.\*  
Whom God loves, his house is sweet to him. II. 43.  
Variations are; "lo sabe," "knows it;" and "su caza le sale," "his hunting prospers."
64. Cuando Dios amanece, para todos amanece.\*  
When God sends the dawn he sends it for all. II. 49.
65. El hombre pone y Dios dispone.\*  
Man proposes, God disposes. II. 55.
66. Dios lo oiga y pecado sea sordo.\*  
May God hear it and sin be deaf. II. 58, 65.

67. Mientras se Duerme todos son iguales.\*  
While we are asleep we are all equal. II. 43.
68. Al buen Entendedor pocas palabras.\*  
To one who has his ears open, few words. II. 37.
69. Erase que se era.\*  
What has been has been. I. 20.
70. Más vale buena Esperanza que ruin posesión.\*  
Better a good hope than a bad holding. II. 65.
71. No hay Estómago que sea un palmo mayor que otro.\*  
There's no stomach a hand's breadth bigger than another. II. 33.
72. Sobre un huevo pone la Gallina.\*  
The hen will lay on one egg. II. 7.
73. Viva la Gallina, aunque sea con su pepita.\*  
Let the hen live, though it be with her pip. II. 65.
74. Buscar tres pies al Gato.\*  
To look for three feet on a cat. II. 10.  
  
Meaning to look for an impossibility; of course it should be "cinco," "five;" and so it stands in Garay. Carta 3, and in the Academy Dictionary.
75. De noche todos los Gatos son pardos.\*  
By night all cats are gray. II. 33.
76. No pidas de grado lo que puedes tomar por fuerza.\*  
Don't ask as a favor what you can take by force. I. 21.
77. Como quien dice, "bebe con Guindas.\*"  
Just as if it was, "drink with cherries." II. 35.  
  
i.e., a very natural and proper accompaniment; an equivalent saying is, "miel sobre hojuelas," "honey on pancakes."
78. Cada uno es Hijo de sus obras.\*  
Each of us is the son of his own works. I. 47.
79. Por el Hilo se saca el ovillo.\*  
By the thread the ball is brought to light. I, 23, 30.  
  
i.e., the ball on which it is wound.



80. A quien cuece y amasa no le hurtes Hogaza.\*  
 There's no stealing a loaf from him that kneads and bakes. II. 33.
- This is the explanation of Garay. Carta 1, and of the Acad. Dict.: some there are, however, who understand it in the sense of "thou must not," i.e., "not muzzle the ox that treads out the corn."
81. Debajo de ser Hombre puedo venir a ser papa.\*  
 Being a man I may come to be Pope. II. 47.
82. Por su mal nacieron alas a la Hormiga.\*  
 To her hurt the ant got wings. II, 33, 53.
83. Hoy por tí y mañana por mí.\*  
 Today for thee, tomorrow for me. II. 65.
84. Al freír de los Huevos (se verá).\*  
 When the eggs come to be fried (we shall see). I. 37.
85. Todo Junto como al perro los palos.\*  
 All at once, like sticks on a dog. II. 68.
86. Muchos van por Lana y vuelven trasquilados.\*  
 Many a one goes for wool and comes back shorn. II, 14, 43, 67.
87. Donde no (or menos) se piensa, salta (or levanta) la Liebre.\*  
 The hare jumps up where one least expects it. II. 10, 30.
88. Ese te quiere bien que te hace Llorar.\*  
 He loves thee well that makes thee weep. I. 20.
- "El que bien te quiere, aquel te habrá castigado."--  
 Ballad of Don Manuel de León; Rosas de Timoneda.  
 "But most chastises those whom most he likes."--  
 Pomfret.
89. Bien vengas Mal, si vienes solo.\*  
 Welcome evil, if thou comest alone. II. 55.
- Another reading has a different punctuation and makes it mean, "Welcome, but not so if you come alone." Garay. Carta 4.
90. El Mal ajeno de pelo cuelga.\*  
 The ills of others hang by a hair. II. 28.
- Another reading is "duelo"--pain.

91. Es bueno Mandar, aunque sea a un hato de ganado.<sup>h</sup>  
It is pleasant to command, though it be only a  
flock of sheep. II. 42.
92. Buscar a Marica por Rabena, o al bachiller en Salamanca.\*  
To look for Marica (Molly) in Ravenna, or the  
bachelor in Salamanca. II. 10.  
  
Where every other man is a bachelor.  
A needle in a bundle of hay.
93. Muera Marta y muera harta.\*  
Let Martha die, but let her die with a full belly.  
II. 59.
94. Será mejor no Menear el arroz aunque se pegue.\*  
Better not stir the rice, even though it sticks.  
II. 37.
95. Tiene el Miedo muchos ojos.<sup>h</sup>  
Fear hath many eyes. I. 20.
96. No es la Miel para la boca del asno.\*  
Honey is not for the ass's mouth. I. 52.
97. Haceos Miel y paparos han moscas.\*  
Make yourself honey and the flies will suck you.  
II. 43, 49.
98. No eran sino Molinos de viento, y no lo podía ignorar  
sino quien llevase otros tantos en la cabeza.<sup>h</sup>  
They were only windmills, and no one could doubt it  
but he who carried similar windmills in his head.  
I. 8.
99. Es menester que el que ve la Mota en el ojo ajeno, vea  
la viga en el suyo.\*  
He that sees the mote in another's eye had need to  
see the beam in his own. II. 43.
100. Muchos pocos hacen un Mucho.\*  
Many littles make a much. II. 7.
101. Entre dos Muelas cordales nunca pongas tus pulgares.\*  
Never put thy thumbs between two back teeth.  
II. 43.
102. Espantóse la Muerta de la degollada.\*  
The dead woman was frightened at the one with her  
throat cut. II. 43.

Better "maravillóse," was astonished. Sometimes it is given La Muerte, death; but this is the older form. Garay. Carta 1.

103. Todas las cosas tienen remedio, sino es la Muerte.\*  
Everything can be cured, except death. II. 10.  
(A better form of the proverb is No. 105).
104. Hasta la Muerte todo es vida.\*  
Until death it is all life. II. 59.
105. Para todo hay remedio, sino es para la Muerte.\*  
There is a remedy for everything except death. II. 43.
106. El Muerto a la sepultura y el vivo a la hogaza.\*  
The dead to the grave and the living to the loaf. I. 19.
107. La Mujer homrada, la pierna quebrada y en casa.\*  
The respectable woman (should have) a broken leg and keep at home. II. 34, 49.
108. El consejo de la Mujer es poco, y el que no le toma es loco.\*  
A woman's advice is no great thing, but he who won't take it is a fool. II. 7.
109. La Mujer y la gallina por andar se pierden aina.\*  
The woman and the hen by gadding about soon get lost. II. 49.
110. Entre el sí y el no de la Mujer, no me atrevería yo a poner una punta de alfiler, porque no cabría.<sup>n</sup>  
Between the yes and the no of a woman, I should be sorry to undertake to put the point of a pin, for there would be no room for it. II. 19.
111. Lo que has de dar al Mur, dála al gato, y sacarte ha de cuidado.\*  
What thou hast to give to the mouse give to the cat, and it will relieve thee of all trouble. II. 56.
112. Donde hay Música no puede haber cosa mala.\*  
Where there's music there can't be mischief. II. 34.
113. No con quien Naces, sino con quien paces.\*  
Not with whom thou art bred, with whom thou art fed. II, 10, 32.

114. Más vale el buen Nombre que muchas riquezas.\*  
A good name is better than great riches. II. 33.
115. Oficio que no da de comer a su dueño no vale dos habas.\*  
A trade that does not feed its master is not worth  
two beans. II. 47.
116. Ojos que no ven, corazón que no quiebra.\*  
If eyes don't see, heart won't break. II. 67.
117. Plegue a Dios que Orégano sea, y no se nos vuelva  
alcaravea.\*  
God grant it may prove wild marjoram, and not turn  
caraway on us. I. 21.

Used in the case of some doubtful venture or experiment. The writer can find no explanation of the origin of this proverb. Why should wild marjoram and caraway have been taken as types of the desirable and undesirable? Possibly it may be that "orégano" was chosen because the word suggested "oro," gold, and "gano"--the old form of "ganacia"--gain, advantage; and "alcaravea" because it had a sort of resemblance in sound to "algarabía," gibberish, jabber;--so that the whole may mean parabolically a wish for something solid and advantageous, instead of mere talk or rubbish. "Orégano" occurs in Chap. 35, Part II, in the sense of "eager for gain."

118. No es Oro todo lo que reluce.\*  
All that glitters is not gold. II. 33.
119. Cada Oveja con su pareja.\*  
Every ewe to her like. II. 19, 53.
120. Al buen Pagador no le duelen prendas.\*  
Pledges don't distress a good paymaster.  
II. 30, 34, 59, 71.  
i.e., one who is sure of his ability to pay.
121. De Paja o de heno el jergón lleno.\*  
With straw or with hay the mattress is filled.  
II. 33.
122. Más vale Pájaro en mano que buitre volando.\*  
Better a sparrow in the hand than a vulture on the  
wing. I. 31; II. 12, 71.  
"Pájaro," passer, is specifically a sparrow, but  
generally any small bird.

123. Con su Pan se lo come.\*  
With his bread let him eat it. I. 25.  
"That's his look-out."
124. Buscar Pan de trastrigo.\*  
To look for better bread than ever came of wheat. II. 67.  
"Trastrigo" is an obscure word, but the application is unquestionably to seeking things out of season or out of reason.
125. Tan buen Pan hacen aquí como en Francia.\*  
They make as good bread here as in France. II. 33.
126. Los duelos con Pan son menos.\*  
With bread all woes are less. II. 13, 55.  
Another reading is "llevaderos," endurable.
127. El Pan comido y la compañía deshecha.\*  
The bread eaten and the company dispersed. II. 7.
128. En manos está el Pandero que le sabrán bien tañer.\*  
The drum is in hands that will know how to beat it well enough. II. 22.
129. Un diablo Parece a otro.\*  
One devil is like another. I. 31.  
Another form is; "Hay muchos diablos que parecen unos a otros."
130. Algo va de Pedro a Pedro.\*  
There's some difference between Peter and Peter. I. 47.
131. Quien busca Peligro, perece en él.\*  
He who seeks danger perishes in it. I. 20.
132. Pedir Peras al olmo.\*  
To ask pears of the elm tree. II. 50.  
Garay. Carta 3, has a racy equivalent; "Pedir muelas al gallo," to look for grinders in a cock.
133. No quiero Perro con cencerro.\*  
I do not want a dog with a bell. I. 23.  
i.e., with an adjunct that will be an inconvenience.

134. A Perro viejo no hay "tus, tus."\*  
 With an old dog there's no good in "tus, tus."  
 II. 33, 69.
- A propitiatory phrase addressed to dogs of uncertain temper and intentions. Garay. Carta 1, 4.
135. Nadie tienda más la Pierna de cuanto fuere larga la sábana.\*  
 Let no one stretch his leg beyond the length of the sheet.  
 II. 53.
136. No ocupa más Pies de tierra el cuerpo del papa que el del sacristán.\*  
 The pope's body doesn't take up more feet of earth than the sacristan's.  
 II. 33.
137. Bien Predica quien bien vive.\*  
 He preaches well who lives well.  
 II. 20.
138. Al dejar este mundo y meternos la tierra adentro, por tan estrecha sendero va el Príncipe como el jornalero.\*  
 When we quit this world and go underground, the prince travels by as narrow a path as the journeyman.  
 II. 33.
139. Poner Puertas al campo.\*  
 To put gates to the open plain.  
 I. 25.
- Sometimes it runs: "querer atar las lenguas es querer," etc., "Trying to stop people's tongues is trying to," etc.
140. Cada puta hile.\*  
 Let every jade mind her spinning.  
 I. 46.
141. Pasar la Raya y llegar a lo vedado.\*  
 To cross the line and trespass on the forbidden.  
 I. 20.
142. Allá darás Rayo en casa de Tamayo.\*  
 Fall, thunderbolt, yonder on Tamayo's house. II. 10.  
 (So long as you don't fall on mine.)
143. A buen salvo está el que Repica.\*  
 The bellringer's in a safe berth.  
 II. 31, 36, 43.
- Out of the danger, whatever it be, of which he is giving the warning.

144. Ni quito Rey, ni pongo Rey.\*  
I neither put down king nor set up king. II. 60.

The words of Henry of Trastamara's page when he helped his master to get the better of Pedro the Cruel; from the ballad on the death of King Pedro.

145. Las necedades del Rico por sentencias pasa en el mundo.\*  
The silly sayings of the rich pass for saws in the world. II. 43.

146. Bien se está San Pedro a Roma.\*  
St. Peter is very well at Rome. II. 41, 53. 59.

147. Cuando a Roma fueres haz como vieres.\*  
When thou art at Rome do as thou shalt see. II. 54.

148. La Rueda de la fortuna anda más lista que una rueda de molina.\*  
The wheel of fortune goes faster than a mill-wheel. I. 47.

149. Quien las Sabe las tañe.\*  
Let him who knows how ring the bells. II. 59.

150. Más vale Salto de mata que ruego de hombres buenos.\*  
Better a clear escape than good men's prayers. I. 21; II. 67.

"Mata" is the old form of "matanza," slaughter, punishment. The proverb is almost turned into nonsense, such as "an assassin's leap," a leap from a bush, etc. Garay. Carta 1.

151. Al buen callar llaman Sancho.\*  
Sage silence is called Sancho. II. 43.

Corrupted probably from "Santo;" another form was "sage," prudent. Garay. Carta 1.

152. Dijo la Sartén a la caldera, "Quítate allá, culnegra.\*"  
Said the frying pan to the kettle, "Get away, black-breech." II. 67.

In the text it is "ojinegra," "black-eye." In the "Diálogo de las lenguas" it runs, "tira allá culnegra;" and in the Marquis of Santillana's proverbs it is the "tírte allá." Another form is, "dijo la corneja al cuervo, quítate allá, negro;" said the crow to the raven, "get away, blackamoor."

153. No se ha de mentar la Soga en casa del ahorcado.\*  
The rope must not be mentioned in the house of a man  
that has been hanged. I. 25.
154. Bien haya el que inventó el Sueño, capa que cubre todos  
los humanos pensamientos, manjar que quita la  
hambre, agua que ahuyenta la sed, fuego que  
calienta el frío, frío que templó el ardor, y  
finalmente moneda general con que todas las  
cosas se compran.<sup>h</sup>  
Blessed be he that invented sleep; a cloak to cover  
all human imaginings, food to satisfy our hunger,  
water to quench our thirst, fire that warms the chilly  
air, cold that tempers the summer heat, and lastly a  
coin that buys for us whatever we need. II. 68.
155. Tanto vales, cuanto tienes.\*  
As much as thou hast, so much art thou worth.  
II. 20, 43.
156. En la Tardanza suele estar el peligro.\*  
In delay there is apt to be danger. II. 41, 71.
157. Dos linajes solo hay en el mundo, el "tener" y el "no  
Tener.\*"  
There are only two families in the world, the  
Have's and the Haven'ts. II. 20.
158. Cual el Tiempo, tal el tiento.\*  
As the occasion, so the behavior. II. 55.
159. No son todos los Tiempos unos.\*  
All times are not alike. II. 35.
160. Muchos piensan que hay Tocinos donde no hay estacas.\*  
Many a one fancies there are fitches where there  
are no pegs. I. 25, 44.  
i.e., not even anything to hang them on.
161. Más vale un "Toma" que dos "te daré.\*"  
One "take" is better than two "I'll give thee's."  
II. 7, 35, 71.
162. Ciertos son los Toros.\*  
There's no doubt about the bulls. I. 35.  
It's all right; we may make our minds easy. A  
popular phrase on the eve of a bull-fight.



163. Tortas y pan pintado.\*  
Cakes and fancy bread. II. 2, 17.
164. Tripas llevan pies, que no pies a tripas.\*  
It's the tripes that carry the feet, not the feet  
the tripes. II. 34, 47.  
  
Another form is: "Tripas llevan corazón."
165. No se toman Truchas a bragas enjutas.\*  
There's no taking trout with dry breeches. II. 71.
166. Coma por los cerros de Úbeda.\*  
Like "over the hills of Ubeda." II. 33.  
  
Used in reference to anything wide of the mark;  
that has nothing to do with the subject in hand.
167. En cada tierra su Uso.\*  
Every country has a way of its own. II. 9.
168. Cuando te dieran la Vaquilla, corre con la soguilla.\*  
When they offer thee a heifer, run with a halter.  
II. 4, 41, 62.
169. La que es deseosa de Ver, también tiene deseo de ser  
vista.\*  
She who is eager to see is eager also to be seen.  
II. 49.
170. En la Vergüenza y recato de las doncellas, se despuntan  
y embotan las amorosas saetas.<sup>h</sup>  
Against maidenly modesty and reserve, the arrows of  
love are blunted and lose their points. II. 58.
171. El que larga Vida vive, mucho mal ha de pasar.\*  
He who lives a long life has to go through much  
evil. II. 32.
172. Regostóse la Vieja a los bledos, ni dejó verdes ni  
secos.\*  
The old woman took kindly to the blits, and did not  
leave either green or dry. II. 69.  
  
Bledo, amaranthus blitum. Fr. blette, Germ.  
Blutkraut; used in some parts as a substitute for  
spinach.

173. Retirarse no es huir.<sup>m3</sup>  
To retire is not to flee. I. 23.
174. A mal Viento va esta parva.\*  
This corn is being winnowed in a bad wind. II. 68.
175. De mis Viñas vengo, no sé nada.\*  
I come from my vineyard, I know nothing. I. 25.  
It's no use asking me about it.
176. Cada uno mire por el Virote.\*  
Let each look out for the arrow. II. 14,49.  
Covarrubias explains it as a phrase taken from rabbit-shooting with the cross-bow--meaning, let each look for his own arrow, i.e. mind his own business; according to him, "virote" is a bolt used for shooting small game, not an arrow used in warfare.
177. Bueno es Vivir para ver.\*  
It's well to live that one may learn.
178. Cada uno sabe donde le aprieta el Zapato.\*  
Each knows where the shoe pinches him. II. 33.

#### Miscellaneous Proverbs and Popular Sayings

1. Si bien canta el Abad, no le va en zaga el monacillo.\*  
If the abbot sings well, the acolyte is not much behind him. II. 25.  
Gossip.
2. El Abad de lo que canta yanta.\*  
It's by his singing the abbot gets his dinner. II. 60.  
Rogue Guinart.
3. Toda Afectación es mala.\*  
All affectation is bad. II. 26.  
Master Pedro.

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<sup>3</sup>The letter m after the proverb denotes an addition to the compilation by the present writer.

4. Ya está duro el Alcacer para zampoñas.\*  
The straw is too hard now to make pipes of. II. 73.

Niece.

5. El Amor en los mozos por la mayor parte no lo es, sino  
apetito, el cual como tiene por último fin el  
deleyte, en llegando a alcanzarle se acaba.<sup>h</sup>  
Love, with young men, for the most part is not love,  
but desire, and as the aim of desire is fruition, its  
very accomplishment is its end. I. 24.

Cardenio.

6. El Bien no es conocido hasta que es perdido.\*  
Good fortune is not known until it is lost. II. 54.

Moor.

7. Pocas veces o nunca viene el Bien puro y sencillo, sin  
ser acompañado o seguido de algún mal que le turbe  
o sobresalte.<sup>h</sup>  
Rarely or never doth pure, simple pleasure come  
without being accompanied or followed by some evil to  
trouble or disturb it. I. 41.

Captive.

8. Nunca lo Bueno fué mucho.\*  
What's good was never plentiful. I. 6; II. Preface.

Curate, Author.

9. No son Burlas las que duelen.\*  
Jests that give pain are no jests. II. 62.

Author.

10. Andeme yo Caliente, y riase la gente.\*  
Let me go warm and let the people laugh. II. 50.

Sanchica.

11. Debajo de mala Capa suele haber buen bebedor.\*  
Under a bad cloak there's often a good drinker.  
II. 33.

The commonplace explanation is that we should not trust appearances.

Duchess.

12. Sobre mí la Capa cuando llueve.\*  
Over me be the cloak when it rains. II. 66.

Traveler.

13. De amigo a amigo la Chinche en el ojo.\*  
Between friends the bug in the eye. II. 12.

"Tener chinche--or sangre--en el ojo" means to keep a sharp look-out. The proverb means that even between friends this is advisable. The Comendador Núñez gives it, "Chispe en el ojo"--a spark in the eye. Garay. Carta 1.

Author.

14. Codicia rompe el saco.\*  
Covetousness bursts the bag. II. 13, 36.

Squire, Duchess.

15. Falta la Cola por desollar.\*  
There's the tail to be skinned yet. II. 35.

Don't fancy you have done with it.

Merlín.

16. Todo saldrá en la Colada.\*  
All will come out in the wash. I. 22.

Ginés de Pasamonte.

17. Buen Corazón quebranta mala ventura.\*  
A stout heart breaks bad luck. II. 35.

Merlín.

18. Quien te Cubre te descubre.\*  
Who covers thee, discovers thee. II. 5.

Teresa.

19. Cuidados ajenos matan al asno.\*  
The cares of others kill the ass. II. 13.  
Squire.
20. Quien te Da un hueso no te quiere ver muerto.\*  
He who gives thee a bone, does not wish to see  
thee dead. II. 50.  
Duchess.
21. El que luego Da, da dos veces.\*  
Who gives at once gives twice. I. 34.  
Maid.
22. Si hay Danaes en el mundo,  
Hay pluvias de oro también.<sup>h</sup>  
If in the world there Danaes be,  
Then showers of gold there are as well. I. 33.  
Lothario.
23. Tras la cruz está el Diablo.\*  
Behind the cross there's the devil. I. 6; II. 47.  
Curate, Carver.
24. Del Dicho al hecho hay gran trecho.\*  
It's a long step from saying to doing. II. 34.  
Duke.
25. Va el hombre como Dios es servido.\*  
Man goes as God pleases. I. 22.  
Galley Slave.
26. La Doncella honesta el hacer algo es su fiesta.\*  
To be busy at something is a modest maid's holiday. II. 5.  
Teresa.
27. ¡Jo! que te Estrego, burra de mi suegro.\*  
Whoa, then! why, I'm rubbing thee down, she-ass of  
my father-in-law. II. 10.

An exclamation used when people take amiss what is meant for civility.

Country Lass.

28. Viva la Gallina, aunque sea con su pepita.\*  
Let the hen live, though it be with her pip. II. 5.

Teresa.

29. ¿Quién ha de llevar el Gato al agua?\*
- Who will carry the cat to the water? I. 8.

Biscayan.

30. Buscar tres pies al Gato.\*
- To look for three feet on a cat. I. 22.

Meaning, to look for an impossibility; of course it should be "cinco," "five;" and so it stands in Garay. Carta 3, and in the Academy Dictionary.

Commisary.

31. El Gato al rato, el rato a la cuerda, la cuerda al palo.<sup>h</sup>
- The cat to the rat, the rat to the rope, the rope to the stick. I. 16.

Author.

32. Muchas Gracias no se pueden decir con pocas palabras.<sup>h</sup>
- Many thanks cannot be said in a few words. II. 30.

Duke.

33. La mejor salsa del mundo es la Hambre.\*
- Hunger is the best sauce in the world. II. 5.

Teresa.

34. Las grandes Hazañas para los grandes hombres están guardadas.\*
- Great deeds are reserved for great men. II. 23.

Montesinos.

35. Al Hijo de tu vecino, límpiale las narices y métele  
 en tu casa.\*  
 Wipe the nose of your neighbor's son, and take him  
 into your house. II. 5.

Teresa.

36. Por el Hilo se saca el ovillo.\*  
 By the thread the ball is brought to light. I. 4.  
 i.e., the ball on which it is wound.

Trader.

37. Pues tenemos Hogazas no busquemos tortas.\*  
 As we have loaves, let us not go looking for cakes.  
 II. 13.

Squire.

38. El hombre sin Honra peor es que un muerto.<sup>h</sup>  
 A man without honor is worse than dead. I. 33.

Anselmo.

39. Iglesia, o mar, o casa real (quien quiere medrar).\*  
 The church, the sea, or the Royal Household (for  
 him who would prosper). I. 39.

Father.

40. Aquel que dice Injurias cerca está de perdonar.\*  
 He that rails is ready to forgive. II. 70.

Duke.

41. Todo el mal nos viene Junto, como al perro los palos.\*  
 All bad comes at once, like sticks on a dog. II. 68.

Servant.

42. Muchos van por Lana y vuelven trasquilados.\*  
 Many a one goes for wool and comes back shorn. I. 7.

Niece.

43. Tantas Letras tiene un no como un sí.\*  
 Nay has the same number of letters as yea. I. 22.  
 Guard.
44. La Letra con sangre entra.\*  
 It's with the blood that letters enter. II. 36.  
 Duchess.
45. Letras sin virtud son perlas en el muladar.<sup>h</sup>  
 Learning without virtue is like pearls in a stable. II. 16.  
 Gentleman.
46. No hay en la tierra contento que se iguale a alcanzar  
 la Libertad perdida.<sup>h</sup>  
 No joy there is that can equal that of regaining  
 lost liberty. I. 39.  
 Captive.
47. No hay Libro tan malo que no tiene algo bueno.\*  
 There's no book so bad but has some good in it. II, 3, 59.  
 Carrasco, Traveler.
48. Es mejor ser Loado de los pocos sabios, que burlado  
 de los muchos necios.<sup>h</sup>  
 It is better to be praised by a few wise men than  
 to be laughed at by many fools. I. 48.  
 Canon.
49. Un Mal llama a otro.\*  
 One ill calls up another. I. 28.  
 Dorothea.
50. Presto habré de Morir, que es lo más cierto  
 Que al mal de quien la causa no se sabe,  
 Milagro es acertar la medicina.<sup>h</sup>  
 'Tis very sure I soon must die;  
 For him who knows not whence his ill  
 A miracle alone can cure. I. 23.  
 Author.



51. Es de vidrio la mujer;  
 Pero no se ha de probar  
 Si se puede, o no, quebrar,  
 Porque todo podría ser.<sup>h</sup>  
 Woman doubtless is of glass,  
 But the risk we should not take  
 To discover if she'll break,  
 For anything may come to pass. I. 33.
- Lothario.
52. La Mujer honrada, la pierna quebrada y en casa.\*  
 The respectable woman (should have) a broken leg  
 and keep at home. II. 5.
- Teresa.
53. Por fea que seamos las Mujeres, me parece a mí que  
 siempre nos gusta el oír que nos llaman hermosas.<sup>h</sup>  
 However ill-favored we women may be, it seems to me  
 that we are always pleased to hear ourselves called  
 fair. I. 28.
- Dorotea.
54. El precio de una Mujer virtuosa es sobre carmines.\*  
 The price of a virtuous woman is above rubies. I. 33.
- Anselmo. Proverbs xxxi. 10.
55. No hallar Nidos donde se piensa hallar pájaros.\*  
 Not to find nests where one thinks to find birds. II. 15.
- Author.
56. Oficios mudan costumbres.\*  
 Office changes manners. II. 4.
- Bachelor Carrasco.
57. Plegue a Dios que Orégano sea, y no se nos vuelva  
 alcaravea.\*  
 God grant it may prove wild marjoram, and not turn  
 caraway on us. II. 36.
- Duchess.

58. No es Oro todo que reluce.\*  
All that glitters is not gold. II. 48.  
Doña Rodríguez.
59. Paciencia y barajar.\*  
Patience and shuffle (the cards). II. 23.  
Durandarte.
60. Al buen Pagador no le duelen prendas.\*  
Pledges don't distress a good paymaster. II. 14.  
Knight of the Grove.
61. Pagan a las veces justos por pecadores.\*  
The righteous sometimes pay for the sinners. I. 7; II. 57.  
Author and Altisidora.
62. Buscar Pan de trastrigo.\*  
To look for better bread than ever came of wheat. I. 7.  
Niece.
63. Las Paredes tienen oídos.<sup>h</sup>  
Walls have ears. II. 48.  
Doña Rodríguez.
64. No hay necesidad que canten o escriban que no se  
atribuya a licencia Poética.<sup>h</sup>  
There is no folly they sing or write that is not  
attributed to poetical licence. II. 70.  
Musician.
65. Pedir Peral al olmo.\*  
To ask pears of the elm tree. I. 22.  
Ginés de Pasamonte.
66. A otro Perro con ese hueso.\*  
Try that bone on some other dog. I. 32.  
Landlord.
67. Vióse el Perro en bragas de cerro, y no conoció su  
compañero.\*

The dog saw himself in hempen breeches and did not know his comrade. II. 50.

In Mal Lara it is "the clown"; "Vióse el villano, etc.; y fiero que fiero," "as proud as proud could be."

Sanchica.

68. Uno Piensa el bayo, otro quien le ensilla.\*  
The bay is of one mind, he who saddles him of another. II. 15.

Author.

69. Lo que hoy se Pierde se gana mañana.\*  
What's lost to-day may be won to-morrow. I. 7.

Curate.

70. Lo que cuesta Poco se estima en menos.\*  
What costs little is valued less. I. 34, 43.

Camillia and Clara.

71. El Poeta puede contar, o cantar, las cosas no como fueron, sino como debían ser, y el historiador las ha de escribir no como debían ser, sino como fueron, sin añadir ni quitar a la verdad cosa alguna.<sup>h</sup>

The poet may tell or sing of things not as they were, but as they should have been, but the historian must relate them not as they should have been but as they were, without adding to or subtracting from the truth in any respect. II. 3.

Carrasco.

72. Más vale migaja del Rey, que merced del Señor.\*  
Better the king's crumb than the lord's favor. I. 39.

The Marquis of Santillana and the Comendador Núñez gave it; Más vale meajas del Rey que zatico de caballero.

Father.

73. ¿Quién mejorará mi suerte?  
La Muerte.  
¿Y el bien de amor quien la alcanza?  
Mudanza.

¿Y sus males, quien los cura?

Locura.

De ese modo no es cordura

Querer curar, la pasión,

Cuando los Remedios son

Muerte, mudanza y locura.<sup>h</sup>

Who can my sad fate amend?

Death the end.

Who can love's enjoyment own?

Change alone.

Who its sufferings can allay?

Madness may.

Thus it wisdom cannot be,

If we passion seek to cure,

Since the only physic sure

Is death, and change, and lunacy.

I. 27.

Cardenio.

74. Allá van leyes do quieren Reyes.\*

Laws go as kings like.

I. 45; II, 5, 37.

To decide the dispute in 1085 as to which of the two rituals, the Mozarabic or the French, should be adopted, it was agreed to put a copy of each in the fire, and choose the one that escaped. The Mozarabic remained unburned, but Alfonso VI, being in favor of the other, threw it back into the flames. Hence, it is said, the proverb.

Barber, Teresa, Servant.

75. A Roma por todo.\*

To Rome for everything.

II. 52.

Teresa.

76. El Sastre del Campillo, que cosía de balde y ponía el hilo.\*

The tailor of El Campillo who stitched for nothing and found thread.

I. 48.

There are two or three versions; El Sastre del cantillo, and El Sastre (or alfayate) de la encrucijada (the tailor of the cross-roads); but it is evidently a place-proverb. Campillo, or El Campillo, is the name of at least a score of places in Spain. "El Sastre del Campillo" is the title of plays by Belmonte and Cándamo, and of a tale by Santos.

Señor Canon.

77. Es escuela la Soldadesca donde el mezquino se hace franco, y el franco pródigo.<sup>h</sup>  
Soldiering is a school in which the mean become generous and the generous lavish. I. 39.

Captive.

78. Cual el Tiempo, tal el tiento.\*  
As the occasion, so the behavior. II. 50.

Teresa.

79. Tortas y pan pintado.\*  
Cakes and fancy bread. II. 63.

Author.

80. Aunque la Traición aplase, el traidor se aborrece.\*  
Though the treachery may please, the traitor is detested. I. 39.

The version of the Comendador Núñez is: "Traición aplase, más no el que la hace."

Author.

81. Tanto el Vencedor es más honrado, cuanto más el vencido es reputado.<sup>h</sup>  
The victor is the more honored, the greater the credit of the vanquished. II. 14.

Knight of the Grove.

82. Quien a mí me Trasquiló, las tijeras le quedaron en la mano.\*  
He who clipped me has kept the scissors. II. 37.

Servant.

83. Cuando el Valiente huye la superchería está descubierta, y es de varones prudentes guardarse para mejor ocasión.<sup>h</sup>  
When the brave man flees, treachery is manifest, and it is for wise men to reserve themselves for better occasions. II. 28.

Author.

84. Cuando te dieran la Vaquilla, corre con la soguilla.\*  
 When they offer thee a heifer, run with a halter.  
 II. 50.

Teresa.

85. Lo que veo con los ojos, con el dedo lo señalo.\*  
 What I can see with my eyes I point out with my  
 finger.  
 II. 62.  
 Better, "con el dedo lo adevino." Garay. Carta. 1.

Gentleman.

86. El que no sabe gozar de la Ventura cuando le viene, que  
 no se debe quejar, si se le pasa.<sup>h</sup>  
 He who cannot enjoy good fortune when it comes, has  
 no right to complain if it passes him by. II. 5.

Teresa.

87. La Verdad adelgaza y no quiebra.\*  
 The truth may run fine but will not break. II. 17.

Author.

88. La Verdad, cuya madre es la historia; émula del tiempo,  
 depósito de las acciones, testigo de lo pasado,  
 exemplo y aviso de lo presente, advertencia  
 de lo porvenir.<sup>h</sup>  
 Truth, whose mother is history, the rival of time,  
 the store-houses of great deeds, the witness of the  
 past, the exemplar and counsellor of the present, the  
 guide of the future. I. 9.

Author.

89. La Verdad siempre anda sobre la mentira como el aceite  
 sobre el agua.\*  
 Truth always rises above falsehood, as oil rises  
 above water. II. 17, 50.

The Comendador Núñez has it: "La verdad como el  
 olio siempre anda en somol."

Author and Page.

90. Más vale Vergüenza en cara, que mancilla en corazón.\*  
 Better a blush on the cheek than a sore in the  
 heart. II. 44.

Altisidora.

91. Hombre Virtud por todas partes.\*  
 Honor virtue everywhere. II. 62.

Don Antonio.

92. Vivir más años que sarna.\*  
 To live longer than itch. I. 12.

Properly it is "ser más viejo que sarna," to be  
 older than itch.

Goatherd.

93. Cada uno sabe donde le aprieta el Zapato.\*  
 Each knows where the shoe pinches him. I. 32.

Landlord.

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