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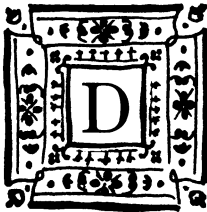
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## DON QUIJOTE WINS BY A NOSE

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ON Quijote's victory over the Caballero de los Espejos (Sansón Carrasco) has generally been considered the originating impulse for the adventures of *Don Quijote II*. Had Sansón been victorious, as he expected, he would have required that don Quijote honor his demand to return home as the price of defeat.

In an essay of a few years ago, J. B. Avalle-Arce goes back a bit further and seeks to establish the initial thrust of the second part in Sansón Carrasco's broken promise to don Quijote. In effect, after the knight informs Sansón that he plans a third sally and asks him not to divulge such plans, the "bachiller," though he promises to keep the secret, actually confers with the barber and the curate in order to devise some means of bringing the knight back home. Avalle-Arce maintains that the fateful words "[t]odo lo prometió Carrasco' . . . [es] de fundamental importancia en el desarrollo de los planes para la tercera salida de don Quijote" (2), adding that this broken promise is the "razón de ser de la segunda parte" (2). I would add that this is true in a general sense, but that don Quijote had already clearly determined to sally forth (the curate and the barber guessed as much in chapter i). Sancho himself announces that he and his master will give Cide Hamete plenty to write about. Whereupon, as he hears Rocinante's neighing, don Quijote:

determinó de hacer de allí a tres o cuatro días otra salida; y declarando su intento al bachiller, le pidió consejo por qué parte comenzaría su jornada; el cual respondió que era su parecer que fuese al reino de Aragón, y a la ciudad de Zaragoza, adonde de allí a pocos días se habían de hacer unas solenísimas justas por la fiesta de San Jorge, en las cuales podría ganar fama sobre todos los caballeros aragoneses, que sería ganarla sobre todos los del mundo. (482–83)

Sansón Carrasco is here encouraging don Quijote merely out of mischievousness, since he hasn't as yet conferred with the priest and the barber on how to bring don Quijote back home. He is driven by deceit and the wish to have fun at the knight's expense.

Actually, Sansón Carrasco is the first of several readers of *Don Quijote I* (including, extrafictionally, Avellaneda) who want to become “authors” of *Don Quijote*, but whose plans prove unequal to the protagonist's lability. By the time Sansón is successful in chapter lxiv (as the *Caballero de la Blanca Luna*), Dulcinea's tenacious enchantment has almost exhausted don Quijote's imaginative energies. As to the priest and barber, there is no mention of their having read the first part (it may not have reached the provinces; Sansón comes with the news of the book, but may not have a copy himself). Their conversation with don Quijote deals with his present condition and personal memories of the immediate past, i.e., their participation at the end of part I. Because the priest's wide-ranging reading was established in his “escrutinio” of don Quijote's library (I, 6), it would be natural for him to have read it. Don Quijote, of course, doesn't want to read it—he will also merely glance at Avellaneda's version, in chapter lix, just enough to point out some of its flaws—once he hears about it from Sancho and Sansón Carrasco. From a practical point of view, Cervantes may have wanted to move on and introduce Sansón as the new (initial and final) foil to don Quijote's madness (as the priest was in part I). Of course neither he, nor other readers of Part I, such as the duke and duchess, are capable of moving beyond don Quijote's armor to the shifting ambivalences within. Their reading does not allow for the “negative capability” now embodied by both don Quijote and Sancho, and which has been developing at least since the episodes of the Sierra Morena in part I.

Both Avalor-Arce's view that part II originates in a broken promise and my own sense that a pall of deceit overshadows not only those exchanges but the entire beginning of the second part, including the episode of the Knight of the Mirrors, address a shift in how the text

presents don Quijote. The opening of part I is fairly unambiguous in its mockery of the knight and would have elicited equally unambiguous responses from its first readers, at least up to chapters viii and ix. Now, however, we are not quite as ready to find favor with those who mock don Quijote or who deceive him. Obviously a reading of the text such as Avalle-Arce's or my own, which underlines the manipulation of don Quijote by others, suggests a somewhat "romantic" interpretation. Yet no matter how hard-headed or "anti-romantic" one's point of view, we have accompanied the knight on a long journey and have grown to know him fairly well—though he *will* still surprise us. It goes against all commonsensical understanding of the reader-text transaction to think that no sympathy has grown in us toward the protagonists or that our laughter at their mishaps will remain unmixed. What is more important, however, is that the text presumes upon our sympathy and in these opening chapters the reader is not inclined to look upon Sansón Carrasco's deceit with unambiguous approval.

Narratively speaking, when don Quijote's plans to depart surface once more, the actual peripeteia of the second part originates from: 1) don Quijote's decision to present himself before Dulcinea as his first duty before undertaking any further adventures; 2) his defeat of "el Caballero de los Espejos," i.e., Sansón Carrasco, which allows the knight to continue his "andanzas."<sup>1</sup> Don Quijote will, in fact, encounter Dulcinea, albeit enchanted, turned by Sancho into an ugly and malodorous peasant girl. After this humiliation by his enchanter, don Quijote decides to continue on to the "famosas justas" in Zaragoza, where he will gain further renown.<sup>2</sup> This, however, is merely the geographical direction of his journey; ultimately, its inner course will be set by a different compass, one whose "norte" is the disenchantment of Dulcinea. Thus, from its very outset, don Quijote's third sally is marked by the signs of deception.

Actually this motif—lies and deception—pervades the entire beginning of part II. It becomes especially prominent during the critical scrutiny of the published first part. At the end of chapter ii, Sancho

<sup>1</sup> Pierre L. Ullman has some interesting comments on the *Caballero de los Espejos* and related issues in "An Emblematic Interpretation of Sansón Carrasco's Disguises."

<sup>2</sup> He will change his mind in chapter lix, when he learns of Avellaneda's false *Quijote* (from its readers don Juan and don Jerónimo) and that protagonist's participation in the Zaragoza "justas." He then decides to go to Barcelona.

brings don Quijote the news that according to Sansón Carrasco “andaba ya en libros la historia de vuestra merced” (473), and that the author of the history is a Cide Hamete Berenjena. After wondering how the book of his adventures could be in print, since “aun no estaba enjuta en la cuchilla de su espada la sangre de los enemigos que había muerto” (474), what particularly worries don Quijote is the fact that the author is a Moor, judging by his name, “y de los moros no se podía esperar verdad alguna, porque todos son embelecadores, falsarios y quimeristas. Temíase no hubiese tratado sus amores con alguna indecencia, que redundase en menosprecio y perjuicio de la honestidad de su señora Dulcinea del Toboso” (474).

The motif of deception is immediately related with vital concerns by don Quijote as to the “historian’s” presentation of his adventures, such as the decorum with which his “relations” with Dulcinea may have been treated. In a broader sense the topic also connects in don Quijote’s mind with matters of artistic selection. Aware of his literary existence as the protagonist of the published part I, don Quijote will become more introspective; his being seems to expand inward, as the drive to action elicits frequent reflection on its goals. In fact, one might say that he becomes a reader of his own past self as he ponders the treatment that his adventures may have received in the hands of a Moor and in those of the many readers whose opinions are reported to him by Sansón Carrasco and Sancho. His increase in awareness at the beginning of part II is not unlike that which the reader is expected to garner from the interruption between chapters viii and ix of part I. Just as first readers of chapters viii and ix, part I, realize that they are engaged in a reading adventure as much as they are in reading an adventure, so does Sancho’s news that “andaba ya en libros la historia” (473) interpose an actual text between don Quijote’s present and past selves, so that his past adventures will throw a prismatic light upon his present plans. By the same token, though his self seems to have acquired an extra dimension, it has also fallen into the hands of others. Don Quijote is well aware of the vagaries of reading, of the obtuseness of the majority of readers who confuse history with fiction and dispute the reality of his chivalric heroes. That his own actions should now be at the mercy of the reading “vulgo” is most unsettling. The events of part II will, of course, prove him right. Also, borrowing René Girard’s terminology, we can say that the don Quijote of part I is now the mediator of desire and model of don Quijote in part II. Part I being in print, the knight has acquired

the fame that he set forth to seek; now he must not only live up to it, but surpass it. This, as we mentioned, is the very thought that Sancho expresses when he says: "Atienda ese señor moro, o lo que es, a mirar lo que hace; que yo y mi señor le daremos tanto ripio a la mano en materia de aventuras y de sucesos diferentes, que pueda componer no sólo segunda parte, sino ciento" (482). Naturally don Quijote's notion of history will actually shift toward fiction. Concerned by the catalog of adventures that, according to Sansón Carrasco, have particularly delighted the readers of the first part—"batanes," windmills, armies of sheep, and so on—the knight declares that "las acciones que ni mudan ni alteran la verdad de la historia no hay para qué escribirlas" (476), suggesting a history where the renown of the hero is paramount and where the author assumes a moral responsibility for such renown and for the "verdad de la historia." This seems not to be the history written by Cide Hamete.

But what can one expect of a mendacious Moor? And what of Sansón Carrasco and Sancho? Sansón's motives, as we saw, are not straightforward. In accordance with his nature as "socarrón," and "perpetuo trástulo y regocijador de los patios de las escuelas salmanticenses" (499), as don Quijote describes him, Sansón Carrasco wants to enjoy himself at the knight's expense. He is the first in the long line of tricksters in part II who set up elaborate schemes to mislead don Quijote. Sancho's motives are equally self-serving: he needs to convince don Quijote that (in part I) he did indeed deliver his letter to Dulcinea and that he has seen her. In fact he too, like Sansón, wants to read the don Quijote of part I into the "present."

Thus is the topic of deceit kept firmly before the reader at the outset of the second part, implicating from the top down, so to speak, Cide Hamete Benengeli, Sansón Carrasco and Sancho. Besides being a liar "de nación," Cide Hamete Benengeli has shown himself to be biased and selective in his rendition of don Quijote's adventures; he has mixed "berzas con capachos" by introducing interpolated stories in the narrative and his knowledge is incomplete, for he did not mention, for instance, the theft of Sancho's ass. Actually, what is taking place here is the beginning of the systematic undermining of Cide Hamete as an authoritative source in part II.<sup>3</sup> He shows himself

<sup>3</sup> See James A. Parr's "Epílogo" to part II of the Fajardo-Parr edition of *Don Quijote*.

to be an incompetent “sabio encantador,” not only for the reasons just mentioned, but because he often appears to lose control over his narrative or not to know what to make of his characters (one of the most striking instances of this is his disclaimer on don Quijote’s veracity in the *Cueva de Montesinos* episode). Deception spins its web both at the level of the source text and of the action proper: Cide Hamete is untrustworthy, Sansón is a trickster and Sancho an enchanter. The encounter with the *Caballero de los Espejos* begins in a night that is metonymic for the shadow of deceit cast over this inaugurating adventure of part II and implicates the “bachiller,” the squire, and the “sabio encantador.”<sup>4</sup>

In my view, the most prominent feature of the episode is actually Tomé Cecial’s nose—if you’ll pardon the pun. It is because of Sancho’s fear of the “narigante escudero” that don Quijote actually vanquishes the Knight of the Mirrors. In effect, don Quijote interrupts his attack in order to help Sancho climb a tree where he will be safe from the threatening organ. Sansón Carrasco, seeing that don Quijote has not begun his attack, interrupts his own and can thereafter no longer coax his mount to run. Don Quijote, oblivious, charges and unhorses the hapless Sansón.

The episode, which begins in chapter xii, is prepared by the conversation between don Quijote and Sancho on the topic of life as role playing, as they recall the “Parliament of Death,” and the topic of friendship, which is actually introduced by the “supernarrator’s”<sup>5</sup> comments on the affection between the *rucio* and Rocinante (“Digo que dicen que dejó el autor escrito” [526]). We should note that it is also the supernarrator who reminds us that Sancho’s discretion, when it aims too high, is prone to stumble “del monte de su simplicidad al profundo de su ignorancia” (525). The special relationship between Sancho and don Quijote is given prominence, though in a somewhat burlesque tone, as it is illustrated by the friendship between the animals, their synecdochal, physical representations. With

<sup>4</sup> This episode has been related also to the preceding one of the “Parliament of Death” as to its emblematic (Ullman) and visual/representational configuration (Percas de Ponseti). In these and other symbolic and figural readings, don Quijote’s encounter with the Knight of the Mirrors and its relationship to the “Parliament of Death” are the two principal items of interest.

<sup>5</sup> I use James Parr’s term here to designate the voice behind both the translator and Cide Hamete’s text.

respect to Sancho, we are reminded of his attachment to don Quijote, of his earthly nature, and of his increased protagonism. All three elements enter into play in the episode.

The second half of chapter xii introduces the new chivalric pair. It is still dark—this is probably the longest night in part II—and the new arrival, only dimly seen, is introduced as *El Caballero del Bosque*.<sup>6</sup> After singing a sonnet to his beloved Casildea de Vandalia, the *Caballero del Bosque* complains about her demands, among which has been that of vanquishing all the knights in various regions of Spain, including la Mancha. Don Quijote bristles upon hearing this patent lie. Still, he approaches, and is invited by the knight, who assumes him also to be one, to sit and converse on their mutual travails. Reintroducing the idea of false friendship, the narrative voice anticipates: “estaban sentados juntos sobre la dura tierra, en buena paz y compañía, como si al romper del día no se hubieran de romper las cabezas” (529).<sup>7</sup> Sancho naturally has joined his master and even interjects his own comments on Dulcinea when the two knights speak of their ladies. “[E]l del Bosque” questions his intrusion, referring to his own, less forward squire; but Sancho asserts his right to speak whenever he pleases. The detail serves to foreground again Sancho’s protagonism in contrast to don Quijote’s passivity, marked by his “comedimiento” even in the face of the other knight’s claims.

<sup>6</sup> For some interesting comments on Sansón Carrasco as the *Caballero del Bosque*, his relationship to don Quijote, and an expansion of the “mirroring” effect in this episode first mentioned by Ullman, see Helena Percas de Ponseti’s *Cervantes the Writer and Painter of Don Quixote*, chapter iii.

<sup>7</sup> This editorial voice assumes a tone not unlike that of the first eight chapters of part I. We cannot here go into an analysis of the various “authors” that assume some role in the text; James Parr has done the most persuasive study of this component of the text in his *Don Quixote: An Anatomy of Subversive Discourse*. The net effect of the game of authorship is to diffuse the “authority” of authors and to underline the text’s instability. The several voices that accomplish this (including the translator’s) are interposed between the reader and the “adventures” at different times to affect the reading process in a variety of ways. In the present instance, the *Caballero de los Espejos*, introduced in the epigraph to chapter xii, is called *el Caballero del Bosque*, or *el Caballero de la Selva* throughout the episode, until the battle proper, halfway through chapter xiv, when his “casaca” is described and he becomes “el Caballero de los Espejos.” Although one might assign the reader’s “disinformation” to a game of suspense comparable to that of chapter xx, part I (“los batanes”), it fits equally well into a generalized pattern of deceit that, as we mentioned, reaches out from the mimesis through all the levels of the diegesis.

In chapter xiii the text reports the two squires' conversation. Their comments deal with the demands and prospects of squireship, and "el [escudero] del Bosque" expresses displeasure at his condition and his low regard for his master who, he says, "no cojea del pie de la crudeza; que otros mayores embustes le gruñen en las entrañas, y ello dirá antes de muchas horas" (534), anticipating the forthcoming fray. The conversation attends to the more earthly demands that concern the "escuderos," that is their home, sustenance and earnings. The Squire of the Woods has also brought good food with him, which he proceeds to share with Sancho. Upon tasting the wine, Sancho displays his gifts as a wine taster and tells a story about two of his ancestors who were famous "mojones" in la Mancha. The chapter ends with the squires asleep.

The conversation between the knights is pursued in chapter xiv. When, among his feats, "el del Bosque" announces that he has vanquished the famous don Quijote, our knight shows extraordinary forbearance although he finally accepts the need to do battle at daybreak. The squires, awakened by their masters, engage in a parallel conversation in which the Squire of the Woods insists on provoking Sancho since, he holds, squires also have to do battle. Sancho's reticence to fight with the new squire parallels, in a lower key, don Quijote's patience with "el de la Selva."

The break of dawn is introduced by a traditional set piece whose high style makes way for the description of the new squire's grotesque nose:

En esto, ya comenzaban a gorjear en los árboles mil suertes de pintados pajarillos, y en sus diversos y alegres cantos parecía que daban la norabuena a la fresca aurora, que ya por las puertas y balcones del Oriente . . . reíanse las fuentes, murmuraban los arroyos, alegrábanse las selvas y enriquecíanse los prados con su venida. Mas apenas dio lugar la claridad del día para ver y diferenciar las cosas, cuando la primera que se ofreció a los ojos de Sancho Panza fue la nariz del escudero del Bosque, que era tan grande que casi le hacía sombra a todo el cuerpo. *Cuéntase*, en efecto, que era de demasiada grandeza, corva en la mitad y toda llena de verrugas, de color amoratado, como de *berenjena*; bajábale dos dedos más abajo de la boca; cuya grandeza, color, verrugas y encorvamiento así le afeaban el rostro, que en viéndole Sancho, comenzó a herir de pie y de mano, como niño con alferecía, y propuso en su corazón de dejarse dar doscientas bofetadas antes que despertar la cólera para reñir con aquel vestiglo. (541, my emphasis)

As to the knight, his visor is down so that don Quijote “no le pudo ver el rostro” (541). Both the visor and the nose belie the identity of their wearers and further correspond to one another as an absence and an excess. The knight wears over his armor a “casaca . . . sembradas por ella muchas lunas pequeñas de resplandecientes espejos” (541). While his identity is hidden, the knight’s role reflects back upon don Quijote in multiple fragmentations of the latter’s own being for the *Caballero de los Espejos* represents a distorted, partial projection of don Quijote.<sup>8</sup> The *caballero* suggests that previous aspect of don Quijote when he was prone to boasts, which, if not mendacious (as are Sansón’s), were of a similar nature. This previous identity functions now as a mediating image to his present, evolving one as is made clear by his own self-restraint or “comedimiento.” Thus the mirrors are both an image of the self-delusion of Sansón and that of don Quijote, whom Sansón is imitating. Similarly, the new squire is a partial, burlesquely distorted image of Sancho, whom he is also imitating. The story of the “mojones” is meant to establish Sancho’s relationship to the nose since the nose is a key organ in the business of wine tasting. Furthermore, smelling is one of the more elementary senses, and the nose can represent the animalistic half of the human being<sup>9</sup>—here we recall how the topic of friendship was introduced in the episode by that of the the *rucio* and *Rocinante*—a role fulfilled by Sancho in the double sense that he is close to the things of the body and that in the pair Sancho—don Quijote he would also represent the physical half.<sup>10</sup> Furthermore, it is because of

<sup>8</sup> See Helena Percas de Ponseti’s *Cervantes the Writer and Painter of Don Quijote* (28). It could also be argued that Sansón Carrasco wants to become, or to appropriate, don Quijote—who becomes his Amadis. This structure of desire functions as well for the squires. For an interesting take on the Sansón Carrasco—don Quijote relationship, see George Mariscal’s *Contradictory Subjects* (179–99).

<sup>9</sup> On this topic see Maurice Molho’s article on Quevedo’s “A un nariz (*sic*),” “Una cosmogonía antisemita” (74–5).

<sup>10</sup> On this topic see my “The Enchanted Return: On the Conclusion to *Don Quijote I*.” The reader will recall how, at Sancho’s insistence, don Quijote was allowed to leave his cage in order to attend to needs of the body and thus not “[fatigar] las narices” of the company. The burlesque manipulation of Dulcinea—the “prophecy” that facilitates the caging of don Quijote utilizes a promised future with his lady as a means to placate the knight—already intensifies at the end of part I and, it is worth noting, is linked to matters of the “nose.” Sancho can *smell* the trick of the enchanters and sees through the priest’s and the barber’s disguises. It is all the more telling that in the present instance both he and Cide Hamete are linked to the burlesque appendage.

Sancho's defects of character, his lying in particular, that he feels constrained to "enchant" Dulcinea, a lie from which is born an essential component of the adventures in part II. Yet, in contrast to the Squire of the Woods, who belittles his supposed master, Sancho admits his deep love for don Quijote in what is probably the most moving speech on the topic in the entire novel. What Sancho sees then, hiding the face of Tomé Cecial, is an exaggerated, burlesque representation of himself, a symbol of his baser nature, of the deceit that he has perpetrated upon his master. But this deceit is tempered by his true affection.

The entire episode, though its apparent anecdotal content is the battle, is pervaded by the Squire of the Woods' extraordinary appendage. The text makes this clear through its frequent references to it: "las estrañas narices del escudero," "el narigudo," "las desaforadas narices," "narices que tan feo le habían hecho," "las narices," "narices de pasta y de barniz, de máscara," "su narigante escudero" (542-44). The imposing organ interrupts the encounter in the same manner as it interrupted the high-flown description of the dawn.

Why does this outlandish nose play such a pivotal role in the victory? The initial appearance, introduced by "[c]uéntase" and thus ambiguous as to its actual source—"cuéntase" originates in the supernarrator's voice, rather than Cide Hamete's—describes it as being like a "berenjena" and refers us to Sancho's rendition of the "autor arábigo's" name. Thus it relates the nose to the "mendacious Moor" and becomes emblematic of a distrust in the latter's undertaking that has been present from the outset. Such distrust was expressed not only by Sancho and don Quijote, as we have seen, but also by the translator (who, at the beginning of chapter V, holds, for instance, that the conversation between Sancho and his wife is apocryphal), as well by the editor, who chooses to include the translator's comments and will in other instances question the Moor's judgment. For the reader, Cide Hamete is becoming a character in the narrative and thus enjoys no special privileges.

The nose also represents Sancho's own deceit in the matter of Dulcinea.<sup>11</sup> It is occasioned by his deceitfulness—he cannot own up

<sup>11</sup> When don Quijote destroys Maese Pedro's "retablo," he leaves Melisendra "desnarigada." The parallelisms between Don Gaiferos's rescue of Melisendra and don Quijote's own efforts to disenchant Dulcinea were pointed out by George Haley in his classic "Master Peter's Puppet Show."

to his running lies about her—is emblematic of it and elicits precisely his cowardice as an instinctive response. The phallic connotations of the nose implicate Dulcinea, give a burlesque turn to don Quijote's erotic quest, and will also turn to farce all his efforts to disenchant her. In fact, this responsibility will fall upon Sancho's "posaderas."<sup>12</sup>

There is particular attention given to matters of physiognomy from the very outset of part II. During his conversation with the priest and the barber in chapter 1, don Quijote expatiates:

De Reinaldos . . . me atrevo a decir que era ancho de rostro, de color bermejo, los ojos bailadores y algo saltados, puntoso y colérico en demasía, amigo de ladrones y de gente perdida. De Roldán, o Rotolando, o Orlando, que con todos esos nombres le nombran las historias, soy de parecer y me afirmo que fue de mediana estatura, ancho de espaldas, algo estevado, moreno de rostro y barbitaheño, velloso en el cuerpo y de vista amenazadora. (468)

Sansón Carrasco is "carirredondo, de nariz chata y de boca grande, señales todas de ser de condición maliciosa y amigo de donaires" (475, my emphasis). The peasant girl whom Sancho presents as Dulcinea is also "carirredonda y chata" (514), and when Sancho specifies that she had "un lunar sobre el labio derecho, a manera de bigote, con siete o ocho cabellos rubios . . . y largos de más de un palmo," don Quijote speculates that she (Dulcinea) must have another "lunar" "en la tabla del muslo que corresponde al lado donde tiene el del rostro" (517), a somewhat *risqué* surmise for our knight.

Such descriptions of the nose actually respond to traditional notions of character types. Straight, even prominent, noses denote beauty and gentility. Flat noses denote low birth, ugliness, also

<sup>12</sup> In a "Retablo de las maravillas" of the period (not Cervantes's) presented by Cristóbal de Avendaño, we read an "acotación": "Sale Pilonga con una máscara con unas narices largas, y por detrás del Alcalde le hace cosquillas con ellas en los carrillos, y él se da de bofetadas pensando que son moscas" (571). Sonnet 43 in *Poesía erótica del Siglo de Oro* begins: "A consentir al fin en su porfia/vino una dama con su enamorado,/porque por su nariz había juzgado/que tanto a buena cuenta metería" (62). Arthur Efron's "Bearded Waiting Women, Lovely Lethal Female Piratemen: Sexual Boundary Shifts in *Don Quixote*, part II," approaches matters of the body, though from a somewhat different angle. He does point out the relationship between the "posaderas" and the face. Efron also addresses the emphasis on the bodily grotesque in part II.

joviality. They represent the relationship between temperament and physiognomy based on treatises on physiognomy. In such matters the original authoritative text was still Aristotle's *Physiognomia*, where analogies between humans and animals are the basis for physiognomic characteristics: "Those that have thick extremities to the nostrils are lazy; witness cattle. Those that have a thickening at the end of the nose are insensitive; witness the boar" (121). The Renaissance's best known book on the subject was Giovan Battista della Porta's *De humana physiognomonia* (1598), where in the chapter on the nose he writes: "Il naso risponde alla verga."<sup>13</sup> Thus a strong nose was also a sign of virility, as one reads in the humorous "La Nasea," a 16<sup>th</sup> century *opusculum* by the humanist Annibal Caro: "[I]l Naso è correlativo di quell'altra parte . . . Ed io conosco in Roma un certo Gianni, che per trovarsi un Naso nel volto, che pare un barbacane in una facciata, una buona femmina gli ha posto il nome Gianni d'oro, anchorchè abbia un viso, che non sia appena a lega di piombo" (177). Curiously, modern psychology has found that minute changes—a slight enlarging of the pores at the tip of the nose and its blushing—do often accompany lying. In our present instance the suggestiveness of the grotesque organ grows principally out of its status as the link between Sancho and Cide Hamete, by way of Tomé Cecial.

Furthermore, the nose, as synecdochic representation of physicality, announces the reframing of the human body that part II will undertake. In part I such physicality was to some extent subsumed by the powerful thrust of headlong narrative. But the three opening road episodes of part II (the enchantment of Dulcinea, the "Cortes de la Muerte," and the battle with the Knight of the Mirrors) prepare the motif of theatricality, of *mises en scène* through which the body is veiled, masked, transformed, disfigured, and even killed (as in the episodes of Claudia Jerónima, Roque Guinart, and Ana Félix). In various stagings the nose acquires notable significance: besides Melisendra's sliced-off nose, we have enchanted Dulcinea's flat, unbecoming nose; Altisidora's "nariz algo chata"; the suggestion by Sancho that rather than growing beards, the "dueñas" could have had their noses sliced from the middle up; the cats' onslaught on don Quijote's nose; and his own musings, when doña Rodríguez leaves

<sup>13</sup> See "An Iconography of Noses," by Alfred David, in *Mapping the Cosmos*.

his room, about the temptations of the flesh: “[q]ue yo he oído decir muchas veces y a muchos discretos que, si él [el diablo] puede, antes os la dará roma que aguileña” (746–7). In all these instances the nose acquires erotically charged connotations and becomes their carnivalesque emblem.

As to the area of our immediate concern, the nose concentrates in its grotesque and fearsome shape all the references to the topic of lying that run through the beginning of part II. The very fact that it is actually a detachable nose, used as a disguise, is a clear indication of such a role (in this sense the fake nose constitutes another link between this episode and the preceding one of the *Cortes de la muerte*). The monstrous organ stands for the great lie that this particular episode embodies and for all those that don Quijote will labor under, the prepared scenarios of his adventures in the second part. Deceit is, in fact, the key ingredient of almost all of the adventures of part II. In a Bakhtinian sense the grotesque, carnivalesque nose is an icon of the deceit and also of the reversal of hierarchies characteristic of part II from the outset and pursued throughout the principal episodes that follow. In effect, insofar as it is Sancho's action that is responsible for the battle's outcome, we see another instance of the squire's ascendancy in part II. This ascendancy is marked, from the beginning, by the connotations of farce. For instance, before setting forth on the third sally, Sancho adduces from the “suspiros”—breaking of wind—of his *rucio* that his will be the better fortune in the enterprise.

To recapitulate, the nose stands at the center of the action. It incorporates connotations of duplicity which are reflected across the episode, specific linguistic referents (variations on “narigudo” and “nariz”); dialogic interferences (the double discourse of Tomé Cecial reproduced in the double discourse of the *Caballero de los Espejos* and parodic instances of the parallel discourses of Sancho and don Quijote); the double discourse of the narrative voice (dawn description immediately contrasted with, among other items, the intrusive nose); equally intrusive, multiple voiced, narrative sleight of hand that generates and deflates suspense, manipulates the reader, obtrusively reverses the mimetic and diegetic levels. It also gives the first burlesque twist to the disenchantment of Dulcinea and to don Quijote's love quest.

Thus does this episode anticipate the double thrust of the upcoming adventures as burlesque and serious business with two pro-

tagonists who are a “cuerdo loco” and a “simple discreto.” The shadow cast by this carnivalesque nose over all of part II implicates the heroes’ actions and their narrator. It likewise reaches up to the reader, who will do well to remember this startling image lest he be drawn too exclusively into considerations of don Quijote’s quest as an exploration of melancholy idealism, unleavened by farce.

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