A CRITICAL STUDY OF LUDWIG TIECK'S TRANSLATION
OF DON QUIJOTE

by

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CHAPTER I

INTRODUCTION

Since Don Quijote first appeared in 1605, it has been a perennial favorite and has not only been translated into many languages, but has had many translators within each tongue. Through all interpretations and literary "fashions" of divers times, it continues to be enjoyed by people of all ages and backgrounds.

The German translation by Ludwig Tieck, which concerns this particular study, was the first complete rendition of the work into German which was based upon the Spanish; moreover it is, on the whole, an excellent translation, as shown by the fact that it has been the basis for several later German editions and has been reprinted many times. It was completed at the height of the early romantic movement, and though it could therefore be expected to show many arbitrary deviations from the original (and essentially anti-romantic) Spanish, yet those deviations are surprisingly few, if we except, the many differences which are caused by an inadequate Spanish vocabulary.

A comparison of the German work with the "standard" Motteux translations, 1700-1743, shows that the German is far more literal than is the

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English; for, although Tieck betrays an incomplete knowledge of Spanish, Motteux, who is far more accurate in vocabulary, has a tendency to elaborate upon the Spanish; and he retains the spirit of the original, but the phrases certainly are not those of Cervantes.

It is the purpose of this thesis to study the German, with its similarities to the Spanish, and also to learn something of Tieck's era which will enable us to understand why, in spite of opinions to the contrary by critics, this was on the whole a very able translation. We must therefore know something about both the romantic attitude toward Cervantes' masterpiece and also the main historical and cultural events which led to, and surrounded, the first period of German romanticism.
CHAPTER II

ROMANTICISM

Background of Romanticism

Brinton, in his study of the French Revolution, declares that there were three Germanies for the decade 1789-99: Austria, Prussia and the Rhineland. These same approximate political conditions were in existence at the commencement of the eighteenth century, which we nominally select to begin our study of early German romanticism. For although the romantic school to which Ludwig Tieck belonged centered around Berlin, a knowledge of contemporary and earlier events in the other Germanies is important to the understanding of the literary experiments of the Berlin innovators.

It is difficult for us of today to picture the political chaos of the eighteenth-century Germanies, which were divided into hundreds of rival, jealous, semi-independent regions of varying sizes. Any concept of nationalism in the Europe of this era would be anachronistic, for in practice, political allegiance was paid only to the head of each principality, and nationalism arose only with the events of the French Revolution. And so we may more easily understand the conditions under which German men of letters worked by comparing their situation with that of contemporary French and English members of the arts, whose

1. Brinton, Crane, A Decade of Revolution 1789-1799, p.73.
lands were favored by great cultural centers, like Paris and London, where they could easily exchange ideas. Thus we may begin by stating that German environment was less favorable to the pursuit of the arts than that of western Europe; for, whereas French intellectuals supported themselves by the sale of their writings, their German colleagues lacked both a general culture (together with a great cultural center for the distribution and gathering of ideas) and financial support. German literature, even into the nineteenth century, was the work of "isolated ministers and officials in the country or of small groups in provincial towns," and creative men of the lower classes were not aided in Germany as they were in France and England.

During the first half of the eighteenth century an important change occurred in both the social status and the attitudes of German patrons of the arts. The middle class, which was gaining enormous economic power and which, because of trade with England, was strongly influenced by English ideas, came to demand arts more in accord with their own interests, rather than with those of the courts. As contributors to the arts (who were, on the whole, of this same social rank) complied more and more with middle-class tastes, patronage of German writers by German princes became less common, until by the seventeen-seventies German literary activities were centered in the great commercial cities, rather

than in the courts. Literature of the first half of the century had been experimental, to determine what the new public wanted; but by the second half of the century the arts had changed from those of pastoral literature, the heroic novel, Italian opera, ballet and the masquerade, all of interest to the nobility, to objects of middle-class concern, such as didactic weeklies, realistic comic opera, popular philosophy, domestic drama and family novels. Although such things hardly seem artistic by present-day cultural standards, yet they represent a tremendous improvement, in quantity and general quality, over the middle-class literary diet of 1700, which had consisted mostly of the Bible, catechism, chapbooks and calendars. Novalis was later to comment, concerning the intellectual accomplishments of the average citizen: "...our forefathers must have been true connoisseurs of nature, for only in Germany is genuine naivety discovered and cultivated."

The contempt which the German middle-class felt for French art-forms originated, not in patriotic feelings (which were still unknown to Europe), but rather in the bourgeois dislike for the German aristocracy and their French affectations. In this they echoed the opinions of several French writers of the same economic status, such as Mercier and Diderot. Social-consciousness, although not given that name, ran beyond

6. Ibid., p.314.


all political barriers; and in later years Schiller's early revolutionary dramas earned for him the title of "citoyen" by enthusiastic French revolutionaries.

Perhaps it was because the Germans lacked a cultural center that there was great interest in all foreign ideas, among circles which had higher education than the middle class; and foreign literature was eagerly welcomed. The better German writers soon turned to exotic works, and some of the greatest figures of Goethe's age, such as Lessing, Wieland, Goethe, Schiller and Voss, spent much of their time in producing excellent translations. And so, although the reading-masses remained provincial in thinking, a cosmopolitan attitude became the ideal of the higher classes.

A decidedly higher level of culture among the general reading public was evident by the Sturm und Drang period, 1765-1785, than had existed in preceding years of the century. By this time many men were able to make literature a full-time occupation, rather than a leisure pursuit. The same social class contributed the majority of members to the new movement, but the young writers were more conscious of class distinctions than had been their predecessors. Influenced by Rousseau, they depicted the conflict between classes - and they usually sided with their own group. Their energies were, on the whole, directed toward gaining equal social standing and legal privileges with the nobility.

By 1785 German literature had developed its own ideals which were, as has already been noted, not supported by most readers, for both classicists, and later the romanticists, scorned social topics in their literature. Whether or not members of the arts were understood, however, by the public, in the nineteenth century they became "the personal ideal of the educated middle class." In later years the classicists even came to hope "to save the world through art."

The decade of classicism which followed the Sturm und Drang at about 1785 and turned to a study of Greek arts was entirely without the realms of social-consciousness, and presented problems of a personal or artistic nature. Few Germans followed the classical trend but stayed, rather, with the ideals of their respective social classes. Although many of the writers of this movement continued to produce works in this style for several decades, the early romantic movement came to the fore at about 1795 and existed simultaneously with that of the classical.

At the time of the French Revolution the French arts and language were widely imitated in Europe, outside of Germany, which had developed its own literary models. Pushkin, for instance, who was Russia's first literary man of importance, wrote his earliest works in French and patterned them after French models. However, the common people in much of Europe were unfavorable to French customs and even sided with their

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15. Ibid., p. 324.
rulers in the general European dislike of the new French political doctrines.

Central Europe on the eve of the Revolution was hardly less res­
tive than France herself. While Austria and Russia were waging war
against the Turks, Prussia threatened war against Austria, and Prussian
agents were active everywhere in spreading dissent and discontent
among Austrian provinces. For several years the Habsburg empire was
dangerously close to ruin and dismemberment. The nobility in many of
its regions, who were ever-ready for opportunities to gain further
power at the expense of the monarchy, reacted vigorously to Habsburg
attempts to strengthen centralized government in the provinces, and
they used both the language of the Revolution and the new "religion"
of nationalism in their efforts to withstand Joseph II and Leopold II.
Leopold, however, was able to restore some amount of order before his
death in 1792, and the empire held together for over a century more.

Prussia under Frederick William II suffered gradual and general
decline, although this ruler disliked French customs and encouraged the
German language and arts. Brandenburg history was taught to school-
children by 1792 as the history of their country.

Although the revolution of 1789 aimed to destroy the power of a
fellow-ruler, the monarchs of Europe seem to have regarded it as a
respite from French interference in their affairs, and contrary to


later French claims, the countries of central Europe were not interested in a crusade to restore the French monarchy. Rather, both they and the Girondists of France considered the time ripe in 1792 for territorial gains. The Girondists eagerly declared war in April of that year, but the First Coalition, which was France's first opponent in the revolutionary wars, had amazing and complicated plans for acquiring French land, to the benefit of all members. It was only later, as a second thought, that the monarchies considered themselves to be defenders of the old order; and France, of course, willingly seized whatever advantages she could gain over her enemies from her revolutionary doctrines. However, this was to be no ordinary war; for, as Brinton declares:

Almost from the beginning of that struggle, there began to be visible on both sides an intensification of popular feeling, a more widely spread patriotism, the complex phenomena now so familiar as "nationalism."... The old appetites and interests of the men who fought these wars were sharpened, twisted, exalted into something almost new by the abstractions born of that Revolution.

Nationalism was slow to rise in Europe prior to 1810 and was probably mainly a reaction to the patriotism of the French armies. But it assumed the proportions of religion with the French and spread more slowly to Central Europe, where it was used with deadly effect in the next century by Habsburg territories in their attempts to gain autonomy.


In general, the Revolution seems to have affected the parts of Europe beyond French boundaries as much as it affected France. In many ways, such as in the strengthening of the French central government and the extension of French boundaries by war, it merely culminated trends which had been in process for generations or for centuries. But in the rest of Europe it made itself felt, if only by indirect reaction to it; and its ideals were espoused by nearly every agitator, whatever his motives and politics.

Early German Romanticism

Despite the thousands of volumes which have been produced in an effort to explain the many aspects of romanticism, much evidently remains to be written, if we are to judge from the amazing number of contradictions which we find among scholars. The facilities which were available for this thesis were very limited; but it was possible to present a brief description of early German romanticism which will be adequate, although only the writings of Novalis are at hand for direct authority.

The term romantic seems to be derived from Old French roman, a tale written in any of the various vernaculars of the former Latin-speaking countries, but more particularly a story written in Old French. An outstanding feature of these tales was their highly

22. Ibid., pp.275-282.
23. Ibid., pp.81-82; 278.
imaginative, unreal events; and gradually the meaning of the word seems to have shifted so that it included, not only an Old French tale, but also anything which was imaginative or improbable or which aroused wonder. By 1785 the English were applying it in a special sense to scenery which was wild or rugged, and the English meaning was soon carried to Germany. And so the young writers who assumed for themselves the term Romanticists had behind them a long tradition in the use of the word. However, they were most careful to define the functions of their movement, and the intellectuality of the group gives it one important distinction from the Sturm und Drang, which it follows in several other details. (Indeed, so concerned were the leaders of the "school" with evolving theories of romanticism that they are sometimes more highly regarded today for their theories than for their imaginative writings.)

Since "romanticism" is open to so many interpretations, one is led to believe that there were several distinct phases to the European movement and that it would be wiser for both casual reader and scholar alike to study it, not by entire countries, as is usually done, but instead, along international lines and according to whatever phases may be discovered to have existed. The charge is sometimes made that romanticism had no fast rules and that its writings are too contradictory to allow for any but very general definitions. This may, of course, be true; but

it also seems plausible that there were several distinct aspects to the movement and that writers in each phase proceeded according to very particular theories or rules. This cannot be elaborated here, but it is certain that the era into which Tieck's translation of Don Quijote came had a set of theories and definitions which have gained it the title of early German romanticism.

With the appearance in 1798 of the Athenæum (a literary periodical which was sponsored by the Schlegels), the members of the movement made their first conscious attempt to define the nature and functions of romanticism, although the intellectual thought which produced the Athenæum had been in existence several years earlier. It was of short duration, for in 1806, some years after the dissolution of the Jena Circle, a new period of romanticism began in Heidelberg.

Early German romanticism was primarily concerned with the arts and their relationship to the problems of life, and an outstanding feature of the men who established the movement is their catholic interest in the arts, sciences and the daily events about them which were forming a new political and economic order. For, although their primary concern was with the creation of imaginative writings, yet they recognized that there could be no distinct separations of emotion from intellect; of

29. Ibid., v.2, p.13 (Blütenstaub #16).
mind from body; of the arts from the everyday world.

Early German romanticism was the product of several revolutionary eighteenth-century forces, and so it must be considered as itself revolutionary; but it was essentially an attempt to harmonize the conflicts between the old order and the newer ideas of Rousseau, Kant, the Sturm und Drang, German classicism and the French Revolution. None of these older forms of revolt did the early romanticists completely accept or reject; instead, they chose those ideas from each predecessor which they believed would aid in the development of a new society and art and which would be based, it is true, upon the belief in individualism which was so important in eighteenth-century thinking, but would be absolutely opposed to Rousseau's wish for a return to a primitive society.

30. Ibid., v.4, p.77. Fragment #2125. "In short, the true man of learning is the completely cultured man who gives to all that he contacts and does a scientific, idealistic, well-balanced (synkritische) form." (Translated from the German.)

31. Wernaer, Op. cit., pp.23-25; Encyclopaedia Britannica, v.XI, p.793; Silz, W., Early German Romanticism, pp.6-7. "One might say that the difference between 'Sturm und Drang' and Romanticism is due chiefly to the appearance of Kant's writings in the interval." (A footnote cites Wilhelm Hans for this opinion.)


33. Ibid., pp.48-51; also of Huch, Blütezeit der Romantik, pp.213-214, for comments upon the reverence in which the Schlegel circle held Goethe's writings and consequently his artistic ideals. Also, of the letters of Wackenroder and Novalis and the latter's Fragmente, and note that nowhere is there mention of the beauties of primitive art; to the contrary, Novalis (v.5, p.162) mentions only those qualities in Homer which please him in later writers, such as Milton, Virgil, Klopstock, Goethe and Schiller; and Wackenroder (Brief #3, an Tieck, p.286) dislikes many characteristics of Nordic poetry. Whatever the later romanticists may have believed as regards the "noble savage", the early romantic love of nature (cont. on p.14)
Goethe and the romantics believed firmly, along with Herder, in mankind's unlimited ability for progress in every sphere of life. This progress was to be achieved only if the individual person would strive for ever-widening intellectual and physical activities. But it is interesting to note that whereas Goethe, in Wilhelm Meister, believed that the goal of perfection is to be gained by equal combination of mental and physical energies, Novalis doubts the possibility of such an event.

One must become the master of the other. Meister must desert the mercantile class or the conflict must be ended. One might better say, the inclinations for business life and for high art struggle within Meister for control of him.

The arts, to the early romantics, were a portrayal of nature. Novalis, in two of his Fragments (which every member, or lover, of the arts would do well to read), declares that the artist composes "agreeable modifications of the actual world", and that art is both necessary because of, and characterized by, its portrayal of "harmony and accurate, pleasing contrasts"; the graphic arts, music and poetry

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33. (Cont. from p.13.) Had an entirely different basis and realized all too well that primitive society could never produce or tolerate the advanced artistic productions of the eighteenth century upon which the romantics wished to build their own creations.


35. Novalis, Op. cit., v.4, p.303, Fragment #3060; "...his preservation and goal [are] science and art." (Translated from the German.)


37. Ibid., v.3, p.75, Fragment #1000 (translated from the German).

38. Ibid., v.4, pp.261-282, Fragment #2989 (translated from the German).
are essentially one because they have elements common to all. The artist, therefore, gives meaning and organization to nature, which is essentially unorganized. Ultimately, all intellectual activity is an observation of nature and thereby has an element in common with the arts. Novalis defines romanticism itself as universality; as the describing of individual moments or situations; as the recounting of stories, such as folk-tales, with an air of mystery or magic to them.

The ideal world was that dream-world of the fairy-tale which is everywhere and nowhere; art, to the romanticists, was "a dream of beauty that once was and may again be". The romantic concept of the Middle Ages was not intended to be an accurate reconstruction of the period; instead, it was one aspect of the general attempt to discover new fields for artistic expression.


Life of Tieck

Childhood: Johann Ludwig Tieck was born in Berlin on May 31, 1773, the eldest child of a ropemaker. The elder Tiecks were honest, industrious and thrifty people who were able to give their children the best education of the times. The parents were of unlike dispositions: the father's rational nature was in sharp contrast to his wife's conventionally-pious, highly emotional tendencies, and it is not surprising to learn that the mother was fond of telling her children fanciful tales — stories which bore fruit in later years in Ludwig's supernatural stories and fairy-tales.

Formal Education and Early Influences: From 1782 to 1792 the boy attended the Friedrich-Norderutsche Gymnasium which was headed by one of the most outstanding teachers of the Enlightenment, Friedrich Gedike. Tieck found opportunity to modify for himself the school's program of classical studies by his own reading of Goethe, Schiller, Shakespeare, Klopstock, Cervantes, Holberg and Ossian, together with stories of the supernatural and novels of chivalry and of robbers. In addition, the Bible (from age four) and puppet-plays must be considered as important factors in his development; but of all his reading, Schiller's Die Räuber and Goethe's Götz von Berlichingen are probably the works whose influences may be traced throughout his life. Before he was twenty he

47. This account of Tieck's life is based upon the introductions by Welti and Witkowski which precede their editions of his writings. This biography will concentrate upon those years prior to 1801, which is the publication date of the second part of his translation of Don Quijote.
had written several dramas which reflected the influences of these authors, and by this time he was participating in amateur theatricals.

Tieck left Berlin at Easter, 1792, to attend the university at Halle. Since Halle had little which could appeal to him, it was a wretched half-year for him. It was followed, in the winter of 1792-93, by studies at Göttingen. The latter town suited his temperament far better, and it was here that a large number of new influences were impressed upon him. He left the town only for a few months, early in 1793, in order to study early Germanic art and culture at Nürnberg with his childhood friend, Wackenroder; the remaining time he passed in studies under such professors as the philologist Heyne and the poet Gottfried A. Bürger, who had formerly taught A.W. Schlegel and now accepted Tieck. During his stay at Göttingen he also began studies of modern languages: Spanish, in 1792, under Tychsen, followed by English. He learned enough of both tongues to attempt the reading of Don Quixote and of Ben Jonson, Webster and other Elizabethan and pre-Elizabethan dramatists.

The impact which the French Revolution had upon Tieck may not be over-emphasized, for like many other Europeans he quickly became alienated from it and turned to staunch, life-long support of monarchy.


Returned to Berlin late in 1794, he became a writer for the publisher C. F. Nicholai. The young man had little choice of occupation, for his unfinished university studies had not been such as would prepare him for any other particular career.

During the years under Nicholai, 1794-97, Tieck penned some of his most widely-read pieces. These years have sometimes been regarded by biographers as detrimental, rather than helpful, and many are the abuses which have been heaped upon the publisher's name. Actually, however, an examination of the publishing dates of the writings by which Tieck is now remembered shows that many of them appeared during this period of activity under Nicholai.

Among the people who were important factors in his early life were his mother; Wackenroder; the philologist Heyne and the poet Bürger; and some of the early romanticists whom he met when he was between the ages of twenty-four and twenty-seven, including Novalis, the brothers Schlegel, Brentano and Steffens. Other influences were found among his continued readings: Gozzi, Dante, Jacob Böhme, Calderón, Lope de Vega, Malar Müller (a sturm und drang writer), Hans Sachs, and the mystics Tauler and St. Augustine, all of whom he had read by the age of twenty-eight. To these he added, at various times, Defoe, Lillo, Milton, Richardson, Scott and Sterne.

From among this wide reading, Götz von Berlichingen (a drama which concerned medieval life), certain of the Minnesänger (especially Heinrich v. Veldecke, Hadlaub and Ulrich v. Lichtenstein), as well as Jacob Böhme, who was a Protestant Christian mystic of the sixteenth and seventeenth centuries, all became associated in Tieck's mind with the story.
or spirit, of Don Quijote. The ideas of these men, or his impressions of
their ideas, became the basis of his interpretation of Don Quijote, and
hence of the entire early romantic school’s opinions about that Spanish
novel.

The Jena Circle: Between 1797 and 1800 Tieck became established as
the foremost romantic poet in Germany. This was the result of a number
of events which began in 1797, the year prior to his marriage. In that
year Friedrich Schlegel came to Berlin, where he soon met Tieck. It was
the beginning of Tieck’s association with the various leaders of the
romantic movement - friendships which drew him quickly into the “Jena
Circle” of intellectuals around whom the movement centered. The group
dissolved in July, 1800, and Tieck, who had lived in Jena from
October 1799 to that time, now moved his family to Hamburg. Shortly
thereafter the early German romantic trend became assimilated into the
broader European movement.

Travels and Literary Activity, 1800-1820: The family had welcomed
their first child, Dorothea, just prior to the move to Jena; in
December of that year Tieck became afflicted with a painful and crippling
rheumatism which was never to leave him for his remaining life.

The tremendous impact of the Napoleonic Wars affected Tieck, both
mentally and physically, no less than it influenced all Europeans.
Localities which he saw in those years included Berlin, Dresden, Vienna
and travels through Bohemia, Italy, England and France. Although greatly
affected by the varying fortunes of his health, his literary activity
was nonetheless large, and his acquaintances and friends included some
of the foremost names among intellectual and artistic circles of the
times. In 1813 the Wars of Liberation drove the Tiecks, together with the Brentanos and others, from their respective homes to Prague, where they found themselves near Beethoven (whom none of them seemingly dared to approach).

Tieck's mind was ever open to new ideas and impressions, so that he readily yielded his position as a leading romanticist and became, in later years, a strong advocate of realism. But his renown as an actor was at least the equal of his fame as a writer throughout Europe. His mimicry and ability to assume and to present convincingly any dramatic role were remarkable, and indeed he almost chose the stage as his profession when he was a young man.

Fame: Fame came to Tieck at the close of the Napoleonic Wars. Romanticism, which twenty years previously had been of interest only to a few intellectuals, now was popular over the whole continent and was turned to good advantage by political and religious reaction. Tieck was acclaimed "the" early romantic poet, the poet of the times and heir to Goethe's leading position in literature, and he soon outranked the latter in public opinion. His correspondence, 1820-50, included prominent members of the arts throughout Europe.

Popular acclaim earned for him many enemies among those who had gone beyond romanticism to new ideals. To these "moderns" he seemed an outmoded relic who could no longer write poetry: a reactionary with neither talent nor character. In reality, these reproaches were unfounded, in part at least, for Tieck was no longer a romanticist. Popular judgment had seized upon his earlier writings, with little regard for his actual realistic attitude. He had come to see the folly
of portraying medieval life as it never really had existed and of considering this false picture to be the ideal age of man. These changing views did not, however, help his position, for his followers only became confused by his radical shift from opinions expressed in Genoveva and Oktavianus; and moreover, the disapproving critics who would have denounced him for failing to accept newer ideas, had he never turned from his earlier outlook, have for ever afterwards declared him to be unstable, superficial and irresolute. His mature wish for moderation in all ideals made him the most obvious target for all extremists and doctrinaires.

Between 1825 and 1833 Tieck supervised the publication of a German translation of Shakespeare, made years earlier by A.N. Schlegel. Paradoxically it is the one thing by which Tieck is best known today. His daughter, Dorothea, and Count Wolf von Baudissin completed Schlegel's unfinished work, and Tieck not only directed their studies, but also wrote an introduction and annotations to the edition and made very important revisions of the entire collection. And so, although he well deserves a place in German drama because of his unselfish devotion to his friend's great literary accomplishment, it is curious that the man should have had so few enduring literary characteristics that he is now most widely read by German readers of Shakespeare.

Literary Importance and Attitudes: Aside from the significance, already mentioned, which he gained later in life in the theater, Tieck

wrote the first Novellen, and Bertrand considers Tieck to be the most representative poet of romantic thought; a position which Tieck doubtless earned as a result of practising, in his early pieces, the esthetic theories which the Schlegels advanced in their publication Athenaeum.

The years 1820-30 marked the highest point in the creative efforts of his mature period.

Tieck's first novella, Die Gemälde, appeared in 1821 and was followed by many others (which Grillparzer later retitled as Teewasser, Novelle von Tieck); yet they are read today, not for their literary merits, but because they contain a review of the era. In Dichterleben (a biography of Shakespeare), sometimes regarded as his finest, are his opinions about the arts of that phase of his life. In these stories he scored the trends which seemed to him to be most dangerous for both art and everyday life: the new spirit of democracy, the fresh usurpations of the nobility which were a reaction against the popular revolts of the times, and the new belief in "the beautiful soul".

Final Years: Early in 1829 Friedrich Schlegel died; it is significant to note that the two men, who had been such friends three decades ago, had by now grown so far apart that this event made little impression upon Tieck. For Tieck disliked equally Das Junge Deutschland (The New Germany) movement and the Metternich reaction; and Schlegel had long since aligned himself with the latter.

Tieck always admired Goethe and remained friendly with him to the end.

52. Bertrand, L. Tieck et le Théâtre Espagnol, Préface, p.10.
but it was the youthful Goethe of the Sturm und Drang whom he loved most.

With the double blows of his wife's death in 1837 and that of Dorothea four years later, his creative powers came to an end. His final years were made easier by the patronage of Friedrich Wilhelm IV, and Tieck spent them in Berlin and Potsdam.

He knew nothing of the ways of the world, so political compromises which followers of the arts had to make after the reactions of 1830 and 1848 only embittered him. He confided his thoughts to few people, however, and so his last years are marked by no outstanding writing. He died on April 28, 1853, a month before his eightieth birthday.

Perhaps a key to the oblivion into which Tieck's works have fallen is to be found in his very ability at mimicry. Also, one is struck, in reading various biographers and critics, by the similarity of comments which his contemporaries made about him. Friedrich Schlegel wrote of the youth: "Of character there is not a trace visible, and I fear that, because of a complete lack of aptness, discretion and wisdom he is sinking rapidly into the class of young rascals of German literature, like Woltmann. He has a bit of instinct about gentlemanly and honesty, but he can quickly, without character, be lost in the throng." Schiller had much the same opinion: "His is a very charming nature which is sensitive and imaginative; but he lacks strength and depth and will always lack them." Even Wackenroder, his best friend, ventured to

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53. His last novel of importance was Vittoria Accorombona, 1840.


55. Ibid., p.xlviii (translated from the German; original source not available).
describe to Tieck some of his literary flaws. Withowski elsewhere
declares that he lacked deep feeling, strong emotion and the driving
will of an artist; that he never was serious. Huch states that he
never conquered his aversion to methodical work. Professor Danton
adds further that he was almost totally unable to attain form, had
little self-criticism and really a bad ear for the beauties of the
German language. Werner probably best sums up the case for and
against Tieck:

We may call it: [i.e., his mentality] an unrestrained,
undisciplined imagination or fancy. A rich imagination is the
gift of all true poets; yet in order that it may serve its
natural function in the production of truly beautiful works,
it must pass through severe training. Such a training was
foreign to Tieck's nature... he gives us everywhere "a glimpse
of beauty," but rarely ever "beauty in its full perfection."

59. A conversation with Professor Danton in April, 1950.
CHAPTER III

DON GUILLOTE

Cervantes and Don Guillote

Any study of the Teck translation of Cervantes' novel must begin with a discussion of the intentions of the author. This is especially important because of the many statements made by critics and writers concerning the "spirit" of the original and of the various translations. To outline the supposed purposes of the Spaniard, however, immediately involves one in the age-long dispute which seems as far from settlement now as it was one-hundred-fifty years ago. Indeed, it is precisely because there is so much disagreement among scholars that a statement is needed which will indicate the view of the writer of this particular study. The following, therefore, must be regarded as only one of many opinions, and is in no way set forth as a final judgment upon the novel.

Ridicule of the popular romances of chivalry was the immediate purpose of the story. They had a following which extended through all economic and social levels of the European public, and were, indeed, comparable to the position enjoyed by the modern detective-novel; and Cervantes himself seems to have been fond of them - a fact which hindered him not at all in satirizing their failings. Cervantes is very explicit about this, and he states that purpose in the preface to Part One and in the final sentence of the story; - "and this,
to advanced criticism, made it clear that his object must have been something else. Of all the absurdities that, thanks to poetry, will be repeated to the end of time, there is no greater one than saying that 'Cervantes smiled Spain's chivalry away.' In the first place there was no chivalry for him to smile away.... What he did smile away was not chivalry but a degrading mockery of it... and so it is only the extravagances of the romances which receive a devastating broadside from the Spaniard's pen. The purpose of the novel, first, last and foremost, was this ridiculing of the trash which was so popular in the early seventeenth century. It is a tribute to the author's genius that the resulting product contains so much which is beyond the original intent, but this in no way alters the primary design. For motive, Cervantes had that greatest of all impelling forces: the necessity of keeping himself and his family alive. Also, it is evident that the presence of so many tales of chivalry would be a temptation too great for a satirizer of Cervantes' ability to resist.

That the story of the Don has so many factors which appeal to old and young, the naive and the sophisticate, is fitting comment upon the intellect, the experiences and the awareness of its creator. The First Part is a collection of incidents which caricature the earlier tales; it is here that nearly every adventure of the Don's ends in disaster.


2. Byron, Works, p.699 (Don Juan, Stanza xi).

and thorough cudgellings to knight and squire. The Second Part has less of the obviously comic, more of the subtle; and the Don, while pointed out for the fool which he is, is treated less roughly. From beginning to end, the idiocy of his actions is emphasized; but instead of the steady rain of blows of the First Part, the hero is made the butt of practical jokes, with opinion by the author that people who take great pains to delude madmen must themselves be close to lunacy. This comment by no means indicates a change of heart on Cervantes' part; it is rather a moral observation from among many in the book. Under the obvious satire upon contemporary literary favorites are the moralizing and realistic pictures, all products of a versatile career. So we learn through the Spaniard that untimely or ill-placed "good intentions" may cause as much misfortune as deeds of a more callous nature; and we have a story containing both the secondarily actions of a Cines de Pasamonte and the idealistic behavior of a Don Fernando who, confronted with complaints of his un-noble deportment, responds not as he doubtless would wish, but rather as he should. This mixture of conduct, real and ideal runs through the whole book, so that there are numerous examples of situations and actions as Cervantes had ample time to observe them, as well as of situations which have an ideal solution. Perhaps the prime example of the latter is the knight himself who, whatever his faults (and they are many, as regards chivalric deeds) is deceived, beaten, ridiculed, deliberately made a fool of, and still retains that irrepressible impulse to rescue damsels and to right wrongs. It is not the impulse which is satirized in the tale, but rather the intention put to inappropriate use. In the end, as befits a person of
good breeding and intellect, the Don recognizes his error and dies
respected by all. There is, therefore, more to the plot than a
thousand-odd pages of farce and buffoonery, but there are hardly inten-
ded any sly references to the Inquisition nor to politics, nor would it
be exactly easy to find just where lies the deep philosophy which some
critics claim (often without proof) to have discovered.

Carelessness as to style and details in the incidents of the story
abound throughout the work, a fact which would seem to indicate that it
was regarded by the author as being of not much importance, either to his
contemporaries or to future generations of readers. This should -
though it probably will not - discourage those adherents to cults who
gain, if not fame, at least public attention, by claiming that certain
works of art can be understood only by means of the adherents' powers of
comprehension. Yet, it cannot be denied that Cervantes shows increasing
concern about criticism of his novel as the story progresses. The
proofs of such a statement are too long to be given fully here, but a
casual reading of the Second Part will indicate reference to the
scurrilous Avellaneda parody of the novel and also a partial excuse for
the inclusion in the story of "El Curioso Impertinente", a short story
which has no relationship to the events of the novel and which has been
therefore condemned since its appearance. Even the characters of the
novel accord the Don more refined treatment, which is an indication in
itself of the subtle change in Cervantes toward the hero.

4. For an excellent discussion of such "ungainly camels" of. *Ibid.*,
pp.liii-lvi.

None of these things, however, indicate that there was any hidden meaning intended to the novel. Indeed, there seems to be quite enough evident meaning in the Quijote to last the reader or scholar for many years, and attempts to delve beneath the surface only obscure the obvious fact that this was the product of a great mind which had passed through scathing experiences of war, imprisonment, poverty and disgrace, and which not only survived, but was able to incorporate its observations into a satire and to create a story which is still read, over three-hundred years later. It is the creation of a man who knew people thoroughly, but who was able to retain, with his observations and experiences, an ideal of human conduct; of faith, rather than of disillusionment; an ideal which needs no further proof than that which is furnished by a reading of the novel.

History of Don Quijote in Germany

The first edition of Don Quijote was released for the Spanish public in 1605, at a time when European chivalric novels had reached the extremes of sentimentality and improbability. This work of Cervantes, using the very words and phrases of the old tales in order to ridicule their excesses, had an immediate appeal to Spain and the rest of Europe, since the chivalric romances had widespread popularity among all continental readers. Whether or not it actually ended all such books, it has caused many laughs at the expense of the romances since 1605.

The adventures of the Don reached Germany within a decade; both

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6. For sixteenth century attitude toward chivalric tales, see various articles by Spanish contributors to Cervantes Across the Centuries, ed. by Flores and Benardete.
Bergel and Melz state that the knight and his squire figured in an entertainment for nobles at Heidelberg in 1613, which presumes a previous familiarity with the Spanish characters on the part of the audience. Then, until 1648, Germany could read the novel only in French versions, except for two extracts which appeared in German.

In 1648 there was issued the first German translation which included only the novel's first twenty-three chapters. Bergel considers this edition to be "remarkable in many respects" and closer to the spirit of Cervantes than are Tieck's later and more prominent efforts. Melz, on the other hand, points out that, while it was in general accurate, and the Spanish background was retained, yet the text was arbitrarily altered. This 1648 edition began a trend which only the romanticists ended; that of regarding the novel as two distinct creations, one of the story of the Don, and the other of the novelas.

A complete German version was produced in 1683, but it was according to a French translation, rather than the original. Thus, not until Bertuch's Don Quichotte appeared in 1775 was there a fairly complete work based upon the Spanish.

In seventeenth-century Germany the Don was read "for entertainment

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12. Ibid., p.304.
and amusement; it was not until the eighteenth century that it was regarded as satirical. In that age it received wide vogue in Germany and was both frequently copied and often presented on the stage. Bergel states that "Practically every aspect and phase of German life between 1750 and 1800, so far as it is reflected in literature, is directly or indirectly related to Don Quixote."

Emotionalism was carried to its limits by eighteenth century Europe, and the writings of Rousseau were a sign of the times. The Storm and Stress (1765-1785), with its Werther, was followed by a wave of suicides, and all of these things are indicative of the frame of mind of one type of European. And so it is interesting to note that Wieland, a popular German writer of the time, regarded the Don as "a medicine against sentimental fevers."

But now came a new, more sympathetic trend in the attitude with which the German intellectuals viewed the story. Herder (1744-1803), while liking the quiet and amiable Sancho, found that the Don "offended something in myself which is quixotic; my feelings were hurt that the author ridicules a person who possesses so many great and noble traits." Herder later changed his position and came to regard the Don as an abnormal, unrealistic man who suffers the consequences of his failure to cope with reality. But his earlier viewpoint, which shows how seriously some people (who, like the Don, are perhaps the victims of

15. Ibid., p.310 (original source not available).
16. Ibid., p.314. (original source not traceable).
novels?) can take their fiction, remained with many Germans, to appear in later writings.

Schiller comes next in the evolution - or warping - of the idea of the knight's significance. Schiller's esthetic theories, while not directly concerned with Cervantes, nonetheless had considerable influence in the shaping of the new opinions toward the Spaniard.

Bergel's statements of what followed Herder's early concept are best repeated verbatim:

Schiller's central problem is the relationship between the finite and the infinite, between "idea" and "reality". This polarity underlies all other pairs of opposites established by Schiller, those of "naive" and "sentimental," of "Greek" and "modern." The romanticists built upon these antitheses in their own aesthetic and historical theories. It is the heritage of Schiller, often unfortunate, but typically German, if the romantic critics of Cervantes are usually more concerned with the discovery of philosophical relationships in the novel than with its artistic values.

In general, Sancho Panza, the favorite of the eighteenth century, now has a bad press. He is constantly scolded for his "materialism" and narrow-mindedness. On the other hand, Don Quixote grows more and more to the proportions of a tragic hero, who succumbs to the stupidity of his inferior surroundings.

Extreme flights of fancy like those of Chamisso..., though they were not meant as objective criticism but are rather lyrical outbursts, show the fatal consequences of the attempt to interpret Don Quixote by the methods of German idealism. The possibility that Don Quixote might have an anti-idealistic tendency did not occur to the romantics, or, it was purposely ruled out because it would have disturbed their system.

To the Schlegels and other romanticists, Don Quixote is primarily a "chivalric poem," Cervantes a "romantic poet."
...The beast [of Cervantes' idealism] having been slain, it was now ready to be prepared into an exquisite dish for literary gourmets. The most accomplished master in these culinary operations is Friedrich Schlegel. For him, Don Quixote is a product of the "romantic wit," that intellectual activity which sees in life and art nothing but an opportunity for irresponsible play, and to which the romanticists assigned the highest rank among man's abilities.

With Tieck's 1799 translation there appears what is generally regarded as the first really complete and satisfactory German rendition of the original. But now there arises a problem concerning Tieck's work. He himself made four "corrected" editions during his lifetime, between 1799 and 1852; and it is known that his ideas about the arts changed considerably during his lifetime. To what extent was his constantly-shifting attitude mirrored in his later corrections to the first edition? It is impossible for a master's thesis to study them all; yet, in quoting the various critics, one must remember that their contradictory comments about Tieck's interpretation may be based upon any of four editions, all of which may in theory differ from each other in interpretation. Or the statements of later critics may be derived from his letters and articles, rather than from the translations.

Evaluations of these works range from "masterly," "admirable," and "the first really satisfactory rendering of... [it] into German," to the condemnations, which have been most widely accepted by critics and scholars, of Grillparzer and Witkowski. It is true that


Tieck had never been to Spain, and that his study of the language began only seven years before the first volume of his translation appeared. Witkowski declares that the work was full of mistakes; Grillparzer (with whom Witkowski agrees) declared that he had turned the Don into "a martyr of knighthood, instead of the fool which he is." He later declares that a certain statement of Byron's about Cervantes and the Don (with which, incidentally, both Tieck and the Spanish scholars Rius and Ormsby disagreed) "contains perhaps more truth than all that Mr. Ludwig Tieck has babbled about poetry and poets." Bergel also gives Tieck mixed blessings:

The best-known German translation, that of Ludwig Tieck, whatever its merits may be, cannot compare with it [the 1648 edition]. His translation has nothing of the grandezza of the original, for it flows too smoothly, it reads like a non-chalant, discursive improvisation in the style of a romantic travel novel. The translator of 1648 accomplished much better the preservation of the satirical bitterness and the sharp thrusts of the original.

Although he [Tieck] uses the romantic position as his point of departure, the results are his own.

27. Ibid., p.325.
Lussky best explains Tieck’s ever-shifting notions:

The interpretation of Don Quixote at which Tieck arrived in 1795-96 later became the current romantic attitude toward Cervantes’ novel. This attitude, which differed radically from the previous rationalistic understanding of that work, regarded with extravagant and uncritical approval every manifestation of Don Quixote’s idealism.... It was only later, probably under the influence of Goethe’s deep insight into the true significance of Cervantes’ immortal creation, that Tieck recognized fully the fool-hardiness of Don Quixote’s impetuous attempts to realize his ideals in life immediately and by the employment of quite impractical means. Tieck writes in 1833: “Das, was noch in ihnen [the romances of chivalry] poetisch war, oder eines Phantastischen, was das Unmögliche erstrebe, sowie die in ihnen [the romances of chivalry] es Dies durfte der ehr- jenes Phantastische, was das Unmöglichen Sinne behaure... Nun aber zog er aus, alles Das, was ihm begeisternd vor­ schwöbe, selbst zu erleben; jenes unsichtbar Wunder, welches ihn reizte, wollte er mit seinen körperlichen Händen erfassen und als einen Besitz sich aneignen.”

Bergel likewise explains that Tieck later came to decide that the “poetical” and the “unpoetical”, together with the question of the ideal and the real, are not fundamentally opposed; but most of the romanti- cists “clung to their attitude... of subjective idealism for which Don Quixote was the heroic symbol.”

Let us return, however, to the evolution of the 1799 edition, which appeared about a year after the beginning of the writer’s romantic period. Tieck used the edition of 1738, published in London, but printed in Spanish, as the basis for his own work, which accounts for

30. Ibid., p.330.
Tieck was familiar from childhood with an earlier German edition of the Don's exploits which was owned by his father. He continued to re-read it throughout boyhood and youth, and in 1793 he learned enough Spanish under Tyxsen at the University of Göttingen to read the original. But in 1795-96, years which are considered decisive in his life, he suddenly found a "deeper meaning" in the novel. (Is it too much to suspect that this "discovery" was simply the fruit of many years of reading, during which the writings of Herder, Schiller and the Stürmer und Dränger had subconsciously prepared the way for his "new" ideas?)

As referred to earlier, Tieck had returned to Berlin in the autumn of 1794 and now accepted employment as a "hack" writer under the publisher C.F. Nicholai. Lussky believes that the young man first thought of Cervantes' novel in a new light as the result of a sudden realization of the great difference between himself and his employer, and Tieck made an almost immediate comparison of the temperament of

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32. Rius, Op. cit., pp.290-291, states that the edition was full of printing errors which Tieck did not fully correct in his own translation. (This negligence on Tieck's part may, of course, be from incomplete knowledge of both Spanish and of books and events referred to by Cervantes.) However, a check by the writer of this thesis of numerous passages in it revealed few, if any, serious errors.


35. Ibid., p.1084.
The first effect of this discovery... was that Tieck began to identify Nicholai with Sancho Panza and to make him stand for all that was unpoeitic, banal, and trivial in art and life. Tieck later believed that this understanding of — what was to the romanticists — a deeper meaning in the novel restored to him his esteem of art, poetry and imaginative creation.

What this "deeper meaning" was may easily be surmised: since the Don himself questions the "truth of life", the romanticists vied with each other in upholding his distorted views of life. Henceforth, in effect, it was to be the world which was insane or cruel for refusing to understand or uphold the Don's opinions. Fichte's idea that the ego dominated reality hereby had the last drops of reasoning wrung from it. To the average romanticist, it was the person who called a spade a spade who was henceforth deluded; the artist could create or destroy at will; reality could be interpreted in any manner and still be valid; and such an earth-bound realist as Sancho, or any reader or critic who refused to see a "hidden" or "deeper" meaning in the novel, not only spoiled all of the fun but was completely "unpoetic" or "philistine".

Although, according to Bergel, Schiller's idea came into vogue that the Don was no longer "a victim of too much reading" who dreamt of an ideal past, but now became, rather, a striver toward an ideal

36. Ibid., p.1086.
37. Ibid., p.1092.
future, yet it was Tieck around whom centered the romantic interpretation. In his efforts on behalf of the Don he was encouraged by the Schlegel brothers (especially Wilhelm), who considered the story to be an organic whole.

Cervantes' novel was the romantic dream of a novel come true, for here the eighteenth-century romanticists found a main story, interrupted by poems and short stories or *novelas* which had no relationship to the main action: a technique which many romanticists, including Tieck, followed in their novels. There was also a mixture of seriousness and jest which the romanticists at once pronounced to be romantic irony. And the Don's love for Dulcinea went straight to the hearts of all of Tieck's early circle of followers.

This, then, should be sufficient explanation of how a story which was essentially so anti-romantic could be accepted by the most enthusiastic of romanticists. As Bergel previously mentioned, the new intellectuals simply ignored that which did not please them, if they could not successfully rearrange it.

40. Ibid., p. 325.
41. Loc. cit.,
The Tieck Translation

So many and so varied are the passages which will be studied and compared in this thesis that it would be difficult to "begin at the beginning"; rather, it has been found preferable to discuss the comparisons according to specific categories.

It must be stressed that the five-hundred-odd passages which were chosen for study, and from which the following have been selected, represent only a small part of the whole novel. Any attempt at a complete survey of the story along such detailed lines would be beyond the scope of a shorter thesis; also, for the purposes of this study, it would avail little, for while one could thereby accumulate a large mass of statistics about the types of changes or similarities in Tieck's German, yet such statistics would not seem to advance the proof of this thesis in any way.

Other types of evaluation were tried and discarded, including an attempt to count the number of verbs or ideas which Tieck changed from active in the Spanish to passive in the German, from passive in Spanish to active in German; also, intangible objects in Spanish to tangible in German, and vice versa. The results for the first fifty examples were neutral, since the extremes in each category almost exactly cancelled each other. The present arrangement was accordingly adopted as being the most suitable type of study, and a linguistic-philosophical discussion was omitted.

The following examples include everything from single words to
passages of several pages in length. It is thereby hoped to present, by 
a variety of proofs, evidence which will better uphold the contentions 
of the thesis. They have been selected in order to show that the 
German follows the Spanish accurately, or at least closely enough that 
charges of infidelity to the original may be shown to be unfounded.
CHAPTER IV

German-Spanish Comparisons

A. The comparisons will begin with those German variations which seem most censurable to the writer. It will be observed that none of these passages are very long. In cases of doubt, it has been considered advisable to cite the English translations of Ormsby, Putnam and Motteux. It will also be noted that their interpretations of some passages were preferred by the writer to her own translations.
### Whole phrases

<table>
<thead>
<tr>
<th>Tieck Translation</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>(v. I, p. 8, l. 28 - p. 9, l. 1) die Gefahr eines Kämpfs</td>
<td>(the danger of a battle)</td>
</tr>
<tr>
<td>(v. I, p. 54, l. 13-17) wir wollen Euch mit Gottes Hülfe gnädiger Herr, selber schon heilen, ohne dass die Urganda dazu komme, Verflucht, und noch hundertmal, und noch tausendmal verflucht mögen die Ritterbücher sein</td>
<td>(with God's help we ourselves will heal you, without Urganda coming. Cursed, a hundred and a thousand times cursed, be those books about knighthood)</td>
</tr>
<tr>
<td>(v. I, p. 59, l. 3) Das ist aber zuverlässig</td>
<td>(That is reliable)</td>
</tr>
<tr>
<td>(v. I, p. 59, l. 16) sehr behende</td>
<td>(very nimbly)</td>
</tr>
<tr>
<td>(v. I, p. 63, l. 18) ich versichere Euch</td>
<td>(I assure you)</td>
</tr>
<tr>
<td>(v. I, p. 69, l. 13-15) damit die Höflinge nicht das Beste im Turniere gewinnen!</td>
<td>(so that the courtiers shall not win the tourney)</td>
</tr>
<tr>
<td>(v. I, p. 70, l. 10-11) Gott wird es fügen</td>
<td>(God will ordain it)</td>
</tr>
<tr>
<td>(v. I, p. 70, l. 27-28) und nachher will ich schon auf Rache denken</td>
<td>(and I shall think of revenge later)</td>
</tr>
<tr>
<td>(v. I, p. 73, l. 16-17) warum wollen sich der Herr Oheim mischen?</td>
<td>(why do you wish to become involved...?)</td>
</tr>
</tbody>
</table>
Marín Edition

(v.i., p.60, 11.12-13)
al riesgo de una cuchillada
(to see if it could stand a sword-blow)
(M, p.5; to know whether it were Cutlass-Proof)

(v.i., p.144, 11.4)
Suba vuestra mercad en buen hora; (O, v.i., p.30, preferred: To bed que, sin que venga esa hurgada, with your worship at once, and we le sabremos aquí curar. Malditos, will contrive to cure you here digo, sean otra vez y otras without fetching that Hurgada. ciento estos libros de A curse I say once more, and a caballerías!
hundred times more, on those books of chivalry...)

(1736 ed.: ... urgsa...; P, p.51. Urganda M, p.30, Urganda)

(v.i., p.153, 1.1)
sólo sé decir
(I can only say)

(v.i., p.153, 1.12)
con mucha alegría
(joyfully)

(v.i., p.161, 1.3)
hago cuento
(I observe)

(v.i., p.173, 11.8-9)
que los cortesanos llevan lo (for the courtiers are winning the mayor del torneo)
tourney)

(v.i., p.174, 1.18)
Dios será servido
(please God)

(v.i., p.175, 11.13-14)
y quedése lo del vengarme á (and let the matter of revenge be mi cargo my concern)

(v.i., p.179, 1.9)
¿quién le mete...?
(0, v.i., p.42; who mixes you up in these quarrels?)
(But note: P, p.60: Who is responsible for your being involved in these quarrels? M, p.40: what makes you run your self into these Quarrels?)
Tieck Translation

(v.1, page reference missing)
mit ihm fertig werden

(v.1, p.366, I.21-22)
Was ging's Buch an, ob...

(v.1, p.395, I.12)
Das soll geschehen

(v.2, end)
Vielleicht sing' ich in kühnen Tönen bald.

(v.4, p.74, I.28 – p.75, I.5)
o wir unglückseligen Duenna's...
doch nicht, uns mit einem Du an-
zureden, und sollte es sie selbst an der Seligkeit verhindern.

A.2. Differences in nouns

(v.1, p.34, I.3)
Pfand-Lehnner(s)

(v.1, p.67, I.9)
Schönheiten

(v.1, p.373, I.7-8)
vorzüglichsten

(v.1, p.76, I.18)
Gefährlichkeit

English Translation

(to gain his point with him)

(How did it concern you)

(That shall be done)

(Perhaps I shall soon sing in dauntless accents)

(... our mistresses will not address us as familiars, even if it cost them eternal bliss.)

(pawn-broker[s])

(beautiful things)

(choicest, most preferable)

(danger)
Marín Edition  

(v.1, p.181, l.5)  
averiguarse con él  

(bring him to reason)  
(Only O, v.1, p.43, uses the proper meaning of the verb. P, p.60 and M, p.41, use this verb in the sense of conversing with.)

(v.2, p.283, ll.13-14)  
dqué hacía al caso...?  

(what did it matter...?)  
(But M, p.182: What a Devil was it to you...)

(v.2, p.320, l.3)  
-Así lo hare-  

(I shall do it thus)

(v.4, p.332)  
Forse altri canterá con miglior plettro.  

(\[Italian\] Perhaps another will sing with a better plectrum)

(v.7, p.66, ll.13-18)  
¿Desdichadas de nostros las dueñas; que, aunque vengamos por línea recta, de varón en varón, del mismo Héctor el troyano, no dejáramos de echarnos un vos nuestras señoras, si pensasen por ello ser reinas!  

(We unfortunate dueñas; for, though we be descended in direct male line from Trojan Hector himself, our mistresses never ceased to use formal address with us if they thought that that would make queens of them.)

A.2. Differences in nouns

(v.1, p.107, l.2)  
remendón  

(cobbler)

(v.1, p.169, l.2)  
grandeza  

(lofty qualities)

(v.2, p.291, l.4)  
esenciales  

(\[the most\] essential)

(v.1, p.185, l.2)  
pesadumbre  

(discomfort)
tieck Translation

<table>
<thead>
<tr>
<th>(v.I, p.385, l.12)</th>
<th>(v.I, p.385, l.13)</th>
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<tbody>
<tr>
<td>Sack</td>
<td>Grossknecht</td>
</tr>
<tr>
<td>(v.I, p.387, l.14)</td>
<td>Oheim</td>
</tr>
<tr>
<td>(v.3, p.342, ll.26-27)</td>
<td>und dass ich ein Millionär seyn möchte, um ihr zu helfen</td>
</tr>
</tbody>
</table>

English Translation

<table>
<thead>
<tr>
<th>(sack, bag)</th>
<th>(head servant)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(uncle)</td>
<td>(and that I would wish to be a millionaire in order to help her)</td>
</tr>
</tbody>
</table>

A.3. Adjectives

<table>
<thead>
<tr>
<th>(v.I, p.7, l.15)</th>
<th>(v.I, p.387, l.15)</th>
</tr>
</thead>
<tbody>
<tr>
<td>unwegänglich</td>
<td>freundschaftlichen</td>
</tr>
</tbody>
</table>

| (unsociable)      | (friendly) |

A.4. Verbs

<table>
<thead>
<tr>
<th>(v.I, p.31, ll.12-15)</th>
<th>(v.I, p.64, l.5)</th>
</tr>
</thead>
<tbody>
<tr>
<td>sobald er den Orden der Ritterschaft empfangen, wolle er auch über seine Verrätherei mit ihm Rücksprache nehmen</td>
<td>(gar nichts) erwähnen</td>
</tr>
</tbody>
</table>

| (as soon as he had taken the order of knighthood, he would discuss his treachery with him) | (so which... do not allude) |

<table>
<thead>
<tr>
<th>(v.I, p.70, l.1)</th>
<th>(v.I, p.72, l.25)</th>
</tr>
</thead>
<tbody>
<tr>
<td>waren</td>
<td>Ich glaube, er nannte sich...</td>
</tr>
<tr>
<td>(threw [him])</td>
<td>(I think he called himself...)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>(v.I, p.76, l.14)</th>
<th>(v.I, p.76, l.14)</th>
</tr>
</thead>
<tbody>
<tr>
<td>... war bemüht...</td>
<td></td>
</tr>
<tr>
<td>(was careful...)</td>
<td></td>
</tr>
</tbody>
</table>
(v.2, p.306, l.13)
barza

(iron bar)

(v.2, p.306, l.14)
zagal

(husky youth)

(v.2, p.309, l.16):
mayor

(superior or "boss")

(v.6, p.110, l.16-17)
y que quisiera ser un Fúcar
para remediarlos

(and that I wish I were a Fúcar in order to remedy them)

(Bat. Mg p.596: and that if I had all the Treasures which Croesus possess'd, they shou'd be at her Service;)

A.3. Adjectives

(v.1, p.57, l.21)
descomadidos

(rude; immoderate)

(v.2, p.309, l.17)
fraternal

(brotherly, friendly)

A.4. Verbs

(v.1, p.103, l.8-9)
y que si él hubiera recibido la orden de caballería, que él le diera á entender su alevosía;

(and that, had he received the order of knighthood, he would call him to count for his treachery)

(v.1, p.162, l.4)
caesecen

(he also said that he was named...)

(v.1, p.174, l.8)
volvieron

(got him back to bed by force)

(v.1, p.178, l.12)
dijo también que se llamaba...

(Don Quijote happened to take the same route)

(v.1, p.184, l.4-5)
Acartó don Quijote á tomar la misma derrota y camino

(cont. on page 49)
<table>
<thead>
<tr>
<th>Tieck Translation</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>(v.o. p.376, l.6)</td>
<td>verfolgen</td>
</tr>
<tr>
<td></td>
<td>(pursue, persecute)</td>
</tr>
<tr>
<td>(v.o. p.386, l.2)</td>
<td>Ihr mögt... besessen werden</td>
</tr>
<tr>
<td></td>
<td>(you may be possessed of the devil)</td>
</tr>
<tr>
<td>(v.o. p.394, l.15)</td>
<td>lauern</td>
</tr>
<tr>
<td></td>
<td>(to lurk)</td>
</tr>
</tbody>
</table>

**A.5. Adverbs and adverbial phrases**

<table>
<thead>
<tr>
<th>(v.o. p.70, l.20)</th>
<th>bloss</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(merely [from envy])</td>
</tr>
<tr>
<td>(v.o. p.372, l.16)</td>
<td>Vornehmlich</td>
</tr>
<tr>
<td></td>
<td>(above all)</td>
</tr>
</tbody>
</table>

**A.6. Numerals**

<table>
<thead>
<tr>
<th>(v.o. p.9, l.16)</th>
<th>Drei Tage</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(three days)</td>
</tr>
<tr>
<td>(v.o. p.52, l.3)</td>
<td>sechs</td>
</tr>
<tr>
<td></td>
<td>(six)</td>
</tr>
<tr>
<td>(v.o. p.77, l.14)</td>
<td>acht</td>
</tr>
<tr>
<td></td>
<td>(eight)</td>
</tr>
<tr>
<td>(v.o. p.368, ll.15-16)</td>
<td>aber sie lügen... und lügen tausendmal</td>
</tr>
<tr>
<td></td>
<td>(but they lie... and lie a thousand-fold)</td>
</tr>
<tr>
<td>(v.o. p.373, l.1)</td>
<td>tausend</td>
</tr>
<tr>
<td></td>
<td>(thousand)</td>
</tr>
<tr>
<td>(v.o. p.25, ll.19-21)</td>
<td>er habe sich tausend Menschen und vielen vornehmen Gerichtshöfen durch ganz Spanien bekannt gemacht</td>
</tr>
<tr>
<td></td>
<td>(he made himself known to a thousand men and to many excellent or well-known courts of justice in all of Spain)</td>
</tr>
<tr>
<td></td>
<td>(In Tieck's day, <em>vornehm</em> was not exclusively <em>excellent</em>.)</td>
</tr>
</tbody>
</table>
Marín Edition               English Translation
(cont. from page 47)            (But 0, v.I, p.44: ... decided...
P, p.61: ... determined...
M, p.42: ...happen'd...

(v.2, p.294, 1.12)        (to destroy us)
destruírmos

(v.2, p.308, 1.5)        (you may hang yourself)
puede... ahorrarse

(v.2, p.318, 1.9)         (to sally, or go, out)
salir

A.5. Adverbs and adverbial phrases

(v.I, p.175, 1.7)        (and all [from envy])
todo

(v.2, p.290, 1.8)        (Really)
En efecto

A.6. Numerals

(v.I, p.61, 11.5-6)       (Four days)
quatro días

(v.I, p.140, 1.1)        (Three days)
tres días

(v.I, p.186, 1.5)         (six days)
seis días

y mienten, digo, otra vez, y
mentirán otras doscientas
lie, I say it once more, and will lie two hundred times more)

(v.2, p.290, 1.21)        (one-hundred-thousand outrages)
cien mil insolencias
(1738 ed.: cien mil...)

(v.I, p.95, 11.6-7)       (getting himself known in almost
dándose a conocer por cuantas: in every tribunal and law-court
audencias y tribunales hay casi
in all of Spain)
et en toda España
Changes in one of the sense-perceptions

(\(v.\text{I, p.}34\), 11.20-21)
\[\text{diese unerhörten ceremonien}\]
(those unheard-of ceremonies)

(you will find)

(\(v.\text{I, p.}64\), 1.10)
\[\text{Ihr werdet finden}\]

(and so it appears)

(\(v.\text{I, p.}69\), 1.17)
\[\text{und so ist es wahrscheinlich}\]

(never heard-of)

(\(v.\text{I, p.}374\), 1.8)
\[\text{nie erhört}\]

(I see...)

Differences due probably to romantic warping

(\(v.\text{I, p.}56\), 1.21)
\[\text{Scheiterhaufen}\]
(funeral pyre)

(\(v.\text{I, p.}67\), 11.18-19)
\[\text{denn seine Stimme ist so süß, dass sein Gesang ein Zauberklänge zu nennen ist}\]

(for his voice is so sweet that his songs are a magic sound)

(\(v.\text{I, p.}371\), 11.26-27)
\[\text{dem Kranze und Ruhme}\]
(the laurels and fame)

(\(v.\text{I, p.}375\), 1.28-\(p.376\), 1.1)
\[\text{alles verkehrt und wunderlich scheint?}\]
(all appears to be turned about and marvelous?)
Marín Edition

A.7. Changes in one of the sense-perceptions

(v.1, p.108, 11.1-2)
las hasta allí nunca vistas ceremonias

(such ceremonies as had never been seen)

(v.1, p.163, 1.2)
versis

(you will see)

(v.1, p.173, 1.12)
y así se cree...

(and thus, it is believed...)

(v.2, p.292, 1.6)
tan no vista

(such as was never seen)

(v.2, p.312, 1.9)
-Digo que en todo tiene vuestra maraved razón

(I say that you are right about everything)

A.9. Differences due probably to romantic warping

(v.1, p.148, 1.22)
hoguera

(cleansing flames)

(v.1, p.169, 11.9-11)
y tal es la suavidad de la voz con que los canta, que encanta,

(0, v.1, p.39, preferred: for such is the sweetness of his voice that he enchants when he chants them)

(But P, p.57: and when he... sings his verses, all who hear them are filled with admiration for the charm and sweetness of his voice. - This product of the latest American scholarly research is hardly an improvement over either Tieck or Ormsby.)

(v.2, p.289, 1.21)
la perfección

(the perfection [of chivalry])

(v.2, p.294, 1.7)
son todas hechas al revés?

(are all turned about?)
Tieck Translation

(v. I, p. 378, l. 1)

zione(r) Krone

(That crown) (this is a mistranslation only because it is figurative, rather than literal)

(v. I, p. 368, l. 8)

vergötttern

(desify)

(v. 4, p. 43, l. 26)

meiner hochstrebenden Seele

(of my high-striving spirit)

(This phrase is omitted from the German)

(v. I, first pages)

und theilen der Welt Werke mit
die Bewunderung und Frucht erregen
("Frucht" may be a misprint for "Furcht," fear.)

(and share with the world works which arouse wonder and profit)

(v. I, p. 54, l. 23=24)

Riesen, den ungeheuersten und wildesten

(giants, most monstrous and wild)

(v. I, p. 65, l. 15)

altnützerverschen Verse

(ancestral verse)

(v. I, p. 70, l. 19)

altes (old) is added to describe oaks

(no page or volume reference)

mit wilder und entsetzlicher Stimme

(with a wild and horrible voice)

(v. I, p. 373, l. 23)

Blume

(crowning point or climax)

English Translation
Marina Edition

(v.2, p.296, l.3-4)
término y fin

(English Translation)

(finish and end)

(v.2, p.310, l.16) alabaa

(praise)

(v.7, p.20, l.18) dé mi animoso espíritu

(0, v.2, p.259: of my bold heart)

(v.1, p.8, l.5-6) la quietud del espíritu

(calmsness of soul)

(this phrase is included in the 1738 edition)

(v.1, p.8, l.7-9) ... y ofreczcan partos al mundo

(and present to the world works
que le colmen de maravilla y

which fill it with wonder and joy)

de contento

(jayanes, los más desaforados y atrevidos)

(giants, most lawless and daring)

(v.1, p.144, l.10-11) versos mayores

(0, v.1, p.37; longer pieces of verse)

(v.1, p.165, l.20) enseña (1738 ed., v.1, p.47)

(live-oak)

(v.1, p.197, l.7) enzina (1738 ed., v.1, p.47)

(enzina)

(v.6, p.315, l.9-10) con voz horribosa y desenfada (0, v.2, p.245, preferred; in a

(Desenfada is a word of many

herash, discordant voice)

meanings. In v.2, p.309, l.14,

(But neither F nor M find the

it is used as uninhibited or

exact meaning; F, p.739: in a

free and easy in manner)

horrendous voice; M, p.675: in a

horrible tone)

(v.2, p.291, l.18) fineza

(nicety, niceness)

(But M, p.186: singular Perfection

0, v.1, p.192: beauty... F, p.199: the beautiful part of it)
Tieck Translation            English Translation

Ae.10. To compare the German with other translations in order to indicate the relative merits of each

(\textit{v.i.}, p.8, l.8)
\textit{Arbeiten...}  \textit{(tasks)}

(\textit{v.i.}, p.15, l.24-25)
Er zog dabei eine grosse Strecke  \textit{(He continued for a long ways) fort}

(\textit{v.i.}, p.30, l.12)
ohne weitere Umsätzlich  \textit{(without further ceremony or)}
(Perhaps the only reason to chide without more ado)
Tieck for this particular error is that he failed to make any attempt to render it and substitutet another phrase. As will be noted, scholars are not at all agreed about the meaning of the Spanish)

(\textit{v.i.}, p.77, l.10)
mindestens  \textit{(at least)}

(\textit{v.i.}, p.373, l.1)
gebunden führte  \textit{(led the mares together)}

(\textit{v.i.}, p.377, l.5)
... angenehme...  \textit{(pleasing)}
A 10. To compare the German with other translations in order to indicate the relative merits of each

Marín Edition

(v. I, p. 59, 116-7)
poniéndose en ocasiones y peligros

(0, v. I, p. 4; exposing himself to peril and danger)
(The following are only slight improvements upon the German:
M, p. 4; exposing himself to Danger on all occasions...
P, p. 27: placing himself in situations of the greatest peril)

(v. I, p. 73, 106)
y, con esto, caminaba tan despacio...

(and meanwhile he rode so slowly)
(But M, p. 9: and all this while he rode so softly... P, p. 31; He rode slowly)

(v. I, p. 102, 1010)
sin hacerla pedazos

(without breaking it)
(This is an obscure phrase. Marín does not mention it; the Cortezón ed., v. I, p. 88, notes, refers the la to lanza; 0, v. I, p. 17, considers the la to refer to the carrier's head; M, p. 17, uses it with lanza; P, p. 39, mentions it with the carrier's head.)

(v. I, p. 186, 102)
por lo mucho

(at least)
(But 0, v. I, p. 45; at most...
M, p. 42; at least...
P, p. 61; at most...

(v. 2, p. 290, 120)
arrastró

(dragged [the mares])
(M, p. 186; drove their Horses before him)

(v. 2, p. 295, 110)
un prado tan verde y vicioso

(a meadow so green and pleasing)
(cont. on page 57)
(vol. p. 394, l. 7-8)
so mag sie mich zum Frühstück nehmen  
(English Translation)  
so may she have me for breakfast

(dem wahrhaftig, wenn ich erst in's Sprechen komme, so ist es um sie gathen.  
(English Translation)  
(for really, if I start to talk, then there's an end of it)

(vol. p. 371, l. 10-11)  
Thaten und Leiden  
(deeds and sufferings)

All. mistakes caused by errors in the 1738 edition

(vol. p. 49, l. 10)  
Quijada

(vol. p. 51, l. 11)  
Quijada

(vol. p. 77, l. 26, sentence ends with interrogation, not period.)

(vol. p. 457, l. 16-17)  
Wer von allen diesen Unglückseligen am wenigsten Besinnung zeigt und hat, ist mein Nebenbuhler Anselmo.  
(He who, of all these unfortunates, shows and has the least sense is my rival Anselmo.)
Marín Edition

(cont. from page 55)

(v. 2, p. 318, 1.2)
(por que me ayunes?
(aun que a abstain from eating.
Above phrase is figurative)

(v. 2, p. 317, 11.7-8)
porque por Dios que despertíque
y lo echo todo á doce, aunque
nunca se venda. (See note, same
page)

(v. 2, p. 289, 1.6)
persona y trabajos

P. 1.98: character and... hard-
ships)

---

English Translation

(But M. p. 188: the verdant Freshness of the Grass)

(you can bet that she'd fear me)

(But M. p. 197, omits the phrase, possibly from ignorance of its meaning; P, p. 208: we'd have no trouble in coming to an understanding. P comes closer to the Spanish than does Tieck, but only O, v. I, p. 202, uses the correct translation.)

(M. p. 197, is by far the best; I shall let fly, and out with it all by Wholesale, the it spoil the Market.)

(A ll. Mistakes caused by errors in the 1738 edition

(v. I, p. 136, 1.15)
Quijano (1738 ed. v. I, p. 33: Quizada)

(v. I, p. 138, 1.20)
Quijano (1738 ed. v. I, p. 34: Quizada)

(v. I, p. 187, 1.10; sentence ends
with a period; 1738 ed. v. I,
p. 51, ends with interrogation)

(v. 0, p. 304, 11.16-18)
Entre estos disparates, el que
muestra que menos y mas juicio
tiene es mi competid or Anselmo
(1738 ed. ... el que muestra
que menos, y mas Juzyio tienen,...)

(O, v. I, p. 432, preferred: Of all this silly set the one that shows the least and also the most sense is my rival Anselmo)
Tieck Translation  

(π.Ι, p.11, 1.25)  
dor mit recht ewig gepriesene  
Ritter  

(π.Ι, p.69, 11.26-27)  
er schrie und tobte und schlug  
... um sich  

(π.Ι, p.482, 11.17-18)  
wenn jene mich nur nicht ver-  
brennen und diese nicht holen.  

(π.Ι, p.284, 11.26-27)  
und beim Wetter, dann war gleich, (and then you can bet that it  
Cardenio mochte verrückt sein;  
oder nicht.  

English Translation  

(the knight who rightly is always praised)  

(he screamed and raved andayed  
about) (this interpretation  
turns the section into a lap-  
stick, which Cervantes does  
not intend)  

(if those only don't burn me and  
those don't carry me off.)  
(Cervantes' humorous portrayal  
of Sancho's realism is here  
turned into a prayer by Sancho)  

would be the same, whether or  
not Cardenio were mad.)
B. The following passages are chosen because they indicate a slight amount of distortion by Tieck of the intended meaning of the original. It will be noted, however, that this distortion is very infrequent and in no way affects the novel as a whole; half of the examples do not even concern the principal characters.

Marín Edition

\[(v.1, p.64, 11.10-11)\]
\[el jamás como se debe alabado caballero\]

\[(v.1, p.174, 1.5)\]
\[dando cuchilladas y reverses\]

\[(v.8, p.252, 11.6-7)\]
\[—Aun bien que ni ellas me abrasan ni ellos me llevan.\]

\[(v.2, p.284, 11.22-23)\]
\[Pues montas que no se librara Cardenio por loco!\]

\[(1738 ed., v.1, p.244: Pues montas, que no se librara Cardenio por loco?)\]

English Translation

\[(the knight, never praised as he deserves)\]

\[(F, p.58, preferred: laying about ... with slashes and back-strokes)\]

\[(It's all right, since neither the ones burn me nor the others carry me off.)\]

\[(And you can bet that Cardenio would be let off because he is a madman.)\]
C. This section examines a portion of the examples in which words or phrases were added to, or omitted from, the original by Tieck. Nowhere in the novel was there found to be any addition or omission by him which amounted to three lines or more; and, although a sentence-by-sentence scrutiny was followed for the equivalent of only 250 pages, the results of that careful study and of the close reading of the novel, together with the examples in the following sections, indicate that Tieck neither added nor excluded more than six words at a time; whereas such an act could amount to a staggering total of items, the contrary

Tieck Translation                      English Translation

1. Additions (make no difference to meaning)
   a. Adverbs, adverbial phrases

   (v.1, p. 48, l. 7)
   ... am meistem...
   (most or best)

   (v.1, p. 71, l. 20)
   wirklich
   (really)

   (v.1, p. 75, l. 24)
   ... bald...
   (soon)

   (v.1, p. 365, l. 17)
   ... endlich...
   (finally)

   (v.1, p. 377, l. 12)
   ... schon...
   (already)

   C.1.b. Adjectives

   (v.1, p. 70, l. 18)
   ... unsäglich...
   (unspeakable)

   (v.1, p. 78, l. 6)
   ... alles...
   (all)
seems rather to be true: such changes by Tieck are much fewer than are those by Motteux (estimated only), and a study of the Ormsby and Putnam translations will yield a large number of similar results which, like Tieck's, are so trivial as to merit no inclusion in a paper of this sort. The variations by the latter are included only in order to give an idea of the types of alterations which he made; they seldom distort even the intent of a paragraph, and every case of the latter which was noticed was included herein.

Marín Edition

English Translation

1. Additions (make no difference to meaning)
   a. Adverbs, adverbial phrases

   (v.1, p.133, l.13-14)
   le pareció a él que le venía de molde
   (it seemed to him that it just suited...)

   (v.1, p.176, l.9)
   y así fue hecho
   (and thus it was done)

   (v.1, p.183, l.3)
   en habiendo ocasión
   (upon occasion)

   (v.2, p.281, l.14)
   le dijo
   (he said to him)

   (v.2, p.295, l.16)
   como si estuviera sin juicio
   (as if he were out of his senses)

C.1.b. Adjectives

   (v.1, p.175, l.5-6)
   porque aquel bastardo de don Roldán
   (because that bastard of a don Roland)

   (v.1, p.175, l.10-11)
   sí... no me la pagare
   (if... he shall not pay me for it)
**Tieck Translation**

\[(v.I., \ p.78, \ l.8)\]
\[\text{alles} \quad (\text{all})\]

**English Translation**

\[C.1.\alpha. \ Miscellaneous\]

\[(v.I., \ p.vii)\]
\[\text{eines dürren und welken Sohnes.} \quad (\ldots \text{which is strange and full of odd ideas...})\]
\[\text{der wunderlich und voll seltsamer Gedanken ist die vorher} \quad \text{noch Niemand beigefallen sind}\]

\[(v.I., \ p.53, \ l.l6-17)\]
\[\text{damente sie nicht jemand anders} \quad (\text{so that they may not corrupt anyone else})\]
\[\text{verführen} \quad \text{verführen}\]

\[(v.I., \ p.77, \ l.l7-18)\]
\[\text{dieses ist auch nichts Sonderliches} \quad (\text{this is nothing exceptional})\]

\[(v.I., \ p.376, \ l.l9)\]
\[\text{mit Verschwendung} \quad (\text{contemptuously})\]

\[(v.I., \ p.382, \ l.l7)\]
\[\text{so viel} \quad (\text{so much})\]

\[C.2. \ Additions (\text{distort or caricature meaning})\]

\[(v.I., \ no \ page \ reference)\]
\[\ldots \text{die der Lauf der Zeiten} \quad (\text{[the lord of those] whom the course of time has since produced})\]
\[\text{seitdem hervorgebracht:}\]

\[(v.I., \ p.382, \ l.l6-7)\]
\[\text{ein gar zu grosses Verlangen} \quad (\text{a far-too-great desire})\]
Marín Edition

(v. I, p. 186, 1.3)
-Encomiendalo tú a Dios...-

English Translation

(Entrust it to God)

Col.o. Miscellaneous

(v. I, p. 7, 11.10-12)
un hijo seco, avellanado, antojadizo, y lleno de pensamientos varios y nunca imaginados de otro alguno...

(0. v. I, p. lxxv, preferred: a dry, shrivelled, whimsical offspring, full of thoughts of all sorts, and such as never came into any other imagination) (But cf. M. p. xix: what is very dull, very impertinent, and extravagant beyond Imagination. And P. p. 11: an offspring that was dried up, shrivelled, and eccentric: a story filled with thoughts that never occurred to anyone else)

(v. I, p. 142, 11.13-14)
y sean condenados al fuego

(and let them be condemned to the fire)

(v. I, p. 187, 11.1-2)
Y no lo tengas a mucho

(And do not consider this to be unusual)

(v. 2, p. 294, 1.22)
y le dejó en el suelo

(and left it on the ground)

(v. 2, p. 301, 1.18)
Retención es...

(Retention is...)

O.2. Additions (distort or caricature meaning)

(v. 2, p. 288, 11.12-13)
el señor de todos cuantos hubo en (the lord of all who were in)
su tiempo en el mundo

world in his time)

(v. 2, p. 301, 1.8)
gran deseo

(great desire)
### C.3. Omissions

<table>
<thead>
<tr>
<th>TiEck Translation</th>
<th>English Translation</th>
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C.3. Omissions

Marín Edition

English Translation

(v.1, p.60, l.3)
luego siglos había que...
(1738 ed., v.1, p.5: luego siglos que...

(v.1, p.97, l.12)
atestados
(1738 ed., v.1, p.18: atestados)

(v.1, p.104, l.1)
brío
(1738 ed., v.1, p.21: brío)

(v.1, p.109, ll.6-7)
respondió a las suyas [fotógragas] (answered him)

(v.1, p.151, l.5)
á trueno

(v.1, p.161, l.6)
valoroso caballero

(v.1, p.167, l.2)
por su camino

(v.1, p.184, l.5)
derrota

(v.2, p.291, l.2)
hizo, dijo y pensó

(v.2, p.291, l.5)
con sola

(v.2, p.292, l.12)
y, siéndolo, no sentí nada.

(v.2, p.315, l.9)
y están a cargo de vuestra merced

(v.1, p.8, ll.5-6)
la quietud del espíritu

(for, long centuries)

(stuffed)

(vigor)

(in order to...)

(valiant knight)

(in its way)

(course)

(he did, said and thought)

(with only)

(and, being that way [med], I shall suffer nothing.)

(and which are in your care)

(calmness of soul)
D.

**English Translation**

Tieck Translation

(with a dog)

(a woman)

(... many vulgarisms)

(a piece of mischief or evil)

(The question is translated as a statement of fact)

(Indeed, the folly of some has risen to such a pitch)

**E.1. Nouns**

(a handsome coat, velvet shoes and slippers of the same material, as also a very fine kerchief with which he outfitted himself on week-days.)

(knew how to handle the ox)
D. The following are examples of obvious carelessness on Tieck's part; it will be observed, however, that the German is at most a phrase of two words, and even the "standard" English translators have wandered further astray than that.

Marín Edition

(v.I, p.161, l.9)
con el alano
(with the mastiff)

(v.I, p.161, l.11)
la señora
(the lady)

(v.I, p.169, l.1)
de algunas bajecas
(... certain vulgarisms or trifles)

(v.I, p.178, l.11)
el daño
(the damage)

(v.2, p.290, l.11)
-Ya no te he dicho-
(Haven't I already told you?)

(v.4, p.304, l.2-3)
y de todos se extiende á tanto
la locura
(end the folly of all has reached
such a pitch)

E. The following examples indicate Tieck's sometimes-inadequate knowledge of Spanish.

E.1. Nouns

(v.I, p.49, l.1)
una olla
(a stew)

(v.I, p.50, l.3 - p.52, l.2)
sayo de valerete, calzas de
velludo para las fiestas, con
sus pantufles de lo mismo, y los
días de entresemana se honraba
con su vellorí de lo más fino.
(a doublet of fine
cloth and velvet breeches and
shoes to match for holidays,
while on weekdays he made a
brave figure in his best home-
spun.)

(v.I, p.52, l.5-6)
tomeba la podadera
(handled the pruning-shears)
Tiëck Translation

(\textit{v.i., p.4})
unterschiedliche von seinen
Saatfeldern

(\textit{v.i., p.16, 11.19-20})
der ihn in das Thor oder die
Freistätte seiner Leiden winkte

(\textit{v.i., p.15, 1.20})
das so-Grosses um Willen Eurer
Liebe leidet

(\textit{v.i., p.27, 1.26})
Sohn

(\textit{v.i., p.372, 1.28})
Hürden

(\textit{v.i., p.396, 1.9})
Rad

(\textit{v.3, p.320, 11.1-2})
Die Zitter ist in meiner Hand,
die sie wohl zu stimmen weiss,
antwortete Sancho...

(\textit{v.3, p.299, 11.14-15})
und dass sie in allen Banken von
Flandern als bares Gold ge-
nommen würde.

English Translation

(divers corn-fields)

(which beckoned him to the gate or
the sanctuaries of his misfortunes)

(who suffers so much for the sake of
your love)

(son)

(folds, pens)

(cartwheels)

(The zither is in my hand, which
knows well how to play it,
answer...)

(Tiëck translates drum as
zither and refers the phrase to
Sancho, not to the Don, as
would be correct.)

(and that she would be accepted in
all of the banks of Flanders as
ready money)
Marín Edition

(v.I. p.53, l.10)
muchas hanean de tierra de
sembradura

(P. p.26: many acres of tillable land)

(v.I. p.74, ll.15-16)
no á los portales, sino á los
alcázares de su redención le
enseminateda.

(led him not to the portals, but to
the fortresses of his redemption.)

(v.I. p.73, ll.1-2)
que tanta suerte por vueatro
amor pedea.

(who suffers such woes for your love)

(v.I. p.98, l.14)
ahlado

(godson)

(v.2, p.290, l.20)
chozas

(a type of hut)

(v.2, p.321, l.5)
zapetetas

(0. v.1, p.203, note: "zapetetas in
which the sole of the shoe is
struck with the hand."

(v.6, p.82, ll.4-5)
-En manos está al pendérr, que
le sabrán bien teñer- respondió
Sancho...

(0. v.2, p.154: "The drum is in
hands that will know how to beat
it well enough," said Sancho...)

(Neither M nor P are exact; M, p.586:
Let him alone, quoth Sancho, he
will go thro' stitch with it! He'll
make a Hog or a Dog of it, I'll
warrant you. P, p.655: "Leave the
tambourine," Sancho advised him,
to the one who knows how to play
it." P uses the imperative with-
out need.)

(v.6, p.51, ll.11-12)
y que puede pasar por los bancos (0. v.2, p.144: "... and fit to pass
de Flandes the banks of Flanders."

(This is another phrase which occasions much trouble in interpretation,
because of the many different ways in which it is used in literature.
Cf. Marín, v.6, p.51, note, l.12. Tieck's translation is one of many
correct ones; but in this case, bancos seems to refer to the hazardous
shoals off the coast of Flanders. P, p.644, borrows 0's phrase -
without acknowledgment of the source - word for word. M, p.576, is
more original and less accurate: "and might well pass muster in
Flandes."
Tieck Translation                                       English Translation

(v.3, p.321, 11.26-28)
Gott geleite Dich, und die Jung-       (God be with you, and the Virgin
frau Maria, und die ganze               Mary, and the whole trinity...)
Dreieinigkeit...                           (Tieck understood the reference
to Mary, but not to the chapel
at Gaeta)

(v.4, p.135, 11.2-3)
süßer Beweger aller Trink-       (sweet mover of all drinking vessels)
geschirra!

E.2. Adjectives

(v.1, p.27, 1.13)
 wandernden Rittern                            (knights-errant)

E.3. Idioms

(v.1, p.12, 11.7-8)
er ihr auch niemals gesagt;                       (he had never told her)
hatte

(v.1, p.26, 1.22)
weit
                                    (far) (perhaps confusion of espacio
with its English cognate space, which is a possible translation
of the word)

(v.1, p.52, 11.5-6)
Ich will nicht gesund hier
stehen
                                    (May I not stand here whole or
hale?)

(v.1, p.69, 11.6-8)
ais wenn man ihr ein (grosses
und feines) Stück Leinen-
geschenkt hätte
                                    (then if she had been given [a
large and fine] piece of
linen)

(v.1, p.64, 11.6-8)
glaub' ich aber doch, dass der
Verfasser, ohne so viel Fleiss
und Arbeit auf alles dies
verwandt zu haben...
                                    (yet I think that the composer,
without having put so much
trouble and work into all this...)
                                    (But 0, v.1, p.36; P, p.55; and
M, p.36, go as far afield.)
Marín Edition

(v.6, p.84, ll.1-2)
MFtios te guíe y la Peña de
Francis, junto con la trinidad
de Gasta... (God and St. Mary and the Trinity
of Gasta chapel at Gasta which
is dedicated to the trinity) guide you...

(v.7, p.149, ll.6-7)
manco dulce de las cantinolares (sweet mover of the copper carafes)
(But M, p.737: sweet Fermenter of
Liquids)

E.2. Adjectives

(v.1, p.98, l.1)
pasados caballeros (M, p.15: [knights] 'in former ages')

E.3. Idioms

(v.1, p.65, ll.4-5)
ni se dio caza dello (nor did she notice it)

(v.1, p.99, ll.22-23)
por un buen espacio (for a good while)

(v.1, p.140, l.3)
¡Desventurada de mí!
(1738 ed., v.I, p.35, is
similar)

(v.1, p.160, l.10)
quedé echar una tela (than in weaving a web or
tapestry)

(v.1, p.162, ll.4-6)
oz dijo que merecía el que lo
compuso, pues no hizo tantas
necesidades de industria... (I say that he who composed it,
since he wrote such follies
unintentionally or since he
did not make such follies intentionally...)

English Translation
Tieck Translation

(v.i., p.68, l.20)
er endigte also damit

(English Translation)
(thus he thereby ended)

(v.I., p.74, l.27)
statt der Stroh, die er jetzt
verliesse

(English Translation)
(instead of the straw which he was
now abandoning)

(v.I., p.75, l.5-6)
alles aber in eiliger Unordnung

(English Translation)
(but [putting] everything into
hasty disorder)

(v.II., p.368, l.4)
(This careless omission has been included in this section because
it is likely to have been made from an incomplete knowledge of
Spanish) it is likely to have
been made from incomplete

(v.II., p.384, l.126):18
(Tieck omitted this phrase, also, and probably because it gives
some difficulty in interpretation)

(see thesis, p.57, A.10)

(see thesis, p.57, A.10)

E.4. References to Spanish persons, localities and history

(v.I., Dedication)
Grafen von Benalcaz Mirano, und Alcoce

(Count of Benalcaza Benares and
Alcoce)

(v.I., p.25, l.8-9)
sei in den Herbergen von
Malaga bewandert

(he wandered about in the inns
of Malaga)

(v.I., p.25, l.13-14)
unter den Rittern von Cordova
(The term Potro may have confused Tieck)

(among the knights of Cordova)
Marín Edition | English Translation
---|---
(v. I, p. 171, ll. 9-10) á carga cerrada | ([a Spanish commercial term] contents uncertified, i.e., without ado) (all English translators rendered this passage in such a way as to indicate that they were familiar with it and need not evade it as did Tisch)

(v. I, p. 181, ll. 15) en quitame allá esas pajitas | (in the time it takes to pick me up those few straws over there i.e., in a moment)

(v. I, p. 182, ll. 3) malbaratándolas todas | (O, v. I, p. 43: making a bad bargain in every case)

(v. 2, p. 285, ll. 4) y pro (1738 ed., v. I, p. 244; is similar) | (end advantages)

(v. 2, p. 305, ll. 9-10) que han de comer la tierra | (O, v. I, p. 197; P, p. 204: that the earth will one day devour)

(v. 2, p. 318, ll. 2) que me ayunese! | (see thesis, p. 57, A.10)

(v. 2, p. 317, ll. 7-8) ..., y lo eche todo á doce... | (see thesis, p. 57, A.10)

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**Etc. References to Spanish persons, localities and history**

(v. I, p. 3, Preface) Condó de Benalcázar y Bañares. | (Count of Benalcázar and Bañares, viscount of the town of Alcocer)

(v. I, p. 91, ll. 5-6) sin que hubiese dejado los Perchaes de Málaga | (without his having left the drying-place of Malaga)

(v. I, p. 94, ll. 1) Petrar de Córdoba | (This was a district in Cordova which was well-known in Cervantes' time for its lawless people; the district was named from the statue of a colt which was in its plaza.)
Tieck Translation

English Translation

E.5. Unclassified

(v.1, p.9, II.14-15)

dieser sei durchaus edel und ritterlich

(the latter was completely noble and knightly)

(v.1, p.28, I.24)

(omitted)

(v.1, p.34, II.6)

und dass sie ihm in allen, worin er befehlen, dienen, und ihn für ihren Herrn erkennen wolle.

(and that she would serve him in all that he commanded and would regard him as her lord.)

(v.4, p.235)


(visit the prisons, the butchers' stalls and the markets, for the presence of the governor in these places is of the greatest importance. Console those who expect a quick judgment from you. Be a bogey to the butchers, for then they will give accurate weights, and for the same reason be the dismay of the market-people.) (This is all in the imperative tense, whereas the Spanish has: it comforts, etc.)

(v.4, p.405, II.19-21)

Ihr habt richtig gerechnet, antwortete Don Quijote: es scheint aber, ihr kennt nicht die Schliche und Wege der Buchhändler... antwortete.

("You have reckoned rightly," answered Don Quijote, "but it seems that you do not know the tricks and ways of the booksellers,...")

(See thesis, p.69, E.18)
Marín Edition

English Translation

E.5. Unclassified

(v.1, p.56, 11.4-5)  
porque tenía acomodada condición (F, p.27: for he ... was ready for anything)

(v.1, p.100, 11.1-2)  
que podía competir con el que se la prestaba  
(a reference to the moon, which was so brilliant that it "could vie" with the sun which lent it light)

(v.1, p.107, 11.4-5)  
y que dondegüiera que ella estuviese le serviría y le tendría por señor  
(and that wherever she were, she would serve him and regard him as her lord)

(v.7, p.281, 11.13-19)  
Visita las cárcelés, las carnicerías y las plazas; que la presencia del gobernador en lugares tales es de mucha importancia; consuela á los presos, que esperan la brevedad de su despacho, es como á los carniceros, que por entonces igualan los pesos, y es espantajo á las placeras, por la misma razón.  
(0, v.2, p.356: Visit the jails, the slaughter-houses, and the market-places; for the presence of the governor is of great importance in such places; it comforts the prisoners who are in hopes of a speedy release; it is the bugbear of the butchers who have then to give just weight, and it is the terror of the market-women for the same reason)

(v.8, p.158, 11.1-3)  
— ¡Bien está vuestra merced en la cuenta! respondió don Quijote. —  
Bien parece que no sabe las entrañas y salidas de los impresores...  
("You're certainly in the know! " said don Quijote. "It's obvious that you don't know the in's and out's of printers...")

(v.6, p.82, 11.4-5)  
(See thesis, p.69, E.1.)  
—En menos está el pandero...—
For the sake of fairness, several passages have been chosen which Tieck translated properly, or at least moderately well, but which were missed by other translators. The examples which follow represent only a small portion of those which could have been included. The great numerical difference between them and the preceding passages must not be mistaken as representing any valid type of ratio, in the translation, between passages which were correctly, and those wrongly, turned into German. They are included here only to give an appearance of balance to the study which might otherwise become a negative type of criticism in which only Tieck's errors were mentioned. However, since this is primarily a study of the differences in German, it may readily be understood that the similarities must necessarily play a minor role. Perhaps,

Tieck Translation

(1.3, p.100, 1.28 - p.101, 1.3)

... und man mir davon meinen Gehalt nach und nach abzüge und abkretzte.
Freund Sancho, antwortete Don Quixote, es trifft sich oft, dass eine Katze so viel wert ist, als eine Ratze.

English Translation

(... and my salary may be removed and scratched off little by little.
Friend Sancho, ... it often happens that a cat is worth as much as a rat.)

(1.3, p.219, 11.23-24)

einem sehr schönen Apfelschimmel (on a very fine dapple-gray)
if any opinion may be ventured as a result of this study, it is that here is surely presented proof that "all is relative", even when one is called upon to give his ideas about a particular translation. For at the same time that Tieck's work is shown to be better than such critics as Heine and Grillparzer claimed it to be, the translations which are known to English readers do not fare too well under close scrutiny. Even the Putnam edition of September, 1949, the result of many years of careful study, has flaws in it which seem to be inexcusable. One may only conclude that this matter of translation is far more complicated than it would seem, and that it is far easier to find flaws in others' work than it is to remedy them in one's own.

María Edition

(5.5, p.134, ll.7-11)
... y se descuenta de mi salario. (P. p.551, preferred: "... take out of my wages on a pro gata basis."
- "Sancho amigo" respondio don Quijote, a las veces tan buena suele ser una gata como una rata.

English Translation

"Friend Sancho," remarked Don Quijote, "a cat may sometimes be as good as a rat." (But cf. 0. v.2, p.45: "... valued and stopped out of my wages in due promotion." "Sancho,... sometimes proportion may be as good as promotion." And M. p.486: "... I am willing to strike off ... Cantity for Cantasy. Would not Quantity have been better than Cantasy, ask'd Don Quixote?")

(5.5, p.280, ll.23-24)
una muy hermosa yegua tordilla
(a very handsome dapple mare)

(O. v.2, p.101: on a very handsome flea-bitten mare... M. p.537: on a very fine Flea-bitten Mare...
P. p.604: on a handsome Flea-bitten mare... )
Tieck Translation

(v.4, p.81)
... denn so dumm du auch bist, 
so bist du doch wahrhaft und 
leauter.
Ich kann nicht lauter sprechen, 
als ich jetzt rede, sagte Sancho, 
aber wenn ich auch gar keine 
Zunge hätte, so wollte ich mein 
Wort doch halten.

(\textit{G.2.} Excellent translation by Tieck)

(v.3, p.98, ll.4-9)
postponiert... disponirt
(disregarded... well-disposed)

(v.3, p.141, ll.16-18)
Belgachen... Wallachen
(possibly) bellows-laugh...
 Geldings)
Marín Edition

(v.7, p.75, 1.20 = p.76, 1.3)

though stupid thou art veracious."

"I'm not voracious," said Sancho,

"only peckish; but even if I was

a little, still I'd keep my word." and M., pp.709-710: for I believe

thou art more Fool than Knavish.

I am what I am, quoth Sancho:

but whatever I be, I'll keep

my Word, never fear it.)

(v.8, p.311, 1.21 = p.312, 1.2)

que muchas veces donde hay

estacas no hay tocinos

(0, v.2, p.279: "... for indeed

where there are pegs there are no

flitches).

(But M., p.926: "tis not all

Gold that glisters, and every Man

was not born with a Silver Spoon

in his Mouth.)

G. Puns

1. Missed by Tieck

(v.7, p.316, 11.11-12)

y vestirmos de martas cebollinas (But 0_v.2, p.369: and dress in

(Sancho here means cebollinas.

sable-like. Cebollinas, if it

means anything, means onion-like)

realizada... reducida (shined her up... put her in her

place)

(v.5, p.185, 11.12-15)

Cananeas... hacaenas

Canaanites... hacks or nags

(M's interpretation of gambling Hags

... ambling Naggs [P.503] is no less

accurate than are later translators

and is far more humorous)
H. Proverbs
H.1. Spanish geographical terms

(v.4, p.110, l.1)  ... wie die Faust aufs Auge  (literally, than a fist in your eye)

(v.4, p.528, l.24-26)  man findet an manchen Orten Schwarte, wo es drum keinen Speck gibt  (one often finds bacon rinds where there is no bacon)

(v.3, p.135, l.25 - p.136, l.1)  wo kein Stall ist, da sind auch keine Krippen  (where there is no stable, there is no manger)

(v.1, p.369)  So mancher geht nach Wolle und kommt geschoren nach Hause  (Many go after wool and return home shorn)

(v.2, p.471, l.21)  Die Perlen gehören auch nicht für die Säue  (Pearls are not for swine [a quotation from the German Bible])

(v.3, p.144, l.21-22)  Was soll's dann, dass wir hier gehänselt werden?  (What is the meaning of our being made fools of?)

(This remark applies to the story but misses the point of the saying)
H.1. Spanish geographical terms

(7; p. 113, 1.9) 
... como por los cerros de Úbeda

(8; p. 311, 1.21 - p. 312, 1.2) 
muchas veces donde hay estacas

(5; p. 178, 1.8) 
donde no hay tocinos

(2; p. 286, 11.6-7) 
muchos piensan que hay tocinos

(4; p. 323, 1.7) 
No es la miel para la boca del asno

(5; p. 191, 11.2-3) 
-Mas fijo, que te estrago, burra (0; v. 2; p. 65, plus note; Woe, de mi suegro!

(1738 ed. v. 3; p. 85; mas yo, que... )

(0; v. 2; p. 234; *though there's no more truth in it than over the hills of Úbeda*)

(often where there are pegs there are no flitches)

(where there are no flitches there are no pegs)

(honey is not for the ass's mouth)

[... when a person takes umiss something that is intended as a favor or a compliment; *— 0; v. 2; p. 65, note.]
H. Proverbs.

Tieck Translation

\((v.4, p.473, \text{l}.1-2)\)
nicht mit dem, mit dem du geboren, sondern mit dem, mit dem du geschoren

\((v.3, p.138, \text{l}.23-24)\)
Sage mir, mit wem du umgehst, so will ich dir sagen, wem du bist

\((v.3, p.454, \text{l}.11)\)
der sich zu dem Guten hält, und selber einer von ihnen wird werden wird

English Translation

(not with whom you are born, but with whom you are shorn)
(This translation is likewise used in \(v.3, p.138, \text{l}.26; \) \& \(v.3, p.454;\))

(Tell me with whom you associate, I'll tell you who you are)

(He who stays with the good, will be one of them)

4. Opportunism.

\((v.3, p.69)\)
Klopf an Deiner Thür das Glück, so weis' es nicht zurück

\((v.3, p.135)\)
an einem brauen Herzen prallt das Unglück ab

\((v.3, p.99)\)
Ein Haben gilt mehr, wie zwei Bekommen

\((v.4, p.514)\)
ein Haben sei besser als zwei Kriegen

\((v.4, p.467, \text{l}.21)\)
besser ist Neid, als Mitleid

(when fortune knocks on your door, don't thrust it back)
(misfortune rebounds from a stout heart)
(One possession is worth more than two to be got.)
(a possession is better than two "get it's")
(Envy is better than pity \(\vdash\) this is not only a wrong interpretation, but it also gives an unfavorable idea of Sancho, the speaker.)
Marín Edition

English Translation

(v.8, p.238, ll.16-17)
No con quien naces, sino con quien paces
(not with whom you are born, but with whom you associate)

(v.5, p.183, ll.12)
Dime con quien andas, decirte he quien eres
(Tell me with whom you associate, I'll tell you who you are)

(v.6, p.260, ll.7-8)
júntate a los buenos, y serás uno de ellos
(associate with the good and you will become one of them)

4. Opportunism

(v.5, p.95, ll.7-8)
cuando viene el bien, mételo en tu casa
(when good luck comes to thee, take it in)

(v.5, p.178, ll.7)
buen corazón quebranta mala ventura /P, p.566, adopts translation—but without acknowledgment/

(v.5, p.132, ll.9)
más vale un toma que dos te daré
(one "take" is better than two "I'll give thee's")

(v.8, p.293, ll.4-5)
más valía un "toma" que dos "te" daré
(a "take" is worth more than two "I'll give thee's")

(v.8, p.231, ll.6-7)
más vale salto de mata que ruego de hombres buenos
(escape from punishment is better than good men's pleas).
(But M, p.896: One Pair of Heels is worth two Pair Hands
P, p.951: escape from the slaughter is worth more than good men's prayers)
Tieck Translation

(Gott dir helfen mag, hast du Geld im Sack)

But note how this is altered below:

(der Mensch denkts und Gott leakt's)

(man plans and God directs—a wrong translation and the wrong proverb)

5. Inanimate objects:

(Die Zitter ist in meiner Hand, die sie wohl zu stimmen weiss)

(The zither is in my hands, who knows well how to play it)

(v.3, p.405, 11.2-4)

(Do you not know that one doesn’t speak of rope in the house of the hanged man?)

(v.3, p.451, 11.15-16)

(he who leans against a good tree is protected by a good shade)

(v.1, p.369)

(lest everyone sweep his own door-step, I trouble myself about nothing)

6. Miscellaneous:

(wer will handeln, muss den Preis nicht wandeln)

(he who wishes to do business does not change prices)
(v. 6, p. 334, 11.1-2)
á Dios rogando y con el mazo dando

(v. 8, p. 293, 11.3-4)
á Dios rogando, y con el mazo dando

(v. 6, p. 82, 11.4-5)
En manos está el pandero, que le sabrán bien tener

(v. 6, p. 194, 11.5-6)
dónde hallastes vos ser bueno el nombrar la soga en casa del ahorcado?

(v. 6, p. 260, 11.9-10)
quien á buen arbol se arrima, buena sombra le cobija

(v. 2, p. 286, 1.1)
de mis viñas vengo; no sé nada

(v. 5, p. 132, 11.8-9)
quien destaja no baraja

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English Translation

(v. 6, p. 334, 11.1-2)
0, v. 2, p. 252: praying to God and plying the hammer

(v. 8, p. 293, 11.3-4)
0, v. 2, p. 488; praying to God and plying the hammer

(v. 6, p. 82, 11.4-5)
The drum is in hands which know well how to beat it
But 60, p. 586; he will go thro' stitch with it. He'll make a Hog or a Dog of it; I'll warrant you.

(v. 6, p. 194, 11.5-6)
(When did you find it wise to mention a rope in the house of a hanged man?)

(v. 6, p. 260, 11.9-10)
he who leans against a good tree gets a good shade

(v. 2, p. 286, 1.1)
(I come from my vineyards, I know nothing i.e., I mind my own business)

(v. 5, p. 132, 11.8-9)
(he who dictates does not quibble)
Translation of words for "madness" or "folly", etc.

In order better to prove that Tieck changed nothing substantial in the novel, the following table shows the translations by Tieck of Cervantes' own terms for the don and Sancho and their antics.

The terms by which Cervantes describes his leading characters are of course extremely important in forming the reader's opinion of these people, and had Tieck changed the meanings of the terms in his translation, he might well have distorted the story. That he did not alter Cervantes' ideas seriously is evident from the following illustrations. On the whole, the German is very close to the Spanish, and seldom is there a change which is worth noting.

1. Words for "madness", "folly", etc.

(v.1, p.371, l.13)
Narrheit
(insanity, foolishness—the words for insanity and folly which are in this day so far apart in meaning were evidently similar in Tieck's age if we are to judge by the constant, seemingly-interchangeable use which he makes of them.)
Marín Edition

(v.5, p.107, 1.7) alía van reyes do qieren leyes (This is an inversion of the proverb: Kings decide what the state religion is to be)

(1738 ed., v.3, p.43, is similar)

(v.8, p.231, 11.14-15) castigame mi madre, y yo trom- (my mother beats me, and I go on with my misdeeds)

(1738 ed., v.4, p.316, is similar to above.)

(v.1, p.179, 11.11-12) á buscar pan de trastigo (to look for bread finer than the best)

The chief variation seems to be loco, locuras; rasend, Raserein; i.e., in a few passages Tieck gives the impression that the don is violently, rather than passively, insane.

It has been only a century or less that mankind has displayed tolerance and understanding of the mentally ill; prior to that time, the insane were regarded as amusing, rather than as pitiable, people. Hence it is not by coincidence alone that both loco and narrisch may mean either insane or ridiculous. They have been translated as both in a few of the following examples in order to indicate that they may be interpreted in either way.

(v.2, p.292, 1.11) sandez (folly)

(5, v.1, p.192; insanity)
Thorheiten

(silly, absurd)

dullness, stupidity

(omitted)

(mental absorption)

(simple, dull)

(harebrained antics)

(erring books)

(absurdities)

(absurd... absurdities)

(insane, absurd)

(absurdness and... baseness)
Marín Edition

<table>
<thead>
<tr>
<th>Spanish Term</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>(v.8, p.305, l.16) sandeces</td>
<td>(follies)</td>
</tr>
<tr>
<td>(v.2, p.290, l.13) sandio</td>
<td>(a fool)</td>
</tr>
<tr>
<td>(v.1, p.154, l.2) ignorancia</td>
<td>(ignorance)</td>
</tr>
<tr>
<td>(v.8, p.322, l.2-3) ignorancia</td>
<td>(ignorance)</td>
</tr>
<tr>
<td>(v.1, p.53, l.9) desatino</td>
<td>(lack of judgment)</td>
</tr>
<tr>
<td>(v.7, p.276, l.16-17) mostrенко</td>
<td>(stupid)</td>
</tr>
<tr>
<td>(v.1, p.180, l.7) devanesos</td>
<td>(mad pursuits)</td>
</tr>
<tr>
<td>(v.7, p.140, l.23) desvanecidos libros</td>
<td>(0, v.2, p.303: trashy books)</td>
</tr>
<tr>
<td>(v.1, p.138, l.3) necedades</td>
<td>(idiocies)</td>
</tr>
<tr>
<td>(v.6, p.252, l.10) disparate...disparates</td>
<td>(nonsense...nonsense)</td>
</tr>
<tr>
<td>(v.6, p.221, l.16) disparates</td>
<td>(nonsense)</td>
</tr>
<tr>
<td>(v.8, p.322, l.5-6) disparates y...embelecos</td>
<td>(absurdities and...deceits)</td>
</tr>
</tbody>
</table>
Tieck Translation | English Translation
---|---
(v.1, p.309, l.12) NARRHEITEN | (follies)
(v.1, p.55) TOLLHEITEN | (follies)
(v.2, p.1412) SPIEGEL DER TOLLHEIT | (mirrors of extravagances)
AUSTERBILD DER NARRHEIT | (examples of folly)
(v.2, p.457) UNGLÜCKSELIGEN | (unfortunates)
(v.3, p.179) DUMMkopf | (numbsshell)
(v.4, p.351) Narr | (fool, madman)
(v.2, p.419, l.12) ÜBERTÖLPELT UND ZUM NARREN GEMACHT | (duped and made a fool)
(v.3, p.449) Don Hansnarr | (Don Fool)
(v.4, p.297) Narren | (fool)
(v.3, p.112, l.21) Thor | (fool)
(v.3, p.426) albernt | (simple, dull)
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(v.8, p.21, l.8)
disparates

(v.1, p.145, l.7)
disparates

(v.4, p.241, ll.19-20)
espejos de disparates
 ejemplos de necedades

(v.4, p.304, l.17)
disparatados

(v.6, p.289, l.12)
mentecato

(v.8, p.89, l.21)
mentecato

(v.4, p.251, l.3)
embaído y tonto

(v.6, p.253, l.1)
don Tonto

(v.8, p.18, l.24)
tonto

(v.5, p.146, l.16)
tonto

(v.6, p.221, l.15)
tonto

English Translation

(nonsense)

(nonsense)

(mirrors of absurdities
 examples of silliness)

(0, v.1, p.432; silly set)

(short on reasoning ability)

(short on reasoning ability)

(deceived and made a fool)

(don Simpleton /0, v.2, p.219/)

(fool)

(fool)

(fool)
Tieck Translation

(\textit{v.1, p.31, l.7})
\textit{närrisch}

(\textit{v.1, p.31, l.7})
\textit{Närrheit}

(\textit{v.2, p.44})
\textit{Nar}

(\textit{v.1, p.50, l.23})
\textit{närrisch}

(\textit{v.4, p.537})
\textit{(eines) Thor(en)}

(\textit{v.4, p.494, l.27=5.595, l.4})
\textit{Thoren...Wahnsinn...Wahnsinnigen}

(\textit{v.1, p.7, l.28})
\textit{Thor}

(\textit{v.3, p.479, l.1})
\textit{ausgemacht(en), Narr(en)}

(\textit{v.1, p.284, l.27})
\textit{verrückt}

(\textit{v.1, p.373, l.25})
\textit{rasend}

(\textit{v.1, p.28, l.10})
\textit{Närrheit}

(\textit{v.1, p.373, l.5})
\textit{Raserein}

English Translation

(mad)

(foolishness, insanity)

(fool, madman)

(foolish, strange, mad)

(fool)

(fool)

(completely mad)

(deranged)

(raving mad)

(madness, foolishness)

(raving)
<table>
<thead>
<tr>
<th>Marín Edition</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>(v.1, p.103, l.2) loco</td>
<td>(mad)</td>
</tr>
<tr>
<td>(v.1, p.103, l.2) loco</td>
<td>(mad)</td>
</tr>
<tr>
<td>(v.1, p.282, l.17) loco</td>
<td>(madman)</td>
</tr>
<tr>
<td>(v.1, p.138, l.14) loco</td>
<td>(mad)</td>
</tr>
<tr>
<td>(v.8, p.322, l.12) loco</td>
<td>(mad)</td>
</tr>
<tr>
<td>(v.8, p.268, ll.2-5) locos, tontos, tontos</td>
<td>(mad...fools...fools)</td>
</tr>
<tr>
<td>(v.1, p.58, l.8) loco</td>
<td>(madman)</td>
</tr>
<tr>
<td>(v.6, p.289, ll.5-6) loco rematado</td>
<td>(stark mad)</td>
</tr>
<tr>
<td>(v.2, p.284, l.23) loco</td>
<td>(mad)</td>
</tr>
<tr>
<td>(v.2, p.291, l.13) loco</td>
<td>(insane)</td>
</tr>
<tr>
<td>(v.1, p.99, ll.18-19) locura</td>
<td>(madness)</td>
</tr>
<tr>
<td>(v.2, p.291, l.2) locuras</td>
<td>(mad pranks)</td>
</tr>
<tr>
<td>Tieck Translation</td>
<td>English Translation</td>
</tr>
<tr>
<td>-------------------</td>
<td>---------------------</td>
</tr>
<tr>
<td>(v.1, p.47, l.27) Zorn</td>
<td>(anger, violence / this meaning is wrong, for locura here is used in the sense of insanity, not raving)</td>
</tr>
<tr>
<td>(v.1, p.28, l.15) Thorheit</td>
<td>(folly)</td>
</tr>
<tr>
<td>(v.1, p.13, l.26) Thorheit</td>
<td>(folly)</td>
</tr>
<tr>
<td>(v.1, p.71, l.3) Thorheit</td>
<td>(folly)</td>
</tr>
<tr>
<td>(v.2, p.456) Thorheit</td>
<td>(silliness)</td>
</tr>
<tr>
<td>(v.1, p.395, l.23) Thorheiten</td>
<td>(foolish actions)</td>
</tr>
</tbody>
</table>

2. Miscellaneous.

<table>
<thead>
<tr>
<th>Tieck Translation</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>(v.1, p.62, l.22) Narrheiten</td>
<td>(foolishness)</td>
</tr>
<tr>
<td>(v.1, p.373, 11, l.2) Tollheiten</td>
<td>(follies)</td>
</tr>
<tr>
<td>(v.1, p.53, l.11) heidnischen</td>
<td>(pagan, godless)</td>
</tr>
<tr>
<td>(v.1, p.369) (wie die) Unsinnigen</td>
<td>([like] madman) (This is misinterpretation of the Spanish)</td>
</tr>
</tbody>
</table>
### Marin Edition

<table>
<thead>
<tr>
<th>(v.1, p.133, l.7)</th>
<th>locura</th>
<th>(madness)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(v.1, p.99, l.16)</td>
<td>locura</td>
<td>(folly, madness)</td>
</tr>
<tr>
<td>(v.1, p.69, l.13)</td>
<td>locura</td>
<td>(madness)</td>
</tr>
<tr>
<td>(v.1, p.175, l.16-17)</td>
<td>locura</td>
<td>(madness)</td>
</tr>
<tr>
<td>(v.2, p.304, l.3)</td>
<td>locuras</td>
<td>(0, v.1, p.132: infatuation)</td>
</tr>
<tr>
<td>(v.2, p.320, l.13)</td>
<td>locuras</td>
<td>(follies, foolish actions)</td>
</tr>
</tbody>
</table>

### 2. Miscellaneous

<table>
<thead>
<tr>
<th>(v.1, p.159, l.10)</th>
<th>impertinencias</th>
<th>(0, v.1, p.36: affectations)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(v.2, p.290, l.21)</td>
<td>insolencias</td>
<td>( outrages)</td>
</tr>
<tr>
<td>(v.1, p.142, l.8)</td>
<td>descomulgados</td>
<td>(related to descomulgar, to excommunicate, nefarious)</td>
</tr>
<tr>
<td>(v.2, p.287, l.4)</td>
<td>perdidos</td>
<td>(lost)</td>
</tr>
</tbody>
</table>
3. Translation of words for "wit", "sense", "judgment", etc.

(v.4, p.229, l.28)
Scharfsinnigen
(sagacious, ingenious)

(v.4, p.106)
gescheidt
(sensible)

(v.1, p.5)
den Scharfsinn seiner Perioden
(the ingenuity of his phrases)

(v.4, p.444, l.18)
mit Scharfsinn und Eifer
(with ingenuity and zeal)

(v.4, p.106)
sein Verstand und seine Thorheit
(his intellect and folly)

(v.4, p.536)
Verstand
(reason)

(v.4, p.351)
verständilig
(prudent)

(v.2, p.457)
Besinnung
(perception)
Marín Edition                              English Translation

(v.7, p.276, l.17)                        (v.7, p.276, l.17)
agudo                                             (keen, observing)

(v.7, p.107, l.6)                          (v.7, p.107, l.6)
cuerda                                           (sensible)

(v.1, p.53, l.15-16)                     (v.1, p.53, l.15-16)
entricadas razones                        (the intricate reasoning, i.e.,
                                              of his prose)

(v.4, p.203, l.9)                     (v.4, p.203, l.9)
con prudencia, con sagacidad, (prudently, wisely, diligently)
con diligencia

(v.7, p.108, l.6-7)                     (v.7, p.108, l.6-7)
su discreción y su locura                (his mental alertness and his madness)

(v.4, p.322, l.1)                     (v.4, p.322, l.1)
juicio                                           (judgment)

(v.4, p.89, l.21)                     (v.4, p.89, l.21)
discreto                                        (prudent)

(v.4, p.304, l.18)                     (v.4, p.304, l.18)
juicio                                         (sense)
K. Description.
The following examples are comparisons of longer passages which contain description of various types of objects, of people, of scenery.

(v.1, p.14, 11.3-6)
Was die Weisse der Waffen beträte, (As for the whiteness of the arms,) so gedachte er sie, wenn er einen Ort erreicht, so hell zu schleifen, he planned to polish them so brightly, when he reached a resting-place, that they would outdo fallen snow in whiteness.

(This is a pun; armas blancas = armor without insignia. Ticek translates literally, but doesn't understand the pun.)

(v.2, p.213)
Noch viele andere Artigkeiten und freundliche Erbietungen fielen zwischen Don Quixote und Don Fernando vor; sie wurden aber durch einen Reisenden beendet, der jetzt in der Schenke einkehrte. Seiner Tracht nach schien er ein Christ zu sein,

(Many other compliments and friendly proffers were exchanged between Don Quixote and Don Fernando; but they were ended by a traveller who now turned into the inn. To judge from his clothing he was a Christian who was recently returned from the land of the Moors, for he wore a short jacket of blue material, collarless and with short sleeves, his trousers were of the same color, and on his head he had a blue band; he wore)
(v.1, p.70, ll.1-4)
En lo de las armas blancas, pen-
(As for his white arms, he expected
to scour them, when he had an
to opportunity, so well that they
would be whiter than ermine.)

(v.3, pp.312-314)
Muchas palabras de comedimien-
to and compliments were exchanged be-
tween don Quijote y don Fernando;
to the two of them, but they all fell
silent as a traveler entered the inn, one who from his attire appeared to
be a Christian recently returned from
the land of the Moors. He had on a
short-shirted coat made out of blue
cloth, with half-sleeves and with-
out a collar. His breeches were of
the same shade and material, and he
had a blue cap on his head. On his
feet were date-colored buskins, and
slung across his breast from a
shoulder strap was a Moorish cutlass.

Harín Edition

English Translation
trug braune Halbstiefeln und ein Moorisches Schwert in einen Bandelier, das ihm über der Brust hing. Gleich nach ihm kam auf einem Maulthier eine Frau in Mohrischer Kleidung, die das Gesicht mit einem Tuche verhängt hatte; sie hatte einen brokatenen Kopfschmuck, und ein weiter Schleier floß ihr von dem Haupte bis zu den Füssen hinab. Der Mann war von starkem und angenehmen Aussern, er schien ungefähr vierzig Jahr alt, von bräunlichem Gesicht, mit grossem Zwickelbart und den Bart zierlich gekräuselt, so dass man ihn nach seinem Ansehen, wenn er besser gekleidet gewesen wäre, für einen Mann von Stande gehalten hätte.

(Just tell me, can there be a greater pleasure than when we find described that now, before our very eyes, a great lake of pitch burning at a full boil is presented,

brown half-boots and a Moorish sword in a bandelier which hung over his breast. Just behind him, on a mule, there came a woman in Moorish clothing who had her face concealed by a cloth; she wore a brocaded head-piece, and a broad cloak flowed from her head to her feet. The man was of rugged and pleasant appearance, he seemed to be about forty years old, brown of face, with great whiskers and his beard carefully curled, so that, to judge by his appearance, one would have taken him to be a man of good position, had he been better dressed.)
Morisco, puesto en un saidal, que le atraviesa el pecho. Entró tras él, encima de un jumento, una mujer á la morisca vestida, cubierto el rostro, con una toca en la cabeza; trae un bonetillo de brocado, y vestida una almacalafa, que desde los hombros á los pies la cubría. Era el hombre de robusto y agraciado talle, de edad de poco más de quarenta años; algo moreno de rostro, largo de bigotes y la barba muy bien puesta; en resolución, él mostraba en su postura que si estuviera bien vestido, le juzgaran por persona de calidad y bien nacida.

(v.4; pp.276-279)

Si no, digamos: ¿Hay mayor contenido que ver, como si dijésemos, aquí ahora se muestra delante de nosotros un gran lago

(Behind him, mounted upon an ass, came a woman dressed after the manner of the Moors. Her face was covered and she wore a little brocaded cap on her head and a mantle that fell from her shoulders to her feet. The man, who was a little more than forty years of age, had a robust and graceful figure, a somewhat swarthy complexion, long moustaches, and a well-tended beard. In short, if he had been well clad, one would have said from his appearance that he was a person of birth and breeding.)

(If not, tell me: is there greater satisfaction than to see, so to speak, that here and now there shows itself before us a great lake of boiling-hot pitch, (cont. p.103))
in welchem sich durch einander unzählige Schlangen, Nattern, Eidechsen und anderes entsetzliches Gewurme schwimmend bewegen, und dass nun mitten aus dem See eine höchst klägliche Stimme heraus tönt und sagt:

O Du Ritter, wer du auch seyst, der Du diesen entsetzlichen See beschauest, wenn du den Schatz erlangen willst, der unter diesen schwarzen Wogen verborgen liegt, so zeige die Stärke Deiner Brust, und wirf Dich mitten in diesen schwarzen brennenden Pfuhl, thust Du dieses nicht so bist Du unwürdig, die hohen Wunder zu schauen, die in den sieben Castellen der sieben Feyen enthalten sind, die unter dieser Dunkelheit verborgen liegen?

Kaum hat der Ritter diese fürchterliche Stimme vernommen, als er auch gleich, ohne sich weiter zu bedenken, oder die Gefahr zu erwägen, ohne selbst die Last seiner starken Rüstung abzulegen, sich Gott und seiner Dame empfiehlt, und so mitten in den....

English Translation

in which there move about countless serpents, adders, lizards and other horrid reptiles, and that now, from the midst of the sea comes a very lamenting voice, which says: 0 knight whoever you are who views this fearsome lake, if you wish to gain the treasure which lies hidden under these black waves, show the strength of you breast and throw yourself into the middle of this black, burning pool; but if you do not do this, you shall not be worthy to view the great wonders which are contained in the seven castles of the seven fairies which lie concealed beneath this darkness? Scarcely has the knight heard this fearsome voice, when he immediately, without further consideration and heedless of the danger, indeed without laying aside the burden of his heavy armor, commends himself to God.
de pez hirviendo á borbollones, y que andan nadando y cruzando por él muchas serpientes, culebras y lagartos, y otros muchos géneros de animales ferozes y espantables, y que del medio del lago sale un voz tristísima que dice: "Tú, caballero, quienquiera que seas, que el temeroso lago estás mirando, si quieres alcanzar el bien que debajo destas negras aguas se encubre, muestra el valor de tu suerte pecho y arrojate en mitad de su negro y encendido licor; porque si así no lo haces, no serás digno de ver las altas maravillas que en sí encierran y contienen los siete castillos de las siete fadas que debajo desta negrura yacen?" Y que apenas el caballero no ha acabado de oir la voz temerosa, cuando, sin entrar más en cuentas consigo, sin ponerse á considerar el peligro á que se
kochenden See springt; er kann sich noch nicht sammeln und zu sich kommen, als er sich auf blumenvollen Feldern befindet, mit denen die elyseischen Gefilde selbst keine Vergleichung leiden. Der Himmel scheint hier heller zu leuchten, die Sonne strahlt mit neuem Glanz herunder, den Augen zeigt sich eine anmutige Flur, mit grünen schön belaubten Bäumen besetzt, die das Auge mit ihrer Grün erwürgen, das Ohr vernimmt den süssen, lieblichen Gesang von tausend kleinen bunten Vögelein, die durch die ver- worrenen Zweige schwärmen. Hier sieht er einen Bach, dessen Wogen wie flüssige Birds which fly about in the eng- ger Crystall über reinem Sande und glänzenden Steinen rinnen, die dem ge- brook whose waves, like liquid lätterten Golde und reinen Perlen glei-crystal, run over clean sand and chen. Dort zeigt sich ein künstlicher Springbrunnen, aus buntem Jaspis und polirten Kinnor zusammengesetzt, hier eine geschmückte Grotte, wo zierliche Müscheln und weisse gewundene Schne- ckenhäuser in geordner Unordnung

and his lady and thus springs in- to the midst of the boiling lake, he cannot yet collect himself and recover when he finds that he is in flowery meadows with which the Elysian Fields themselves have no comparison. The sky seems to be b righter here, the sun shines with a new gleam, a pleasant meadow, bedecked with green trees of bea- tiful foliage, presents itself to the eyes and pleases them with their verdance, the ear catches the sweet, charming song of thou- sands of small, gaily-colored twined branches. Here he sees a gleaming stones which seem like refined gold and pure pearls. There is seen a lovely fountain made of many-colored jasper and polished marble; here is an or- namental grotto, where there
pone, y aun sin despojarse de la pesadumbre de sus fuertes armas, encomendándose á Dios y á su señora, se arroja en mitad del bulliente, which the Elyseans cannot compare. lago, y cuando no se cata ni sabe dónde ha de parar, se halla entre unos floridos campos, con quien los Elíseos no tienen que ver en ninguna caso? Allí le parece que el cielo es más transparente, y que el sol luce con claridad más nueva; ofrecele á los ojos una apacible floresta de tan verdes y frondosos árboles compuesta, que alegra á la vista su verdura, y entretiene los oídos el dulce y no aprendido canto de los pequeños, infinitos y pintados pajerillos que por los intruidos ramos van cruzando. Aquí descubre un arroyuelo, cuyas frescas aguas, que líquidos cristales parecen, corren sobre menudas arenas y blancas pedrezuelas, que oro cernido y puras perlas semejan; and when he least expects it nor knows where he is to stop, he finds himself among flowery fields, with

There, it seems, the sky is more transparent and the sun shines with a new brilliance; there offers itself to his eyes a pleasant forest composed of trees so green and leafy that their greenness gladdens the sight; and the ears are regaled by the sweet, untrained song of countless small and brightly-colored birds which fly about in the entwined boughs. Here he finds a brook whose fresh waters, like liquid glass, run over fine sand and white pebbles which look like sifted gold and pure pearls. Here he sees an artfully wrought fountain of many-colored jasper and of smooth marble; there he sees another of rustic design where the tiny mussel shells, together with the spiral white and yellow

*P, p.142
**0, v.1, p.142
Tieck Translation

gefasst, mit Stücken glänzenden Crystals vermischt sind; diese mit nachgeahmten Smaragden vermengt, stellen eine so mannichfaltige Arbeit dar; dass die Kunst, die hier die Natur nachahmt, sie zu übertrifft scheint. Plötzlich zeigt sich ein starkes Castell oder eine herrliche Vestung, dessen Mauern von geschlagenem Gold sind, die Zinnen von Diamanten, die Thore von Hyacinthen, und alles ist so wundervoll zusammengesetzt, dass wenn auch der Stoff, aus welchem es gebaut ist, nichts als Diamanten, Karfunkeln, Rubinen, Perlen, Gold und Smaragden ist, so übertrifft die Arbeit daran doch noch den äussern Werth;

(Except for the use of Vestung instead of alcazar — which in this case seems to mean palace — the passage is like the original)

English Translation

are mingled pieces of shining glass and dainty mussels and white, spiral snail-shells, arranged in careful disorder; these, mingled with imitation emeralds, present such a varied works that art, which here imitates nature, seems to have surpasses it. Suddenly there shows up a strong castle or a beautiful citadel whose walls are of hammered gold, the battlements of diamonds, the gates of hyacinth, and all is so admirably constructed that, even though the materials from which it is built are nothing less than diamonds, carbuncles, rubies, pearls, gold and emeralds, yet the workmanship exceeds the rest in value...
acullá vee una artificiosa fuente de jaspe variado y de liso már- mol compuesta; acá vee otra á lo brutesco ordenada, adonde las menudas conchas de las almejas con las torcidas cesas blancas y amarillas del caracol, puestas con orden desordenada, mezclados entre ellas pedazos de cristal luciente y de contrabechas es- meraldas, hacen una varieda labor de manera, que el arte, imitando á la naturaleza, parece que allí la vence. Acullá de improviso se le descubre un fuerte castillo vistoso alcázar, cuyas murallas son de macizo oro; las almenas, de diamantes; las puertas, de jacintos; finalmente, él es de tan admirable compostura, que, con ser la materia de que está formado no menos que de diaman- tes, de carbuncos, de rubíes, de perlas, de oro y de esmeraldas, es de más estimación su hechura.

English Translation

shells of the snail, placed in careful disorder, intermingled with pieces of shining crystal and imitation emeralds, all make a varied work so that art, imitating nature, seems there to have outdone it. There there suddenly is disclosed a strong castle or lovely palace whose walls are of solid gold, the turrets of diamond, and the gates of hyacinth; in short, it is so marvelously constructed that, though its material is no less than diamonds, carbuncles, rubies, pearls, gold and emeralds, its workmanship is rarer yet.)
L. Humor

The following examples are separated into those in which Tieck enhanced the humor of the Spanish and those in which he lessened or missed it entirely.

<table>
<thead>
<tr>
<th>Tieck Translation</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>(v.1, no page reference)</td>
<td>(that he would give him the accolade as no knight in the whole world had received it)</td>
</tr>
<tr>
<td>dass er ihm auf eine Weise den Ritterschlag geben wolle, wie ihm noch kein Ritter in der ganzen Welt erhalten.</td>
<td>Sein Lesen also verwieselte ihn so, dass er die Nächte damit zu- brachte weiter und weiter, und die Tage sich tiefer und tiefer hineinzulesen.</td>
</tr>
<tr>
<td>(v.1, p.6, ll. 18-20)</td>
<td>(His reading thus so absorbed him that he spent the nights longer and longer, the days deeper and deeper, in its pursuit.)</td>
</tr>
<tr>
<td>dass er ihm auf eine Weise den Ritterschlag geben wolle, wie ihm noch kein Ritter in der ganzen Welt erhalten.</td>
<td>Sein Lesen also verwieselte ihn so, dass er die Nächte damit zu- brachte weiter und weiter, und die Tage sich tiefer und tiefer hineinzulesen.</td>
</tr>
<tr>
<td>(v.4, p.51)</td>
<td>&quot;... but before this reaches the threshold of your hearing, I will not say your ears, I ask to be informed if there is in this group, this circle and this company the most illustrious and most Manchen knight Don Quixote and his most squirely Pansa.&quot;</td>
</tr>
</tbody>
</table>
| o. The Pansa is here attending," said Sancho before anyone answered, "and Don Quixotissimus likewise, so that your afflictedest Duenissima may speak what you most wish, for we are eager and readiest to show ourselves humbly yours."
| The issimus endings of O have been retained in this translation because they seem best to convey the meaning of the German. |
1. Cervantes' Humor is Heightened

(v.1, p.96, 11.10-12)
de manera, que él quedase armado (so that he would be dubbed a knight, caballero, y cañalero, que no pudiese ser más en el mundo. and such a knight that no one in the world could be more so)

2. Cervantes' Humor is Missed

(v.1, p.56, 11.9-11)
En resolución, él se enfrascó (In short, he buried himself so far in his reading that he passed the nights by reading from daylight to daylight and the days by reading from darkness to darkness.)

(1736 edition is similar)

(v.7, p.32, 11.15-26)
pero antes que salga á la plaza (0, v.2, p.263, preferred over P, who seems merely to reword 0 for the sake of originality: "... but ere it is proclaimed to your hearing, not to say your ears, I would fain be enlightened whether there be present in this society, circle, or company, that knight immaculatissimus, Don Quixote de la Manchissima, and his squierissimus Panza."

"The Panza is here," said Sancho, before any one could reply, "and Don Quixotissimus too; and so, most distressedest Duenissima, you may say what you willissimus, for we are all readissimus to do you any servissimus."
M. Moralizing

(v. 4, p. 497)

... but this did not astonish me so much as to see that, whereas ordinarily among players the winners are merry and those are unhappy who lose, here at these games everyone growled and cursed each other.

"That is not surprising," replied Sancho, "for whether or not devils play they can never be contented, win or lose."
This passage has caused much controversy as to its intent. The Marín edition is here presented, cf. Marín, note to above page.

Pensar que en esta vida las cosas della han de durar siempre en un estado es pensar en lo excusado; antes, parece que ella anda todo en redondo, digo, á la redonda: la primavera sigue al verano, el verano al esto, el esto al otoño, y el otoño al invierno, y el invierno á la primavera...

(to think that the things of this life are forever to continue in one state of existence is idle thought; rather, it seems to go in a circle, that is, around and around: spring follows summer, summer follows the harvest, the harvest the autumn, autumn the winter, and winter spring...)

esto no me admiró tanto como el... this did not puzzle me so much as to see that, although it is customary among players for the winners to rejoice and for those who lose to be disappointed, there, in that game, everyone groaned and cursed themselves."

"This is no wonder," replied Sancho, "for devils, whether or not they play, never can be content, win or not win."

La Duquesa y el Duque salieron á la puerta de la sala á recibirle, y con ellos un grave eclesiástico destos que gobiernan las casas de los principes; destos que, como no nacen príncipes, no aciertan á enseñar cómo lo han de ser los que lo son; destos que quieren que la grandeza de los grandes se mida con la estrechez de sus animos; destos que, queriendo mostrar á los...
sich mit der Kleinheit ihrer Seelen (one of those who, if they wish to show those whom they rule how to be saving, bring them to stinginess. Such a one, then, was Einer von diesen also war, wie ge- sagt, der ernsthafte Geistliche, who came with the dukes to receive Don Quixote.) der mit dem Herzoge kam, Don Quixote zu empfangen.

N. Esthetic Ideas

(Poetry, my dear sir, seems to me to be like a tender and very young maiden who is adorned with the greatest beauty; many other maidens are carefully busy in richly and elegantly dressing her, and these are the other sciences; she is served by all, and all the others willingly are under her command. But this maiden may not be dragged publicly through the streets nor put either in the edges of the public square nor in the corners of palaces. She is of a metal of such virtue that he who knows how to handle her may turn her into purest gold of inestimable value. She may not be used by jesters; just as little by the ignorant mob, who cannot recognize and comprehend the treasures which lie enclosed in her. And do not think that I here call "mob" only the lowly and ordinary people, for every ignoramus, be he... a prince, must be reckoned among the mob.... Since you have told me... that your son does not especially esteem the new poetry, great Homer did not write in Latin, for he was a Greek, and Vergil did not write [p.114])
que ellos gobiernan á ser limi... (those whom they govern Stingy, when
todos' les hacen ser miserables:
destos tales digo que debia de-
ser el grave religioso que con
los Duques salió á recibir á
don Quijote.

(v.5, pp.292 - 295)
La Poesía, señor hidalgo,... (Poetry, sir,... is like a tender
es como una doncella tierna
y de poca edad, y en todo
extremo hermosa, á quien
han cuidado de enriquecer,
pulir y adornar otras muchas
doncellas, que son todas las
otras ciencias, y ella se ha de
servir de todas, y todas se han
de autorizar con ella; pero
esta tal doncella no quiere
ser manoseada, ni traída por
las calles, ni publicada por las
esquinas de las plazas ni por
los rincones de los palacios.
Elle es hecha de una alquimia
de tal virtud, que quien la sabe
tratar la volvera en oro
purísimo...; no se ha de dejar
tratar de los truhanes, ni del
ignorante vulgo, incapaz de cono-
cer ni estimar los tesoros que
en ella se encierran. Y no pen-
séis... que yo llamó aquí vulgo
solamente á la gente plebeya y
humilde; que todo aquél que no
sabe, aunque sea... príncipe,
puede y debe entrar en número
de vulgo... Y á lo que decís...
que vuestro hijo no estima mucho
la poesía de romance,... el grand
Homer no escribió en latin, por-
que era griego, ni Virgilio no
escribió en griego, porque era
latino. En resolución, todos los
poetas antiguos... no fueron
á buscar las (cont. on p.115)
Lateiner. Kurz, alle alten Poeten... haben keine fremde ausgesucht, um in
ihre hohen Erfindungen auszudrücken. Doch behauptet ich auch, dass
der natürliche Poet, wenn er von der
Kunst unterstützt wird, bei weitem
denjenigen Poeten übertreffen wird, der sich durch die bloße Kunst be-
strebt, einer zu sein. Der Grund
ist der; dass die Kunst nicht hö-
er steht als die Natur, sondern
Diese nur vollendet, so dass,
wenn Natur mit Kunst, und Kunst
mit Natur in eins verbunden sind,
der vollkommene Poet entsteht.

(v.3, p.106)
Der Baccalaureus stand erstaunt,
die Art und Weise zu hören, wie
Sancho sprach. Er hatte zwar den
ersten Theil von der Historie sei-
nes Herrn gelesen, er hatte aber
nicht geglaubt, dass er so lustig
sey, als er dort geschildert ist;
da er ihn aber jetzt von Testament
und Codicil reden hörte, welches
nicht könne reföriert werden, statt
eines Testamentes und Codicil,
welches nicht könne revocirt wer-
en, so glaubte er alles, was er
von ihm gelesen hatte, und über-
zeugte sich, dass er einer der
ausgemachtesten Narren unsers Jahr-
hunderts sey. Auch sagte er sich;
dass man zwei solcher Thoren, wie
der Herr und Diener, noch niemals
in der Welt gesehen habe.

Yet I maintain also that the
natural poet, if he is aided by-
art, will surpass by far the
poet who seeks to be one through
skill alone. The reason is that
art is not higher than nature;
but only completes it, so that,
if nature is bound to art and
art to nature, the perfect poet
results.)

In Greek, for he was a Latin.
In short, all the ancient poets...
did not seek the exotic in order
to express their lofty ideas...
Yet I maintain also that the
natural poet, if he is aided by-
art, will surpass by far the
poet who seeks to be one through
skill alone. The reason is that
art is not higher than nature;
but only completes it, so that,
if nature is bound to art and
art to nature, the perfect poet
results.)
extranjeras para declarar la
alturas de sus conceptos......
También digo que el natural poeta
que se ayuda del arte será
mucho mejor y se avantajará al
poeta que sólo por saber el arte
quisiera serlo: la razón es por-
que el arte no se avantaja á la
naturaleza, sino perfeccionala;
si que, mezcladas la naturaleza
y el arte, y el arte con la
naturaleza, sacarán un perfe-
tísimo poeta.

0. Passages which concern Sancho

(v.5, p.140, 11.8-19)
Admírado quedó el Bachiller de
oir el término y modo de hablar
de Sancho...; que puesto que había
leído la primera historia de su
señor, nunca creyó que era tan
gracioso como allí le pintan;
pero oyéndole decir ahora testa-
mento, y codicilo que no se puede
revocar, en lugar de testamento...
que no se puede revocar, creyó
todo lo que él había leído; y con-
firmólo por uno de los más solenes
montecetos de nuestros siglos, y
dijo entre sí que tales dos locos
como amo y mozo no se habrían
visto en el mundo.

(The Bachelor was astounded to
hear Sancho's way of talking....
for, though he had read the first
part of his master's history, he
never believed that he was so
ridiculous as he is pictured
there; but upon hearing him now
talk about a testament and codicil
that could not be revoked.6
instead of remonstrated, he began to
believe all that he had read
about him, and he set him down
as one of the biggest simpletons
of modern times and said to him-
self that two such lunatics as
master and servant had never
been seen in the world.)
60, v.2, p.47
Tieck Translation

P. The Don

(v. 3, p. 437, 11.1-7)
und dies war der erste Tag, an welchem er es fest glaubte, und sich daraus für einen wahrhaftigen und keinen eingebildeten irrenden Ritter hielt, da er sich ganz so behandelt sah, wie er gelesen hatte, dass man in vergangenen Zeiten die irrenden Ritter behandelt habe.

(v. 4, p. 106)
Wer sollte wohl diese Reden des Don Quijote gehört, und ihm nicht für sehr geschickt und noch rechtschaffener gehalten haben? Wie es aber oftmals im Verlaufe dieser grossen Historie erinnert worden ist, so stolperte er nur, wenn er auf die Ritterschaft kam, zeigte aber in seinen übrigen Gesprächen einen hellen und klaren Verstand, so dass alle Augenblicke seine Handlungen seine Worte, und seine Worte seine Handlungen Lügen strafften; in den zweiten Erzählungen aber, die er dem Sancho gab, zeigte er sich mehr spasshaft, weil hier sein Verstand und seine Thorheit auf derselben Linie standen.

(v. 4, p. 494, 1.27 - p. 495, 1.4)
und Cide Hamete fügt hinzu, dass er der Meinung sei, die Spötter wie die Verspotteten seien gleiche Thoren, und dass die Herzen nicht zwei Finger breit von Wahnsinn entfernt gewesen, da sie es mit solchem Eifer betrieben, mit zwei Wahnsinnigen eine Fosse anzustellen

English Translation

(Who would have heard this conversation of Don Quijote and not have considered him to be very discreet and even more upright? But, as is often recalled in the course of this great history, he stumbled only when he came upon matters concerning chivalry, but he showed a brilliant and clear mind in his other conversations, so that at every moment his deeds gave the lie to his words, and his words to his deeds; but in the second admonitions which he gave to Sancho, he showed himself to be more droll, since here his intellect and folly stood as equals.)

(and Cide Hamete adds that he is of the opinion that the jesters, like the victims of the jests, were equal fools, and that the dukes were not two fingers' breadth removed from madness, since they were so zealous in preparing a trick upon two madmen)
(v.6, p.235, l.10-14)
¿qué fue el primer día que de todo en todo conocí y creyó ser caballero andante verdadero, y no fantástico, viéndose tratar del mismo modo que él había leído se trataban los tales caballeros en los pasados siglos.

(Who, hearing the above reasoning of don Quijote, would not take him for a person who was very sensible and even better-intentioned? But, as is often said during the course of this great history, he only talked absurdities when he touched upon chivalry, and in other conversations he showed that he had a clear and enlightened understanding, so that at every step of the way his deeds contradicted his intellect and his intellect his deeds; but in the matter of these second instructions which he gave to Sancho, he showed great pleasantry and heightened both his understanding and his folly.)

(v.7, p.107, l.4 - p.108, l.7)
Quién oyera el pasado razonamiento de don Quijote que no le tuviera por persona muy cuerda y mayor intencionada? Pero, como muchas veces en el progreso desta grande historia queda dicho, solamente disparaba en toscándole en la caballería, y en los demás discursos mostraba tener claro y desenfadado entendimiento, de manera, que á cada paso desacreditaban sus obras su juicio, y su juicio sus obras; pero en esta de estos seguidos documentos que dió á Sancho mostró tener gran donaire, y para su discripción y su locura en un levantado punto.

(v.8, p.268, l.1-5)
Y dice más Cide Hamete: que tiene... (and Cide Hamete adds that he considers the jesters to have been as mad as the victims of the jests, and that the dukes were not two fingers' breadth from seeming to be fools, since they were so eager to make fun of two fools.)
CHAPTER V

CONCLUSION

For many years Ludwig Tieck's translation of Don Quijote has been regarded by anti-romanticists as a poor one, and scholars seem to incline to the unfavorable views of such critics as Heine, Grillparzer and Witkowski. The results of the examination with which this chapter ends proves that Tieck made an excellent translation, even though his personal ideas of Cervantes' novel were opposed to the Spaniard's intentions in writing the story. Tieck's most consistent errors come from an incomplete knowledge of the Spanish language, its idioms and its history and geography. There were also several mistranslations which may have been caused by Tieck's failure to grasp the humor in a few situations in the novel; but a very definite improvement in the quality of the work was observed as this study progressed, which may be explained by the conjecture that, as the writer advanced further into his translation, he polished off certain awkwardnesses in expression and also improved his knowledge of Spanish. How many of the errors were caused by him, and how many by printer's mistakes, may never be known, for his later editions of the novel were, according to his letters, revised. Few of the errors were caused by misprints in the 1758 edition of the Quijote which he used. However, such mistakes as he did make are petty details, indeed, when compared with the magnitude of his careful
work, and it is difficult to discover where he warped the meaning of the story as Grillparzer has claimed that he did.

The reasons for adverse criticism of this work may be inferred from the facts surrounding Tieck and his era. Grillparzer might easily assume that, because Tieck had once evolved theories about the novel by Cervantes which are today regarded as wrong, he must as a consequence have inserted those ideas into his early rendition of the work. It is also possible that he actually "corrected" a great distortion into his later editions. However, of even more importance in forming adverse opinions about Tieck's efforts may have been the antagonism which both Heine and Grillparzer had toward him. He is today an obscure figure in early romantic literature, whereas Heine and Grillparzer are still widely read and quoted, and so their opinions carry more authority with the reading public than would Tieck's.

The preceding examples were impartially selected from among several hundred and were not chosen from the translation in the hope of proving any preconceived and untested ideas about Tieck's work. To the contrary, they completely refuted the plans which the writer of this thesis had once had of proving that it was a very bad translation. The careful study, which included three well-known English translations of the Spanish, has convinced the writer of this study that the German compares favorably with Putnam's American work, and especially when we remember that the former's edition was completed before he was thirty and that the latter's was the product of many years of research by a scholar who supposedly knew far more about Cervantes' novel than did Tieck. Ormsby's edition seems to be
the best of all translations which were studied, both as to fidelity to the original and to retaining the "flavor" of Spanish customs and thought.

The English translations which appear from time to time in this study were brought in deliberately in order to give a more comprehensive view of Tieck's work. The writer of this thesis believes that the comparison of all translations can only enhance the merits of Tieck's work, for proof has certainly been given in this study that all translators have had difficulty with the novel, and sometimes with little excuse for error. The inference, of course, is that each translation of a piece of literature into a foreign language involves extreme difficulties for the translator. Let the critics who completely condemn any such work, whether by Motteux or Tieck, try a better edition themselves. Those who have rendered the Quijote for foreign readers have at least had the courage to risk censure.
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