

THE HUMOUR IN CERVANTES AND SWIFT

Teresa Guerra de Gloss
Colegio Universitario Las Palmas

Jonathan Swift (1667-1745) shared the enthusiasm his contemporaries felt for *Don Quijote*. Several times in his *Prose Works* and *Correspondence* he makes allusions to or quotes passages from *Don Quijote*. On a specific occasion, Swift celebrates Cervantes' humour,

I agree with Sir *William Temple*, that the Word humour is peculiar to our *English Tongue*; but I differ from him in the Opinion, that the Thing it self is peculiar to the *English Nation*, because the contrary may be found in many *Spanish, Italian, and French Productions*: And particularly, whoever hath a *Taste for True Humour*, will find an Hundred instances of it, in those Volumes printed in *France*, under the name of *Le Théâtre Italien*: To say nothing of *Rabelais, Cervantes*, and many others. (*Prose*, XII, 32)

and he probably liked to be compared to Cervantes as I construe from Lord Bathurst's letter to Swift,

Have you not stolen the sweetness of your numbers from Dryden,...
And in your prose writings, which they make such a noise about, they are only some little improvements upon the humour you have stolen from Miguel de Cervantes and Rabelais. (*Correspondence*, IV, 163.)

Since Swift, a famous satirist, expressed such explicit esteem for Cervantes humour, my purpose in this essay is to find out if there are any similarities between Cervantes' and Swift's humour. Of Cervantes' works the focus will be on *Don Quijote* since it is the only entirely humorous work Cervantes wrote, and because, as far as we know, it was the only work by Cervantes available in English. Of Swift's works, several will be discussed to illuminate different aspects of his humour.

The first part of *Don Quijote* was published in Spain in 1605 and the second part appeared ten years later. The book was an immediate success. The first translation of *Don Quijote* was made in England (part one in 1612 and part two in 1620) and this honour belonged to Thomas Shelton. In 1687 a translation by John Phillips appeared and throughout the eighteenth century

new English renditions of *Don Quijote* were published. Swift apparently read Phillips' versions as a note in Guthketch's edition of *A Tale of a Tub* (29) suggests.

I would like to mention the passages in Swift's works that refer to *Don Quijote* or Cervantes as a writer. In his *Prose Works* there are four references (I, 124 & n.; IV, 250; X, 114 and XII, 32). One, where Swift cites Cervantes as a humorist (XII, 32), was quoted above. Another speaks of the translation of *Don Quijote* (I, 124). A third reads as follows,

At a Bookseller's Shop, some Time ago, I saw a Book with this Title: Poems by the *Author of the Choice*. Not enduring to read a dozen Lines, I asked the Company with me, whether they had ever seen the Book, or heard of the Poem from whence the Author denominated himself? They were all as ignorant as I. But I find it common with these small Dealers in Wit and Learning, to give themselves a Title from their first Adventure, as *Don Quixot* usually did from his last. This ariseth from that great Importance which every Man supposeth himself to be of. (IV, 249-50)

In the last one, the author of the "Drapier Letter" is talking about the fear of prosecution,

It calls to my Remembrance the Madman in: *Don Quixote*, who being soundly beaten by a Weaver for letting a Stone (which he always carried on his Shoulder) fall upon a Spaniel, apprehended that every Cur he met was of the same Species. (X, 114)

This example comes from the "Author's Prologue to the Reader," that Cervantes introduced in the second part of *Don Quijote* before continuing the narration of his hero's adventures (II, 450).

There are at least two allusions to *Don Quijote* in *A Tale of a Tub* where Swift talks about Jack's crazy behaviour. One reads, "the Giant Laurcalco, who was Lord of the Silver Bridge" (*Tale*, 193-4) which is a reference to one of the many knights ready for combat that Don Quixote enumerates, when, in his madness, he takes two flocks of sheep for two enemy armies (I, xviii, 133). The other, also about Jack's madness, reads,

He was also the first in these Kingdoms, who began to improve the *Spanish Accomplishment of Braying*, and having large Ears, perpetually exposed and arrect, he carried his Art to such a Perfection, that it was a Point of great Difficulty to distinguish either by the view or the Sound, between the *Original* and the *Copy*. (*Tale*, 195)

This passage has to do with the story of the two aldermen looking for an ass (II, xxv, 613-5) and Sancho's talent (II, xxvii, 633).

In Swift's *Correspondence* one also finds references to *Don Quijote*. Six of them are passages from *Don Quijote* in letters to Swift (II, 11; III, 77 & 295; IV, 163 and V, 233), and two are passages that Swift himself mentions in letters he wrote to Ambrose Phillips and the Reverend Thomas Sheridan. In the one to Ambrose Phillips we read,

Your saying that you know nothing of your affaires more than when you left us, puts me in mind of a passage in *Don Quixote*, where Sancho, upon his master's first adventure, comes and asks him for the island he had promised, and which he must certainly have won in that terrible combat: to which the knight replied in these memorable words:—Look ye, Sancho, all adventures are not adventures of islands but many of them of dry blows, and hunger, and hard lodging; however, take courage, for one day or other, all of a sudden, before you know where you are, an island will fall into my hands as fit for you as a ring for the finger. (I, 99)

This reference corresponds to *Don Quijote* I, x, 77 where Don Quixote, in the first part of his answer, talks with good sense but, later on, falls back into the world of his dreams. Swift cites *Don Quijote* to Reverend Sheridan in response to an indiscretion Sheridan had committed in the pulpit,

For as Don Quixote said to Sancho, what business has you to speak of a halter in a family where one of it was hanged? (III, 267)

This is from *Don Quijote* II, xxviii, 634.

If we put aside the two references to *Don Quijote* in the description of Jack's madness—the Giant Laurcalco and the Spanish custom of braying—all of them have to do with common sense and sound advice. It seems as if Swift found the didactic and philosophical side of Don Quixote much more interesting than the geniality of his madness. With Jack, on the other hand, Swift makes associations with the crazy side of Don Quixote or a ridiculous event. There is another reference to *Don Quijote* in Swift's works, and though the poem itself has nothing to do with it, its title "The Virtues of Sid Hamet's Rod," makes reference to the supposedly Arabic Historian of Don Quixote, "Cide Hamete Benengeli" (I, ix, 74). Yet, as we have seen, most of the passages Swift mentioned had little to do with humour even though we know he admired Cervantes' humour. We will, thus, have to look at the humour of each and try to find out if Cervantes' and Swift's humour share any common features.

The humour in *Don Quijote* for the most part is produced by a universally laughable character. Everybody finds amusing the out of the norm behaviour of a deranged person. Cervantes was not interested in describing the mental anguish of a paranoiac or schizophrenic. As a Renaissance man he could not foresee Freud. Leaving out the philosophical reasonings about the grandeur

that, little by little, the author and the reader see in Don Quixote, in the eyes of ordinary people the behaviour of a crazy person is received with exhilaration. This can be shown in the next scene: After leaving his home, Don Quixote realizes he has not been dubbed a knight yet. He reaches an inn he imagines to be a castle and asks the innkeeper (in his imagination, the lord of the castle) to dub him a knight,

El ventero, que, como está dicho era un poco socarrón y ya tenía algunos barruntos de la falta de juicio de su huésped, acabó de creerlo cuando acabó de oírle semejantes razones y, por tener que reír aquella noche, determinó de seguirle el humor: y así, le dijo que andaba muy acertado en lo que deseaba y pedía y que tal prosupuesto era propio y natural de los caballeros tan principales como él parecía y como su gallarda presencia mostraba; y que él, ansimesmo, en los años de su mocedad, se había dado a aquel honroso ejercicio, andando por diversas partes del mundo, buscando sus aventuras... (I, iii, 34)

But the innkeeper and his guests cannot peacefully enjoy the knight who almost kills two carriers who, unaware of anything, try to put aside Don Quixote's armour in order to water their mules.

Together with this kind of humour, based on the acting and imagining of a crazy person, there are those universally considered funny situations such as trippings, falls, blows, fights, mistaken identities. In the scene at the inn with Maritornes, we can find most of them: Don Quixote, who had been sorely beaten in a previous adventure, is taken by Sancho to an inn. The innkeeper's wife and daughter feel compassion for the knight and take care of his wounds. Don Quixote imagines to be in a castle and that the lord's daughter has fallen in love with him. In the meantime, Maritornes, the servant at the inn, has given word to a carrier, who shares a room with Don Quixote and Sancho, to meet him there,

Pensando, pues, en estos disparates, se llegó el tiempo y la hora, que para él [Don Quixote] fue menguada de la venida de la asturiana [Maritornes], la cual, en camisa y descalza,... con táticos y atentados pasos, entró en el aposento donde los tres alojaban, en busca del arriero; pero apenas llegó a la puerta cuando Don Quixote la sintió y sentándose en la cama, a pesar de sus bizmas y con dolor de sus costillas, tendió los brazos para recibir a su fermosa doncella. (I, xvi, 118)

Don Quixote tells her he cannot satisfy her will as he has given promise of faith to the unmatched Dulcinea del Toboso. In the meantime, the carrier,

...celoso de que la asturiana le hubiese faltado a la palabra por otro, se fue llegando más al lecho de don Quijote, y estúvose quedo hasta ver en que paraban aquellas razones que él no podía entender. Pero como vio que la moza forcejeaba por desasirse y don Quijote trabajaba por

tenella, pareciéndole mal la burla, enarboló el brazo en alto y descargó tan terrible puñada sobre las estrechas quijadas del enamorado caballero, que le bañó toda la boca en sangre; y no contento con esto, se le subió encima de las costillas, y con los pies más que de trote, se las paseó todas de cabo a cabo. El lecho, que era un poco endeble y de no firmes fundamentos, no pudiendo sufrir la añadidura del harriero, dio consigo en el suelo, a cuyo ruido despertó el ventero... (119)

Maritornes, who is afraid of her master, hides herself in Sancho's bed. Sancho, who was sleeping, on feeling a weight, starts hitting it. Maritornes fights back. The carrier leaves the unconscious Don Quixote in order to save his lady. The innkeeper assumes everything to be Maritornes' fault and starts beating her,

... daba el harriero a Sancho, Sancho a la moza, la moza a él, el ventero a la moza, y todos menudeaban con tanta priesa, que no se daban punto de reposo... (I, xvi, 122)

All this episode is a good example of *Don Quijote's* kind of humour.

Scatology has been always universally used to produce comic or humorous situations. Cervantes uses scatology as a humorous resource. There are some scatological instances in *Don Quijote* as in the following example,

... como Don Quijote tenía el sentido del olfato tan vivo como el de los oídos, y Sancho estaba tan junto y cosido con él que casi por línea recta subían los vapores hacia arriba, no se pudo excusar de que algunos no llegasen a sus narices... (I, xx, 152)

To create humour Cervantes also makes use of the reasonings of people without much brain, such as Sancho, or the enraged reactions of temperamental people who cannot put up with Don Quixote's whims, such as the *mozo de mulas* (I, iv, 43) and the *vizcaíno* (I, viii, 67-9).

All the above examples belong to humour of the cinematic type, but there is in *Don Quijote* a more subtle and literary humour, that is irony, and Cervantes proves to be a master of it. (Hatzfeld, 185-6). Among the numerous ironic passages in *Don Quijote*, one of my favourites is the one in which the narrator comments about the maids in the books of knighthood,

... doncella hubo en los pasados tiempos que, al cabo de ochenta años, y que en todos ellos no durmió un día debajo de tejado, y se fue tan entera a la sepultura como la madre que la había parido. (I, ix, 71)

This passage is twice ironic. Ironic about the maids who spend their nights in the open and then the second irony: "as maiden as the mother who bore her".

The second ironic passage I want to quote is about Don Quixote's lady.

The narrator has finally found a bundle of papers, written in Arabic, with the continuation of Don Quixote's adventures, and on its margin is written,

Esta Dulcinea del Toboso, tantas veces en esta historia referida,
dicen que tuvo la mejor mano para salar puercos que otra mujer de toda
la Mancha. (I, ix, 74)

Such a gross occupation in someone imagined by Don Quixote to be such a high lady is ironical. As it is the conversation Don Quixote and Sancho have about Dulcinea, in whom the former sees the highest lady and the latter the rustic woman (I, xxxi). There is also irony every time Don Quixote calls some woman "doncella", although Don Quixote believes them so. With all the above examples, we can get an idea of how Cervantes' humour works.

In order to express his humour, Swift uses three main resources: scatology, irony and raillery, and scatology is the one that surprises me most. Swift uses scatological humour in some passages of *Gulliver's Travels* (14-5, 42-3, 84, 117, 178-9, 187-8, 190-1, 225-6, 258, 267) and in *A Tale of a Tub*, in the sections that have to do with Jack's madness (194-5) and with the Aeolists (150-61). But where Swift uses more scatological humour is in the pieces known as scatological poems.

In *Swift and Scatological Satire* Jae Num Lee says that in most of his scatological poems, "his basic purpose is not sensationalism but emphasis on the satiric or moral point he is making" (54), and later on, "Excrement serves as a common denominator for all living men of whatever social class or origin" (59). Whatever the reason, the fact that he chose scatology to support his satire cannot be suppressed. Anyway, a man who calls the woman in his life "agreeable b-tch" (Bullit, 93), is not very delicate. I get the feeling he enjoyed shocking the reader (and probably the listener too), and I would think his basic point was sensationalism. Swift is a joker but not a delicate one. And he uses scatology mainly to create humour as the oldest kind of humour was in all probability scatological. Scatology is a kind of humour that is universally understood and easiest to apprehend because it is intellectually less demanding. It can be enjoyed even by illiterates and little children. And it is comic because it involves unconventional and socially forbidden acts. It plays a similar role to the political jokes in a military dictatorship.

When I said that scatological humour is less demanding I didn't mean that Swift's scatological poems are inferior or less intelligent than his other poems. I find the Celia and Strephon poems funny (*Complete Poems*, 455-66), and in "Cassinus and Peter" (463-6) Swift proves to be a good story-teller. In this poem there is tension. We have the subtitle "A Tragical Elegy" and little by little the tension is mounting. In the first six lines we have the description of the two students. They are intelligent, or at least learned, and they are in love or fall in love quite easily: "Both special wits and lovers both" (line 2). But through the poem we find they are quite different, Peter is more practical while

Cassinus is a dreamer. On line 7 Peter goes to visit Cassinus, and Swift describes the habitual dwelling of a poor student, who is almost¹ totally depressed. On line 29 the dialogue between the two friends starts. The only thing that Peter can get from Cassinus is "Celia!" (l. 40). So he starts by asking if she is dead (l.42), if she has syphilis (l.48), or if there is another man (l. 62). But it must be something even worse because Cassinus could have survived those: her crime is "unknown to female race". From line 79 to 88 Cassinus visits hell² as in his imagination he sees himself already dead. Peter, on the other hand, reacts in a very realistic way and recommends the medical remedies of the times (l. 89). It is not until the last line that the reader finds out what crime Celia has committed. It is a funny poem because the ending comes as a surprise. Not so surprising to Swift's readers, already used to Swift's kind of humour, and who can see clues in the subtitle "Tragical Elegy" and in the reiteration of "A crime to all her sex unknown" (l. 104) and similar expressions.

The physical appearance of Cassinus is described in terms that resemble Don Quixote in the adventure of the bags of red wine,

...hallaron a don Quijote en el más extraño traje del mundo. Estaba en camisa, la cual no era tan cumplida, que por delante le acabase de cubrir los muslos, y por detrás tenía seis dedos menos; las piernas eran muy largas y flacas, llenas de vello y no nada limpias... (I, xxxiv, 302-3)

Cassinus is also presented exhibiting his shirt, in this case because "His breeches are torn" (l. 15), and his "ragged shirt" has its parallelism in the irregular and too short for him, Don Quixote is wearing. But the similarity of the legs in both men, "well embrowned with dirt and hair" (l. 18) and "las piernas ... llenas de vello y no nada limpias", makes me believe that Swift had Don Quixote in his mind when he was describing Peter. Besides, Don Quixote "tenía en la cabeza un bonetillo colorado grasiento" (303) that parallels Cassinus' "one greasy stocking round his head" (l.12) and while Don Quixote "en el brazo izquierdo tenía revuelta la manta de la cama" (303), Cassinus, on the other hand, had "A rug o'er his shoulders thrown" (l. 19).

In this scene no "jordan" (l. 21) is mentioned in Don Quixote's chamber but Cervantes is not afraid to give realistic details, as the Duchess tells Don Quixote when he is going to retire for the night,

... dentro de su aposento hallará los vasos necesarios al menester del que duerme a puerta cerrada, porque ninguna natural necesidad le obligue a que la abra. (II, xlv, 728)

There is another detail in Cassinus that reminds me of Don Quixote in the palace of the Dukes,

The t'other sock he sat down to darn with threads of differen coloured yarn. (II. 13-4)

that echoes,

Cerró tras sí la puerta, y a la luz de dos velas de cera se desnudó, y al descalzarse ¡oh desgracia indigna de tal persona!, se le soltaron no suspiros ni otra cosa que desacreditasen la limpieza de su policía, sino hasta dos docenas de punto de una media, que quedó hecha celosía. Afligióse en extremo el buen señor, y diera él por tener allí un adarme de seda verde una onza de plata; digo seda verde porque las medias eran verdes. (II, xlv, 729)

After some philosophizing about the poor “hidalgos”³ who have to dress decorously, though they go hungry, it continues,

Finalmente, él se recostó pensativo y pesaroso, así de la falta que Sancho le hacía como de la inseparable desgracia de sus medias, a quien tomara los puntos aunque fuera con seda de otro color, que es una de las mayores señales de miseria que un hidalgo puede dar en el discurso de su prolija estrechez. (II, xlv, 730)

But it is not only physically, Cassinus also resembles Don Quixote spiritually, in the way he idealizes Celia. There is an amusing scene in *Don Quijote*, to which I have already alluded. Don Quixote sent Sancho with a letter for Dulcinea and on his return, Don Quixote asks him questions about his lady. In this scene we can observe two different world: I will show one example,

Pero no me negarás, Sancho, una cosa: cuando llegaste junto a ella, ¿no sentiste un olor sabeo, una fragancia aromática, y un no sé qué de bueno, que yo no acierto a dalle nombre? Digo, ¿un tuho o tufo como si estuvieras en la tienda de algún curioso guantero?

—Lo que sé decir —dijo Sancho— es que sentí un olorcillo algo hombruno; y debía de ser que ella, con el mucho ejercicio, estaba sudada y algo correosa.

—No sería eso —respondió Don Quijote— sino que tú debías de estar romadizo, o te debiste de oler a tí mismo; porque yo sé bien a lo que huele aquella rosa entre espinas, aquel lirio del campo, aquel ambar desleído. (I, xxxi, 258)

that has also similarities with the way Strephon believes Chloe to be in “Strephon and Chloe” (Complete Poems, 455-63).

Her graceful mien, her shape, and face,
Confessed her of no mortal race:

And then, so nice, and so genteel;
 Such cleanliness from head to heel:
 No humour gross, or frowzy steams,
 No noisome whiffs, or sweaty streams,
 Before, behind, above, below,
 Could from her taintless body flow. (11. 7-14)

And later on,

He'll sweat, and then the nymph will smell it.
 While she a goddess dyed in grain
 Was unsusceptible of stain:
 And, Venus-like, her fragrant skin
 Exhaled ambrosia from within: (84-8).

Cassinus and the two Strephons resemble Don Quixote in their idealization of women. But there is a difference, when the Strephons and Cassinus wake up from their dreams, one Strephon becomes vulgar with Chloe, the other turns into a misogynist because of Celia's uncleanness and disorder at home, and Cassinus wants to die. Don Quixote will not allow reality to shatter his dreams, instead he blames his enemies for enchanting Dulcinea, as we can see in the next passage. Sancho, who lied to his master and has never seen Dulcinea, tells him she is one of the three rustic women, riding donkeys; and this is what Don Quixote says,

—Sancho, ¿qué te parece cuán mal quisto soy de encantadores? Y mira hasta donde se estiende su malicia y la ojeriza que me tienen, pues me han querido privar del contento que pudiera darme ver en su ser a mi señora. En efecto, yo nací para ejemplo de desdichados, y para ser blanco y terreno donde tomen la mira y asiesten las flechas de la mala fortuna. Y has también de advertir, Sancho, que no se contentaron estos traidores de haber vuelto y transformado a mi Dulcinea, sino que la transformaron y volvieron en una figura tan baja y tan fea como la de aquella aldeana, y juntamente le quitaron lo que es tan suyo de las principales señoras, que es el buen olor, por andar entre ámbares y entre flores. Porque te hago saber, Sancho, que cuando llegué a subir a Dulcinea sobre su hacanea (según tú dices, que a mí me pareció borrica), me dio un olor de ajos crudos, que me encalabrinó y atosigó el alma. (II, x, 513-4)

But it is not only in his scatological poems where Swift presents a Quixotic figure. Jack in *A Tale of a Tub* becomes insane in a way that resembles Don Quixote. The latter becomes crazy after reading so many books of knight-hood,

En resolución, él se enfrascó tanto en su lectura, que se le pasaban las noches leyendo de claro en claro, y los días de turbio en turbio; y así del poco dormir y del mucho leer se le secó el cerebro de manera que vino a perder el juicio. (I, i, 23)

While Jack becomes crazy from reading so much his father's Will in order to find hidden meanings,

Jack had provided a fair Copy of his father's Will, engrossed in Form upon a large Skin of Partchment; and resolving to act the Part of a most dutiful Son, he became the Fondest Creature of it imaginable. For, altho' as I have often told the Reader, it consisted wholly in certain plain, easy Directions about the management and the wearing of their Coats, with Legacies and Penalties, in case of Obedience or Neglect; yet he began to entertain a Fancy, that the Matter was *deeper* and *darker*, and therefore must needs have a great deal more of Mystery at the Bottom. (190)

The first thing we hear about Jack's madness is that he is known by different names (*Tale*, 141-2). The same happens to Don Quixote, whose last name—according to the narrator—was “Quijada”, “Quesada” or “Quejana” (I, i, 22). He takes the name of “don Quijote” (I, i, 25) and adopts several legendary names (I, v, 46). His neighbour calls him “Señor Quijana” (I, v, 46). Sancho gives him the appellation of “Caballero de la Triste Figura” (I, xix, 143), which Don Quixote later changes to “Caballero de los leones” (II, xviii, 560). At the end, on his death-bed, after recovering his mind, he says,

—Dadme albricias, buenos señores, de que ya no soy don Quijote de la Mancha, sino Alonso Quijano, a quien mis costumbres me dieron renombre de *bueno*. (II, lxxiv, 911)

To these similitudes, we have to add Swift's mentioning the Giant Laurcalco and the Braying custom, that I cited before, as they show that Swift had Don Quixote in his mind when he created Jack. Together with this affinity of details, there is the fact that both, Cervantes and Swift, are writing against something. Cervantes is fighting the books of knighthood and Swift the idealization of Renaissance poetry in the *Strephon Poems* and the non-Lutheran church in *A Tale of a Tub*. But there is a great difference between Don Quixote and Swift's Quixotic characters and this is mainly so because Cervantes, though he says he is not a father but a stepfather of Don Quixote (I, Prologue, 7), loves his character, while Swift despises *Strephon* and seems to hate Jack.

As I said before, another humorous resource Swift uses is irony. His most ironic passages are probably those that have to do with Peter and his interpretation of his father's will in order to adapt his coat to the prevailing

fashion. Peter convinces his brothers that the word "shoulder-knots" is somewhere in the will. First they try to find the syllables, then the single letters, but to no avail, there is no *K* in the will, and then,

Here was a weighty difficulty! But the distinguishing Brother (for whom we shall hereafter find a Name) now his Hand was in, proved by a very good Argument, that *K* was a modern illegitimate Letter, unknown to the Learned Ages, nor any where to be found in ancient Manuscripts. 'tis true, said he, the Word *Calendae* hath in Q.V.C. been sometimes written with a *K*, but erroneously, for in the best Copies it is ever spelt with a *C*. And by consequence it was a gross Mistake in our Language to spell *Knot* with a *K*, but that from henceforward, he would take care it should be writ with a *C*. Upon this, all farther Difficulty vanished; *Shoulder-Knots* were made clearly out, to be *Jure Paterno*, and our three Gentlemen swaggered with as large and as flanting ones as the best. (*Tale*, 84)

As we saw before, Cervantes also makes use of irony, but his irony is milder. He is not attacking any institution and trying to make it appear ridiculous. He uses irony just for fun. It is true that Cervantes is satirizing the books of knighthood. But we have to take into account that he is satirizing a way of writing that was no longer in fashion. A type of literature of which he was probably very fond at a time in his life because he knows a lot about it. We can infer this from the discussion the curate and the barber have in Don Quixote's library, together with thousands of passages where Don Quixote mentions the actions of knight-errants or speaks in their language. What Cervantes is really criticizing are the bad books of knighthood that had infested the market, because you can see that Cervantes really enjoys the idealism of Don Quixote and is proud of him. Swift, on the other hand, is satirizing something that he, as a good Anglican, considers evil and is using his most powerful weapon: irony, to show how ridiculous the reasonings of the Roman Church are. Anyway, Swift did not need to go to Cervantes to learn irony as the English have always been masters of it. And this is probably what Temple meant when he considered humour as peculiar to the English nation (Swift, *Prose*, XII, 32).

The last aspect of his humour, raillery, Swift used it mainly in his poems to Stella. In these poems he likes to tease her. Swift compares Stella to a cow in "A Receipt to Restore Stella's Youth" (298, I, 22). Or talks about her size being double since he met her in "Stella's Birthday. Written in 1718/19" (I, 4-5) or shows her as a domineering woman in "Stella at Woodpark" (260). As Cervantes doesn't use this kind of raillery and as it has been very well studied by John M. Bullit and David Sheehan (see bibliography), I am not going to talk about it. But, as Swift really loved Stella, it is the only kind of humour where he shows the milder side of his nature.

In conclusion, both Cervantes and Swift are humorous writers, and Swift considered Cervantes a successful humorist. Swift also must have enjoyed

reading *Don Quijote* as we can tell by the several times he mentions it. But the humour of Cervantes and the humour of Swift are in the most part very different. The one of Cervantes is milder than Swift's for the reason that Cervantes loves his creatures while Swift doesn't. In the poems to Stella, Swift uses a milder humour, due to the fact he is not satirizing anything, just teasing her in a beautiful kind of social play. Cervantes, on the other hand, doesn't use that sort of raillery. In spite of their differences, there is something of Cervantes in Swift's works and this is a kind of Quixotic figure without the grandeur of its predecessor, that Swift uses with mocking or satirical intentions.

Notes:

1. I say "almost" because if Cassinus was going to die, why was he darning his sock and heating his food?
2. This verifies my previous position that Swift's scatological poems are intelligent poems, written for a cultivated audience, who was familiar with mythology.
3. Cervantes was an "hidalgo" and he was talking from experience.

References:

- Bullit, John M. "Swift's 'Rules of Raillery,'" in Harry Levin *Veins of Humor*. Cambridge: Harvard U P, 1972, 93-108.
- Cervantes Saavedra, Miguel de. *El ingenioso hidalgo Don Quijote de la Mancha*. 2 vols. Buenos Aires: Editorial Universitaria, 1969.
- *The History of the Valorous & Witty Wkight-Errant Don Quixote of the Mancha*, trans. Thomas Shelton. 3 vols. London: McMillan, 1908.
- Donoghue, Denis. *Jonathan Swift: A Critical Introduction*. Cambridge: Cambridge U P, 1969.
- Ferguson, Oliver W. *Jonathan Swift and Ireland*. Urbana: U of Illinois P, 1962.
- Hatzfeld, Helmut. *El Quijote como obra de arte del lenguaje*. Madrid: Consejo Superior de Investigaciones Científicas, 1966.
- Lee, Jae Num. *Swift and Scatological Satire*. Albuquerque: U of New Mexico P, 1971.
- Pons, Emile. "Fielding, Swift et Cervantes," *Studia Neophilologica*, XV, 305-33.
- Rawson, Claude, ed. *The Character of Swift's Satire*. Newark: U of Delaware P, 1983.
- Rodino, Richard H. *Swift Studies, 1965-1980: An Annotated Autobiography*. New York: Octagon Books, 1968.
- Sheehan, David. "Swift, Voiture, and the Spectrum of Raillery," *Papers on Language and Literature*, XIV, 2, 171-88.
- Starkman, Miriam Kosh. *Swift's Satire on Learning in A Tale of a Tub*. New York: Octagon Books, 1968.
- Swift, Jonathan. *The Complete Poems*, ed. Pat Rogers. New Haven & London: Yale U P, 1983.
- *The Correspondence*, ed. F. Elrington Ball. 6 vols. London: Bell and Sons, 1912-1914.
- *Gulliver's Travels*, ed. Paul Turner. Oxford: Oxford U P, 1971.
- *Prose Works*, ed. Herbert Davis. 14 vols. Oxford: Blackwell, 1939-1968.
- *A Tale of a Tub*, ed. A. C. Guthkelch and D. Nichol Smith. Oxford: Clarendon Press, 1958.
- *The Writings of Jonathan Swift*, ed. Robert A. Greenberg and William Bowman Piper. Critical Edition Series. New York: Norton, 1973.
- Voight, Milton. *Swift and the Twentieth Century*. Detroit: Wayne State U P, 1964.