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"El nombre de podenco:" The Dog as Book in the Prologue of Part II of *Don Quijote*

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In Spain a long history of not only indifference, but aversion to dogs exists. Shepherds and hunters in Spain have always valued their dogs, but the Spanish people in general treated the animal with disdain and considered it a dirty beast. The connection between the dog and the vulgar explains in part why the folk word "*perro*" became the favored lexical item over the word "*can*" that would have had a more ancient, established ring to it. The Spanish language itself reflects an aversion to the canine, a feeling that in a large degree was inherited from the Semitic repulsion toward the dog. Today in Spanish to have a "dog" day (*día de perros*) means that the day is going really badly. In Mexico the expression "¡Qué perro!" roughly means "that sucks" and the official translation of the title to the 2001 film *Amores perros* is *Love's a Bitch*.

The Spanish language resists the positive connotations that "dog" often has in English.[1] One old Spanish expression tries to keep the metaphor out of the dog, *un perro es un perro*. In Spanish "dog as a dog" does not have a positive semantic valence. Despite the intention behind the expression

1 In contrast to Spanish, English has many more lexical examples in which "dog" can mean something positive. English uses "bitch" to disparage women or, by extension, other peoples ("you're a son of a bitch") and events ("it was a real bitch"). But "bitch" in English can also completely change its valence. "Dog" or "bitch" can be a sign of praise among men. The verb form generally has upbeat connotations ("that's bitchin'!"). English also preserves another word that reveals semantic ambiguity towards dogs. Feisty, a word typically used to describe women has an old form of dog at its root. A "feist" is a small dog, particularly a farting lapdog ("fist" is a Middle English word that means to break wind). "Feisty" today can mean excitable and touchy, but, more often, it is used to complement a woman. In the more prevalent context "she is feisty" means she is spirited, tenacious and exuberant.

that wants a dog to be *only* a dog, *perro* and *perra* have figurative meanings and those figurative meanings have negative connotations. Suggesting the connection between the dog and having no value, *perras* or *perros* can mean one's loose change or worthless pennies. When one has a strong, foolish desire it is a *perra*. "She has the *perra* to buy another diamond ring" basically means that she is all set on buying another ring even though it is a foolish idea. The noun also mutates into a common verb. *Está emperrada* roughly means she doggedly wants it. To have a *perra* can also mean to have a violent uncontrollable fit. Aside from *día de perros*, Spanish has an adverb that expresses that same negativity. To complain about how bad everything is going, one can say everything is going *perramente* (roughly, "like a dog" or "really badly").

A sixteenth century popular story about a dog demonstrates one aspect of the Spanish demeaning attitude toward the dog. Melchor de Santa Cruz's *Floresta española de apotegmas, o sentencias sabias y graciosamente dichas de algunos españoles* describes a man who was bitten by a dog and then who took a stone in hand and bashed it on the sleeping dog's head warning the dog to not sleep while his enemies lived (363). Melchor de Santa Cruz includes the story of the dog and the madman in a list of jokes about madmen and the source for his jokes, as the title of his book makes clear, were jokes from popular sources. The appearance of the story of a crazy man slamming a dog with a rock also in Correas' compilation of proverbial expressions (1627) further attests to its popularity (Correas erroneously attributes the story to Aesop). Indeed, Melchor de Santa Cruz's book, which first appeared in Toledo in 1574, turned out to be quite popular and three new editions of the book would appear two years later in Zaragoza, Salamanca and Alcalá.

In *The Great Cat Massacre*, Robert Darnton examines a moment of cat abuse that he sees as crucial to his translation work as historian. Two apprentices at a printing press in the late 1730s in France smashed all the cats' spines that they could find and then staged a mock trial pronouncing the animals guilty and stringing them up on an improvised gallows. The event is described as the most hilarious event in the career of the apprentices. They and all the onlookers of the event broke out in uproarious laughter. By understanding the humor of the cat massacre, Darnton argues, it is possible to better understand how artisanal culture functioned in the Old Regime. He proceeds to translate the event to his reader (he "explains" the joke), pointing to the animal conditions in which the apprentices live (in

contrast to their masters who treat their domestic cats much better) as well as the sexual charge of the cat scene (the cats represent the sexuality of the master's wife).

The humor of the cat story finds its origin in the medieval, Old Regime attitudes that placed the animal at the center of popular ceremonies. In this vein, Melchor de Santa Cruz's humor, like the cat episode in France, is medieval in its mentality. The privileged reader (unconsciously aware of his special position as human in the social human-animal hierarchy) and the marginal reader (unconsciously aware of his or her position as animal in the social human-animal hierarchy) are supposed to laugh, and laugh loudly in Rabelasian fashion, at the case of blasting the animal on the head with a rock. The Melchor de Santa Cruz story draws on a tradition that finds humor in the physical abuse of the animal, a deep-rooted tradition that existed in the animal spectacle in Europe from the middle ages to modern times. In Spain, aside from the bull fight, all sorts of animal spectacles continued well beyond the medieval period. Manganeses only officially eliminated the throwing a goat from a tower during the town feast day at the beginning of the twentieth-first century.

The animal spectacle in Cervantes's time was widespread and functioned as the center of merriment for the carnival or town feast days and Miguel de Cervantes was interested in the animal as part of a spectacle, particularly when the animal was a dog. Generally, Cervantes was interested in dogs. He wrote "El coloquio de los perros," the most provocative dog dialogue ever written. The opening line of *Don Quijote* reminds the reader of one of the protagonist's former companions. Quijano has an old *galgo corredor*. When Quijote leaves on his first sally, he never mentions the dog again. Although at the end of his adventures Quijote does not return to that *galgo* that he left behind, the conclusion of Part II mentions his meeting with *galgos*. When Quijote reaches his village and arrives home for good (to die), some greyhounds chase a rabbit right between the feet of Sancho's donkey.

Indeed, Cervantes does not just introduce dogs at the end and the beginning the narrative life of his hero. In the "Prologue to the Reader" for Part II of *Don Quijote* (a text he wrote upon finishing up Part II and within two years of his own death), Cervantes justifies the writing of his book through two odd anecdotes about a dog spectacle. The two dog anecdotes in the prologue to Part II connect the character of a madman with Alonso Fernández de Avellaneda, the author who wrote a 1614 unauthorized and

spurious continuation of *Don Quijote*. The two dog stories in the prologue of Part II respond to Avellaneda since Cervantes tells his reader how the apocryphal author Avellenada has abused the original.

The first story in the prologue concerns a crazy man who sticks a tube made out of reed into a dog's anus and blows up the dog.

> Había en Sevilla un loco que dio en el más gracioso disparate y tema que dio loco en el mundo. Y fue que hizo un cañuto de caña puntiagudo en el fin, y en cogiendo algún perro en la calle, o en cualquiera otra parte, con el un pie cogía el suyo, y el otro le alzaba con la mano, y como mejor podía le acomodaba el cañuto en la parte que, soplándole, le ponía redondo como una pelota. (619)[2]

Cervantes tells this story because he wants his reader to know that Avellaneda's sequel has taken his "dog," the first part of *Don Quijote*, and blown it up out of proportion, exaggerating the character of Quijote, for example, in unsightly ways.

This first dog anecdote concludes with two rhetorical questions. The madman blows up the dog and turns to his onlookers, stating: "¿Pensarán vuestras mercedes ahora que es poco trabajo hinchar un perro?" (619). In the sentence following the madman's rhetorical question, Cervantes breaks out of story mode and the narrator addresses the madman directly as if he were Avellenada: "¿Pensará vuestra merced ahora que es poco trabajo hacer un libro?" (619). Although he does not specifically state the name Avellenada, Cervantes addresses Avellenada because he begins the anecdote telling his reader (the prologue is addressed to a reader whom Cervantes addresses in the *tú* form) that he wants his reader to tell Avellenada the anecdote about the dog. The answer to the first rhetorical question posed by the madman is obviously "no." It does not take a lot of work to blow up a dog. Only an insensitive foolish person is needed. Cervantes implies that Avellenada did not work hard to blow up the Quijote character. The answer to the second question posed by the authorial voice and directed to Avellenada is obviously "yes." It was not "*poco trabajo*," but a considerable effort: Cervantes worked hard on the first (and second) volumes of his book. With the second rhetorical question, Cervantes makes Avellenada a madman who foolishly thinks blowing up a dog is a lot of work.

2 Quotes from *Don Quijote* are taken from Francisco Rico's edition.

The dog as figure for Cervantes's original *Don Quijote* only acquires currency after the dog is read literally. Many readers do not know what to make out of the story of blowing up the dog: they write that the madman that blows up the dog is an allegory of something else. Indeed, the dog in the expression "blowing up a dog" in Spanish does not refer to a dog, but something else. In modern Spanish parlance, the "dog" in the expression is only a figure (and not a dog) because "blowing up a dog" is a clichéd expression in which "dog" is proverbial (one may compare the meaning of dog in the expression with the meaning of "dog" in the English expression "to bead a dead dog").[3] But in Cervantes's Spanish, the dog *was* a dog. It is important to note that the anecdote in the prologue to Don Quijote is the origin of the expression. In other words, the story is new with Cervantes and, for the first readers of the text, the body of the dog in this anecdote is a real body of a dog. The incident of dog blowing was probably known and experienced by many of Cervantes's readers. One can find representations of people poking sticks up the anus of dogs (such as the print entitled "First Stage of Cruelty" by William Hogarth). The act formally had comic value in a three stooge's slapstick comic way such as in Melchor de Santa Cruz. Cervantes instead urges a sympathetic reading toward the animal that has been literally distorted out of shape and blown out of proportions. After the literal reading that sympathizes with the animal, the interpretation of the dog's body as book functions as an effective, persuasive literary trope since the reader has felt for the animal.

Simultaneously, the dog's body is a physical body and a figure for the book. Cervantes did *not* connect the dog with himself as author even though there is evidence in his writing, both textual and biographical, that suggests at times he associated himself as author in a tongue-and-cheek way with a dog.[4] Rather than a dog-author connection, the prologue connects the dog and the physical object, a book. In this way it evokes the book burning scene from Part I. Like the living dog that is also a book, the books in Don Quijote's library are living bodies.

3 After Cervantes, the expression *hichar el perro* became proverbial, meaning the action of modifying something beyond its natural bounds; the expression can be associated with changing the appearance of a book.

4 One may draw textual examples such as Berganza as author or when Cervantes calls the true author of *Don Quijote* a *galgo*. Cervantes's personal experience as a "dog" could have inspired his literary interest in the theme. It is fairly certain that Cervantes was called a dog when he lived as a captive in Algiers (Garcés 141).

In contrast to the first anecdote, the second dog anecdote draws from literary sources, specifically those that tell of a madman who hits dogs with a rock. Cervantes continues the prologue stating that if the first dog anecdote is not clear then he has one more anecdote that he wants his reader to tell Avellaneda. In this anecdote, Cervantes introduces a *galgo*-like dog known as the *podenco*.[5] Like the first anecdote, the second story in the prologue also associates Cervantes's book with the body of a dog. The one who bothers the dog is also a madman. In the second anecdote the madman is from Córdoba, not Seville.

> Había en Córdoba otro loco, que tenía por costumbre de traer encima de la cabeza un pedazo de losa de mármol, o un canto no muy liviano, y en topando algún perro descuidado, se le ponía junto, y a plomo dejaba caer sobre él el peso. Amohinábase el perro, y, dando ladridos y aullidos, no paraba en tres calles. (619)

The second madman takes a stone and smashes it on sleeping dogs. They leap to their feet and run off spooked and howling.

Cervantes directly associates the violent action of the madman with what he perceives as the violent action that Avellaneda has taken against his *Don Quijote*. Cervantes's dog, his book, is bashed with a stone. The stone, in turn, that strikes the dog is Avellaneda's book. Cervantes makes explicit the connection between stones and Avellaneda's book when he writes that letting loose the rock on the dog was the same as that author that let loose his wit "en libros que, en siendo malos, son más duros que las peñas." The heavy tomes of Avellaneda lack wit, grace, imagination and are harder than rocks. Avellenada's *petrolos*, his heavy rocks, his insensitive tomes, ruthlessly smash on innocent resting dogs, original published versions of Cervantes's *Don Quijote*. Cervantes created a living dog. The dog like his book slumbers until a person comes along and, like the reader of a book, decides to use it for a specific purpose or just enjoy its company. The

5 Nebrija calls the *podenco* a "vertagus," a synonym for greyhound, and Francisco del Rosal writes that the *podenco* is the same as a *galgo*, but that in some lands they differentiate between the two (Nieto and Ezquerra VIII: 7781). Like the *podenco,* greyhounds since the thirteenth-century *Libro de Buen Amor* were rabbit hunters. In the ballad or romance about the Cid, known as the "Jura de Santa Gadea" the Cid goes into exile and takes his falcons with him but leaves behind his chained *podencos* and greyhounds. Some twenty-first century Spanish dog manuals describe the *podenco* as "part *galgo*" since it hunts in the same way as the greyhound, using its sight but also smell and hearing.

madman author will not let the slumbering dog lie.

The solution to the problem of the perverse madman who enjoys seeing dogs suffer is resolved by a dog lover who disciplines the madman with a canine vocabulary lesson. That dog lover beats the madman and with each strike repeats the name of a special kind of dog: "el nombre de *podenco*."[6] Cervantes concludes the second anecdote as follows:

> Sucedió, pues, que entre los perros que descargó la carga fue uno un perro de un bonetero, a quien quería mucho su dueño. Bajó el canto, diole en la cabeza, alzó el grito el molido perro, violo y sintiólo su amo, asió de una vara de medir, y salió al loco, y no le dejó hueso sano; y cada palo que le daba decía:
>
> —Perro ladrón, ¿a mi podenco? ¿No viste, cruel, que era podenco mi perro?
>
> Y repitiéndole el nombre de *podenco* muchas veces, envió al loco hecho una alheña. Escarmentó el loco y retiróse, y en más de un mes no salió a la plaza. (619-20)

The haberdasher punishes the madman with his measuring stick and repeats the word "*podenco*." The purpose of the yardstick, or the *vara de medir*, is measuring and it evokes the out-of-bounds act of the first madman who had blown something beyond its proportions.

The notion of the yardstick and measuring shows that Cervantes was interested in the popular sixteenth story of a madman dropping rocks on dogs and, specifically, Mateo Alemán's version of the story. In writing Part II of *Don Quijote* Cervantes had been heavily influence by Mateo Alemán's

6 *Podenco* has had many variant translations into English since the late sixteenth century. English hunting manuals contemporary to the *Don Quijote* generally translated *podenco* as a "bloodhound." Three Spanish-English lexicons define *podenco* as follows: "a dog called a blood-hounde, sagax, indagarius" (Richard Percivale, 1591); "a blood hound to smel out" (Richard Stepney, 1591); and "a blood-hound, a tumbler" (Minsheu, 1599) (Nieto and Ezquerra). Five years after the publication of part II of *Don Quijote* in Spain, Thomas Shelton translated *podenco* as "spaniel" for his 1620 English translation. "Spaniel" would be the only translation of *podenco* for over two hundred years. Aside from Shelton, the other early popular translators of *Don Quijote*—Shelton, Jarvas, Motteux, and Smollet—translate *podenco* as "spaniel." English versions of *Don Quijote*, however, since the nineteenth century, do not agree on the translation of *podenco.* The following translations of *podenco* appear in English editions of *Don Quijote*: "lurcher" (Ormsby, 1885), "pointer" (Watts, 1898 and Lathrop, 2005), "greyhound" (Putnam, 1949), "whippet" (Raffel, 1999 and Rutherford, 2000), and, finally, "hound" (Grossman, 2003).

Guzmán de Alfarache. Part I of Alemán's novel had also been spuriously shoplifted by another author and Alemán has his character meet the spurious version of his character in Part II.

With respect to the source material for the anecdote in the Prologue, Mateo Alemán had recorded a version of the story in 1604 of a madman slamming a dog with a stone in the second part of the picaresque novel *Guzmán de Alfarache*. Alemán writes that the crazy man took revenge on a dog for having bit him. Alemán, however, transforms the story as told by Melchor de Santa Cruz. Its primary purpose is not humorous. Alemán is a precursor to the humane as it means to act humanely toward animals when he writes that we should feel compassion for the dog and that, in turn, it serves as an exemplary tale for not being vengeful toward one's neighbor. Alemán equates the body of the dog with the body of one's human neighbor and the story of the dog in Alemán's story is an explicit moral lesson: it should teach people to exercise compassion for one another. Using the dog anecdote, Alemán writes that those who show vengeance can not be merciful toward others and that the dog anecdote presents a clear case in which the madman did not show good measure. Alemán concludes the moral of the fable quoting the gospel of Matthew (7:2), stating "por la medida que midiere ha de ser medido" (693). One popular way of stating the verse from Matthew 7.2 was "con la vara que midas, serás medido."

The newly-introduced haberdasher character in Cervantes connects to the Mateo Alemán idea of measure in the story since the character of the haberdasher uses a measuring stick to mete out his punishment on the madman.[7] With each repetition of the word *podenco*, the haberdasher strikes the madman. The madman has gone beyond the bounds of measured reason in his action and the punishment reflects the haberdasher's desire to knock sense into him. The madman has dropped a rock on his special dog, his *podenco*. With each thrashing of the madman, the haberdasher repeats the word "*podenco*" to remind the madman of his transgression: "how can you hurt my pedigree *podenco*? He is a *podenco* after all."

A description of the evolution of the treatment of the dog from Melchor de Santa Cruz to Alemán is straightforward. Melchor de Santa

7 Cervantes seems especially interested in the notion of "measure" in his telling of the second anecdote, perhaps inspired by the Aristotelian notion of the golden mean. Aside from having the haberdasher use a measuring stick, Cervantes underlines that the *podenco* is a medium-sized dog. The *podenco* is neither too big nor too small: it is not big like the *alano* or small like the *gozque*.

Cruz draws on medieval, infantile humor in which the beaten body of the animal stimulates laughter both through projection and disassociation. Alemán, in turn, borrows the trope of the animal's body as a moral for human behavior against others. Alemán uniquely presents the story by not presenting it as joke in which the beaten animal's body serves to stimulate carnivalesque laughter, but in which it serves to demonstrate a scriptural reading. One's negative actions toward others will be judged with equal force in which they were applied. By making the "other" a dog, Alemán urges a distinctly humane treatment of the animal. Cervantes likewise explores that idea of treating the animal well, not just in the prologue, but at other moments in his writing.[8]

But the retelling of the dog story by Cervantes in the prologue to Part II does not overtly embrace (or reject) Alemán's or Melchor's attitude toward the dog spectacle. Since Cervantes does not quote a clear scriptural moral to the story, he does not overtly embrace Alemán's reading of the story as one in which one should be compassionate to one's fellow man. For that matter, the story does not overtly reject the medieval humor of Melchor since, after all, it still depicts the violent treatment of the animal not just for the spectators of the event within the narrative, but also as a spectacle for the reader. Nonetheless, Cervantes offers a clearly distinct presentation of the dog story from Melchor de Santa Cruz and Alemán. Cervantes is the first author to take the popular story of the dog that was smashed by a madman's rock and to make the dog a figure for a book. Cervantes, with the *podenco*, offers an authorial gift to his reader: the *podenco* is a book-dog and Cervantes understands his book as dog in the sense that both are alive and provide emotion and humor.

The second man drops heavy stones on the sleeping dogs and Cervantes intends to right the wrong with his prologue. The main way that Cervantes rights the wrong is by writing his own sequel, Part II of *Don Quijote*. But the most immediate way that he writes the wrong is by teaching the madman the meaning of *podenco*. The vocabulary lesson worked: when the madman returned, with even more evil intention to hurt lying dogs, he did not smash his rocks on any dog for fear he is a *podenco*.

8 In the cat scene from part II of *Don Quijote*, the duchess has a bag of cats with bells tied to their feet thrown in Quijote's quarters. Cervantes does not make the medieval humor of the animal spectacle the final point of the episode, but, instead, he uses the episode to show negative exemplarity of the conniving, rotten duchess who has devised the entire spectacle.

> Llegábase donde estaba el perro, y mirándole muy bien de hito en hito, y sin querer ni atreverse a descargar a piedra, decía:
>
> —Este es podenco: ¡guarda!
>
> En efeto; todos cuantos perros topaba, aunque fuesen alanos, o gozques, decía que eran podencos; y así, no soltó más el canto. (620)

When he sees a dog, any dog, be it a small lap dog runt, a *gozque*, or a great powerful hunting dog, an *alano*, the madman is haunted by the word "*podenco*." Upon coming across each new dog, he connects the dog literally to the sign *podenco* and will not separate it from the beating by the haberdasher. The prologue, and the exercise of writing Part II of *Don Quijote*, to a large degree, was Cervantes's way of warning Avellenada and similar-minded followers to keep away from the dog. Cervantes uses the anecdote to say: "do not come close to my dog, my canine text, with your hot air or your stones. The *podenco* comes to life and wags its tale when one who comes along and wants to experience it."

In the early modern period, the *podenco* was a type of hunting dog.[9] Moreover, just as the hat profession (the haberdasher's occupation) was at once considered that of a commoner's but also as having edifying connotations, so the *podenco* was looked down upon as a commoner's breed, but it was still a special dog.[10] In popular lore, the *podenco* was valuable

9 Aside from *vertagus*, Antonio Nebrija writes that *podenco* is synonymous with *lebrel* and Argote de Molina also writes that the *podenco* was used to hunt rabbits. Pedro López de Ayala in his *Libro de la caza de las aves* and Sebastián Covarrubias in his dictionary write that *podenco* was used to spring partridges. Bernabé Soler (*Thesaurus puerilis*, 1615) writes that *podenco* is the dog that retrieves the quarry and brings it to the hunter's hand (Nieto and Ezquerra). Luis Barahona de Soto's late sixteenth-century *Diálogos de la Montería* gives the most complete description of the *podenco*. Soto writes that a description of the *podenco* is unnecessary because it is so well known. Nonetheless, he describes its color as reddish and gives a description quite similar to what would be known today as a large-type Italian greyhound. *Podencos* chase the rabbit "better than the wind" and their diligence in tracking is the rabbit is exceptional (*Diálogos*; Barahonda). Modern Spanish dog manuals generally distinguish between three *podenco* types, the Andalusian, Canary and Ibicenco. Some books also identify a Portuguese and Gallician *podenco* variety.

10 Haberdashery was considered one of the most noble of the common professions. In practice, before their expulsion elite *morisco* families (such as the Lakhousa family, descendants of the Abencerrajes), specialized in hat-making, especially in Toledo (Altosano). The *bonetero* profession was lambasted not just because it was considered a commoner's job, but because it was practiced by Jews. For a popular ballad that mocks a haberdasher for being a respectable profession, but "Jewish," see Cid 425. Like the haberdasher and in

and useful. A reader from the period familiar with the common expressions "No, que es podenco" or "Guarda, que es podenco" would laugh at the haberdasher's words, "Este es podenco: ¡guarda!" These expressions are shortened versions of the longer expression: "No, que es podenco. Que no se mate ni haga mal, porque es perro de provecho" (Molho 95). The popular expressions about the *podenco* indirectly suggests the basic Spanish negative attitude toward dogs. Dogs, generally, are not useful (*de provecho*), but the *podenco* is.

The haberdasher obviously finds the *podenco* useful. But what is, if any, the usefulness of the *podenco* or the name "*podenco*," not for the haberdasher, but for the reader? The *podenco* anecdote is used to communicate the idea that Alonso Fernández de Avellaneda should not have treaded upon the original *Don Quijote* since he distorted it (into a blown up dog) and put dead weight (a *petrolo*) on it. Cervantes suggests that Avellaneda did not have the spirit (breath) that came from Cervantes's lungs. No breath from Avellaneda entered the Quijote body. Avellaneda only brought words to a clichéd, lifeless state. Avellaneda's book was not light and free to roam, but a rock, heavy and dead.

Cervantes makes it clear to his reader that he is upset over Avellanada's book and he uses the two dog anecdotes to show his disapproval. Nonetheless, beyond that disapproval, Cervantes's *podenco* anecdote also raises a larger question about the role of human sympathy as it is expressed toward other humans, animals and objects (in this case, a book). The story of the *podenco* stimulates the following question: to what degree does a human-animal hierarchy inform and even determine our moral responses? After he hits his dog, the haberdasher calls the madman a *perro ladrón* (literally, taking the etymology of *ladrón*, "the barked-at dog"). In this instance, the haberdasher makes the madman an animal (not his dog), drawing on the classical, humanitarian position that associates brutish behavior with the animal. For the haberdasher, as in the version of the story told by Alemán, the madman is wrong for not being sympathetic toward the dog. But the Cervantes reader is forced to figure out what to make of the fact

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contrast to the *galgo's* connection with high social standing, early modern hunting books describe the *podenco* as a base, commoner's dog. Since the *podenco* hunted only rabbits (and not boars) it was considered a common person's dog. In the first publication of a hunting manual (Seville, 1580), Argote de Molina writes that he only wishes to describe big game hunting done by noblemen—*caballeros* with *caballos*—and he is not concerned with the hunting by commoners that includes rabbit hunting with *podencos* (91).

that the haberdasher calls the mad man a dog and to question the human-versus-animal distinction itself (a distinction that is often referred to as the "chain of being"). Although the haberdasher calls another a dog, is it not obvious that the *podenco*, not the madman, is *really* the dog?

By calling a person a dog in a story about a dog, Cervantes forces the reader to question the definition of who is the person to whom sympathies should lie (an animal person or a human person or a book person?). Cervantes performs a similar literary maneuver when Berganza calls the black woman a dog in "El coloquio de los perros." The moment when one character calls another a dog makes the reader question the moral logic behind expressions that animalize humans and, indeed, the role that the animal has in how we as humans define ourselves as human. In the prologue of *Don Quijote* II and "El coloquio de los perros," the reader's sympathies are ostensibly first drawn toward the character of a dog that is literally an animal and *not* a human. In the prologue, those sympathies were toward the *podenco*, but then the nature of that sympathy is called into question when a human is called a dog. Likewise, in the case of "El coloquio," the reader's sympathies were toward Berganza until he calls a human a dog.

Ultimately, the story of the *podenco* stimulates the question of to what degree should animals and certain objects (the book) deserve our sympathies? In what way does sympathy toward the non-human differ or equate with human sympathy. Mateo Alemán told the dog story that served as an allegory as a human story: it is a story about the particularity and generality that constitutes human sympathy as Immanuel Levinas describes it. We sympathize with the particular (the individual dog) and draw from the particularity a universal ethics in which we sympathize with the general (all humans). But through the dog-book motif, Cervantes confuses the object toward whom ethical decisions are directed. Cervantes suggests sympathy for a dog-book creature, not one's fellow man.

In other words, Cervantes confuses the Levinas imperative toward the human since he questions what constitutes the human component behind compassion and the ethical imperative that drives it. The haberdasher may have a *podenco* for companionship. The dog is important to the haberdasher, but for the reader the *podenco* is not a friend.[11] It is a dog-book. That dog-

11 Despite the proverbial connection between a dog and faithfulness since classical times and the existence of expressions like "a man's best friend," it should be remembered that the connection between the dog and friendship is relatively recent. The Oxford English Dictionary does not record the expression "Man's Best Friend" until 1939. The

book does not serve, like Alemán's version of the story, to communicate a humane moral. The dog is not used as a figure for human friendship and the other human no longer holds a monopoly on sympathy (although its central place is not forgotten). The dog-book occupies a place in which an unknowable, infinite amount of non-human persons have faces that also demand responsibility.

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expression makes its way into Spanish even later.

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