

The idea of peace in the thought of Don Quijote

La idea de la paz en el pensamiento de Don Quijote

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Abstract

We cannot, *sensu stricto*, point out Miguel de Cervantes as a *pacifist*, it would be an anachronism that is not justified in the Golden Age in which violence, war and peace had different meanings and objectives than the current ones. However, his humanistic spirit of concord, of compromise between opposites, of respect for the other, permeates all his work, and principally *El Quijote*, where, his immortal protagonist, from the paradox of the walking cavalry, invites men to the prudence and to the calm, leaving behind absurd fights by rivalries and revenges.

Don Quijote, Miguel de Cervantes, Peace, War

Resumen

No podemos, *sensu stricto*, señalar de *pacifista* a Miguel de Cervantes, sería un anacronismo que no se justifica en el Siglo de Oro en el que la violencia, la guerra y la paz tenían significados y objetivos distintos a los actuales. Sin embargo, su espíritu humanista de concordia, de avenimiento entre contrarios, de respeto al otro, impregna toda su obra, y de modo principal *El Quijote*, en donde, su inmortal protagonista, desde la paradoja que supone la caballería andante, invita a los hombres a la prudencia y al sosiego, dejando atrás absurdas peleas por rivalidades y venganzas.

El Quijote, Miguel de Cervantes, Paz, Guerra

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“La paz es el mayor bien que los hombres pueden desear en esta vida”
Miguel de Cervantes. *El Quijote*¹.

At present it is inevitable to talk about the idea of peace that emerges from the reading of *El Quijote*, a book clearly defined by Ortega² as a literary model, a historical source and a philosophical doctrine, and more in Spanish-speaking latitudes, in which, even taking into account the universality of its message, the Cervantes language and ideas expressed by Ingenious Hidalgo acquire a greater relevance. That is why, aware of the complexity of this issue and the magnitude of the work of Miguel de Cervantes³, in the following pages the author approach him with due precautions and the respect he deserves.

Cervantes coordinates of peace and war

The reflections that Cervantes puts on peace in the mouth of Don Quijote are the reflection of two situations: the social political environment that is breathed in the Spain of his time, debtor of a previous historical trajectory, and the utopian and humanistic yearning, in certain mystical form, with which the writer dreams and delineates the idea of peace or, rather, the experience of peace.

The coordinates in which Cervantes will write *Don Quijote de la Mancha* are well known. We know what the Austrian Spain means, the controversial post-imperial nation, poor in business and gold, but rich in creative genius, in the historical-universal concert, and therefore called the Golden Age Spain for posterity.

The time and space in which the novel is written are, as well as its protagonist, fictional coordinates that, paradoxically, by their same artifice, become the most plausible, most suitable framework of the Spanish Golden Age.

Even pre-intentionally, "the Spain of Don Quijote" is the Spain of Cervantes and his contemporaries: nobles, adventurers, friars, rogues, poets, painters, mystics, saints ..., dissimilar and scrambled social types in a time of transition that will place the writer himself (1547-1616) in a privileged position, which makes it possible to be both the contradictory witness of the glorious hegemony of the Renaissance Filipino empire and the baroque lucidity of the minor Austrian sovereignty. Both Cervantes and Alonso Quijano attend the closing of an era (Felipe II, 1556-1598) and the emergence of a very different one from the previous one (Felipe III, 1598-1621).

The last years of the 16th century have been bad for the maintenance of peace in Spain. Its internal and external problems and conflicts make up a long payroll (which is not relevant here to count)⁴. The Spaniards, mainly the old Castilians, censured the politics of the monarchy that, instead of attending to the general interests, defended those related to their own heritage, with a more dynastic than national policy, which had already been revealed in the enthronement of Emperor Carlos I and his confrontation with the Castilian-communal faction. But the kings were not in favor of a change of meaning in their exercise of power and, neglecting internal affairs, and the proper administration of the newly incorporated territories of the Indies, remained entangled in ruinous wars in Flanders and in France, standing in the extreme defenders of Catholicism, at the same time that they ended the limited financial resources of the kingdom.

Felipe III was expected to inaugurate a new era of peace, in which the problems inherited from his predecessors were resolved, correcting past mistakes and correcting unfortunate political trajectories for the future, but that was not the case. This created a widespread pessimistic feeling among the population that began, in their discontent, to speak of decay.

¹ Miguel de Cervantes, *The Ingenious Hidalgo Don Quijote de la Mancha* (Ed. Intro. And Notes Luis Andrés Murillo), Part I, Chapter XXXVII "That deals with the history of the famous Infanta Micomicona, with other funny adventures", Library Classical Castalia, Madrid, 2001, p. 466.

² Vid., José Ortega y Gasset, *Meditations of Don Quijote*, Chair, Madrid, 1995.

³ Vid., Jaime Fernández, S. J., *Quijote Bibliography for narrative and material units of the novel*, 2 Tms., Centro de Estudios Cervantinos, Madrid, 2008.

⁴ At this time numerous war events occur: The peninsular coasts and island territories are threatened by the English Corsican, backed even by the same elizabethiana monarchy, with which, after a failed marriage policy, relations are increasingly tense. Henry IV of Navarra, an exhugonote for whom "Paris was well worth a Mass", occupies the throne of France, after the reign of Henry III of Anjou. In Spain, discontent grows over the foreign policy of the monarchy, which will force the king to declare bankruptcy repeatedly. In addition, the plague (1599-1600) will make its appearance, extending as an epidemic until the seventeenth century, and claiming half a million victims.

SÁNCHEZ-USÓN, María José. The idea of peace in the thought of Don Quijote. *Journal of Social Researches*. 2019

This concern is expressed in a large written production, which includes the appearance of a new diplomatic genre, the Memorial⁵, characterized by transferring the so-called arbitrary, project proposals or suggestions offered to the king and his government, with the purpose of offering solutions and thus contributing to remedy the problems of the state⁶. Cervantes is critical of this practice, as is very well seen in *El Quijote*, in the chapter in which the priest and the barber inform the Hidalgo of the danger that Christianity is facing in the face of the Turkish attack, all in order to check if he had given up being a walking knight, recovering his judgment, to which Don Quixote responds with an arbitration addressed to the king, which makes his friends deduce that he is still half crazy⁷.

In the kingdom there is talk, then, of decline. The seventeenth-century Spaniards had the impression of living in a nation that was no longer what it was. This is the scenario in which the life and work of Cervantes are developed. The writer will live in a country of light and shadow, even better, of *chiaroscuros*, oscillating movements, of ornate contrasts, heir of a glorious past, still very close, where he had been able to discover new worlds, open trade routes, reunify territories, create modern institutions. But all that climactic location, that zenith, is leading, like the dramas to use, to a nadir, that is, to a point of descending inflection, which accentuates the theatrical baroqueism in which the state is submerged. Cervantes, is a son of his century, and his productions, more than fictions, are chronicles of the prevailing reality.

Conflicts with the outside, social differences, widespread impoverishment, sadness over the lost, discouragement over the uncertain future, the search for distant paradises, are vital aspects of this moment that alter the peace and are reflected in the Cervantes production, specifically in *Don Quixote*.

The honor, the honor, the marriage of convenience, the false wisdom of high school graduates and lawyers, religious and moral hypocrisy, the *hidalguia huera*, the picaresque of the vulgar, the vileness that brings the need ... are many other values and social values masterfully exposed by Cervantes in his great work, all without issuing dogmatic judgments about his environment, and in a tone of humorous satire, sometimes scathing, linguistic wink, fine disbelief, which immediately catches the reader, sitting a complicity that transcends times and that gives his vision of reality a universal validity and validity.

In an antithetical way, even if it was not logical, all this social political and economic collapse will contrast (as it was exposed at the beginning) with a high cultural expression and transcendence as they have never been registered again in Spain. All sciences and arts gained an extraordinary boost. Illustrious men in the letters, the plastic and the thought met contributing original ideas and forms.

The confluence of these and their works will give rise to formulate the expression Golden Age, very original synthesis that perfectly characterizes the mood that the Spanish society is going through, that is: the assimilation of its decline and its subsequent location in a new international concert in which Spain is no longer the guiding power.

However, as Spain lost political influence and respect, it positioned itself in Europe as a world cultural reference. This is the scenario in which *Don Quixote* will decide to take up arms, transformed into an out-of-date hero, to restore the prestige and peace of a languishing kingdom.

⁵ Este escrito disperso podía proceder bien de un discurso oral, una petición personal o un ensayo de tipo político o literario.

⁶ En principio, la idea y la finalidad con la que se concibe el memorial son plausibles, pero con el tiempo proliferaron tanto sus cultores, los llamados "arbitristas", que llegaron a ser negativos e incluso despreciables, hasta tal punto que el ingenio de Quevedo llamaría a estos últimos "barbitristas".

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⁷ *Vid.*, Miguel de Cervantes, *Op. cit.*, Segunda Parte, Capítulo I "De lo que el cura y el Barbero pasaron con don Quijote cerca de su enfermedad".

Don Quijote: medieval warrior and modern peacemaker

It is evident that Don Quijote is an anachronistic tracing of the medieval knight⁸. In the same way, it has a horse, weapons, squire, a lady to pay homage to and a precise objective, which is none other than providing protection to the weak and helpless and exercising justice where it could not reach " laws and judges "⁹.

Don Quixote is provided with armor, sword spear, grasp, circle; weapons shaken with respect to which a true warrior must carry; but Hidalgo Manchego never kills his enemies with them, which are more imaginary than real; and if anyone is injured, it is due to unforeseen accidents rather than bloody fights. "Quijote, as a man of war, never stained his weapons because his true strength was his courage "¹⁰. This value is due to his profound moral principles, which he persuasively tries to convey to others, and his firm conviction that war is necessary in the defense of peace; "[...] His armor is more an attitude than a reality; his shell is of war, but his inner attitude is of peace "¹¹. To do this, he travels with his squire the Spanish geography "straightening one-eyed and defying grievances", openly stating that his intentions are only directed "to good ends, which are to do good to all and bad to none "¹².

In the guise of a gentleman, Don Quixote has to fulfill the aforementioned sacred vows, but he also enjoys immunities and prerogatives, such as being free from any judicial jurisdiction, since "[...] his law is his sword, his fueros his verges, his prizes his will [...]"¹³, exempt from taxing "chest, alcabala, queen's spin, forera currency, porthole or boat "¹⁴, and to pay the tailor for the making of their garments.

Likewise, he benefits from staying in castles and noble residences, sitting at the kings table and winning the love of whatever maiden he desires. On the other hand, their personal qualities merit their privileges, by forming a social model of behavior; he acknowledges them: "I know how to say that after I am a walking knight I am brave, restrained, liberal, well-bred, generous, polite, daring, soft, patient, suffering from jobs, prisons, charms"¹⁵. On successive occasions, he ratifies himself in his chivalrous "ministry":

[...] Gentleman I am, and gentleman I must die, if I place the Most High. Some go through the wide field of superb ambition; others, for that of servile and low flattery; others, for that of deceptive hypocrisy, and some, for that of true religion; but I, inclined of my star, go along the narrow path of the walking cavalry, whose exercise I despise the hacienda, but does not honor it. I have satisfied grievances, straightened one-eyed, punishing insolence, defeated giants, and run over vestiges¹⁶.

In favor of the values of the cavalry, Don Quijote aspires to enter into combat, but does not consider war an end, but a means, even a necessity, to achieve peace. That peace that the Knight of the Sad Figure pretends and defends is presented in the Cervantine novel from different perspectives, explained in a duplex way and always on the border between the medieval and Modernity. It could be said that the quixotic approach to war and peace is within the guidelines of feudal uses, but the materialization and achievement of both circumstances is modern. As a warrior of a prolonged Middle Ages, the idea of peace is evidenced in Don Quixote in the defense of God, religion, divine law, natural law, life, honor and family.

⁸ To know the characteristics of the cavalry in the Middle Ages see, among other works, Maurice Keen, *The Cavalry*, Ariel, Barcelona, 1986, Jacques Le Goff et alii, *The medieval man*, Alliance, Madrid, 1995 and Jean Flori, *Knights and Cavalry in the Middle Ages*, Paidós, Barcelona, 2001.

⁹ In the words of the Spanish writer Antonio Ledesma Hernández (1856-1937) who, at the beginning of the 20th century, wrote a curious pastiche or imitation of the Cervantine work as a spurious prolongation of it. Vid., Antonio Ledesma Hernández, *The new departure of the courageous gentleman D. Quijote de la Mancha: third part of the work of Cervantes*, Book First, Chapter V "Where he realizes the reception they made to D. Quijote some shepherds, and the knowledge that he stuck with the Poetilla", Casa Editorial Lezcano, Barcelona, 1905. Online: <http://www.cervantesvirtual.com/obra-visor/la-nueva-salida-del-valeroso-caballero-d-quijote-de-la-manchatercera-parte-de-la-obra-de-cervantes>. Accessed: August 18, 2019.

¹⁰ Manuel Fernández Nieto, "Don Quijote, gentleman in war and peace", *Notebooks of Italian Philology*, Extraordinary No., Complutense University of Madrid, Madrid, 2000, p. 355. In this work, the author describes in detail and compares the chivalrous clothing and that worn by Don Quijote.

¹¹ *Ibidem*, p. 353.

¹² *Ibidem*, *Second Part, Chapter XXXII "On the response given by Don Quixote to his reprehensor, with other serious and funny events"*, p. 284.

¹³ *Ibidem*, *Part One, Chapter XLV "Where the doubt of the Mambrino helmet and the albarda has just been ascertained, and other adventures, with all truth"*, p. 547.

¹⁴ *Ibidem*, p. 548.

¹⁵ *Ibidem*, *Part One, Chapter L "Of the discreet alterations that Don Quixote and the canon had, with other events"*, p. 586.

¹⁶ *Ibidem*, *Second Part, Chapter XXXII "On the response given by Don Quixote to his reprehensor, with other serious and funny events"*, p. 283.

“As for what is undertaken in the service of the king without being defensive, it has to be fair”¹⁷ since the king rules "gratia Dei"; only the safeguard of "the country", concept coined in the Renaissance¹⁸, would be out of this list of causes, since in the Middle Ages the only understandable homeland is the heavenly¹⁹. As a humanist, Don Quijote also invites men to prudence and peace, leaving behind fights over rivalries and revenges that he creates irrational nannies, because “God blessed the peace and cursed the quarrels”²⁰, stating the reasons why you should only contend:

The prudent men, the well-arranged republics, for four things must take up arms and unsheathe swords, and put their people, lives and farms at risk; the first, to defend the Catholic faith; the second, to defend his life, which is of natural and divine law; the third, in defense of his honor, of his family and property; the fourth, in the service of its king, in the just war; and if we would like to add the fifth, which can be counted per second, it is in defense of their homeland. To these five causes, as capitals, we can add some others that are fair and reasonable, and that force us to take up arms; but to take them for babysitters and for things that before are of laughter and hobby that of affront, it seems that whoever takes them lacks any reasonable speech; the more that taking unfair revenge, that there just cannot be any that is [...] So, my lords, your mercies are bound by divine and human laws to calm down²¹.

In this extensive exposition of just and reasonable motives for which combat stands out the allusion to the just war, former political-theological conception, whose justification lies in the fact that it cannot be avoided²².

At this point, it is pertinent to remember Hugo Grocio who, a few years after Cervantes, would write *De iure belli ac pacis* (1625)²³, with the aim of exposing his idea of permissibility of war, emphasizing that there can be no other reason to initiate it than to have received an injury. In this way, any state can face another if the latter has attacked it; also, in order to recover what has been taken away from him, or to punish the nation that obviously violates both natural and divine law. The war has not begun, then, in case its justice is doubtful, and even for just causes it must not be undertaken recklessly; its entrepreneurship is only admissible in cases of need and the peace perspective must always be preserved in it.

Cervantes anticipates the trial of the Dutch jurist when he puts in the mouth of Don Quixote that a violent behavior, which exceeds the lawful principles above, is a vileness:

See how there he fights for the sword, here for the horse, howls for the eagle, here for the helmet, and we all fight, and we all don't understand each other. Come then, your mercy, lord hearer, and your mercy, lord priest, and the one serve as King Agrammer, and the other serve as King Nephew, and put us in peace; because by God Almighty it is great beauty shop that as many main people as here we are killed by such light causes²⁴. It is this licit war that, for the sake of peace, Don Quixote subscribes, a “good war” that exterminates out of the world unbridled enemies like those giant-windmills, since “it is God's great service to remove such a bad seed from over the face of the earth”, changing adversaries, who can metamorphose and pray to look like giants and then be mills, because “the things of war, more than others, are subject to continuous moving,

¹⁷ Genaro Fernández MacGregor, "Peace and war according to Cervantes", *Memoirs of the Mexican Academy*, Tm. XII, Mexico, 1955, p. 142.

¹⁸ The Roman concept of "terra patria", or birthplace, will be retaken by Renaissance humanists.

¹⁹ In the Middle Ages the whole of the Christianitas, the idea of Paradise, or the image of the heavenly Jerusalem are the referents of the "homeland".

²⁰ Miguel de Cervantes, *Op. Cit.*, Second Part, Chapter XIV "Where the adventure of the Knight of the Forest continues", p. 139.

²¹ *Ibidem*, Second Part, Chapter XXVII "Where he realizes who Pedro and his monkey were, with the bad event that Don Quixote had in the adventure of braying, that he did not finish it as he wanted and as he had thought", p. 254.

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²² In the Middle Ages, the idea of just war or holy war is associated with the company of the Crusades. Vid., Jean Flori, *The Holy War: the formation of the idea of crusade in the Christian West*, Trotta, University of Granada, Granada, 2003. In relation to the conquests of the New World, in the 16th century the Spanish Dominican Francisco de Vitoria redefines this principle by stating that “among those who worship God wars are peaceful, since they are not undertaken by ambition or cruelty, but by love of peace, in order to repress the bad and free the good”. Cf., Genaro Fernández MacGregor, *Op. Cit.*, P. 141.

²³ Vid., Hugo Grocio, *On the law of war and peace*, Reus, Madrid, 1925.

²⁴ Miguel de Cervantes, *Op. Cit.*, Part One, Chapter XLV "Where the question of the Mambrino helmet and the albarda has just been ascertained, and other adventures, with all truth", p. 545.

"the walking knight will be justified to his squire Sancho, in order to hide his mistake and, in doing so, without any premeditation, predict how modern warfare would be from then on. From a more obvious approach it can also be deduced that the moving of the war referred to by Hidalgo Manchego is due to the rapid pace with which it is advisable to undertake it, "where the speed and speed prevents the speeches of the enemy, and reaches Vitoria before the opposite is put on defense"²⁵.

Another feature of modernity in Don Quixote is observed in the opinion that in war not only discipline and serene courage must be found, but also magnanimity and compassion. That is why he openly deplores a certain military right by which the victors tend to tear their goods from the defeated: "I never accustomed," said Don Quixote, "stripping those I overcome, nor is it the use of cavalry to take away their horses and leave them on foot. [...]"²⁶. This will be the same attitude of respect with the submitted adversary that years later General Ambrosio de Espínola will have towards the Dutch governor Justino de Nassau at the Siege of Bredá, an event that another great artist of the Spanish golden century, the painter Diego Velázquez, will immortalize in his famous painting "The Surrender of Breda" or "The Spears" (1634-1635), which shows the chivalry of the victor who wants to prevent the defeated from humbling kneeling before him to deliver the keys to the city conquered. There is, therefore, a basic code of honor in the war campaigns of quixotic times, but also in them all kinds of cunning can be used with which to achieve the desired objectives, as in love, since in the opinion of the famous Hidalgo :

[...] warn that love and war are the same thing, and just as in war it is a lawful and customary thing to use of tricks and stratagems to defeat the enemy, so in love affairs and contests, tricks and tangles are considered good. they do to achieve the desired end, as they are not in detriment and dishonor of the beloved thing²⁷.

We know how, in the opinion of Don Quixote, all improper war cannot come, mainly, but from the lack of reasoning of the people, but it can also occur due to situations of poverty, in which it is shown as a bad remedy: war takes me / my need; / if I had money, / it wasn't, really"²⁸, says the letter of the string that sings the poor page that crosses the path of the Knight of the Sad Figure, which will join some infantry regiments that will then embark in the port of Cartagena.

The boy wears light clothes, taking care of the only ones he has left and that he saves for when the time comes to join the militia. So much misery in a servant who has worked in noble houses causes strangeness in Don Quixote; the young man informs him that his masters have been upstart people, without riches or influence, so he has not been able to treasure any fortune and that is why he decides to go to war, affirming: "And I want more to have as master and lord the King, and serve him in war, not a hair in court"²⁹.

A medieval point of view more than the war that recreates the Cervantine novel is the one that equates its image with that of the hunt, activity that Sancho detests, considering it loafers and not according to his conscience, since he has a compassionate vision and humanized from the animal world, awareness, on the other hand, far ahead of its time, because it states: "[...] I would not want princes and kings to put themselves in such dangers, in exchange for a taste that seems to not it had to be, because it consists of killing an animal that has not committed any crime"³⁰. On the contrary, the character of the supposed Aragonese duke with whom the squire dialogues is in favor of it:

[...] because the exercise of bush hunting is the most convenient and necessary for kings and princes than any other.

²⁵ *Ibidem*, Part One, Chapter XLVI "On the remarkable adventure of the gang members, and the great ferocity of our good knight Don Quijote", p. 550.

²⁶ *Ibidem*, Part One, Chapter XXI "That deals with the high adventure and rich profit of the Mambrino's helmet, with other successes to our invincible knight", p. 256.

²⁷ *Ibidem*, Part Two, Chapter XXI "Where Camacho's wedding is continuing, with other tasty events", p. 201. In this chapter, Don Quixote defends the true love of Basilio and Quiteria.

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²⁸ *Ibidem*, Part Two, Chapter XXIV "Where a thousand jitters are counted as impertinent as necessary to the true understanding of great history," p. 226.

²⁹ *Ibidem*, p. 227.

³⁰ *Ibidem*, Part Two, Chapter XXXIV

"What about the news that was had of how to disenchant the unparalleled Dulcinea del Toboso, which is one of the most famous adventures of this book," p. 307.

The hunt is an image of war: there are stratagems, cunning, insidiousness in it to defeat the enemy's savior; delight in it great cold and intolerable heats; undermine leisure and sleep, corroborate the forces, expedite the members of the user, and, in resolution, is an exercise that can be done without prejudice to anyone and with pleasure from many³¹. A final consideration would justify for El Ingenioso Hidalgo the use of war: the social order. At this point the reader is surprised when he warns that Don Quijote, and therefore Cervantes, declares himself in favor of maintaining a "trinitarian" social organization of incontestable plenomedieval nature, in which the individuals subscribed to three orders or functions oratores, bellatores, laboratores (those who pray and are the intermediaries between God and men, the warriors who protect everyone and the peasants who work providing food to the former)³². This egalitarian organic system, typical of a harmonic society, is weighted by the Manchego Knight who, before a laboratory such as Sancho, describes the first two estates as follows:

I mean that the religious, with all peace and quiet, ask heaven for the good of the earth; but the soldiers and gentlemen put into execution what they ask, defending it with the value of our arms and edges of our swords, not under cover, but to the open sky, put by target of the insufferable rays of the sun in summer and of the bristling winter helms. Thus, that we are ministers of God on earth, and arms for whom his justice is executed in it³³.

Derived from its position on war, the message of peace that Don Quixote conveys is plural and integral. Not only does he limit his judgment about war, battle and weapons, as pacifying means, but he thinks about good governance, the application of justice, harmony and understanding among people, attitudes that guarantee peace, for which to achieve a harmonic, bucolic environment, ideal for the development of everyday life, although not exempt from utopian reverie.

Good governance and justice are two topics covered in El Quijote, considered fundamental elements that strengthen order and peace in societies. In the line of the medieval *Specula Principum*, Cervantes reworked the theory of good government, of Augustinian essence, which is based on the creation of a social model and the virtues of the ruler, indispensable principles that ensure the welfare and prosperity of the states³⁴.

This exemplary proposal is implicit in the wise advice on the correct way to govern that Don Quijote directs Sancho Panza to whom they have delegated the administrative and jurisdictional exercise of the insula Barataria³⁵, on whose observance it can depend on living in peace and enjoying the approval of its governed. These recommendations are: to be virtuous, to have the knowledge of oneself, to act with humility, compassion, justice, discernment of truth, fairness, mercy, mercy, clemency, dispassion, equanimity, serenity, impartiality, restraint in treatment and word. Of all these provisions that the good ruler must have, there is one that stands out and that the Hidalgo exhorts to work: "First, oh son! You have to fear God; because in fear there is wisdom and being wise you cannot err in anything"³⁶.

This model of good governance has its counterpart in the respectful and honest attitude with which the vassals must correspond to their lord: "[...] that of loyal vassals is telling the truth to their lords in their being and their own figure, without flattering the accretion or other vain respect diminish it;"³⁷.

An orderly, fair, solidary world of authentic values is what Don Quixote wants for men, a peace "from the time of Otaviano" or, even more, a new Golden Age³⁸:

³¹ *Ibidem*, Second Part, Chapter XXXIV "What tells of the news that was had of how to disenchant the unparalleled Dulcinea del Toboso, which is one of the most famous adventures of this book", p. 307.

³² The trifunctional theory is imposed in the Christian-medieval West from the Poème au Roi Robert le Pieux, composed in the year 998 by the French bishop Adalberón de Laon.

³³ *Ibidem*, Part One, Chapter XIII "Where the story of the pastor Marcela, with other events," ends, p. 173.

³⁴ Vid., Roberto Gerardo Flores Olague and María José Sánchez Usón, "The reception of the Polycraticus in the political thought of Juan de Palafox", *Correlations. Thought, art and writing from ISSN 2414-4835*

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New Spain (Coord. Verónica Murillo Gallegos), *Taberna Libraria, Zacatecas*, 2018, pp. 15-37.

³⁵ *Ibidem*, Part Two, Chapter XLII "On the advice given by Don Quixote to Sancho Panza before he went to govern the island, with other things well considered".

³⁶ *Ibidem*, p. 357.

³⁷ *Ibidem*, Second Part, Chapter II "That deals with the remarkable penance that Sancho Panza had with the niece and mistress of Don Quixote, with other funny subjects", p. 55.

³⁸ The Greek poet Hesiod (s. VIII BC) refers to the Golden Age in his poem *Works and Days*. Vid., Hesiod, *Works and fragments*, Gredos, Madrid, 1978.

SÁNCHEZ-USÓN, María José. The idea of peace in the thought of Don Quijote. *Journal of Social Researches*. 2019

Blissful age and happy centuries those to whom the ancients put a name of gold, and not because in them the gold, which in this age of iron is estimated so much, was reached in that windy one without fatigue, but because then those who in it They lived ignoring these two words of yours and mine. They were in that holy age all the common things [...] Everything was peace then, all friendship, all concord³⁹.

This perfect, peaceful environment of friendship and compromise is typical of a scenario related to the Renaissance topic of locus amoenus, an ideal location, as described in 16th-century bucolic poetry, which, later, will still have a marked literary influence in the seventeenth century. This pleasant place corresponds to a natural landscape, composed of green meadows, streams of clear and crystalline waters, forests populated with trees of fresh shade, abundant fauna and flora, ideal setting to enjoy a quiet nap or sit down to eat "in good peace and company"⁴⁰:

In this, they were already beginning to gossip in the trees a thousand lots of painted birds, and in their diverse and cheerful songs it seemed that they gave the norabuena and greeted the fresh dawn, that already by the doors and balconies of the East was discovering the beauty of its face, shaking from its hair an infinite number of liquid pearls, in whose soft liquor bathing the herbs, it seemed asymmetrical that they sprouted and rained white and often lethargy; the willows distilled tasty manna, the fountains laughed, the streams murmured, the jungles rejoiced and the meadows were enriched with their coming⁴¹.

This mythical Age that our gentleman longs for from a retrospective utopianism⁴² It is very different from what he has had to live, which, with contempt, comes to define as "detestable centuries"⁴³, in those who suffer fraud, deceit, malice, needing codes and standards to ensure social order; on the other hand, in the remote hesiodic time there was no need even any law, "because then there was no need to judge, nor who was judged"⁴⁴.

In that golden age until the war and its weapons were more reasonable and humanized:

Well there are those blessed centuries that lacked the frightful fury of those demonic artillery instruments, whose inventor I have for myself that in hell he is being given the prize of his diabolical invention, with which he gave cause for an infamous and cowardly arm take away the life of a brave gentleman, and who, without knowing how or where, in the middle of the courage and verve that ignites and encourages the brave breasts, comes a wild bullet, shot from who perhaps fled and was scared of the glow that made the fire when shooting the damn machine, and cuts and finishes in an instant the thoughts and life of those who deserved to enjoy it for centuries⁴⁵.

Don Quixote's rejection of contemporary weapons implies an implicit criticism of modernity and technical thinking. When he defends them, he is not referring to the arcabuces or to the peaks of the Hispanic Old Tercios, but to those derived from a balanced industry, a producing and admissible techne, taking, in this respect, an anachronistic, nostalgic and chivalrous position. This is the justifiable war activity to which Hidalgo Manchego refers in his shocking speech about "weapons and letters":

This is what the weapons respond that the laws cannot be sustained without them, because with the weapons the republics are defended, the kingdoms are preserved, the cities are kept, the roads are secured, the corsair seas are cleared, and finally if it were not for them, the republics, the kingdoms, the monarchies, the cities, the sea and land roads would be subject to the rigor and confusion that the war brings with it the time that lasts and is licensed to use its privileges and his forces [...]

³⁹ Miguel de Cervantes, Op. Cit., First Part, Chapter XI "Of what happened to Don Quixote with some goats", pp. 155 and 156.

⁴⁰ *Ibidem*, Part One, Chapter XV "Where the unfortunate adventure that Don Quixote encountered in encountering a heartless yangüeses, p. 190.

⁴¹ *Ibidem*, Part Two, Chapter XIV "Where the adventure of the Knight of the Forest continues", pp. 139 and 140.

⁴² On this concept see José Antonio Maravall, *Utopia and contrautopia in Don Quixote*, Pico Sacro, Santiago de Compostela, 1976.

⁴³ *Ibidem*, Part One, Chapter XI "Of what happened to Don Quixote with some goons," p. 157.

⁴⁴ *Idem*.

⁴⁵ *Ibidem*, Part One, Chapter XXXVIII "That deals with the curious speech that Don Quixote made of weapons and letters", pp. 470 and 471.

In the industry and use of weapons, Don Quijote sees a certain spiritual significance, considering them a means of protecting justice and law and, in doing so, winning or restoring the peace of the peoples; but in the letters distinguishes the intellectual pillar that bases its use. Scholars of Don Quixote as far apart from each other in time, as Genaro Fernández MacGregor⁴⁶, María Dolores Borrell⁴⁷ or Javier Blázquez Ruiz⁴⁸, They agree to conclude that The Knight of the Sad Figure does not advocate war so much by itself, but rather equality between men that is achieved through the exercise of distributive justice. Education, "the letters", must be worthwhile to guarantee their achievement, "[...] if the letters serve to put in place the distributive justice and give to each what is theirs, the weapons have as their object and purpose, the peace, which is the greatest good that men can wish for in this life that until today has not been achieved nor does it seem that it will ever be achieved".⁴⁹

Consequently, Don Quijote, assumes a Neoplatonic stance arguing that both men of letters and those of war are worthy of merit and necessary in society. To the former, their profession costs them "time, vigils, hunger, nudity, headaches, stomach indigestion and other things to these adherents, which, in part, I have already referred to; but to get one by his terms to be a good soldier costs everything that the student, to a greater degree, has no comparison, because at every step he is at the end of losing his life"⁵⁰.

All this utopian quixotic, pacifist, humanist, but regressive seal philosophy, which yearns to return to a blurry past that did not even exist, and declares itself against a demonic present and an uncertain future, is what seeks peace to be a reality among all peoples, nations, families and human collectivities ... The dream of Ingenious Hidalgo has not yet been fulfilled; at least today we accept his advice and, for one day, "let's have the party in peace"⁵¹.

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⁴⁶ Vid., Genaro Fernández MacGregor, *Op. Cit.*

⁴⁷ Vid., María Dolores Borrell Merlín, "Justice and Peace in Don Quijote", *Cuadernos de Estudios Manchegos*, No. 29, Instituto de Estudios Manchegos, Ciudad Real, 2005, pp. 157-164.

⁴⁸ Vid., Blázquez Ruiz, Javier, "The principle of equality in El Quijote", *Iberoamerican Journal of Self-Management and Community Action*, No. 70, Intercultural Institute for Self-Management and Community Action (INAUCO), Valencia, 2017, pp. 53-70.

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⁴⁹ Genaro Fernández MacGregor, *Op. Cit.*, P. 138.

⁵⁰ *Ibidem*, pp. 469 y 470.

⁵¹ *Ibidem*, Part Two, Chapter IX "Where it is told what will be seen in him", p. 101.

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