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THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

EARLY ENGLISH NOVELS IMITATING DON QUIJOTE

A DISSERTATION

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

DOCTOR OF PHILOSOPHY

By

MALCOLM HOWIE PATTERSON

Norman, Oklahoma

1975

EARLY ENGLISH NOVELS IMITATING DON QUIJOTE

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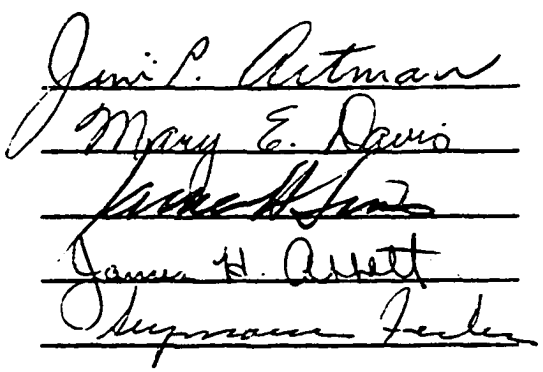

DISSERTATION COMMITTEE

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INTRODUCTION

During the seventeenth century, English readers of El Ingenioso Hidalgo Don Quijote de la Mancha considered the hero of the book to be a buffoon, a clown, an insane fool. They looked for no deeper significance and they found none. By the middle of the Eighteenth Century, however, Cervantes' novel was gaining more and more popularity as a serious work of satire. Readers during the Enlightenment found significance in every action and universality in every deed. When novelists of the later 1700's wanted to satirize, they found it natural and convenient to imitate bluntly the Spanish original.

The primary reason for Don Quijote's popularity as a model was the continued appreciation of Cervantes and his work which the English had always felt. The foremost British scholar to consider the subject, James Fitzmaurice-Kelly, wrote

> England was the first foreign country to mention Don Quixote, the first to translate the book, the first country in Europe to present it decently garbed in its native tongue, the first to indicate the birthplace of the author, the first to provide a biography of him, the first to publish a commentary on Don Quixote, and the first to issue a critical edition of the text.... that during three centuries English literature

> teems with significant allusions to the creations of Cervantes' genius, that the greatest English novelists are among his disciples, and that English poets, dramatists, scholars, critics, agreed upon nothing else, are unanimous and fervent in their admiration of him.[1]

The first British references to Don Quijote were found in plays. As early as 1607, one dramatist wrote, "Now am I armed to fight with a windmill."[2] In 1610, Ben Jonson wrote, "You must leave to live in your chamber, then, a month together upon Amadis de Gaul, or Don Quixote, as you are wont."[3] Two plays imitating "El Curioso Impertinente" were written in 1611. The playwright Fletcher created the character of a grocer who becomes a knight-errant in his 1612 adaptation, The Knight of the Burning Pestle. Versions of the Quixotic character, stories taken from the digressions or from Las Novelas Ejemplares, and literary allusions to the Spanish novel continue in abundance through the century. The most famous is a comic epic, actually little more than a lampoon, Butler's Hudibras, published in 1663.

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[1]James Fitzmaurice-Kelly, Cervantes in England (Oxford; 1905), p. 19.

[2]George Wilkins, The Miseries of an Inforst Marriage, quoted in Edwin B. Knowles, "Cervantes y la literature inglesa," Realidad II (Sept.-Oct. 1947), 273.

[3]The Epicene, English Drama 1580-1642, ed. C. F. Tucker Brooke and Nathaniel Burton Paradise, (Boston: D. C. Heath; 1933), p. 552.

In 1703, the Earl of Shaftesbury called Cervantes "that comick Author."[4] Only later in the Eighteenth Century did novelists begin to regard the Spanish genius in a more and more serious manner. References to Don Quijote are found in most of the novels of the period, such as Tom Jones and Tristram Shandy, and continue through the Romantic Era, when Byron wrote,

> To read Don Quixote in the original,
> A pleasure before which all others vanish.[5]

These borrowings, which include tributes, parodies, imitations, allusions, and a number of translations of the original, demonstrate that in England, "since the first decade of the seventeenth century, this country has been foremost in paying tribute to an amazing masterpiece."[6]

An important reason for the popularity of Don Quijote as a model may be found in the general trends of the Eighteenth Century novel. Anti-romance was responsible for much admiration. Nothing could be more antagonistic to that excess of romance and fantasy which the Enlightenment sought to eradicate than Cervantes' classic. In fact, it is the essence

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[4]Anthony Cooper, Earl of Shaftesbury, Characteristics of Men, Manners, Opinions, Times, Etc., quoted in Fitzmaurice-Kelly, p. 16.

[5]George Gordon, Lord Byron, Don Juan, Poetical Works, ed. Frederick Page (London: Oxford University Press; 1970), p. 832.

[6]Fitzmaurice-Kelly, p. 1.

of anti-romance, and for that reason alone earned a certain amount of praise. Eccentric characters were also common in this century, from actual men like Walpole, the Prime Minister who lived in a ruined castle and wrote Gothic novels, to fictional characters such as Tristram Shandy. Of course, Don Quijote appealed to the eccentrics. Sensibility, or the passionate admission of emotions and feelings, was another trend of this period. Don Quijote's tender feelings and unabashed tears made him a hero of this school.

The greatest characteristic of the time, however, and the one to which Don Quijote could best be compared was a fondness for satire. Eighteenth Century writers generally satirize someone or something. No one in England yet imagined the valiant knight-errant as a symbol of the decadence of Spain, or as a Romantic figure of suffering and idealism, or as the outcome of Cervantes' own frustrations and defeat. To the people of this century, he was a character in a novel which revealed the defects of certain literary genres, of certain social classes, of society in general, and of the specific characters of the novel in particular. The authors of English imitations confined themselves to this level; they parodied romances, Methodists, scientists, and liberals, using a Quixotic figure as the key to their satire.

At least a dozen imitative novels were written between 1742 and the first years of the nineteenth century; others have

probably been lost. In addition nearly all of the important early novels of England, although not direct imitations, were considerably influenced by Don Quijote.[7] Ten novels still extant include Joseph Andrews, one of the English language's earliest and greatest works; The Female Quixote, Sir Launcelot Greaves, and The Spiritual Quixote, which are studied in universities today; and once popular, now forgotten books, such as The Philosophical Quixote, The Political Quixote, The Infernal Quixote, Sir George Warrington, The Amicable Quixote, and Sancho, or the Proverbialist. These novels may be studied, compared and contrasted with the original, and valuable conclusions drawn regarding the nature of how the English viewed Don Quijote, its characters, its episodes, and its meaning.

It would seem that Cervantes himself gave written approval to all the imitators and novelists of the future when he included the following lines in the prologue to Part I of Don Quijote:

> Solo tiene que aprovecharse de la imitación en lo que fuere escribiendo; en cuanto ella fuere más perfecta, tanto mejor será lo que se escribiere.[8]

Since 1605, English writers have eagerly followed this advice.

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[7]See Malcolm Howie Patterson, "Don Quixote and the Eighteenth Century English Novel" (Norman, Oklahoma; 1970).

[8]Miguel de Cervantes, El Ingenioso Hidalgo Don Quijote de la Mancha (México: Editorial Porrúa; 1963), p. 11.

CHAPTER ONE

LITERARY SATIRE:

THE FEMALE QUIXOTE

The novel most closely paralleling the theme of Don Quixote as literary satire is Charlotte Lennox's The Female Quixote; or the Adventures of Arabella. Mrs. Barbaud, the editor of an 1810 British novelist series, wrote: "The performance of Mrs. Lennox is the best of the various Quixotes which have been written in imitation of the immortal Cervantes, and forms a fair counterpart to it, as it presents a similar extravagance, yet drawn from a later class of authors...."[1] The thesis of The Female Quixote, published in 1752, closely follows the stated purpose of Don Quijote as a parody of chivalric novels, by parodying the seventeenth-century heroic romances of French authors such as Mlle de Scudery. As Mrs. Barbaud stated, this novel is definitely an imitation of the Spanish classic. The adventures and the characters resemble those of Don Quijote with very original changes, in order to mimic the "later class of authors."

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[1]Mrs. (Charlotte) Lennox, The Female Quixote; or, the Adventures of Arabella (London: J. M'Creery; 1810), I, iii.

The French romances were originally intended as social satire. The English heroine Arabella fails to realize that her models are meant to satirize actual persons who lived a century earlier or even that the characters are fictional; she believes them to be true heroes of antiquity and "real pictures of life." In these romances, she reads that "love was the ruling principle of the world; that every other passion was subordinate to this; that it caused all the happiness and miseries of life."[2] Heroic love considers a declaration of love a crime, permission to hope a great favor given by heroine to hero only after long years of service, and thousands killed in battle for the sake of love a necessity to glory and honor. In addition, heroines are frequently abducted by passionate lovers and many disappointed heroes and heroines die in the name of futile love.

Arabella's father, a marquis, having become embittered with the English court and society in general, retires to the country; here he lives in complete isolation and here his daughter is born. She has grown up with absolutely no knowledge of the world. The Marquis gives her lessons and is pleased with her intelligence, but Arabella's real education comes from a large collection of French romances, which she

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[2]Lennox, II, 215.

studies intensely. From these she develops total misconceptions concerning every event of her life.

> Her mind being wholly filled with the most extravagant expectations, she was alarmed by every trifling incident; and kept in a continual anxiety by a vicissitude of hopes, fears, wishes and disappointments.[3]

Various suitors, actual and imagined, commit crimes against the rigorous standards of heroic love; they are banished, but Arabella generously commands them not to die of despair and disappointment in love. The Marquis intends for Arabella to marry her cousin Glanville; her father's patronage alone is enough to cause her to banish him forever from her presence. But Glanville truly loves Arabella, so he perseveres. He breaks many of her whimsical rules by revealing his love, by only pretending to read a romance, by failing to grow ill and lose weight when he despairs. She puts him through trial after trial, despite which the true hero attempts to protect her and camouflage her foolishness in the presence of others, "secretly cursing his ill fate, to make him in love with a woman so ridiculous."[4]

The Marquis dies, and Arabella is even more exposed to the ridicule of the world. Several new characters appear, including Glanville's sister and Sir George Bellmour. The latter courts Miss Glanville, as a front, yet uses his

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[3]Lennox, I, 7.

[4]Lennox, I, 136.

knowledge of romances to further his own interest with Arabella. She is receptive to his properly conducted suit, since, just as Don Quixote sees injustice and the need of his own intervention everywhere, she sees a suitor in every man she meets.

After her year of mourning for her father is over, her uncle and guardian, Sir Charles Glanville, persuades her to travel with his family to Bath and then to London. This is her first look at the outside world, and several events cause doubts about her beliefs. After Glanville nearly kills Sir George in a duel and she herself almost drowns in a rash imitation of Scudery's heroine Clelie, Arabella is brought to her senses by means of the rational argument of a clergyman. She and Glanville, as well as Sir George and Miss Glanville, are married.

Because The Female Quixote is a direct imitation of Cervantes' work, the two novels can be compared and contrasted on many levels. For example, Don Quijote's ideal is totally unselfish; Arabella's ideal is egotistical. He pursues truth, honor, justice, and the welfare of the world; she pursues romantic love. Her goal is that all men love and admire her, yet she hopes they will not tell her so. Dying lovers will add to her glory; her honor frequently requires the death of others. She is greatly disappointed when one lover fails to commit suicide in her presence. Near the end of the novel, Glanville is so distressed at her behavior that he threatens to hang

himself. Heartlessly, Arabella exclaims, "You meant, I suppose, that you'll fall upon your sword. What hero ever threatened to give himself so vulgar a death?"[5] In contrast, Don Quijote's goal is to make the world sensible of the Golden Age of the past; he is initiating a return to those days, in the hope that the rest of the world will recognize their fault, take heed, and follow his example.

> Mas agora ya triunfa la pereza de la diligencia, la ociosidad del trabajo, el vicio de la virtud, la arrogancia de la valentía, y la teorica de la práctica de las armas, que solo vivieron y resplandecieron en las edades de oro y en los andantes cabelleros.[6]

Arabella's lack of experience contributes to the fact that she is unaware that the world has changed since the times of romance. Her goal is simply to live according to the pattern that she believes necessary in refined society. When Glanville tries to tell her differently, she replies,

> I cannot be persuaded that things are as you say, but that when I am a little better acquainted with the world, I shall find as many persons who resemble Oroondates, Artaxerxes, and the illustrious lover of Clelia, as those who are like Teribases, Artaxes, and the presuming and insolent Glanville.[7]

In appearance, Arabella is far more like a heroine than Don Quijote is a knight. He is old and gaunt, but she is extremely beautiful. In the town of Bath she causes stares,

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[5]Lennox, II, 187.

[6]Cervantes, p. 272.

[7]Lennox, I, 57.

due both to her beauty and to her costume, an unusual combination of seventeenth-century French and classical Roman styles. Miss Glanville does not offer any advice, but from jealousy allows Arabella to appear ridiculous. Her plan collapses when Arabella enters the ballroom, for "the astonishment her beauty occasioned, left them no room to descant on the absurdity of her dress."[8]

Don Quijote has no such fortune; the ridicule his actions inspire is only enhanced by his outlandish armor.

> Viendo aquella figura contrahecha, armada de armas tan desiguales como eran la brida, lanza, adarga y coselete, no estuvo en nada de acompañar a las doncellas en las muestras de su contento.[9]

It was a common practice for imitators of Cervantes to pattern adventures for their new Quixotes on those of the Spanish hero. None came close to approaching the original in numbers of adventures, and only a few have any of the universality or philosophic depth attained by Cervantes.

One of Arabella's adventures involves the burning of her books. When Don Quijote's niece and housekeeper want to cure him of his madness, they burn his library and hide the room, so he cannot tell where it was. The Marquis tries the same tactic to cure Arabella. Where Don Quijote blames enchantors for the disappearance of his books, Arabella easily

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[8]Lennox, II, 128.

[9]Cervantes, p. 23.

convinces herself that her father is fulfilling the role of an oppressor in order to force her to marry Glanville. Arabella's books, however, are more fortunate than those of Don Quijote. Glanville intervenes and convinces the Marquis that burning them will only further alienate Arabella. A generous intercessor of this nature is lacking in the case of Don Quijote; his Dulcinea never helps him.

Another adventure, the beating of Andres in Don Quijote, is paralleled by the beating of Edward in The Female Quixote. The gallant knight sees a farmer beating a young boy and tries to stop him. In this episode, Don Quijote stands for chivalry and justice and for relieving the oppressed. He addresses the farmer:

> Descortés caballero, mal parece tomaros con quien defender no se puede; subid sobre vuestro caballero, y tomad vuestra lanza ... que yo os haré conocer ser de cobardes lo que estáis haciendo.[10]

Edward is a gardener whom Arabella mistakes for a nobleman, disguised to be near her. One day she encounters the head gardener beating Edward for stealing carp. She stops the punishment, but not for Don Quijote's humane reasons. It does not coincide with either her romances or Eighteenth-Century class distinctions for a gentleman-hero to be beaten. "Shocked at seeing a person of sublime quality treated so unworthily,"[11] she stops the beating.

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[10]Cervantes, p. 28.

[11]Lennox, I, 29.

Don Quijote and Arabella, with their clouded perceptions of reality, consider that they have done good deeds. Neither realizes that Andrés and Edward, the unfortunate victims, have not really been helped at all. Andrés receives his beating after the knight leaves, and Edward remains a poor, unemployed gardener.

The beliefs of the Knight and of Arabella have given them power. Don Quixote's determination and stamina in the face of defeat and insult are equaled by his strength in the battle against the vizcaíno. Thinking that an unknown lady is being abducted, he valiantly attacks and nearly kills her attendant.

> ¡Quién será aquel que buanamenta pueda contar ahora la rabis que entro en el corazon de naustro manchego, viendoso parar de aquella manera! No se diga mas sino que fue de manera, que se alzó de nuevo en los estribos, y, apretando mas la espada en las dos manos, con tal furia descargó sobre el Vizcaíno, acertándole de lleno sobre la almohada y sobre la cabea, que sin ser parte tan buene defensa, como si cayera sobre él una montaña....[12]

Arabella's power is shown in her battlefield, the polite conversations she holds with Miss Glanville. The two ladies always speak on mutually unintelligible levels. Arabella is so convinced of the veracity of her ideas that she cannot hear what Charlotte says nor believe that the girl does not understand her. Arabella never fails to overwhelm her opponent.

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[12]Cervantes, pp. 45-46.

> I vow, cousin, interrupted Arabella, you put me in mind of the fair and virtuous Antonia, who was so rigid and austere, that she thought all expressions of love were criminal....
> Miss Glanville, who could not imagine Arabella spoke this seriously but that it was designed to sneer at her great eagerness to make conquests ... was so extremely vexed at the malicious jest, as she thought it, that, not being able to revenge herself, she burst into tears.[13]

Arabella is exceptionally rational and intelligent when she speaks on any topic other than love. Similarly, the man in the verde gabán was surprised that the Don was "un entreverado loco, lleno de lucidos intervalos."[14] Miss Glanville also accuses the heroine of intervals of madness, and is justified by Arabella's conversation in the ensuing chapter. Very rationally and with much perception, she discusses the relationships of vice and virtue and their effects on various men.

> Mr. Glanville, when Arabella had finished this speech, cast a triumphing glance at his sister.... Sir Charles, in his way, expressed much admiration of her wit, telling her, if she had been a man, she would have made a great speaker in parliament, and that her speeches might have come perhaps to be printed in time.[15]

But soon after this tribute from Glanville's father, an imagined suitor arrives, whom Arabella banishes from her sight and from all England. She retires to avoid seeing his despair.

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[13]Lennox, I, 117.

[14]Cervantes, p. 332.

[15]Lennox, II, 178.

> The company she had left behind her being all, except Mr. Glanville, to the last degree surprised at her strange words, continued mute for several minutes after she was gone.... At last, Miss Glanville ... told Mr. Selvin, in a low voice, that she hoped he would call and take his leave of them before he set out for the place where his despair would take him. Mr. Selvin ... could not forbear laughing.... Sir Charles was greatly displeased with his daughter for expressing herself so freely; alleging that Arabella, when she was out of those whims, was a very sensible young lady, and sometimes talked as learnedly as a divine.[16]

When Quixotic heroes and heroines are uncertain how to proceed in an unusual situation, they quickly call to mind various episodes from their readings until a suitable example is found. Don Quijote breaks his lance attacking the windmills and cannot decide what to do, until he thinks of Diego Perez de Vargas, a hero who broke his lance and replaced it with a huge oak branch. Don Quijote tells Sancho,

> He dicho esto porque de la primera encina o roble que se me depare pienso desgajar otro tronco, tal y tan bueno como aquél que me imagino; y pienso hacer con el tales hazañas, que tú te tengas por bien afortunado de haber merecido venir a vellas, y ser testigo.[17]

When Sir George, as a ruse, writes a letter to Arabella informing her that he is dying of love, she can think of nothing to do but abandon him to his unhappy fate,

> When happily for the disconsolate lover, the history of the fair Amalozontha coming into her mind, she remembered, that this haughty princess having refused to marry the person ... when he was dying for

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[16]Lennox, II, 182-183.

[17]Cervantes, p. 40.

> love of her, condescended to visit him, and even to give him a little hope, in order to preserve his life.[18]

The Quixotic Arabella follows "the example of this glorious princess" and visits Sir George.

As in the case of the deceitful Sir George, Arabella allows her judgments of other people to be based on characters from novels. For example, Miss Grove is a neighbor who has been disgraced and sent from the court. Arabella is shocked to hear her gossiping. She cannot believe that Miss Grove would "stain the luster of her descent by so shameful an intrigue."[19]

At the beginning of his adventures, Don Quijote reacts in the same fashion. He encounters an innkeeper and calls him a castellano, while two very low women receive his respect and praise as virtuous doncellas. Later though, he learns that not everyone is high-born. The Yanguesans, for instance, are "gente soez y de baja ralea."[20] Especially when he is outnumbered, the knight learns with experience to view people as typical of the present day and therefore far beneath the level of a knight-errant.

Several of the major characters of Don Quijote have counterparts in The Female Quixote, Lucy, Arabella's maid, is Sancho Panza, the servant. Sir George is Sansón Carrasco.

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[18]Lennox, II, 3.

[19]Lennox, I, 184.

[20]Cervantes, p. 64.

Glanville represents the love Don Quijote felt for Dulcinea and is at the same time like Sancho Panza, who quarrels and provides a foil for the Quixotic character.

First, Arabella's maid Lucy is similar in position to Sancho, but much less important in Arabella's development. Sancho is a knight's squire; Lucy fulfills the functions of a heroine's woman, carrying letters, serving as a confidante, and being prepared to relate her mistress's history. She is very simple and blindly follows Arabella's whims, far from Sancho's quickly calling his master mad. She is the only character never to question the heroine's sanity. "Her lady, she thought, could not possibly be mistaken."[21] Like Sancho, who once says "litado" not "dictado"[22] and is continually making errors of that sort, Lucy has trouble with words. "Audience" becomes "dience," and "solation" replaces "consolation."

Lucy's chief concern is her own best interests. She accepts bribes and attempts to serve Arabella in the manner most likely to gain favor. It is chiefly for this reason that she, more readily than Sancho, becomes quijotizado, that is, a true adherent and believer in the heroic romances. Where novels are concerned, she "always thought as her lady did."[23]

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[21] Lennox, I, 17.

[22] Cervantes, p. 96.

[23] Lennox, I, 32.

Lucy is convinced enough of the reality of Arabella's fancies that she herself once talks the heroine into believing she is about to be abducted.

Another character, Sir George Bellmour, is the Sansón Carrasco of The Female Quixote. These two villains are familiar with the books of chivalry and romance. They humor the Quixotic figures by using this knowledge. Sansón's motives, at first, were to cure Don Quijote and, later, selfishly to avenge his humiliating defeat. Sir George's purpose is to win Arabella's wealth and beauty; he "served himself with her foible, to effect his designs."[24] His major efforts parallel those of Sansón exactly. Sansón masquerades as the Caballero de los Espejos and is defeated in combat by Don Quijote. He does harm by perpetuating the knight's fantasy. Sir George's history is similar to this. He manufactures an elaborate autobiography, but Arabella banishes him for infidelities to too many mistresses. Sansón and Sir George both entered into the romantic worlds of the Quixotes; in this first effort, both were defeated.

Later Sansón, as the Caballero de la Blanca Luna, defeats Don Quijote and forces him to swear to abandon knight-errantry. Sir George's second effort involves hiring an actress to portray a wandering princess. This "Cynecia" tells Arabella that Glanville is her own treacherous lover. Both the Spanish

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[24]Lennox, I, 172.

knight and the English girl encounter disturbing facts through these two impersonations. Neither can proceed with their visions. Don Quijote is obliged to abandon chivalry or to break its rules. Arabella, who realizes she truly loves Glanville, is unable to be a heroine, for no heroine could continue to love a scoundrel. Don Quijote's conflict leads to his death. Arabella's inner conflict leads to severe mental distress and to the climax of the novel, her near-drowning in the Thames. After Sir George's ruse, she is receptive to the explanations which disprove her romances and enable her to marry her true hero. Don Quijote's defeat by Carrasco offers no such happy possibility.

The other major character, Glanville, is a more complex character than either Sir George or Lucy. At times his love for Arabella parallels that of Don Quijote for Dulcinea; at other times he is the voice of reality, the Sancho Panza, trying to rid Arabella of her delusions. Many times Glanville despairs of her ever regaining her senses. Like Sancho with Don Quijote, he never tires of correcting her mistakes. Both of them stay for love. Sancho speaks of the knight,

> ... tiene una alma como un cántaro: no sabe hacer mal a nadie, sino bien a todos, ni tiene malicia alguna; un niño le hará entender que es de noche en la mitad del día, y por esta sencillez le quiero como a las telas de mi corazón, y no me amaño a dejarle, por más disparates que haga.[25]

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[25]Cervantes, p. 312.

While Glanville is very unhappy loving such a ridiculous woman, he nonetheless knows that "his happiness depended upon curing her of her romantic notions."[26] He remains by her side. When he kisses her as a cousin, she rebukes him; when he saves her books, she makes him read them; when he tells her the days of heroes are in the past, she ignores him.

Glanville's love for Arabella is highly idealistic, he places her on a pedestal and worships her, and he endures nearly as many trials and torments as Don Quijote does. Arabella is cruel and seems to despise him. The Spanish knight imagines that Dulcinea is heartless and severe, but Glanville is in daily contact with the real thing. The English hero is also faced with ridicule, both for his beloved and for himself. He has to put up with many rivals, but in the end his happiness is worth it all. Miss Glanville and Sir George

> were indeed only married in the common acceptation of the word; that is, they were privileged to join fortunes, equipages, titles, and expence; while Mr. Glanville and Arabella were united, as well in these, as in every virtue and laudable affection of the mind.[27]

With the exception of Glanville who feels unhappiness and embarrassment, no characters in The Female Quixote suffer or are deprived as a result of Arabella's folly. When Don Quijote tries to be a knight, Andrés receives a worse beating,

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[26]Lennox, I, 154.

[27]Lennox, II, 270.

Sancho receives a blanketing, priests are robbed of food, and Alonso López suffers a broken leg which will cripple him for the remainder of his life. The people Arabella encounters generally do not know they are involved, and almost no one knows what is happening. The results of her delusions are all in her mind, and she is not subjected to an attempted cure as harsh as Don Quijote's cage or the lecture by the preceptor of the duques. Instead, a loving Glanville, a kind countess, and ultimately a compassionate clergyman lead her by means of reason to a complete and permanent renunciation of her folly.

In addition to adventures and characters, the two novels can also be compared on the levels of language and structure. One of Cervantes' most frequently used narrative techniques is authorial intrusion. He explains how he acquired a manuscript and thus learned about Don Quijote. He relates his own opinions and his reactions to the story. During one of the knight errant's most ferocicus battles, Cervantes writes that his manuscript was left unfinished at that point, "Causóme esto mucha pesadumbre."[28] Only after several paragraphs does he tell the outcome of the battle. The reader of Don Quijote is frequently reminded of Cervantes' presence: his pesadumbre, his dislike for Avellaneda, and his assumed role of "editor."

The author of The Female Quixote, by contrast, intrudes very little into the story. She does not comment on the action

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[28]Cervantes, p. 44.

or criticize the characters. At various points, she does indulge in satire, but examples of even slight appearances of the author are rare. All references to Cervantes and to Don Quijote are confined to the chapter headings. The first of these reads, "The bad effects of a whimsical study which some will say is borrowed from Cervantes."[29]

If Mrs. Lennox does not copy Cervantes' own part in the narrative, she does imitate his style of writing. The language used to describe the Arcadian shepherdesses is comparable to Sir George's description of a fictitious beauty.

> Traían los cabellos sueltos por las espaldas, que en rubios podian competir con los rayos del mismo sol.... Vista fué ésta que admiró a Sancho, suspendió a don Quijote, hizo parar al sol en su carrera para verlas....[30]

> Her mouth ... like the east, at the birth of a beautiful day ... discovered treasures, whose excelling whiteness made the price inestimable: All the features of her face had so near a kindred to proportion and symmetry, that the several masters of Apelles's art might have called it his glory to have copied beauties from her....[31]

The digressions and interpolated stories of Don Quijote are an integral part of the novel. Almost all of the imitators included such stories, but none succeeded better than Mrs. Lennox. These histories, such as Sir George's autobiography and the tale of Cynecia, are an important part of the satire

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[29]Lennox, I, 2.

[30]Cervantes, p. 476.

[31]Lennox, II, 88.

aimed at ridiculing the romances. In form they are like the Captive's Tale or the story of Dorotea; actual characters recount their lives and adventures. Differing from the tales in the Spanish original, these are always false, concocted to deceive Arabella.

In Chapter 21 of Part One, Don Quijote relates to Sancho a complete model Chivalric story. He does this so his squire can understand the life of a knight errant and realize what he might expect to gain. Arabella does the same thing and creates a model romance. She recounts the story to Miss Glanville who fails to comprehend a single word.

Arabella interrupts her own conversation to relate the adventures of heroes and heroines even more than Don Quijote did to talk about Amadís de Gaul. Both characters use these as illustrations and are always confident that they are ideal patterns for behavior. Other digressions in both books include fine speeches which demonstrate the Quixotic figures' intelligence and good sense, so long as the topic does not involve chivalry or heroines. Don Quijote discourses upon good government; Arabella impresses her listeners with her judgments upon society and other topics.

Several times throughout Don Quijote, Cervantes used characters to express his own opinions of the drama of his day. The most notable example is the discussion of the canon in Chapter 47 of Part One. Almost every one of the Eighteenth-

Century English imitators included a similar passage, commenting on the drama or on literature in general. It is as though this passage was a required piece of a formula; no Quixotesque novel could exist without it. The Female Quixote offers a good example in that the digression concerning the drama, alone of all its digressions, is not pertinent to the story or to the satire. Glanville insults Sir George by comparing him to uncreative literary critics.

> You are qualified for a critic at the Bedford Coffee-House; where, with the rest of your brothers, demi-wits, you may sit in judgment upon the productions of a Young, a Richardson, a Johnson; rail with premeditated malice at the Rambler; and for the want of faults, turn even its inimitable beauties into ridicule....[32]

Mrs. Lennox made no effort to follow Cervantes and reproduce a panoramic scene of contemporary life on all levels. In this she copied Scudéry and the French and limited herself to the upper classes. She mentioned the court twice, gave Arabella words to scoff at the ladies and beaux of Bath, and neglected to use any picaresque satire against such groups as physicians or the clergy. The only characters really delineated and satirized were all individuals and not stereotypes.

In a similar manner, Cervantes' broad humor is replaced with genteel passages at which an English lady might smile. There is no burlesque, no shouting, and no chamberpots. The

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[32]Lennox, II, 3.

humanity of Don Quijote's quest and ideals is also missing. Arabella attends church regularly and is ultimately made to abandon her romantic visions with the aid of Christian precepts, but her Christianity has no basis in concern for others. The view of England in this novel is that of a peasant-free, rich country; the characters all neglect any other kind of people and are concerned only with themselves. Undoubtedly, the humor and humanity of The Female Quixote resemble Clelie and Le Grand Cyrus, the novels it condemned, more than Don Quijote.

The expressed thesis of Don Quijote is a refutation of chivalric novels. In reality, however, the novel has a much greater philosophic depth than that thesis implies. Much more is said and proven about life, reality, sanity and courage. These additional elements are not found in The Female Quixote. The stated theme is to demonstrate the irrationality of romances, and this is paramount in the book. Other themes are present, but these are only secondary and lack the timelessness and universality of the same themes in Don Quijote.

These secondary themes include the conflict between idealism and reality, the advantages of a pastoral life, and opposition to materialism. Arabella is immediately confronted with the conflict of idealism and reality, in her case, romance versus life. With Don Quijote this conflict, personified in his relationship with Sancho Panza, is irremediable. Facing reality causes his death. Arabella, on the other hand, has

a much shallower belief in idealism. When finally able to view reality, she experiences relief and happiness.

Like Don Quijote, Arabella is displeased with the materialistic world she encounters. Her dream, like his, is to return to a glorified past, which they find in books. Although she conforms to reality and abandons romance, Arabella never accepts the belief that present-day life is good. She stands apart from the other women of the book, from Miss Groves and Miss Glanville and the ladies of Richmond, who are frivolous and flighty. Arabella is serious and concerned with accomplishing something.

When Don Quijote is forced to abandon chivalry, he considers turning to a simple, pastoral life. Arabella is different in that she comes from such a life. The castle grounds where she has lived all her life until she goes to Bath are wild and natural, a true Arcadia. The isolation that such a life affords is shown to be incomplete for a developing young lady. Contact is necessary; the result of meeting and seeing the world leads her to sanity.

Arabella's ideal, then, differs from that of Don Quijote in several ways. It is self-centered; it can not stand up against contact with the world; its absence leaves Arabella happy yet not changed into a materialistic, unthinking girl like Miss Glanville; above all, it is formed in spite of the love of Glanville rather than because of a Dulcinea. With the

assistance of Glanville, Arabella can easily overcome all that is selfish, provincial, and inexperienced and become a model wife.

Mrs. Lennox's view of a Female Quixote made quixoticism a shallow part of her heroine's character. She either did not realize or ignored the fact that Don Quijote's chivalric vision was a much deeper part of his character and inseparable from his very existence. Not only the ideal of Dulcinea and such names as Rocinante and Quixote vanished with his Knight-errantry, but the man himself died. What in Arabella is an easily separable part of her character is in Don Quijote his true identity.

Both the chivalric novels and the fantastic French romances are largely unread today. Arabella's adventures are also unread, yet Don Quijote is read and honored as much as ever. The Female Quixote, like most of the other Eighteenth Century imitations, was a novel of its own time. A beautiful heroine and a handsome hero find pure love and marriage. Some of the novels of the Eighteenth Century, added to the plot an element of quixoticism. But never is this element powerful enough to create a many-faceted, eternal hero like Don Quijote. Each imitation copies one or more facets, but none can equal them all. The fact that The Female Quixote actually did put an end to French romances as thoroughly as Cervantes killed chivalric novels does not make it equal Don Quijote.

CHAPTER TWO

THE CHARACTERS OF TWO KNIGHTS-ERRANT: JOSEPH ANDREWS

All of Henry Fielding's work was heavily indebted to Don Quijote. To him, the Spanish classic was a handbook of comic situations, persons, and events, as well as a manual for the problems of narration.[1] The title page of Joseph Andrews states that it is "Written in Imitation of the Manner of Cervantes, Author of Don Quixote."[2] This novel is the story of two Quixotic heroes, who in their journeys encounter many adventures similar to those of the Spanish knight. Essentially it deals with the many facets of Don Quijote's character. Both Joseph Andrews and Abraham Adams represent Don Quijote and also Sancho Panza. These differing characterizations and variations of Quixoticism are the novel's most important elements.

As with Don Quijote, the original purpose for Joseph Andrews was fairly limited. Cervantes probably intended a shorter book, more limited in scope, and concerned only with putting an end to chivalric novels. It is generally accepted that a wider horizon appeared to the author as he was writing, and the length of Don Quijote was extended to two volumes

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[1]Homer Goldberg, The Art of "Joseph Andrews" (Chicago: University of Chicago Press; 1969), p. 32.

[2]Henry Fielding, Joseph Andrews (Boston: Houghton Mifflin; 1961), p. 1.

filled with hundreds of characters, social commentary, philosophic issues of reality and the ideal, and many questions and answers about the very nature of humanity.

Fielding was inspired to write by a very popular novel of his day, Samuel Richardson's Pamela. The first part of his novel is a direct travesty of that book. The English author, like Cervantes, began to envision a greater book as he was writing, and the unforgettable character of Parson Adams, Fielding's Don Quijote, was the result.

The story begins in London, where Joseph, the brother of Richardson's heroine Pamela, is a servant. Pamela's story, told through a series of letters, is that of a virtuous servant girl, dishonorably pursued by the son of her late mistress. Mr. B's advances are repelled, and she leaves the house. Ultimately, he is discovered to be deeply in love with her, and they are married. Fielding made Joseph the male counterpart of Pamela's famous virtue. With the sexes reversed, Joseph's virtue and chastity, in spite of two seduction attempts by his mistress, Lady Booby, become ridiculous. Enraged by failure, the aging widow fires her uncooperative servant. She is seconded by Mrs. Slipslop, her "woman," who has also failed in an intrigue with Joseph.

The second major part of the novel is Joseph's journey from London to his home. The adventures he encounters on the road and at inns correspond to the picaresque tradition, as

seen in Don Quijote. The tone of the novel has changed from satire directed at Pamela to satirical realism aimed at the world in general. After leaving London, Joseph is quickly set upon by thieves who rob him and leave him naked in a ditch. A passing carriage takes him to an inn. The characters at the inn, Mr. and Mrs. Tow-Wouse, Betty, the chambermaid, and Barnabas, a neighborhood parson, provide contrasts with Cervantes' prototypes and with a new character who arrives at the inn, Mr. Abraham Adams. Parson Adams is a spiritual brother of Don Quijote and the principal character of the central portion of the novel. He, Joseph, and later Fanny Goodwill, Joseph's beloved, must contend with several adventures on their way home, including combat with a pack of hounds and several abductions of Fanny.

A second change in scene and action replaces the road adventures with a final denouement in Joseph's home town. After a night at Booby Hall reminiscent of the inn at the end of Part One of Don Quijote, a series of melodramatic revelations show Fanny to be the sister of Joseph and Pamela, until, by means of a strawberry birthmark, suggestive of Cervantes' La Gitanilla, Joseph happily discovers his own true parents, the Wilsons. Fanny and Joseph can now marry.

In the preface of Joseph Andrews, Fielding distinguishes his book from all previous English fiction, claiming his second satire of Pamela to be a "kind of writing, which I do not

remember to have been seen hitherto attempted in our language." The single characteristic Fielding most admires in the work of Cervantes is his fidelity to nature. He is careful to show that his own novel is different from "those voluminous works, commonly called Romances...which contain, as I apprehend, very little instruction or entertainment." Instead his purpose is to describe the characters and incidents which occur in life. "Every thing is copied from the Book of Nature, and scarce a character or action produced which I had not taken from my own observations and experience."[3]

The purpose of the first and the last of the three segments is travesty. First, Pamela and the outrageous autobiography of Colley Cibber, an actor, are bluntly ridiculed. Later all idealized romances are more subtly parodied. The device of the changelings laughs not only at Cervantes himself but at all romances which permit such miraculous coincidences. Fielding writes of the authors of such romances,

> One may apply to them what Balzac says of Aristotle, that they are a second nature (for they have no communication with the first; by which authors of an inferior class, who cannot stand alone, are obliged to support themselves with crutches); but these of whom I am now speaking seem to be possessed of those stilts, which the excellent Voltaire tells us ...carry the genius far off, but with an irregular pace. Indeed far out of the sight of the reader....[4]

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[3]Fielding, pp. 7, 12.

[4]Fielding, p. 158.

According to Fielding, Don Quijote is the model against which all other fiction must be judged. Imitative French works, such as Gil Blas, Marianne, and Scarron's writings, pass the test; the immense romances of Scudéry and "modern novels" fail

> ...though it may be worth the examination of critics, whether the shepherd Chrysostom, who hated him, was ever in Spain, will any one doubt but that such a silly fellow hath really existed?

It is the universality to be found in "the madness of Cardenio, the perfidy of Ferdinand, the impertinent curiosity of Anselmo, the weakness of Camilla, the irresolute friendship of Lothario,"[5] rather than the actual historical existence of these people, which causes Don Quijote to be a realistic book. By this definition, Joseph Andrews is a "true history" in that the emotions and experiences are realistic and lifelike even though history may not record a factual Abraham Adams and eyes may never have seen anyone who looks like Mrs. Slipslop.

The general plan of Joseph Andrews parallels that of Don Quijote. There is a quixotic hero, Parson Adams, who corresponds to the knight; there is a truly enamored hero, Joseph, who also is like Don Quijote. They are pursued and persecuted as Don Quijote and Sancho only imagine themselves to be. Adams is the part of Don Quijote that is slightly ridiculous, while Joseph is the constant and devoted lover.

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[5] Fielding, pp. 157-158.

Joseph is the central character at the beginning of the novel and at the end, but Parson Adams is more important in the middle. Here Fielding abandons his parody of literature and satirizes humanity in general. His target is affectation, and nearly everyone encountered on the road or at inns possesses a large amount of this failing. The author defines affectation in his preface,

> The only source of the true Ridiculous (as it seems to me) is affectation. But though it arises from one spring only, when we consider the infinite streams into which this one branches, we shall presently cease to admire at the copious field it affords to an observor. Now, affectation proceeds from one of these two causes, vanity or hypocrisy....[6]

Throughout the adventures of the road, a unifying theme is the folly found in the characters of men and women; almost all suffer from being or from having been slaves to affectation.

Don Quijote imagines a world of monsters and evil. In essence, the world filled with affectation, in which Joseph and Adams live, is exactly that. The innkeepers, the clergy, the gentry, and nearly everyone they encounter are all true monsters in human shape. They are materialistic and self-centered; bourgeois values rule their lives. The quixotic heroes alone have a better vision. The Spanish Don has his chivalric ideal, Adams, his Christianity and classical learning, and Joseph, his concept of love and virtue. From the viewpoint

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[6]Fielding, p. 10.

of Don Quijote and Adams, the world has degenerated into a mockery of their ideals. Adams, however, is usually unaware of this change.

Adams has obvious characteristics in common with Don Quijote. These include his physical appearance; both are tall and thin and of about the same age. Both heroes are easily made to appear ridiculous. Don Quijote dumps curds over his head, is pinched by women and bitten by cats, and frolics naked in the mountains. Adams tumbles down a hill, falls off a horse, wades through a puddle (a little attention would have shown him a path), and literally dances for joy. Both heroes suffer indignity and discomfort and have to endure the laughter of others.

Like the Don, Adams is charitable, forgetful, courageous, curious, honorable, sagacious, and more than a little mad. Both characters differ from other people and are isolated by a tendency to misconstrue, a failure to perceive the world as others do. Adams' folly is his innocence, his total lack of experience, his promptness to believe everyone just, sincere, and trustworthy; he "never saw further into people than they desired to let him."[7] While Don Quijote misinterprets reality in the shape of giants and armies, Adams only misunderstands the nature of men. And like the Quijote, he finds himself constantly coming face-to-face with reality.

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[7]Fielding, p. 122.

Throughout Joseph Andrews, Adams expects the ideal, never doubting that Christianity is being truly practiced everywhere. He is absolutely unaware of affectation.

> He was a man of good sense, good parts, and good nature; but was at the same time as entirely ignorant of the ways of this world, as an infant just entered into it could possibly be. As he had never any intention to deceive, so he never expected such a design in others. [8]

While traveling without money, Adams meets a man who appears by his actions to be a "primitive Christian." After offering to buy refreshments, he further volunteers his house, coach, and servants, all of which are gratefully accepted. After the stranger describes the many gifts he plans to bestow upon Adams, he leaves the inn, offering a few hasty excuses for deferring his assistance. The next morning, he is not to be found, yet the inn's account must be settled. Adams is amazed, at such wickedness, but he does not learn a thing.

Don Quijote and Adams are characters of innocence and simplicity of judgment, combined with dignity and resourcefulness. Although unworldly, they manage to endure and to accept adversity with good nature. Forced to face hard realities, they will not adapt. Only when defeated and near death does Don Quijote surrender his ideals; Adams never loses his innocence.

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[8]Fielding, p. 17.

Don Quijote's lack of judgment is due to the irrationality of his reading, but Adams' is due to an expectation that everyone will live up his own professed Christianity. Adams' beliefs are natural; they are derived from his reading and his faith. Unlike Don Quijote whose reading chivalric novels creates an abnormal belief in knighthood, Adams is not fully indebted to his reading for his errors, but only reinforced in them by his study of ancient authors, Aeschylus in particular, and the writings of Christianity. Adams is not changed by books, but finds the world changed from the ideal.

Parson Adams makes a statement which applies equally well to Don Quijote: "the little I know I have from books." [9] Both men base their wisdom on their reading. Adams specifically states that experience is irrelevant: "Knowledge of men is only to be learnt from books." [10]

Both Don Quijote and Parson Adams like to quote from their readings or refer to them in order to point out similarities in the adventures they encounter. When Don Quijote capers in the Sierra Morena, he makes it clear that he is imitating Amadís de Gaula.

> Viva la memoria de Amadís, y sea imitado de don Quijote de la Mancha en todo lo que pudiere; del cual se dirá lo que del otro se dijo: que si no acabó grandes cosas, murió por acometellas; y si yo no soy desechado ni desdeñado, de Dulcinea del

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[9] Fielding, p. 51.

[10] Fielding, p. 150.

> Toboso; bástame, como ya he dicho, estar ausente della. ¡Ea, pues, manos a la obra! Venid a mi memoria, cosas de Amadís, y enseñadme por dónde téngo de comenzar a imitaros.[11]

No one understands Adams when he compares a contemporary woman to an ancient Greek model. "'She must have then more than Corinthian assurance,' said Adams; 'ay, more than Lais herself.'"[12]

Several other adventures are nearly identical in the two books. Don Quijote's books are burned; Adams carelessly allows his precious copy of Aeschylus to fall into a fire where it is destroyed. The Spanish hero sleeps through the story of "El Curioso Impertinente" and is completely unaware of what he has missed; the Englishman is riding in a carriage where a similar story is being told, but he must leave before the tale is completed. Don Quijote does not consider that knights-errant must carry clean shirts with them; Adams fails to think of that either, but his wife has placed some in his saddlebags, removing the sermons which are the object of his trip in the first place.

In several adventures throughout Joseph Andrews, Adams is explicitly contrasted with Don Quixote. For example, immediately preceding the adventure of the promising liar, a reference is made which should warn the reader that Adams is

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[11]Cervantes, pp. 120-121.

[12]Fielding, p. 93.

not completely free of deceptive vision. "Our travellers had walked about two miles from that inn, which they had more reason to have mistaken for a castle, than Don Quixote ever had any of those in which he sojourned...."[13] In a few minutes Adams and Joseph are delighting in false promises, never suspecting that they are as deceived in human nature as the Don ever was in buildings.

At other times, the strong resemblance between Adams' adventures and those of the Don is enough to remind the reader of their similarities. The heroes of both novels have terrifying adventures at night which turn out to be no more than fulling-mills and sheep-killers. The Knight and Sancho only imagine danger, but Adams, Joseph, and Fanny really encounter it. Adams sees a light at a distance, and is mystified when it disappears. "Though I am not afraid of ghosts, I do not absolutely disbelieve them." The three travelers next hear voices talking of murder.

> Adams brandishing his crabstick, said, 'he despised death as much as any man,' and then repeated aloud, Est hic, est animus lucis contemptor & illum.... Upon this the voices ceased for a moment, and then one of them called out, 'D--n you, who is there...?'[14]

Blows and swearing and the sounds of ghostly murder caused Adams and his companions to run quickly away. Later they heard

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[13]Fielding, p. 145.

[14]Fielding, p. 162.

that a gang of sheep-stealers had killed twelve sheep in the neighborhood.

Quoting Latin is far from Don Quixote's reaction to nocturnal terror. After hearing slapping sounds, he proposes to investigate. His courage equals that of Parson Adams, but Sancho, in fear of being alone, has tied Rocinante's legs with a belt. The horse can only move forward by jumps. The Knight-errant attributes this to an enchanter, and the pair spend the night in terror before discovering a simple fulling-mill the next morning.

Don Quijote shows himself to be extremely intelligent and well-spoken at the house of the man with the verde gabán, but this peaceful episode is soon followed by the stay with the duques, where the knight-errant is ridiculed and made the object of various practical jokes. Virtually the same thing happens to Abraham Adams. First he visits the house of Mr. and Mrs. Wilson, whom he amazes with his knowledge of literature and his skill at giving a lecture. But then he encounters a group of coarse, loud hunters. At dinner they play jokes on the parson-errant, pulling his chair out from under him and spilling hot soup on him.

Both heroes are absent-minded. Don Quijote leaves Sancho at an inn with no money to pay the bill, and the unfortunate squire receives a blanketing. Adams leaves Joseph in exactly the same situation, but Mrs. Slipslop arrives in a carriage and rescues him.

The night at Booby Hall resembles the inn scene in Part One of Don Quijote. Here, near the conclusions of the books, all the characters and threads of the stories are drawn together. In the Spanish novel, the secondary characters meet and settle their differences, the Don has a battle with several wineskins, and everyone involved participates in a confrontation with the police. From this point, the first volume rapidly draws to a close. In Joseph Andrews, all the major characters spend a wakeful night at Booby Hall. After the tragic discovery of Joseph and Fanny's supposed relationship, everyone retires for the evening. There follow several comic instances of the wrong person being found in the wrong bed, both accidentally and on purpose. When Adams awakens to find himself in Fanny's bed, he cries,

> 'I know nothing of the matter.... He is an infidel who doesn't believe in witchcraft. They as surely exist now as in the days of Saul. My clothes are bewitched away too, and Fanny's brought into their place.'[15]

Adams, like Don Quijote, is quick to turn to the excuse of witchcraft when he cannot otherwise explain what is happening.

An essential difference between the adventures of Don Quixote and those of his English counterparts lies in the fact that Don Quixote sought his, finding challenges in innocent circumstances. When he sees a simple funeral procession, he exclaims,

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[15]Fielding, p. 289.

> 'Ésta, sin duda, Sancho, debe de ser grandísima y peligrosísima aventura, donde sera necesario que yo muestre todo mi valor y esfuerzo....'
> 'Deteneos, caballeros...y dadme cuenta de lo que os he preguntado; si no, conmigo sois todos en batalla.'[16]

But adventures really happen to Parson Adams and Joseph. They would rather proceed directly home, but they are continually brought face to face with adversity.

Only once does Adams seek to emulate the Don by going after an adventure. After enjoying the hospitality of the Wilsons, he is as horrified as the rest of the family when the daughter's pet dog is senselessly killed by a neighborhood squire. "Adams grasped his crabstick, and would have sallied out after the squire, had not Joseph withheld him."[17] Like Don Quijote, he would endeavor to right a wrong, in this case actual rather than imagined.

Mr. Adams and Joseph find it necessary to rescue Fanny from abductors and would-be ravishers no less than six times. Don Quijote however, is constantly obliged to challenge travelers and to fight strangers in order to preserve Dulcinea's honor, which is never in doubt, and to rescue captive ladies, who do not believe themselves in distress. The courage of Abraham Adams equals that of Don Quijote with the exception that the occasions when it is needed are genuine and dangerous.

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[16] Cervantes, p. 81.

[17] Fielding, p. 192.

One evening, Adams hears screams coming from nearby bushes. Courageously, he rushes to the aid of a young woman and overcomes her attacker.

> The great abilities of Mr. Adams were not necessary to have formed a right judgment of this affair on the first sight. He did not therefore want the entreaties of the poor wretch to assist her; but lifting up his crabstick, he immediately levelled a blow at...the ravisher's head....[18]

The young woman, who is discovered to be Fanny, was in a true plight and, unlike the lady with the vizcaíno, in desperate need of assistance. The Spain of Don Quijote was more peaceful than this picture of England, and the knight-errant, in attempting to rescue a supposedly abducted lady by vanquishing her servant, only interrupts that peace.

During another abduction of Fanny, fighting and confusion break out. One of the enemy flings a wet mop into Adams' face. "He fought like a madman, and looked so black with the impressions he had received from the mop, that Don Quixote would certainly have taken him for an enchanted Moor."[19] These references are scattered throughout the novel and serve to emphasize the similarities between the two characters.

Don Quijote's great commitment is to chivalry. Parson Adams is completely committed to his religious office. To maintain the sacred and inviolable character of his position

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[18] Fielding, p. 115.

[19] Fielding, p. 219.

he risks financial loss and the displeasure of the rich and the powerful. Both men are willing to undergo hardships; they place their ideals above themselves. Don Quijote speaks for both when he says,

> ¿Por ventura es asumpto vano o es tiempo mal gastado el que se gasta en vagar por el mundo, no buscando los regalos dél, sino las esperezas por donde los buenos suben al asiento de la inmortalidad?[20]

Adams also has many traits in common with Don Quijote's squire, Sancho Panza. Among these are his great appetite and thirst and his attitudes toward his wife and family. Like Sancho, he is the comic companion of the enamored hero, Joseph Andrews.

As with Parson Adams, Joseph's character has elements both of Don Quijote and of Sancho. Joseph and Adams have many dialogues reminiscent of those of the Spaniards; in these, Adams' unworldliness contrasts with Joseph's worldly prudence. After the scenes of Adams' disappointments in human nature, Joseph provides a happy ending. Adams never changes and never adapts, but Joseph moves, both physically and in his development as a character, throughout the book. It is impossible to state that Parson Adams represents Don Quijote and that Joseph is Sancho, or to reverse the roles.

Although Joseph is from a lower class, like Sancho, and is accustomed to serving others, he does not share the Spanish squire's greed and ambition. Joseph is content with his

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[20]Cervantes, p. 383.

position and not very happy to discover that his real parents are the Wilsons and that now he can be a gentleman. Sancho, on the other hand, frequently expresses his desire for a change in his fortune. Ambition and the promise of an island are among his strongest motivations. Joseph is merely en route home and chooses to accompany Parson Adams, his good friend.

Sancho and Joseph are both more worldly than their companions. Sancho is more materialistic, quick to loot the belongings of others, and eager to point out Don Quijote's errors. He knows an inn is an inn and not a castle and sheep are sheep and not armies. He tries in vain to convince the knight that the world is as he perceives it.

Joseph has acquired a great amount of worldliness in London, although retaining his virtue, of course. He has learned fashion, how to behave at a playhouse, and a rueful wisdom regarding the nature of men. While Abraham Adams is deceived by the promising liar, Joseph is quick to suspect him. Joseph even contradicts the parson, who declaims about the general goodness of the entire world; Adams, however, has fallen asleep and does not hear him.

Parson Adams, with his wife and six children, although often resembling Don Quijote in other respects, is nothing like the chaste and passionate lover of Dulcinea. This trait is Joseph's foremost attribute; his quixotic love for Fanny is his motivating drive. Having been deeply influenced by the

letters of his sister, the famous Pamela, he has developed an ideal of love and virtue. Like Don Quijote, he makes vows of fidelity and, when despairing of being able to marry Fanny, threatens himself in despair.

Where Fanny is concerned, Joseph is as courageous and as ready to do battle as is Don Quijote himself. On several occasions he defends her honor and on others rescues her from ravishers. To marry her he would give up position, security, his sister's affection, and his wealthy brother-in-law's favor; he is even willing to go to jail when abandoning her would save him. He valiantly claims he would fight an army in Fanny's cause. Don Quijote fights Toledan merchants in the name of Dulcinea, but Joseph actually fights for Fanny many times.

Joseph and Don Quijote, the chaste lovers, have similar experiences with serving girls at inns. The Spanish girl Maritornes and the English Betty are parallels in their loose morals and in their kindness and charity. Maritornes gives water to the downtrodden knight, and Betty, alone of all the people at the inn, buys food and clothing for Joseph after he is robbed.

> La composiva de Maritornes, viéndole tan fatigado, le pareció ser bien socorelle con un jarro de aqua, y así, se le trujo del pozo, por ser más fría.[21]

> The good-natured Betty answered, he should have tea, if there was any in the land; she accordingly went and bought him some herself....[22]

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[21]Cervantes, p. 74.

[22]Fielding, p. 50.

When Don Quijote perceives Maritornes keeping a tryst with a muleteer, he imagines she is coming to be with him. He grabs her, explains why he cannot be her lover, and starts an uproar of fighting and yelling. But Betty actually intends to visit Joseph, who is very good-looking. Joseph has made vows of constancy like those of the knight, and his words of refusal to Betty could have been spoken by either hero.

> How ought man to rejoice, that his chastity is always *in his own power; that if he hath sufficient strength* of body to defend himself, and cannot like a poor weak woman, be ravished against his will![23]

Joseph's rebuff sends Betty to the arms of Tow-wouse, the innkeeper. The melee following Mrs. Tow-wouse's discovery of the pair instantly recalls the full battle following Don Quixote's misunderstanding with Maritornes.

Fielding is obviously indebted to Don Quijote for the characters of Abraham Adams and Joseph Andrews and for many of their adventures, but, in addition, his basic language, the diction, the tone, and the recurring theme are imitative of Cervantes. One of the outstanding devices of language borrowed by Fielding is Cervantes' dawn descriptions and his use of the Baroque, that is, the florid language of the High Renaissance. Cervantes knew that in the works of Homer, Vergil and other writers of antiquity, a special classical description of the dawn preceded the important events, the battles, heroic

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[23]Fielding, p. 71.

entries, and great love affairs. In Don Quixote, these passages of high rhetoric acquire a burlesque effect, by association only with the Don, Sancho, and Rocinante. The two contrasting ideas, monumental happenings and absurd adventures, one immediately following the other, create a clever parody.[24]

> En eso, ya comenzaban a gorjear en los árboles mil suertes de pintados pajarillos, y en sus diversos y alegres cantos parecía que daban la norabuena y saludaban a la fresca aurora, que ya por las puertas y balcones del oriente iba descubriendo la hermosura de su rostro, sacudiendo de sus cabellos un número infinito de liquidas perlas.... La primera que se ofreció a los ojos de Sancho Panza fué la nariz del escudero del Bosque, que era tan grande, que casi le hacía sombra a todo el cuerpo. Cuéntase, en efecto, que era de demasiada grandeza, corva en la mitad y toda llena de verrugas, de color amoratado, como de berenjena; bajábale dos dedos más abajo de la boca....[25]

Fielding employed the same technique of mixing styles. In the preface to Joseph Andrews, he stated that burlesque is a matter of style. What is not instructive was to be burlesque, "of which many instances will occur in this work, as in the description of the battles, and some other places, not necessary to be pointed out to the classical reader...."[26]

> That beautiful young lady, the Morning, now rose from her bed, and with a countenance blooming with fresh youth and sprightliness, like Miss (whoever the reader

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[24]Edward C. Riley, "'El Alba Bella que las Perlas Cria'" Dawn-Description in the Novels of Cervantes," Bulletin of Hispanic Studies, XXXIII (July 1956), 125-137.

[25]Cervantes, p. 316.

[26]Fielding, p. 8.

> pleases), with soft dews hanging on her pouting lips, began to take her early walk....[27]

Instead of going to Homeric battle, Fielding's characters walk through a "rather mediocre" garden. The English author has gone one step farther; beyond the contrast of classical effusion and low comedy, in addition he includes a parody within his dawn-description. He is burlesquing not only his characters, but also his mock-heroic style. A similar device is employed by Fielding to personify evening and to ridicule Lady Booby's attempted seduction of Joseph.

> Now the rake Hesperus had called for his breeches, and having well rubbed his drowsy eyes, prepared to dress himself for all night; by whose example his brother rakes on earth likewise leave those beds in which they had slept away the day. Now Thetis, the good housewife, began to put on the pot, in order to regale the good man Phoebus after his daily labours were over. In vulgar language, it was in the evening when Joseph attended his lady's orders. [28]

The personification of abstract qualities and the invocation of these and other deities is also a favorite practice of Fielding's, which may be seen in Cervantes' work. The Spaniard refers to Love as "el niño ceguezuelo"[29] who triumphs over poor humans. Fielding expresses a similar thought, "O Love, What monstruous tricks dost thou play with the votaries

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[27]Fielding, p. 190.

[28]Fielding, p. 30.

[29]Cervantes, p. 470.

of both sexes!"[30] To the English author, Fame is a woman who "blows her brazen trumpet through the town."[31] A similar personification occurs when Cardenio refers to Fate as refusing his wishes and depriving him of reason.[32]

The language with which Don Quijote describes the encounter of two flocks of sheep, which he believes to be warring armies is copied with satire in Joseph Andrews when the two heroes must fight a pack of hounds.

> Aquí están los que beben las dulces aguas del famoso anto; los que pisan los montuosos masílicos campos; los que criban el finísimo y menudo oro en la Felice Arabia; los que gozan las famosas y frescas riberas del claro Termodonte.... ¡Ea, caballeros, los que seguís y militáis debajo de las banderas del valeroso emperador Pentapolín del Arremangado Brazo, seguidme todos![33]

> O Ringwood! Ringwood, the best hound that ever pursued a hare, who never threw his gongue but where the scent was undoubtedly true; good at trailing, and sure in a highway; no babbler, no over-runner; respected by the whole pack, who, whenever he opened, knew the game was at hand. He fell by the stroke of Joseph. Thunder and Plunder, and Wonder and Blunder, were the next victims of his wrath, and measured their lengths on the ground.[34]

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[30]Fielding, p. 29.

[31]Fielding, p. 22.

[32]Cervantes, p. 290.

[33]Cervantes, pp. 77-78.

[34]Fielding, p. 203.

At the beginning of this great battle, Fielding interrupts the action. In this he is following the example of Cervantes who stopped Don Quijote's battle with the viscaíno mid-blow. Joseph and Adams are just beginning to fight the pack of ferocious hounds when Joseph lifts a cudgel to beat them back. No less than a full page is devoted to this cudgel, its description, its history, and how Joseph acquired it. After returning to the scene of the battle, the author immediately interrupts the action again. Ironically, he states that he cannot bring himself to do what he has just done.

> Reader, we would make a simile on this occasion, but for two reasons: the first is, it would interrupt the description, which should be rapid in this part; but that doth not weigh much, many precedents occurring for such an interruption: the second, and much the greater reason, is, that we could find no simile adequate to our purpose....[35]

An additional example of the devices of language used by both Cervantes and Fielding is their grotesque descriptions, for the purpose of added comedy. Maritornes and Mrs. Slipslop are both physically so completely ridiculous as to defy imagination. The Spanish serving girl is

> una moza asturiana, ancha de cara, llana de cogote, de nariz roma, del un ojo tuerta y el otro no muy sana. Verdad es que la gallardía del cuerpo suplía las demás faltas: no tenía siete palmos de los pies a la cabeza, y las espaldas, que algún tanto le cargaban, la hacían mirar al suelo más de lo que ella quisiera.[36]

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[35]Fielding, pp. 202-208.

[36]Cervantes, p. 36.

Not much more attractive is Mrs. Slipslop, who amorously follows young Joseph around the countryside.

> She was not at this time remarkably handsome; being very short, and rather too corpulent in body, and somewhat red, with the addition of pimples in the face. Her nose was likewise rather too large, and her eyes too little...; one of her legs was also a little shorter than the other, which occasioned her to limp as she walked.[37]

Another comparison may be made concerning the narrators of the two novels. In both the author is more than an omniscient, omnipresent relator of deeds, words, and thoughts; as with Cervantes' elaborate structure of Cid Hamete Benengeli, the author, plus a translator and editor and the narrator himself, the narrator in the English novel is also depicted as an actual personage. He receives a letter from Wilson, has Joseph repeat a speech so he may copy it exactly, and questions the characters on how they spent an evening or what they ate at a certain inn.

The author never takes part in any of the action of the novel and is never mentioned by any of the participants. He appears only in his own words. He frequently addresses the reader and makes it clear that, even if he has no part in the action, he can control the reader by what he includes, by what he omits, and by his opinions. He does not, for example, reproduce Lady Booby's soliloquies, which "if we had no better

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[37]Fielding, p. 25.

matter for our reader we would give him."[38] Modestly, he believes the reader may take his oration on vanity as "arrant nonsense."[39]

There are three complete interpolated stories in Joseph Andrews. Each is at once reminiscent of the digressive stories in Don Quijote and of thematic value, as a demonstration of affectation and its results. Mr. Wilson, who after having recounted the story of his early life is discovered to be Joseph's father, illustrates clearly that the affectation, conceit, and dishonor of his early life have serious results. Most of Joseph's problems, those due to his lowly station, are a result of Wilson's folly.

The story of Leonora is a parody of a typical idealized romance, even, it may be said, of that of Fanny and Joseph. Love and honor, as seen in the romances, are entirely missing in this story. Cervantes includes the typically picaresque character of Ginés de Pasamonte, the pastoral romance of Marcela and Grisótomo, and the miniature chivalric episode of Don Quijote's soliloquy; similarly, Fielding, in attempting to make the story of Joseph and Fanny a general romance, also includes a more serious and critical exposure of that genre.

The story of Leonard and Paul, like the Curioso Impertinente, is read from a book. Both are the stories of

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[38]Fielding, p. 27.

[39]Fielding, p. 57.

close friends and the wife of one; the friends in each are ultimately separated by the wife. To test his wife's fidelity Cervantes' Anselmo presses his friend Lotario to test her virtue. Lotario and Camila fall in love; all three die within a few months. Leonard and Paul are as dear to each other as Anselmo and Lotario, but unlike Camila and her husband, Leonard and his wife argue constantly. To bring them together, Paul causes them to unite in anger against him. The story is unfinished. The style, contrasting with the rest of the two novels, emphasizes that they are being read aloud to the company. Both occur near the climactic scenes, the inn in Part One of Don Quijote, and at Adams' house the evening of the misadventures at Booby Hall. These scenes are even more closely related by the addition of these stories.

It was accepted in Eighteenth Century England that any imitation of Don Quijote and, in reality, almost every novel must have a certain amount of criticism of the contemporary stage. Unlike most other authors, Fielding was able to prevent this from being an awkward, obvious device. Joseph, in his rather frivolous London days, attended the theater. Adams, on the other hand, is dismayed to hear plays compared to sermons, the latter comprising "good" and the former "ill instructions."[40] But the obvious concession to this necessary part of an imitation occurs when Fanny has been abducted and

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[40]Fielding, p. 66.

Adams and Joseph are tied to a bedpost. As always, Fielding's delight is to laugh at himself, using the conventions of Cervantes. It is ridiculous to discuss plays at such a critical time, but to copy two such discussions is blatantly absurd. First, the Poet and the Player, two henchmen of the villanous abductor, finding themselves left behind, debate the relative virtues of author and actor. In the next chapter, Joseph, despairing of Fanny's fate, is forced to hear Adams' opinions on the stage. "I never heard of any plays fit for a Christian to read."[41] The impatient reader must wait until the third chapter to find out poor Fanny's fate.

Joseph Andrews imitates not only the characters and adventures of Don Quijote but also closely approaches the tone of the Spanish classic. Other imitations may be bitter or shallow, but this one is neither. Like its pattern, it possesses a generous share of both humor and humanity. The humor is seen in the contradictions between what the author says and what he does, as when he expresses concern for Fanny and then recounts the dramatic arguments above, and in the basic situations. After the robbery, Joseph is lying naked in a ditch. A coach driver stops with the inane observation, "he was certain there was a dead man lying in the ditch, for he heard him groan."[42]

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[41]Fielding, p. 226.

[42]Fielding, p. 42.

The basic humanity of various characters is illustrated by the postilion, in the same scene, the only one who will give Joseph clothing and who gives the poor young man his only coat. In general, it is the dispossessed who are credited with humanity; the postilion and Betty, as well as Joseph and Fanny, are generous and honest, while the innkeepers, the clergy and the magistrates meet the brunt of Fielding's satire.

The philosophic depth of Joseph Andrews is only slightly inferior to that of Don Quijote. In his preface, Fielding states his position:

> From the discovery of this affectation arises the Ridiculous...and that in a higher and stronger degree when the affectation arises from hypocrisy, than when from vanity; for to discover any one to be the exact reverse of what he affects, is more surprising, and consequently more ridiculous, than to find him a little deficient in the quality he desires the reputation of.[43]

From this point, all the characters and events of Joseph Andrews serve as a corroboration. Mrs. Tow-Wouse, for example, is ridiculous. The news that Joseph is the friend of such a great man as Parson Adams "somewhat abated the severity of Mrs. Tow-Wouse's countenance."[44] Her hypocrisy is further seen in her lack of charity when the true state of Adams' and Joseph's financial affairs is revealed. She changes quickly from kindness and generosity to avarice and spite. Other characters,

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[43] Fielding, p. 11.

[44] Fielding, p. 54.

"copied from the book of nature,"[45] give evidence of the proof of Fielding's thesis.

Fielding's concept of Don Quijote was that it combined humor with social satire. It is above all the latter view which led him to create Joseph Andrews. Don Quijote attacks the accepted morality of his day. His ideas are an absolute against which he judges everything he encounters. The Christianity of Adams is a similar vehicle. Modern Englishmen are contrasted with this absolute standard and found wanting.

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[45] Fielding, p. 12.

CHAPTER THREE

TWO QUIXOTES AND TWO SANCHOS: SIR LAUNCELOT GREAVES

Cervantes, in his prologue to Part One of Don Quijote, stated that his tale "se engendró en una carcel."[1] Tobias Smollett was well acquainted with this fact, since he had translated Cervantes' novel into English in 1755. When he himself was imprisoned for libel, he remembered the famous example and started to write a novel about a British gentleman who dresses in armor and engages a squire. There was no didactic purpose behind this novel, as there was in other Eighteenth Century imitations. In general, Smollett's novels dealt with picaresque characters and with satire against men of certain professions, and this was the case with Sir Launcelot Greaves, a very different treatment of the idea of the wandering hero with a vision.

The opening scene of the novel is an inn. Several travelers have gathered to avoid a rainstorm and a violent wind. Two more strangers arrive, one nearly drowned and one dressed in armor; they are Sir Launcelot Greaves and his squire, Timothy Crabshaw, who has fallen into a river. After they retire, one of the other guests reveals that he is familiar with the story of the knight. The travelers entertain

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[1] Cervantes, p. 9.

themselves by hearing Tom Clarke's recital of the incidents of Sir Launcelot's life; like the Spanish knight at the inn where "La curiosidad impertinente" is read and the captive tells the story of Zoraida, Sir Launcelot sleeps through the entire evening. "The knight, when heartily set in for sleeping, was not easily disturbed."[2]

Sir Launcelot has grown up as a solitary, yet kind and benevolent, young gentleman, accomplished in oratory as well as in the social graces. He is handsome and well-read. One day he stops a runaway carriage and rescues the lovely Aurelia Darnel and her mother. Despite a family feud, Mrs. Darnel encourages the growing attachment of the young couple; after her death an evil uncle carries Aurelia away. Anthony Darnel fills the place of all the cruel enchanters in Don Quijote; where the Spanish knight only imagines that oppressors have deprived him of Dulcinea, Sir Launcelot has genuinely lost his ideal beloved. Her loss and her letter rejecting him forever are the cause of his derangement.

When relating Sir Launcelot's generosity among the poor. Tom says that "one would have thought the golden age was revived in Yorkshire."[3] Sir Launcelot's striving for an ideal age of the past, combined with the complete loss of his Aurelia and

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[2]Tobias Smollett, The Adventures of Sir Launcelot Greaves (New York: George D. Sprout; 1908), p. 32.

[3]Smollett, p. 3.

his frantic search for her, evolves into a knightly quest. Early in the book, he defines his pursuit and defends his motives.

> The good company wonders, no doubt, to see a man cased in armour...and perhaps they will be still more surprised, when they hear that man profess himself a noviciate of that military order...by the name of knights-errant. Yes, gentlemen, in that painful and thorny path of toil and danger I have begun my career, a candidate for honest fame; determined, as far as in me lies, to honour and assert the efforts of virtue; to combat vice in all her forms, redress injuries, chastise oppression, protect the helpless and forlorn, relieve the indigent, exert my best endeavors in the cause of innocence and beauty, dedicate my talents, such as they are, to the service of my country.... He that from affectation imitates the extravangancies recorded of Don Quixote, is an imposter equally wicked and contemptible. He that counterfeits madness...not only debases his own soul, but acts as a traitor to Heaven, by denying the divinity that is within him. I am neither an affected imitator of Don Quixote, nor, as I trust in Heaven, visited by that spirit of lunacy so admirably displayed in the fictitious character exhibited by the inimitable Cervantes. I have not yet encountered a windmill for a giant, nor mistaken this public-house for a magnificent castle; neither do I believe this gentleman to be the constable; nor the worthy practicioner to be Master Elizabat, the surgeon recorded in Amadis de Gaul; nor you to be the enchanger Alquife, nor any other sage of history or romance. I see and distinguish objects as they are discerned and described by other men. I reason without prejudice, can endure contradiction, and as the company perceives, ever bear impertinent censure without passion or resentment. I quarrel with none but the foes of virtue, decorum, against whom I have declared perpetual war and them I will everywhere attack as the natural enemies of mankind.[4]

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[4]Smollett, pp. 12-13.

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[4]Smollett, pp. 12-13.

Sir Launcelot's audience is somewhat skeptical. One character especially derides his effort and accuses him of all he has just denied.

> What! you set up for a modern Don Quixote? The scheme is rather too stale and extravagant. What was a humourous romance and well-timed satire in Spain near two hundred years ago, will make but a sorry jest, and appear equally insipid and absurd when really acted from affectation, at this time of day, in a country like England.[5]

Tom Clarke is Sir Launcelot's godson and pays him compliments rather than questioning his sanity or his sincerity. "He has been known to travel two hundred miles as a volunteer, to offer his assistance in the cause of a person, who he heard was by chicanery and oppression wronged of a considerable estate."[6] Perhaps it is Sir Launcelot's handsome person or perhaps it is his nephew's story that makes such an impression on Tom's uncle, a sea-captain, Samuel Crowe, who is so inspired by the chivalric example that he too determines to become what he calls an "arrant" traveler, in exact opposition to all the ideas Sir Launcelot has just set down. The two knights, each with a squire, for Tom fills that position for his uncle, leave the inn to follow their quests.

Sir Launcelot encounters Aurelia by chance and they renew their love, swearing eternal fidelity. She explains that the letter he received was meant for his rival, Squire Sycamore.

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[5]Smollett, loc. cit.

[6]Smollett, p. 43.

From this point, the certainty of one day obtaining the hand of his beloved Aurelia, Sir Launcelot is noticeably less intent on pursuing the career of a knight-errant. His fantastic adventures are directly related to his inability to fulfill his love. "Ever since his interview with Aurelia, his fondness for chivalry had been gradually abating."[7]

Unfortunately, Aurelia is again seized by her wicked uncle. Before finding her, Sir Launcelot and Crowe vanquish her admirer Squire Sycamore and his sycophant Dawdle in single combat. The latter pair maliciously consign the hero to a secluded madhouse. The novel concludes with the sudden death of Anthony Darnel, Sir Launcelot's release, and the marriage of the lovers.

The character of Sir Launcelot can be compared and contrasted with Don Quijote. Sir Launcelot is physically very different from Don Quijote. He is tall and robust, "his face was long and oval, his nose aquiline, his mouth furnished with a set of elegant teeth, white as the drifted snow, his complexion clear and his aspect noble...."[8] His speech is as elegant as his appearance. He frequently is able to avoid derision by no other means than the impression he makes and his gentlemanly status.

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[7]Smollett, p. 145.

[8]Smollett, p. 12.

Don Quijote is far from handsome. His appearance alone is enough to make people stop and stare.

> Lo que juzgó de don Quijote de la Mancha el de lo Verde fué que semejante manera ni parecer de hombre no le había visto jamás: admiróle la longura de sue cuello, la grandeza de su cuerpo, la flaqueza y amarillez de su rostro, sus armas, su ademán y compostura: figura y retrato no visto por luengos tiempos atrás en aquella tierra.[9]

In addition, it is common for Don Quijote to show himself at one moment calm and intelligent and a second later deranged. He is sensible concerning the mono adivino. "Parecerle no ser a propósito que un mono adivinase...que a solo Dios está reservado conocer los tiempos y los momentos."[10] But soon after the puppet shows causes him to lose his senses completely. Thinking to aid the puppet-hero, he draws his sword and makes a shambles of the entire show.

Sir Launcelot's first appearance at the inn reveals the same paradox. At first he is a polite guest, but upon hearing himself called a vagrant, he changes quickly.

> "Heaven and earth!" cried the stranger, starting up, and laying his hand on his sword, "do I live to hear myself insulted with such an opprobrious epithet, and refrain from trampling into dust the insolent calumniator?"[11]

A few seconds after this incident, Sir Launcelot claims that he keeps rather than breaks the law of England. "Instead of

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[9]Cervantes, p. 321.

[10]Cervantes, p. 361.

[11]Smollett, p. 14.

riding armed in affray of the peace, I ride in preservation of the peace."[12] After his first encounter with the law, he reiterates that "his design was to enforce, not violate, the laws of his country."[13] Don Quijote's attitude is quite different from this; he considers knights-errant above all laws. After releasing the galley-slaves and stealing the basin of the barber, he defies the Santa Hermandad as ridiculous in even thinking of detaining him.

> ¿Quién fué el ignorante que firmó mandamiento de prisión contra un tal caballero como yo soy? ¿Quién el que ignoró que son esentos de todo judicial fuero los caballeros andantes, y que su ley es su espada, sus fueros sus bríos, sus preḿaticas su voluntad?[14]

Sir Launcelot differs from Don Quijote in that his idealism succeeds. As he wanders, he leaves behind him true justice and happiness. He is able to establish a Golden Age among his tenants; when Don Quijote encounters a group of goatherds, he tells them all about the Golden Age of the past, which with chivalry and knight-errantry he hopes to revive. Unhappily none of this comes true.

Like Don Quijote, Sir Launcelot is intelligent and can speak with distinction on any learned topic. Claiming that a knight-errant must be master of the sciences and of ethics, he

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[12] Smollett, p. 14.

[13] Smollett, p. 53.

[14] Cervantes, p. 229.

gives a scholarly discourse on the practice of medicine, comparable to many of Don Quijote's speeches and evaluates the poets of the day, both English and French. He thereby fulfills the need for some literary criticism which seemed so important to the imitators of Cervantes.

Several adventures of Don Quijote and Sir Launcelot are similar. The English knight has several roadside battles, just as the Spanish hero does. One difference is that Sir Launcelot is never battered or drubbed. Once he "scorned to stain his lance with the blood of plebians"[15] and orders Crabshaw to fight an entire group of disorderly soldiers. When Don Quijote urges Sancho to fight the Yanguesans, he refers to their low birth. "Estos no son caballeros, sino gente soez y de baja ralea. Dígolo porque bien me puedes ayudar...."[16] Crabshaw is eager to fight, although he loses two teeth. Sancho is reluctant, and both he and his master are thoroughly beaten.

The adventure of Don Quijote's and Sancho's terror at night due to the fulling mills is one which imitators seem compelled to copy. Sir Launcelot and his squire are riding at night, when a mysterious accident occurs. Crabshaw utters a cry, and his riderless horse passes Sir Launcelot. The knight, unlike Don Quijote in this instance, is "very little subject to

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[15]Smollett, p. 64.

[16]Cervantes, p. 64.

the sensation of fear."[17] He turns back and finds the squire knocked from his saddle by a branch. Most of the imitations of Don Quijote have some sort of night adventure. This is certainly the least amusing and the least frightening.

Don Quijote and Sir Launcelot have similar roles in another pair of adventures. When Sir Launcelot encounters a political rally in which both candidates appear inadequate for public service, he is anxious to interfere. As Don Quixote endeavors to employ his reason to overcome the violence attending the adventure of the braying asses, Sir Launcelot addresses the assembled crowd, inviting them to consider the weaknesses of the opponents. The idealistic Spanish knight and his English counterpart are equally hailed with stones. Although the masters escape, the squires are less fortunate. Sancho arouses the wrath of the villagers by imitating an ass himself.

> Uno de los que estaban junto a él, creyendo que hacía burla dellos, alzó un varapalo que en la mano tenía, y dióle tal golpe con él, que, sin ser poderoso a otra cosa, dió con Sancho Panza en el suelo. Don Quijote, que vió tan malparando a Sancho, arremetió al que le había dado, con la lanza sobre mano, pero fueron tantos los que se pusieron en medio, que no fué posible vengarle; antes, viendo que llovía sobre él un nublado de piedras y que le amenezaban mil encaradas ballestas y no menos cantidad de arcabuces, volvió las riendas a Rocinante, y a todo lo que se galope pudo se salió de entre ellos....[18]

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[17]Smollett, p. 152.

[18]Cervantes, pp. 369-370.

Sir Launcelot, irritated at the rocks and sticks with which the crowd attacks him, repays their contempt.

> He brandished his lance, and riding into the thickest of the concourse, laid about him with such dexterity and effect, that the multitude was immediately dispersed, and he retired without further molestation. The same good fortune did not attend squire Crabshaw in his retreat.... One of them clapped a furzebush under the tail of Gilbert, who, feeling himself thus stimulated a posteriori, kicked and plunged, and capered in such a manner, that Timothy could hardly keep the saddle. In this commotion he lost his cap and periwig, while the rabble pelted him in a manner, that before he could join his master, he looked like a pillar, or rather a pillory of mud.[19]

A few pages later Smollett inserts the words "the braying ass"[20] into the story, thus insuring the reader's awareness of the connection. The episodes are similar in so far as the political rivalry of Eighteenth Century England paralleled the civic pride of Seventeenth Century Spain. An identical hint is given when "Don Quicksot's cage"[21] is mentioned shortly after Sir Launcelot's own imprisonment.

In this episode, Sir Launcelot is imprisoned unjustly by a bad magistrate named Gobble. The effectiveness of the English knight may be contrasted with Don Quijote's submission when he is placed in the cage. The Spaniard is easily

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[19] Smollett, pp. 125-126.

[20] Smollett, p. 137.

[21] Smollett, p. 176.

convinced that enchanters have mistreated him, and he refrains from any efforts to free himself, while Sir Launcelot relies on reason to save him.

> Cuando Don Quixote se vió de aquella manera enjaulado y encima del carro, dijo; --Muchas y muy graves historias he yo leído de caballeros andantes; pero jamás he leído, ni visto, ni oído, que a los caballeros encantados les lleven desta manera y con el espacio que prometen estos perezosos y tardíos animales....[22]

> Before the Knight would take any resolution for extricating himself from his present embarrassment, he desired to be better acquainted with the character and circumstances of the justice by whom he had been confined, and likewise to understand the meaning of his own detention.[23]

Sir Launcelot is able to end not only his own unjust imprisonment, but also to remove the criminal magistrate from his position. His speech to Gobble, the judge, shows how differently he acts from his Spanish prototype.

> If there was no human institution to take cognisance of such atrocious crimes, I would listen to the dictates of eternal justice, and arming myself with the right of nature, exterminate such villains from the face of the earth![24]

Sir Launcelot's final repentance and abandonment of knight-errantry are caused by two events. He loses much of his interest in chivalry after his meeting with Aurelia, so that by the time Sycamore challenges him, he is rather indifferent.

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[22]Cervantes, p. 234.

[23]Smollett, p. 92.

[24]Smollett, p. 105.

After being forced into combat by Sycamore, he states that "as the cause which had engaged him in this way of life no longer existed, he was determined to relinquish a profession which, in a peculiar manner, exposed him to the most disagreeable incidents."[25] He quickly "metamorphosed" by abandoning forever his armor. Don Quijote never had a chance to do this; he never had true hope of the love of Dulcinea.

But Sir Launcelot's sincerest repentance comes when he realizes the dangers to which his folly has exposed him, when he is secretly committed to an unknown madhouse. Throughout the novel, there are comments on his sanity. His mother had been a "little touched."[26] After Aurelia's first disappearance and her apparent rejection of him, his friends consider "Mr. Launcelot a little disordered in his brain, his grief was so wild, and his passion so impetuous."[27] Crabshaw calls him "this crazy-peated master of mine."[28] Tom Clarke once "laid it down as a maxim, that knight-errantry and madness were synonymous."[29] Sir Launcelot himself refers to his impossible love as what was "divested me of reason, and driven me from

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[25]Smollett, p. 170.

[26]Smollett, p. 20

[27]Smollett, p. 37.

[28]Smollett, p. 63.

[29]Smollett, p. 111.

the society of men, a poor, forlorn, wandering lunatic...."[30] These quotations are similar to statements made about Don Quijote. "Se le secó el cerebro de manera que vino a perder el juicio."[31] "Todos le tuvieron por loco."[32] "Este mi amo por mil señales he visto que es un loco de atar."[33]

But in the madhouse, Sir Launcelot sees the error of what he has done. Even though he has abandoned his armor, the memory of his lunacy may still cause grave problems. "He heartily repented of his knight-errantry, as a frolic which might have very serious consequences."[34]

In summary, Sir Launcelot reveals only one side of Don Quijote; he is all that is good and serious and helpful. He is an idealist with a vision of an ideal, yet impossible, love of generosity and kindness to the poor and the afflicted, and of English law working for justice. Yet Sir Launcelot succeeds where Don Quijote fails, in part because the British knight-errant rarely loses his rationality. He always remembers that he lives in Eighteenth Century England, where there are good laws to enforce justice. Don Quijote sees himself as a lone

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[30]Smollett, p. 131.

[31]Cervantes, p. 20.

[32]Cervantes, p. 55.

[33]Cervantes, p. 300.

[34]Cervantes, p. 201.

challenger of the present age; Sir Launcelot is eager to further the system in which he lives, by means of what was good in the chivalry of the past.

Further contrasts reveal that Sir Launcelot has a genuine mistress, who is genuinely in trouble. Don Quijote's imagination creates an unreal Dulcinea. Sir Launcelot is able to succeed in helping his beloved, whereas Don Quijote can never genuinely secure the love of Dulcinea. Sir Launcelot succeeds twice where Don Quijote fails; he furthers justice and he wins the hand of Aurelia.

Sir Launcelot is one side of Don Quijote, the idealist; Samuel Crowe is the other, the buffoon. Crowe possesses the same earthiness as Sancho. His knightly quest is a charade, yet his realism tempers the chivalric idealism of Sir Launcelot. It is in discussion with Crowe and in their battles together that Sir Launcelot reveals most of his supposed lunacy.

Crowe is a sea-captain who has been cheated out of his entire fortune. He talks in a sea dialect, a favorite device of Smollett's, and is unintelligible to nearly everyone who hears him. Smollett states that "abrupt transitions" and "unfinished sentences" add to the humor of his speech. He is brave and honest, yet "as little acquainted with the world as a sucking child;"[35] due to this he is whimsical, superstitious

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[35]Smollett, p. 2.

and impetuous. He is quick to grasp the idea that he may become a knight, which he considers will be a "rare pastime."[36] Unlike Sir Launcelot and Don Quijote, he has no great quest to follow. Yet even before Sir Launcelot's first appearance, Crowe reveals himself to be anxious to help others. The other inn guests hide when a cry is heard outside in the storm; but Crowe wants to help, fearing the cry may come from "souls in distress."[37] Added to this natural courage and humanity is an admiration for Sir Launcelot equal to that of Don Quijote for Amadis of Gaula and the other heroes in his books of chivalry. These reasons cause him to determine to become a knight.

Crowe reads a few books about chivalry, possibly even Don Quijote. One of his adventures parallels that of Don Quijote when he challenged the silk merchants.

> Todo el mundo se tenga, si todo el mundo no confiesa que no hay en el mundo todo doncella más hermosa que la emperatriz de la Mancha, la sin par Dulcinea del Toboso.[38]

The captain stops six farmers on the road.

> He halloed in a loud voice, that his sweetheart, Besselia Mizzen, wore the broad pendant of beauty, to which they must strike their topsails on the pain of being sent to the bottom.[39]

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[36]Smollett, p. 55.

[37]Smollett, p. 7.

[38]Cervantes, p. 30.

[39]Smollett, p. 149.

They respond by beating him thoroughly. Sir Launcelot happens to ride by and stops the fighting by charging into the assembled group of villagers, who are like "a flock of sheep."[40] Sir Launcelot is actually like Don Quijote when he attacks the sheep, for the peasants are defenseless against him.

Crowe's pursuit of knight-errantry is such a superficial imitation of Sir Launcelot that he gives up his own career without regrets at the same time Sir Launcelot abandons his. Crowe continues to reside at Sir Launcelot's London house, since the latter is amused by his "oddities."[41]

Crowe is seen not only as a Quijote but also as a Sancho figure. At one time both Tim and Tom, the squires, are absent. Sir Launcelot and Crowe by themselves suggest that one is the master and one the squire. In any event, Crowe's actions parallel those of Sancho Panza, who offends a lady when he arrives at the castle of the <u>duques</u>.

> Querría que vuesa merced me la hiciese de Salir a la puerta del castillo, donde hallará un asno rucio mío: vuesa merced sea servida de mandarle poner, o ponerle, en la caballeriza....[42]

Concerning care for his horse, Crowe also gives out commands, telling the waiter to "bear a hand, ship his oars, and mind his helm."[43] No one understands him. Like Sancho, Crowe is a

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[40]Smollett, p. 144.

[41]Smollett, p. 173.

[42]Cervantes, p. 379.

[43]Smollett, p. 147.

common man, he is uneducated, and his speech is comic. He is a humorous contrast with Sir Launcelot, who is generally serious and sad.

When seen together, Sir Launcelot and Crowe are a synthesis whose result is Don Quijote. Their respective suits of armor are a good example of this. Sir Launcelot wears the impeccable armor of his great-grandfather. "Sir Launcelot's armor was lacquered black; and on his shield was represented the moon in her first quarter, with the motto Impleat Orbem." His horse, "denominated" Bronzomarte, was a "fine mettlesome sorrel, who had got blood in him, ornamented with rich trappings."[44] The knight gives his reason for wearing armor as his protection while traveling at all times and to all places, not at all as a disguise or a cause of terror. Crowe wears

> a very strange suit of armour, he was cased in a postilion's leathern jerkin, covered with thin plates of tinned iron. His buckler was a pot-lid, his lance a hop-pole shod with iron, and a basket-hilt broad sword...depended by a broad buff belt, that girded his middle.[45]

Like Don Quijote, his helmet is tied on and must be cut off. One of his first thoughts upon deciding to become a knight is his expectation of wearing "the same tackle that an arrant must

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[44]Smollett, p. 47.

[45]Smollett, p. 146.

wear."[46] His armor is all part of the frolic he has undertaken. By contrast, nowhere does Sir Launcelot say that he wears armor because knights always wear armor, which is what Don Quijote would say. Don Quijote wears armor that is partly real, his ancestor's, and partly makeshift, a barber's basin. One element resembling Sir Launcelot and one element resembling Crowe together comprise the Spanish knight.

The episode of each knight's dubbing also illustrates this relationship among the three. Sir Launcelot's all-night vigil is entirely serious and according to the standards of chivalry. An unidentified knight appears and directs the ceremony.

> Sir Launcelot (Lord have mercy upon us!) remained all night in that dismal place alone, and without light, though it was confidently reported all over the country, that the place was haunted.... The other knight stalked round and round it on the outside, with his sword drawn.... As soon as day broke he opened one of the doors, and going in to Sir Launcelot, read a book for some time, which we did suppose to be the constitutions of knight-errantry. Then we heard a loud slap, which echoed through the whole chapel, and the stranger pronounce, with an audible and solemn voice, "In the name of God, St. Michael, and St. George, I dub thee knight--be faithful, bold, and fortunate.!"[47]

Crowe's attempted vigil is no more than a practical joke. A surgeon at the inn where Crowe decides to undertake knighthood states that dubbing a knight "may be performed by his landlord."[48]

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[46]Smollett, p. 56.

[47]Smollett, p. 46.

[48]Smollett, p. 56.

The valiant captain takes Sir Launcelot's armor to the village church and begins his vigil. The surgeon, the nephew Tom Clarke, and Ferret, a true misanthropist, dress as ghosts and follow him. Crowe accosts the phantoms in his usual sea dialect.

> Perceiving the apparitions approach, he thundered out, "Avast, --avast--sheer off, ye babes of hell, or I'll be foul of your forelights." He accordingly sprung forwards with his hanger, and very probably would have set the spirits on their way to the other world, had he not fallen over a pew in the dark, and entangled himself so much among the benches, that he could not immediately recover his footing. The triumvirate took this opportunity to retire....[49]

By contrast, Don Quixote's vigil at arms is a blend of gravity and devotion with absurdity and sham. By mistaking an inn for a castle, two base women for damsels, and the innkeeper for a nobleman, the knight exposes himself to the jest of a vigil over his arms by the side of a manger and to a combat with several muleteers. Although to the Don the ceremony is enacted according to form, the landlord reads from a record of accounts and provides laughs for the spectators.

> En mitad de la leyenda alzó la mano y dióle sobre el cuello un buen golpe, y tras él, con su mesma espada, un gentil espaldarazo, siempre murmurando entre dientes, como que rezaba. Hecho esto, mandó a una de aquellas damas que le ciñese la espada, la cual lo hizo con mucho desenvoltura y discreción; porque no menester poca para no reventar de risa a cada punte de las ceremonias; pero las proezas que ya habían visto del novel caballero les tenía la risa a raya.[50]

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[49]Smollett, p. 60.

[50]Cervantes, p. 27.

The two British knights have a discussion and argument on the topic of chivalry. Their respective points of view demonstrate their attitudes toward life in general. Sir Launcelot begins by using sea metaphors; in this he parallels Crowe's speech, but is superior in clarity and expression. He describes knighthood in these terms,

> Thou must launch upon the ocean in a crazy bark, when the foamy billows roll mountains high...thou must turn thy prow full against the fury of the storm, and stem the boisterous surge to thy destined port....[51]

Next the two heroes argue over a point of Sir Launcelot's rhetoric, the captain arguing for realism, that is, exact definitions and no metaphors, while the idealist favors poetic license. This symbolizes the same battle in Don Quijote's personality, idealism versus realism.

Their discussion proceeds to chivalric and earthly love. Sir Launcelot's Aurelia is the living ideal, Dulcinea, while Crowe's Bet Mizzen, called Besselia, is the more earthy Aldonza Lorenzo. In a strange twist, however, Aurelia is a definite character in the novel, yet Besselia never appears and seems as unreal as Dulcinea. The two knights are conflicting facets of Don Quijote's personality, and their two mistresses are the two Dulcineas, the real and the imagined.

The first description of Aurelia is worthy of any of Don Quijote's speeches in praise of Dulcinea.

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[51]Smollett, p. 112.

> Aurelia was the most celebrated beauty of the whole country; if I said the whole kingdom, or indeed all Europe, perhaps I should barely do her justice.... You may talk of your Venus de Medicis, your Dianas, your nymphs, and Galateas;but if Praxiteles, and Roubillac, and Wilton, were to lay their heads together, in order to make a complete pattern of beauty, they would hardly reach her model of perfection.[52]

Aurelia is the ideal, what Don Quijote always is searching for. When Sir Launcelot explains knight-errantry to Crowe, he acknowledges love to be the motivation of all knights-errant. Crowe replies that "Bet Mizzen of St. Catherine's would fit me to a hair...she already knows the trim of my vessel, d'ye see."[53] Bet, or Besselia, is as earthy as the genuine Aldonza must be; Bet's character as a seaman's girl certainly can not be reputable. Don Quijote is far different from both of them. Rather than knowing the woman he loves, he confesses to having been "enamorado de oídas."[54]

Crowe's mention of love causes Sir Launcelot to lose all his rationality. He challenges Crowe and cannot bear to hear a comparison of Aurelia and Besselia.

> The perfections of my Aurelia are altogether supernatural; and as two suns cannot shine together in the same sphere with equal splendor, so I affirm, and will prove with my body, that your mistress, in comparison with mine, is as a glow-worm to the meridian sun, a rushlight to the full moon, or a stale mackeral's eye to a pearl of orient.[55]

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[52]Smollett, pp. 28-29.

[53]Smollett, p. 67.

[54]Cervantes, p. 298.

[55]Smollett, p. 114.

A page later, in one of Smollett's hints to the reader, a blatantly carnal reference is made to Dulcinea. Soldiers abuse Crabshaw,

> Calling him Sancho Panza, and such dog's names; and bade him tell his master Don Quicksot, that, if he made any noise, they would lie with his mistress, Dulcinea.[56]

To the reader, the last phrase recalls the contrast between Aurelia and Besselia, the extremes of the unattainable and the attainable.

If one character, Crowe, at times resembles Sancho Panza, so do at least two others, Tim Crabshaw and Tom Clarke. Of the three, Crabshaw is most similar to Sancho in his relationship to the chief knight and in his social status, a poor farmer selected, almost coerced, and inspired by greed to follow a wealthy neighbor in his wanderings. Physically, he is more like Sancho than the other two. And like Sancho, he is fond of speaking in proverbs. One in particular recalls Don Quijote: "The braying ass eats little grass."[57]

When Crabshaw is brought into the inn, he is nearly drowned. His first thought upon regaining consciousness is to call for food, six eggs and a pound of bacon. This is also reminiscent of Sancho's great appetite, as seen at the wedding of Camacho.

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[56]Smollett, p. 115.

[57]Smollett, p. 57.

> Todo lo miraba Sancho Panza, y todo lo contemplaba, y de todo se aficionaba. Primero le cautivaron y rindieron el deseo las ollas, de quién él tomara de bonísima gana un mediano puchero; luego le aficionaron la voluntad los zaques; y últimamente las frutas de sartén....[58]

Like Sancho, Crabshaw is extremely self-centered, but his chief characteristic, perversity, replaces the nobility which Sancho shows. For example, Sancho makes a good governor, defends Don Quijote on several occasions, and remains loyal to the end.

Crabshaw has a dry sort of humor, an abusive tongue, and a perverse disposition. He even instigates a fight, something Sancho would never do. He is "strong as an elephant," but with "no more courage than a chicken."[59] His only redeeming quality is the affection he feels for his horse Gilbert, who shares his characteristics of being vicious and stubborn. Sancho's affection for his Rucio is demonstrated in his grief when the ass is stolen.

> ¡Oh hijo de mis entrañas, nacido en mi mesma casa, brinco de mis hijos, regalo de mi muyer, envidia de mis vecinos, alivio de mis cargas, y, finalmente, sustentador de la mitad de mi persona, porque con veintiséis maravedís que ganabas cada día, mediaba yo mi despensa![60]

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[58]Cervantes, p. 339.

[59]Smollett, p. 48.

[60]Cervantes, p. 103.

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[58]Cervantes, p. 339.

[59]Smollett, p. 48.

[60]Cervantes, p. 103.

When Gilbert is stolen by a highwayman, Crabshaw blubbers until he is found. Then he rejoices, "Art thou come back, my darling? Ah Gilbert, Gilbert! a pize upon thee!"[61]

Like Sancho, Crabshaw questions his master's sanity. His greed is enough to cause him to go along with Sir Launcelot anyway.

> I hope I han't served your honour for nothing, but I shall inherit some of your cast vagaries--when your honour is pleased to be mad, I should be very sorry to be found right in my senses.[62]

After being beaten and drubbed, both squires want to quit.

> Harto mejor haría yo, vuelvo a decir, en volverme a mi casa, y a mi mujer, y a mis hijos y sustentarla y criarlos con lo que Dios fuese servido de darme, y no andarme tras vuesa merced por caminos sin camino y por sendos y carreras que no las tienen....[63]

Crabshaw regrets following "a service in which he knew he should be rib-roasted every day, and murdered at last."[64]

Once, Tim Crabshaw acts as squire to Crowe. In their earthiness, they find a mutual trust and companionship which neither feels with the other, more cultivated characters. During Sir Launcelot's stay at the madhouse, the two visit a sorcerer

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[61]Smollett, p. 73.

[62]Smollett, pp. 68-69.

[63]Cervantes, p. 371.

[64]Smollett, p. 54.

in order to try to locate him. The fake seer instead only scares them by foreseeing falsely their own harsh ends.

The fourth major character is Tom Clarke, the young lawyer, Sir Launcelot's godson and Crowe's nephew. Like them both, he is good-hearted and "never known to act with such industry as when concerned for the widow and orphan."[65] But like Crabshaw and Sancho, he has a large appetite and is most interested in satisfying his own needs. He is described as short, pretty, and dapper. He is a lawyer and a tedious orator who fills his speeches with incomprehensible legal jargon. His foolishness is illustrated at the beginning of his history of Sir Launcelot's life.

> I shall tell, repeat, and relate a plain story... without rhetoric, oratory, ornament, or embellishment; without repetition, tautology, circumlocution, or going about the bush.[66]

The main adventure in which Tom appears concerns Dolly, the innkeeper's daughter. Tom is enamored of Dolly and tries to slip into her room. Unfortunately for his design Crabshaw has been given that room due to the large number of guests at the inn. Crabshaw, like Don Quijote when Maritornes commits a similar error, starts a melee which ends in awakening the entire inn. Like Sancho, Tom Clarke has revealed greed and lust; unlike Sancho his desires are carnal rather than motivated by food.

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[65]Smollett, p. 2.

[66]Smollett, p. 19.

Tom tries to prevent his uncle from becoming a knight, first by the trick during Crowe's vigil, then by talking to him. Finally, he just rides along on the knightly journeys to try to keep Crowe out of trouble. Although a coward, Tom is above all loyal both to Crowe and to Sir Launcelot.

Clarke's efforts are rewarded by Sir Launcelot, just as Sancho receives a governorship and Crabshaw receives a farm. The young lawyer is given the hand of Dolly, the innkeeper's daughter, who is really Dorothea, Sir Launcelot's cousin. Crowe, incidentally, recovers his fortune and marries Mrs. Oakley, a gentlewoman whom Sir Launcelot rescues from Gobble's jail.

All four main characters at one time or another appear in a scene with each of the other three. As a young boy, Tom accompanied Sir Launcelot about the latter's estate. This companionship is a foreshadowing of their later relationship when Tom greatly admires and respects Sir Launcelot and endeavors to secure his assistance in stopping Crowe. Once Crabshaw and Clarke unite to chastise some soldiers who have insulted the name of Dulcinea, harassed two ladies (in reality, Aurelia and Dolly), and injured the two squires. Crabshaw and Clarke proceed to defeat the soldiers in a wild fight.

The most significant device of this novel is Smollett's fragmentation of the personalities of Don Quijote and Sancho Panza. The author reveals the fallacy of believing Don Quijote

a total fool, a complete madman, or a genuine hero. In reality, he must be a combination, or only half the truth is seen. Sancho, on the other hand, also has many facets, the earthiness and courage of Crowe, the greed and cowardice of Crabshaw and Clarke, the perversity of Sir Launcelot's squire and the loyalty of Crowe's.

These characteristics are all well summarized in the climactic scene which brings the four together and ends the chivalric careers, the combat with Sycamore. Squire Sycamore, who calls himself the Knight of the Griffin, is clearly fulfilling a Sansón Carrasco role. With the purpose of securing the affections of Aurelia, he observes that

> It would be no difficult matter, in imitation of the bachelor, Sampson Carrasco, to go in quest of Greaves, as a Knight-errant, defy him as rival, and establish a compact, by which the vanquished should obey the injunctions of the victor.[67]

Sycamore is accompanied in his challenge by Dawdle, an evil-minded parasite.

By the time of the challenge, Sir Launcelot has given up most of his chivalric ideas. He is certain of Aurelia's love and has no need of knightly folly. He is nevertheless forced into combat by Sycamore's temerity and by the enthusiasm of Crowe and Crabshaw. Sir Launcelot quickly unseats his opponent; he then is compassionate and orders a physician to care for him.

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[67]Smollett, p. 157.

Crowe, by contrast with Sir Launcelot, is anxious to fight. His combat is with Dawdle, and, despite his courage, the latter's tricks make him appear a genuine fool. Dawdle, by means of a bladder full of pebbles, frightens Crowe's horse and then runs away. Crowe is left lying on the ground.

Tim Crabshaw is equally eager to fight Sycamore's lackey. He valiantly defeats his enemy, but his valor is overcome by greed. He starts to take all the conquered's possession, "resolved to carry off the _spolia opina_."[68] As is usually the case, Tom Clarke reveals totally different behavior from that of Crabshaw. Where the latter is courageous, then greedy, Clarke is at first timid, but, seeing his uncle in danger, his timidity changes quickly to loyalty, and he dashes to Crowe's assistance.

Sir Launcelot has portrayed the valiant, unvanquished side of Don Quijote, while Crowe is a buffoon. Crabshaw is the part of Sancho Panza that is ready for the battle and eager for spoils; Clarke is the down-to-earth realist whose chief characteristic is loyalty. It is this breakdown of the characters of Don Quijote and his squire which constitutes a major purpose of _Sir Launcelot Greaves_.

In addition to the characters and incidents of _Sir Launcelot Greaves_, several other features of the novel recall Cervantes' novel. One of the most apparent of these is the

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[68]Smollett, p. 168.

frequent appearance of the author, who comments freely on the action. The narrator in the English novel is not dependent on manuscripts and translators as Cervantes claims to be; instead he is totally omniscient. Smollett never gives his own opinion, but confines his authorial intrusion to addressing his readers and concluding his chapters.

> So must the reader wait with patience for the next chapter, in which he will see the cause of this disturbance explained, much to his comfort and edification.[69]

During Tom Clarke's narration of the events of Sir Launcelot's life, the author uses techniques borrowed from Cervantes. Most English imitators of the Spanish master copy his interruption of Don Quijote's fight with the vizcaíno. Smollett, like Fielding and many others, does the same thing. Tom is telling how a carriage, containing Aurelia Darnel and her mother, was dashing toward a cliff, when he interrupts himself to give the ancestry of the horse which was pulling it. His listeners are so irritated that a fight begins. The chapter ends without revealing what happened to Aurelia, thus recalling the chapter of Don Quijote which ended with the knight-errant's sword suspended in mid-air ready to fall on the unfortunate vizcaíno.

Few of the interpolated stories, so characteristic of Don Quijote and most of its imitators, are included in Sir Launcelot Greaves. Those which do appear are found in the prison where

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[69]Smollett, p. 8.

Sir Launcelot goes to look for Aurelia. He meets many prisoners, and in compassion he desires to know their stories. Most of the biographies, of debtors and criminals alike, illustrate some human foible and serve as an example to readers.

There are in addition several digressions which give moral lessons. These include Sir Launcelot's condemnation of Gobble, an unfair magistrate, a criticism of physicians, and the appearance of a minor character named Ferret, a misanthrope.

One of the characteristics of Don Quijote is the complete picture of life in contemporary Spain which it gives. Although the view of England in Smollett's novel is not as profound, it is obvious that such an attempt has been made. In addition to the major characters, there are farmers, apprentices, a poet, soldiers, sailors, and various others. In general, these are depicted as stereotypes and not as individuals. The farmers and apprentices in particular, in accord with Eighteenth-Century thought and prejudice, are low, abusive, and impertinent. Notably, although the clergy receive a major portion of Cervantes' satire, there are no clerics in Sir Launcelot Greaves. Physicians and lawyers are chastised unceasingly and bear most of Smollett's malice. The latter can "talk nonsense by the hour, and yet be esteemed as an oracle."[70]

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[70]Smollett, p. 202.

As in Don Quijote, there is a large amount of humor in Sir Launcelot Greaves. The humor in the Spanish novel arises both from characters and from incidents. When Don Quijote attacks the wine-skins or when the knight and his squire are terrified by the fulling mills, the situation itself is genuinely funny. But by contrast, in the English novel it is the characters alone who provide the humor; Crowe, Crabshaw, Dawdle, and others are very funny characters. The adventures themselves, however, are not intrinsically humorous. The reader does not laugh at Crabshaw being knocked from his horse by a branch or at Sir Launcelot chasing away real highwaymen.

While the adventures of Sir Launcelot Greaves are relatively lacking in humor, they contain abundant examples of humanity. Sir Launcelot is compassionate and holds himself responsible for the results of his frolic. The drummer whose leg is broken will be taken care of for life; when Alonso López's leg is broken, Don Quijote scarcely notices. Sir Launcelot in reality protects "damsels," he really stops highwaymen, he genuinely helps justice triumph; Don Quijote can do none of this. The humanity of Sir Launcelot Greaves comes not only from a humane hero, but also from a better view of life. In Smollett's England, justice is possible, virtue triumphs, and good can prevail. Cervantes' Spain on the other hand, partially the results of the author's life of disappointment and disillusionment, is the scene of social oppressions,

the Santa Hermandad, and the galley-slaves. Don Quijote can only challenge what he finds, he is impotent to help and leaves things generally worse than before.

Compared to Don Quijote, Sir Launcelot Greaves is a relatively shallow novel. The philosophic depth of the Spanish novel is missing. The thesis is not an attack upon literature, upon frustration, or even upon evil. Instead it is an examination, in a peaceful country, of several heroes who are attacking nothing in particular and who resemble facets of the immortal Don Quijote and Sancho.

In writing Sir Launcelot Greaves, Tobias Smollett had a double view of Don Quijote. The first was the use he had made of the Spanish novel as a pattern, along with Gil Blas, which he imitated in all his books. Don Quijote was seen as a prototype for all British picaresque novels, whose main features were many assorted characters, social satire, and a wandering hero. Smollett's second view was an analysis of the particular characters of Don Quijote by breaking them into several characters, thereby shedding new light on the original characters.

In this respect, Sir Launcelot Greaves and Joseph Andrews are different from other English imitations of Don Quijote. They are neither literary satire as is The Female Quixote, nor are they political or in any way didactic as are several others. They are above all imitations of the character of Don Quijote.

It is important to note that in both English novels the quixotic hero is fragmented, with two Englishmen representing the one, unique Spanish knight. By separating various elements of Don Quijote's personality, Fielding and Smollett revealed some of the complexity and the true nature of Don Quijote.

CHAPTER FOUR

THE WARPING OF QUIXOTICISM: THE SPIRITUAL QUIXOTE

The character and adventures of Don Quijote made an ideal pattern for satire. Authors of the Eighteenth Century could use a quixotic hero to laugh at general human failings, as Fielding did, or to satirize something they disliked, as Mrs. Lennox did with French romances. Frequently writers chose to use the quixotic device as a means of harming a movement, a person, or a way of life they disliked. This was the case especially with politics, with religion, and with science.

These writers with causes may be said to have warped the ideal of Quixoticism. Their heroes (antiheroes might be a better term) lack the qualities of grandeur seen in the Spanish hero. They are not humane, they are petty. They have few redeeming virtues, and there is no possibility of their being right in their quixotic follies. This is a new kind of satire. The author is specific in condemning, not just poking fun at, what others believe. One example is The Spiritual Quixote, in which Methodism is satirized and ridiculed.

"In a sequestered village, whose Gothic spire...makes a picturesque appearance under the Cotswold hills, the family of

Wildgoose had been settled for many generations."[1] From the first sentence of Richard Graves' novel, The Spiritual Quixote, the reader recognizes the similarity between this book and Don Quijote, which begins,

> En un lugar de la Mancha, de cuyo nombre no quiero acordarme, no ha mucho tiempo que vivía un hidalgo de los de lanza en astillero, adarga antigua, rocín flaco y galgo corredor.[2]

Geoffrey Wildgoose is a well-to-do young man, who lives with his mother. He has attended Oxford University, he had made "youthful sallies"[3] to London, and at the beginning of the story he is having a secret romance with a chambermaid. At Christmastime, his pride is wounded in a debate with the local vicar, Mr. Powell. He petulantly decides to go no more to church and withdraws into himself; in his subsequent boredom he discovers his grandmother's collection of religious tracts, and "having conceived so great a prejudice against the vicar of the parish, he gladly embraced any system that seemed to thwart his usual doctrine."[4] He studies John Bunyan, other Puritan writers, Non-conformists of many sects, and especially the contemporary journals of John Wesley and Mr. Whitfield. Among

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[1]Richard Graves, The Spiritual Quixote; or the Summer's Ramble of Mr. Geoffry Wildgoose (London: J. M. M'Creery; 1810), I, 17.

[2]Cervantes, p. 19.

[3]Graves, I, 18.

[4]Graves, I, 26.

his readings are "Marrow of Divinity," "Crumbs of Comfort," "Honey-comb for the Elect," "Spiritual Eye-salves and Cordials for the Saints," and "Shoves for heavy-ars'd Christians." Graves, who was an Anglican rector, called Wildgoose's whole study "Crude Trash."[5]

Wildgoose imbibes the Methodist dogmas as thoroughly as Don Quijote did his novels of Chivalry.

> En resolución él se enfrascó tanto en su letura, 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.[6]

> Such a multifarious body of divinity, indeed, quite unsettled Mr. Geoffrey's mind.... It produced at least, to speak candidly of the matter, that sort of phrenzy, which we ascribe to enthusiasts...whose imaginations are so entirely possessed by these ideas, as to make them talk and act like madmen.[7]

Wildgoose begins to attend Methodist meetings and to preach to his neighbors. He is met with success and begins "to aspire after a more extensive fame."[8] A local cobbler, Jerry Tugwell, becomes his Sancho Panza, and they make plans to become itinerant preachers, in the pattern of Whitfield and John Bunyan and even the early apostles, "Mr. Wildgoose was ambitious of emulating their spiritual adventures, and even burnt

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[5]Graves, I, 25.

[6]Cervantes, p. 20.

[7]Graves, I, 27.

[8]Graves, I, 39.

with zeal to imitate them in their sufferings, and wished for nothing so much as to be persecuted for the sake of his religion." He plans

> like a true Spiritual Quixote, to abandon his dwelling: and, in imitation of Mr. Whitfield and his associates, to use his earnest endeavors, to revive the practice of primitive piety and the doctrines of the Reformation, by turning missionary, and publishing his religious notions in every part of the kingdom.[9]

In this ideal he shares with Don Quijote "el más estraño pensamiento que jamás dió loco en el mundo."[10]

Before leaving home, Wildgoose and Tugwell must face the same problem which confronted Don Quijote, that is, whether or not to take clean shirts and money. Tugwell, whose appetite is as large as Sancho's wants to be plentifully supplied, but like the Spanish knight, Wildgoose would rather rely on precedent, in this case what the apostles and the journal-writers were reported to have done.

> Those to whom we impart our spiritual things, will abundantly supply us with those carnal conveniences which you are so anxious about: at least, Providence will infallibly provide for those that rely upon us.... Was not Elijah...well fed by ravens?[11]

> The same method decides the issues of horses. Although Wildgoose could easily afford them, he chooses to walk. "Didst thou ever hear that apostles ever rode on horseback? No, St. Peter...performed all his journeys on foot, as I intend to do."[12]

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[9]Graves, I, 40.

[10]Cervantes, p. 20.

[11]Graves, I, 49.

[12]Graves, I, 53.

Early one morning, without telling either Wildgoose's mother or Tugwell's wife, they "sally forth in quest of spiritual adventures."[13] Don Quijote also leaves home in secrecy and early in the morning. The latter spends his time while traveling in recalling chivalric stories and in anticipating what he will encounter. Wildgoose also looks forward to his adventures, compiling metaphors for his extemporaneous harangues. Both heroes are completely engrossed in their ideals and quests.

Just as nothing seems to daunt Don Quijote, when Wildgoose's first sermon is met with failure, this "so far from discouraging him, only excited his zeal."[14] The preacher falls into a barrel and Tugwell receives a shower of dirt and horse dung, but like the knight and Sancho after their painful failures, they continue as before.

Wildgoose and Tugwell next undergo a terror-at-night escapade, such as each imitation has in recognition of Don Quijote and Sancho's memorable night near the fulling mills. The heroes here are forced to continue their hike since there are no rooms at the inn. Tugwell is afraid of ghosts, but to counteract his fear he talks at length about spirits he has heard of. Suddenly he stumbles and calls out "A coffin!" However, there is no mistaken identity, since it really is a coffin, which the heroes have heard about at the inn.

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[13]Graves, I, 58.

[14]Graves, I, 76.

Wildgoose meets with success in Gloucester. He is able to establish a group of followers who meet regularly for worship. Among them is Mrs. Sarsenet, a milliner, who nearly ruins her family through "Christian charity" and by refusing to sell vain and frivolous items. At her home the hero meets Miss Townsend, a wise young lady, who disagrees with the young minister's ideas. She relates the adventures of her life, including a statement which he fails to heed, "The world in reality was very different from what it appeared in poetry and romance."[15]

The two travelers journey next to Bristol in order to meet the great Mr. Whitfield. Throughout their travels, Wildgoose tries to convert everyone they meet. Soon after leaving Gloucester, one attempt is met with a bucket of water poured over their heads, which, this time somewhat "cooled their devotion."[16] A sermon at Bath is prevented by an unknown hiring a band to drown him out. The heroes' entry into Bristol is like Don Quijote's entry in Barcelona: a jokester at an inn chalked Jerry's name on his back, and when everyone in the streets call out "Jerry," the itinerants imagine it is their fame as preachers that make them known.

The two heroes are kidnapped by a husband, who fears both his wife's financial contributions and the possibility that

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[15]Graves, I, 121.

[16]Graves, I, 157.

she might fall in love with young Wildgoose. The itinerant preachers find themselves on a ship sailing to Ireland. Wildgoose's response resembles Don Quijote's passive reaction to being caged. He is

> so well prepared to submit to the dispensation of Providence, that he appeared quite calm upon the occasion, and let the sailors dispose of him as they pleased.[17]

Luckily, a storm forced the ship to land in Wales, where the two are released.

While passing back through Gloucester, Wildgoose hears the evil effects of his preaching: Mrs. Sarsenet is near poverty and Keen, the barber at whose home the harangues were held, has been reduced to highway robbery as a result of lawsuits. Wildgoose found this understandably hard to believe, "the shock he received from hearing the ill consequences of his preaching...threw him into a fit of musing."[18] For the first time, he himself is forced to question his vocation. As when Don Quijote encounters Andrés and learns the ill effects of his interference, Wildgoose is unpleasantly surprised, yet continues in his quest.

At his last harangue, Wildgoose is hit on the head with a glass and an artery is cut. Dr. Greville, a sincere and pious clergyman, takes him to his home, which happens to be

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[17]Graves, II, 44.

[18]Graves, II, 118.

Miss Townsend's present residence. This kind minister shows Wildgoose the error of his ways. The Quixotic preacher abandons his pseudo-ministry and marries Miss Townsend.

One of the most important factors in this book is the author. Graves is straight-forward in making his opinions clear, leaving the reader in no doubt as to what he believes. An unusual "Prefatory Anecdote" creates a character not unlike Cide Hamete Benengeli. The fictional editor is talking with a shopkeeper who mentions a manuscript left behind by a tenant who never paid his rent. He buys the manuscript and is now offering it for the readers' edification. Obviously, this parallels Cervantes' frequent references to manuscripts and translators, from whom he has learned and written about Don Quijote.

The author of the purchased manuscript begins with his own preface, an apology for writing a novel.

> I am convinced that Don Quixote or Gil Blas, Clarissa or Sir Charles Grandison, will furnish more hints for correcting the follies and regulating the morals of young persons, and impress them more forcibly on their minds, than volumes of severe precepts delivered and dogmatically enforced.[19]

While Samuel Richardson's Pamela was the object of Joseph Andrews' satire, Graves commends that same author's Clarissa and Sir Charles Grandison, as examples of how a novel may instruct. Graves' whole purpose in writing The Spiritual

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[19]Graves, I, 8.

Quixote is didactic, to show the follies of Methodism. "The following narrative was intended to expose a species of folly which has frequently disturbed the tranquillity of this nation."[20]

Cervantes, referring to his fictitious Cide Hamete Benengeli, explains that "Aquí pinta el autor todas las circunstancias de la casa...."[21] In like manner, the editor of the English novel makes a similar comment about the manuscript he has found, "I have given it to the public just as I found it."[22]

Graves, both the fictional editor and the supposed author, like Cervantes, intervenes frequently during the story to make sure the reader has the proper opinion of what Wildgoose is doing. Thus he calls the religious tracts "crude trash," considers the hero's use of scripture "absurd," and remarks emphatically that he did no more than

> sally forth and preach the Gospel, without any other call to that office than what a warm imagination had suggested, and which a romantic view of converting sinners at large had prompted him to undertake.[23]

An early chapter reveals that Graves' lack of sympathy for Wildgoose is due to his similar lack of sympathy and understanding of Don Quijote, his pattern. His view of Don Quijote

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[20]Graves, I, 9.

[21]Cervantes, p. 330.

[22]Graves, loc. cit.

[23]Graves, II, 138.

was more like that of the previous century than that of the Eighteenth. The humor and humanity of the Enlightenment had enabled the knight to be regarded "not merely as a madman and object of ridicule but as a person to be respected in spite of his absurdities."[24] Graves provides an exception to this way of thinking. His "Essay on Quixotism" explains his opinion of the knight and of his character.

> The absurdity which we laugh at in the celebrated Don Quixote is, his attempting to revive that profession, when the more perfect regulations of civil society had rendered it not only unnecessary, but unlawful. By poring incessantly over the legendary tales of romance, his ideas of things were so strangely perverted, and his imagination possessed with such frantic notions, that he thought himself obligated in honour to sally forth and submit to voluntary hardships, in quest of adventures which he was not likely to meet with, and to redress grievances which no longer existed; or in which under a regular government, he had no right to interfere. Thus he not only mistook windmills for giants, and a harmless flock of sheep for an army of Pagans, but challenging an honest farmer to mortal combat for correcting his own servant, and set at liberty some prisoners, who by legal authority had been condemned to the galleys. The like absurd imagination had possessed our Spiritual Quixote.[25]

By such phrases as "grievances which no longer existed" and "absurd imagination," Graves is strictly limiting his view of Don Quixote. The knight-errant is neither a clown as he had been earlier considered nor a great humanitarian nor even a figure of compassion. He is a law-breaker who stops a "correction," rather than an inhuman beating.

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[24]Fielding, p. IX.

[25]Graves, I, 54-55.

Graves continues, stripping both knights-errant of even the purity of their motives,

> the mimetic disposition of mankind...the desire of imitating any great personage whom we read of in history...especially of those who, by living in some distant age of the world, have acquired a kind of venerable heroism.[26]

The whole venture is nothing but a "ridiculous affection."

It is in a similar light that the reader must consider Geoffry Wildgoose. He is not to be sympathetically viewed as a devoted Christian who gives up his own affluence and comfort in order to reach others, but he must be viewed only as an irresponsible heretic who regains his sanity the first time he encounters wisdom and common sense.

> But our modern itinerant reformers, by the mere force of imagination, have conjured up the powers of darkness in an enlightened age. They are acting in defiance of human laws, without any apparent necessity, or any divine commission...and declaiming against good works, in any age which they usually represent as abounding in every evil work.[27]

Graves' opinion of reformers is made clearly evident when Mr. Whitfield himself becomes a character. He is characterized as affluent and jealous of Wildgoose's success. This meeting of the very man the hero is emulating is unlike anything in Don Quijote. It is as though Don Quijote had encountered Amadis himself and found him equally foolish. Whitfield is shown to be as misguided as Wildgoose and even the real object

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[26]Graves, I, 56.

[27]Graves, I, 55.

of the book's satire. Cervantes uses an imitator of the heroes of a class of novels to ridicule the novels. Graves uses the imitator of a religious reformer to ridicule the reformer, an actual historical character.

As a character, Geoffry Wildgoose is clearly comparable to Don Quijote in many ways. He is, however, a handsome young man, physically unlike the Spanish Knight. His folly has no relation to failure in love. In fact, he has a decidedly unchaste passion for a maid before his adventures begin, and he falls in love with and marries the first pretty girl he meets. His love for Miss Julia Townsend nonetheless is strictly adherent to Cervantine ideals. Once, upon discovering her handkerchief, his hyperbolic response is worthy of much that Don Quijote says of Dulcinea. "I would not part with it for the richest wines of the Canaries or Cyprus, nor for all the wealth of the Indies."[28] This is like Don Quijote's

> Como yo la vea, eso se me da que sea por hardas que por ventanas, o por resquicios, o verjas de jardines; que cualquier rayo que del sol de su belleza llegue a mis ojos alumbrará mi entendimiento y fortaledará mi corazón, de modo, que quede único y sin igual en la discreción y en la valentía.[29]

On two different occasions maids pursue Wildgoose. Both of these recall Don Quijote's adventure with Maritornes. Due to his beliefs, Wildgoose is now as chaste as the Spaniard. At one inn, the only available bed for Wildgoose is the hostler's.

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[28]Graves, II, 146.

[29]Cervantes, p. 294.

> Nan, the cook, who happened to have a nocturnal intrigue with the hostler, slipped by to Wildgoose's bed-side, and calling the hostler two or three times in a low voice, disturbed Wildgoose, who began to mutter some rapturous ejaculation in his sleep, which Nan mistaking for amorous expostulation of an impatient lover, began to disrobe herself with great expedition; when, as ill-luck would have it, one of the waiters...came into the room with a candle, and discovered poor cooky half undressed... he had caught Nan in bed with the Methodist Preacher![30]

Later, a practical joke is played on both Wildgoose and a maid who alternately admires him and reads romantic novels. A stable-boy dressed like Milly climbs into the preacher's bed. Wildgoose's soliloquy resembles Don Quijote's, since both heroes refer to their true idealistic loves.

> Quisiera hallarme en términos, fermosa y alta señora; de poder pagar tamaña merced como la que con la vista de vuestra gran fermosura me habedes fecho...es la prometida fe que tengo dada a la sin par Dulcinea del Toboso, única senora de mis más escondidos pensamientos; que si esto no hubiera de por medio, no fuera yo tan sandio caballero, que dejara pasar en blanco la venturoso ocasión en que vuestra gran bondad me ha puesto.[31]

> Ah! wretch that I am; I have brought this poor creature to the very brink of destruction, by my own carnal concupiscence. I have encouraged her armorous wishes; by returning her wanton glances, instead of nipping her hopes in the bud, by a severity of countenance, as I ought to have done. But how shall I resist such a temptation! The spirit is willing, but the flesh is weak....O! wretch that I am,...how can I forget the kind looks and modest blushes of the incomparable Miss Townsend, and be guilty of an act of infidelity to so amiable a lady? Avaunt, Beelzebub![32]

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[30]Graves, II, 56-57.

[31]Cervantes, pp. 69-70.

[32]Graves, II, 146.

Wildgoose makes this speech at the home of Sir William and Lady Forester. Like the Duke and Duchess, they welcome the wanderers into their home. But unlike Don Quijote's hosts, they are unaware of the jokes their servants devise. The Foresters are kind, considerate, and Lady Forester especially, very religious. It would be in character for Graves to consider the duques good-hearted and kind.

Geoffry Wildgoose shares Don Quijote's traits of being able to rationalize when a situation does not fit his theories, being a good orator, eagerness to compare himself and others to models from the past, willingness to suffer discomforts for his goal, and desire for fame. Once he practices what Graves calls "Quixotism"; that is, since there is only one bed and Tugwell refuses to use it, Wildgoose also refuses to use the bed and both sleep on the floor. Apparently, this is a comparison to Don Quijote's idealism and sense of humanity as well as his foolishness.

But Wildgoose is not all self-denial and poverty. He eats well, and he dreams a great deal of Miss Townsend. Once, "the natural man getting the better of the spiritual,"[33] he puts his religious work aside for a moment and eats heartily.

Wildgoose, of course, is not an ordained minister, yet his studies at Oxford have given him a certain amount of Biblical knowledge. It is only his absurd readings that have

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[33]Graves, II, 8.

led him astray. The question of ordination is compared to Don Quijote's dubbing. "Don Quixotte himself, mad as he was, would not enter the lists, nor undertake any achievement of consequence, before he was dubbed a knight."[34] But Wildgoose is not intentionally following Don Quijote's footsteps, he ignores the suggestion and is never ordained.

Don Quijote patterns his speech on the chivalric novels he has read. Similarly, Wildgoose's language is patterned on the writings of the spiritual knights-errant he emulates. The main parts of his harangues are strings of similes, metaphors, and puns based on the event or circumstance where he gives the sermon. For example, at an athletic contest, he speaks of wrestling with the devil. At his first harangue, he speaks "in the apostolical style."[35] His special figures of speech are not confined to his sermons. Upon first seeing Wales, he speaks out as though he himself were one of his Biblical heroes about to make a "spiritual conquest."

> The whole land of Canaan lies before us; we must subdue the idolatrous notions, the Hivites, the Perizzites, and the Jebusites.[36]

The scene is clearly comparable to Don Quijote's looking down on the "armies" of sheep and seeing "el valeroso Laur calco,"

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[34]Graves, II, 199.

[35]Graves, I, 73.

[36]Graves, II, 49.

"el temido Micocolembo," and "el nunca medroso Brandabarbarán de Boliche."[37]

In all of these imitations of Don Quijote, the character most closely resembling Sancho Panza is Jeremiah Tugwell, the squire of The Spiritual Quijote. He is thickset short, about fifty, strong, bald, with only one tooth. His most apparent characteristic is a disregard for prudence, which causes people to think him half-witted; his reputation has also caused a decline in his cobbler trade. Like Sancho's wife, Tugwell's Dorothy wields all the power and keeps all the money in his family. It is probable that Tugwell's adventure in spiritual errantry is an escape both from his wife and from poor business. Another escape of his has been marvelous stories and admiration of impossible heroes. From his reading, he has obtained a large vocabulary which he uses indiscriminately and incorrectly, "hard words, not always applied or pronounced with the utmost property."[38] He says "dishausted" for "exhausted," "prestination," "disgratitude," and "perydition." Mispronunciation and misuse of words are a constant problem for the original Sancho.

Sancho, in spite of his blanketing, is loyal to his master, up to the point of beating himself for Dulcinea's disenchantment. Tugwell is also a model of fidelity. "I will be ready to attend your worship on foot or on horseback, by

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[37]Cervantes, p. 77.

[38]Graves, I, 34.

land or by sea, whenever you please."[39] It is never stated whether this loyalty is due to faith, to a spirit of adventure, or to a large appetite. Like Sancho, Tugwell begins and ends each day by thinking of food. Wildgoose, of course, is distressed by his squire's apparent lack of concentration upon religion, and accuses him of "lusting after the garlic and flesh-pots of Egypt."[40]

As much as Sancho, Jerry Tugwell suffers painfully throughout his master's adventures. The Spanish squire is blanketed, beaten by staves and rocks, sickened by balsam, and more. Jerry receives a mouthful of horse-dung, a chamberpot on his head, and an assortment of beatings with sticks and stones. A group of pranksters show their scorn for Wildgoose's Gloucester meetings with gunpowder.

> Whilst Wildgoose was in the most pathetic part of his discourse, dealing about his judgment of wrath and indignation, fire and brimstone, with great zeal and vehement gesticulation, they set fire to their train .... The tub, on which Tugwell was perched, burst into a thousand pieces, with so loud a report, and such violent force, that if Jerry's prudence had not prevailed over his fortitude, and prompted him to make his escape amongst the foremost of the company, he would probably have been sent to heaven, before his time, in a chariot of fire. A poor decrepit old woman, however, in her crowned hat, who, on account of her deafness, was seated near the preacher, was terribly battered and burnt....[41]

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[39] Graves, I, 53.

[40] Graves, I, 60.

[41] Graves, I, 146.

When Tugwell grows tired of these mistreatments and complains, Wildgoose reminds him that "the primitive saints were made perfect by sufferings." The squire replies, "I suppose, master, you would be glad to see me ducked in a horse-pond, or tossed in a blanket, for the Gospel's sake."[42] Another time the reader finds "Tugwell complaining, and Wildgoose endeavoring to encourage him, by the examples of martyrs, saints, and confessors."[43]

One of the conversations between Tugwell and Wildgoose reveals that they, like Don Quijote and Sancho, represent the extremes of idealism and realism. Noticing a spectacular view, Wildgoose idealistically quotes Milton, but Tugwell only sees the mud.

Tugwell's loyalty to Wildgoose is not at all affected by his lack of confidence in his companion. From the beginning, he refuses both to believe what Wildgoose says and to abstain from tobacco and good food. By the end of the book, he has decided that his master is "a little crack-brained sometimes."[44]

One of the many characters whom the two wanderers encounter is Mr. Graham, a half-hearted knight-errant who provides a good

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[42]Graves, II, 50.

[43]Graves, II, 95.

[44]Graves, II, 202.

contrast with the crack-brained minister. Graham, who recounts his life story has, like Don Quijote, been disappointed in love. He lives by himself, with an ugly maid Graves calls Maritornes, and contemplates the evil in the world. He is especially appalled by cruelty to animals; Wildgoose meets him actually beating an apprentice who mistreats a horse, "I profess myself a sort of knight-errant in the cause." When he hears Wildgoose's cause for journeying he states that he has "often been tempted to turn itinerant myself, and sally forth...." When he hears of an injury to animals, he professes himself "ready, like the Spanish Don, to challenge him to mortal combat."[45]

It is difficult to realize, objectively, that Graves is praising Graham and considers his compassion for animals good and generous, while he condemns Wildgoose for his pretensions to generosity and compassion toward humans. In essence, this scene shows that a man may be quixotic, but he should stay at home and do whatever good he can, leaving preaching to preachers and wandering to fools.

Graves imitates the style of Cervantes in language and by including interpolated stories. His dawn descriptions are mock heroic, but reduced to everyday themes. A new season is described in terms of food, and morning is pictured in terms of tea kettles.

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[45]Graves, I, 176-177.

The first long interpolated tale is the history of Julia Townsend. By including about ten of these long tales, Graves is paralleling Cervantes. Most are simply the life stories of characters encountered on the road; the only thematic value they have is to depict various religious beliefs and point out the fallacy of Wildgoose's attempts to convert them.

The story of Miss Townsend is followed closely by an imitation of another device of the Spanish master's, the digression. Wildgoose makes a long speech on wigs, which, incidentally, shows his wisdom in areas beyond religion. Other digressions include a lengthy satire on the idle rich of Bath, a short criticism of plays, a parody of Dr. Stubbs, a medicine vendor, and Stubbs' reply. Most of the digressions have a thematic as well as structural origin in Don Quijote; the drama criticism is the most obvious.

People from all levels of life are depicted and satirized in The Spiritual Quixote, as they are in Don Quijote. All kinds of people and all ages attend Wildgoose's harangues. The very rich hear him in Bath, the very poor are encountered in Wales and elsewhere along the roads. Doctors--two examples are Dr. Stubbs and Dr. Slash--are among the most rascally; innkeepers and the clergy are sometimes almost as bad. The country gentry have idiosyncrasies, but so do the townspeople. The sincere and the devout are usually the first ones to be hurt. This cynical world provides a strong contrast with

Wildgoose's idealism, just as Cervantes' Spain is a harsh place for Don Quijote.

Two characteristics of Don Quijote, which imitations tried to maintain, are its humor and its humanity. The Spiritual Quixote, however, seems to warp them both. Black humor describes such events as the response to a harangue of Wildgoose's. Someone empties into the air "the stale contents of an unscoured piss-pot...part of which came full into his mouth, and penetrated pretty deeply into the cavity of his throat."[46] Several of the characters are genuinely humane, Dr. Greville for example, but these are very few. Most of the humor of the book revolves around pain; the burnt old lady, the adventures which Jerry calls persecutions, and an entire audience seated on a wall which collapses are examples. Wildgoose's failures are a cause of great sorrow to him, but the author hopes this will be viewed as humor.

There is little philosophic depth to The Spiritual Quixote. Graves never really gives reasons why his hero's doctrine is mistaken. In fact, it is probably that he does not understand it himself. The greatest themes of Don Quijote are given token importance, but the substance of the book can be summed up simply as Wildgoose's unorthodox, therefore foolish and contemptible, behavior, based on his readings.

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[46]Graves, II, 142.

The primary theme parallels the expressed purpose of Cervantes. It is to show the folly of a man who reads too much and takes too seriously an absurd class of literature. In Don Quijote's case this refers to chivalric novels, in Wildgoose's, to all unorthodox Protestant papers. Both heroes go out into the world to set it right in the patterns of their books. Both are fools. Cervantes, however, had no motive to tear down chivalry or its principles. Graves had a personal and professional antagonism against a sect which conflicted with his denomination, and his book was contemporary propaganda.

CHAPTER FIVE

ANOTHER DISTORTED QUIXOTE:
THE PHILOSOPHICAL QUIXOTE

The Philosophical Quixote, like several other novels of British Quixotes, is chiefly a novel of satire. The Eighteenth Century was the time of the Enlightenment. It seemed that philosophy and science had become among the greatest goals of mankind. To conservatives, figures like Voltaire, Diderot, and Benjamin Franklin appeared to be demagogues, replacing the old, established heroes and religions. This new way of thinking, this dedication to science, is the object of this novel's satire.

The quixotic hero, Mr. David Wilkins, is a middle-aged apothecary, who is subject to a passion for all things scientific. He performs experiments and brews concoctions in the name of philosophy with as much avidity as Don Quijote conquers his enemies in the name of chivalry. The anonymous author makes it clear that the innovative and original, but usually unsuccessful, apothecary-Quixote is merely a fool largely with wasted efforts.

The novel is epistolary in form. James Harcourt is Wilkins' young assistant and, through his letters to a friend, his biographer. When he arrives to assume his duties, he finds Wilkins' madness already well-developed. The beginning of the

folly is not described. Like Sansón Carrasco appearing at the beginning of Part Two, Harcourt comes upon a situation and tries to change it.

Young Harcourt fills the pages of his letters with a thorough description of this type of quixoticism, its characteristics, manifestations, and results. Wilkins' "principal forte" is knowledge of the chemical and medical sciences, that is, as in the novel's title, what the Eighteenth Century called natural philosophy. His time is entirely spent in experiments, reading, and deep thought. "He reads all the new publications in this way, and makes a point of repeating the experiments."[1] The variety of his interests and experiments necessitates a complete laboratory. Aptly, the writer compares Wilkins' laboratory to an armoury, labeling it a quixotic domain.

The satire in this novel is aimed at philosophers and scientists of its own date, that is, approximate contemporaries of Benjamin Franklin, one of the most fervid of whom is David Wilkins. The apothecary's stated beliefs regarding his purpose and his idealism parallel similar statements made by Don Quijote. He believes "that the sole end of philosophical enquiries ought to be the good of mankind." Just as Don Quijote sees an infinite number of evils to be fought, Wilkins "was convinced there were an infinite number of secrets yet

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[1]The Philosophical Quixote; or Memoirs of Mr. David Wilkins, in a Series of Letters (London: J. Johnson; 1782), I, 14.

remaining in the womb of nature, which, when discovered, would be found in the highest degree beneficial to the world."[2] Likewise, Don Quijote believes that chivalry will create a better world.

> Para cuya seguridad, andando más los tiempos y creciendo más la malicia, se instituyó la orden de los caballeros andantes, para defender las doncellas, amparar las viudas y socorrer a los huerfanos y a los menesterosos.[3]

Wilkins is equally sure that his philosophy will create a better era, by serving to "alleviate or wholly remove" the "numerous evils and distresses" under which mankind labors. His idea of a Golden Age is not a return to the past as Don Quijote envisioned, but rather something new and never seen before. In fact, Wilkins totally ignores the past. He scoffs at Newton and others he considers equally outdated, "The antients (sic) are held by him in the utmost contempt."[4] Harcourt recognizes the good intentions of the man, yet passes a rather severe judgment on him:

> indeed his general and obvious character is that of benevolence and humanity; though, perhaps, there is one motive which will be found to take the lead of these, and I think, I can discern that it is the hope of the glory of having made an useful discovery, rather than the discovery itself, that actuates him to this kind of pursuit.[5]

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[2]The Philosophical Quixote, I, 31.

[3]Cervantes, p. 50.

[4]The Philosophical Quixote, I, 15.

[5]The Philosophical Quixote, I, 32.

Don Quijote immodestly reveals the same desire for fame.

> He cumplido gran parte de mi deseo, socorriendo viudas, amparando doncellas y favoreciendo casadas, huérfanos y pupilos, propio y natural oficio de caballeros andantes; y así por mis valerosas, muchas y cristianas hazañas he merecido andar ya en estampa en todas o las más naciones del mundo. Treinta mil volúmenes se han impreso de mi historia....[6]

Study has aged Wilkins and given him an "absent look."[7] His clothing is humorous, designed to cause as much laughter as would the sight of an old man roaming the country with a barber's basin on his head.

> he wears a large, old, rusty, black cap, a morning gown (which was formerly striped with red and white, but the traces of which colours are now hardly discernible) bound round his waist with an old red garter; in which, and his old worn out slippers, he makes a very grotesque appearance.[8]

Wilkins dresses with the "negligence of the philosopher." Although actively playing a role, he is unlike Don Quijote, whose part called for great attention to the armor of a knight-errant. The Spanish Knight's verbosity is also in marked contrast to what Harcourt calls Wilkins' taciturnity. Added to Wilkins' absent-mindedness and intense dedication are characteristics compared to those of Sancho Panza: "...as (like Sancho) he cannot resist the impulses of any new and pleasing idea....[9]

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[6]Cervantes, p. 321.

[7]The Philosophical Quixote, I, 10.

[8]The Philosophical Quixote, I, 15-16.

[9]The Philosophical Quixote, II, 57.

An explicit reference to madness follows. An absent mind and impulsive acts are enough to warrant the accusation. "A person unacquainted with his singularities, would at first conclude him to be disordered in his senses."[10] Like Don Quijote, Wilkins must face doubts about his sanity and at times even physical abuse.

Wilkins' first experiments after Harcourt's arrival reveal, as Don Quijote's adventures do, both failure and foolishness. In endeavoring to perform the transmutation of acids, he has collected an assortment of "large casks, oil jars, glass receivers, and other vessels," foolishing believing each to contain various types of air. "Marine acid air," for example, is used to compound the "spirit of salt."[11] Harcourt points out the irrationality of this.

Currently, Wilkins is making an effort to obtain nutrition from commonplace and costless materials, including mud. He is convinced that the process by which growing plants use the soil, indirectly converting it into "a substance proper for animal nutrition," that is, into vegetables, can be expanded into a new process, called animalization. A short cut, in other words, needs to be found to transmit earth directly into human tissue. The thoroughness and the absolute folly of Wilkins' studies in this area are enough that Harcourt writes

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[10] The Philosophical Quixote, II, 58.

[11] The Philosophical Quixote, I, 24.

to his friend that he is "sufficiently convinced of his Quixotism."[12] His folly, like Don Quijote's begins with his readings, and then consumes all of his attention.

Harcourt clearly establishes his own intention to behave as Sansón Carrasco does. First he ingratiates himself with both Wilkins and his servant Solomon. The close of one of his first letters might almost have been written by the bachiller after his first acquaintance with Don Quijote and Sancho Panza.

> But I am happy enough to divert myself at the expense of their follies: and as, on account of my having a little knowledge of philosophy, I am already rooted in Wilkins' good graces, he allows me every indulgence ....[13]

Carrasco, of course, would substitute "chivalric romance" for "philosophy."

Soon Harcourt decides to have some fun at Wilkins' expense. He is aware that his employer will, like Don Quijote with chivalry, try almost any experiment, especially one he has read about in a periodical. Harcourt anonymously has published an account of an absurd "pretended philosophical discovery." The title of the article is

> A cheap and easy method of procuring DEPHLOGISTICATED AIR; calculated for the benefit of those with putrid and inflammatory diseases, &c demonstrating that for so small a price as one shilling, any person may breath that salutary medium during a whole day; a discovery, which will therefore be of infinite benefit to mankind.[14]

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[12] The Philosophical Quixote, I, 39.

[13] The Philosophical Quixote, I, 20.

[14] The Philosophical Quixote, I, 47.

Wilkins instantly falls for the trick and sets up an apparatus for breathing air in a barrel, which is placed in lime-water. He is so absorbed in his work that he fails to attend to the birth of Lady S-'s child, whom he had been contracted to deliver. Like Don Quijote, both the desire to help others and his readings cause him to overlook the real world and seek foolish quests.

It is to be noted the first time Sansón Carrasco deceives Don Quijote, by dressing as a knight in armor, he has the good of the old gentleman at heart. Intending to require him to stay at home two years, he mistakenly believes that "podría ser que...se le olvidasen sus vanidades."[15] Although some degree of sheer deviltry may enter into his actions, and later a strong spirit of revenge, there is not nearly so much of these as in the actions of Harcourt. The latter has no thoughts of curing Wilkins, but only of having a little fun at the philosopher's expense. In this he more resembles the duques than Carrasco. Don Quijote's innocence and lack of suspicion during their torments and jokes is equalled by Wilkins' own reactions. The English trickster has trouble keeping from laughing, "though had I betrayed risibility, he would not have observed it."[16]

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[15]Cervantes, p. 319.

[16]The Philosophical Quixote, I, 51.

Unlike Don Quijote's adventures, occasionally Wilkins performs a successful experiment. Harcourt relates one such adventure to Dennis, calling the success random chance due to the "variety of wild experiments"[17] which Wilkins undertakes. The apothecary reasons with a sensible amount of logic that smallpox immunization taken orally rather than through innoculations would result in a reduced reaction. He tries the method on a poor child and finds the reaction indeed to be greatly lessened.

The ethical question of experimenting on a human patient never occurs to Wilkins. Instead he makes it very clear that his philosophy takes precedence over everything else. "He begins to make his practice too much subservient to his philosophical vagaries."[18] Naturally, his patients lose confidence in him, and they turn to young Harcourt.

The young apothecary, however, is not without his own problems. He has met his employer's daughter, fallen deeply in love, and restrained himself from allowing his "Dulcinea"[19] to know his feelings. Wilkins is unaware of his assistant's problems since he, like Don Quijote, "little troubles his head with matters foreign to his pursuits."[20] Nevertheless, when

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[17] The Philosophical Quixote, I, 90.

[18] The Philosophical Quixote, I, 104.

[19] The Philosophical Quixote, I, 139.

[20] The Philosophical Quixote, I, 77.

Harcourt's health begins to decline--a typical Eighteenth Century effect of undeclared passion--the medical Quixote prescribes a wild system of better digestion, induced by the patient's swallowing the gastric juices of a dog. Harcourt politely refuses to attempt the experiment.

In questions of romance, Harcourt is as naive and unknowledgeable as Don Quijote, himself. He blunders, stumbles, and writes to Dennis for advice. The latter is unable to help, and Harcourt eventually declares his love. The reader is almost surprised at Maria's acceptance of the clumsy hero. She must see more in him than his letters admit. The clandestine betrothal is a turning point in Harcourt's attitude to Wilkins. He realizes that he must control Wilkins and lead him to accept or even to suggest by himself the marriage.[21] From this point on because of his change of attitude, his efforts are to protect Wilkins and to prevent his being an object of ridicule. Nevertheless, he continues to write to Dennis, who requests "further anecdotes of Wilkins' quixotism."[22]

Another of Wilkins' experiments, obviously related to the activities of Wilkins' contemporary, Benjamin Franklin, who discovered electricity, shows Harcourt's new attitudes. The philosophical Quixote has invented electrical shoes, which he hopes will deter rain. He meets with complete failure. This

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[21] The Philosophical Quixote, I, 145.

[22] The Philosophical Quixote, I, 149.

time Harcourt helps him accept disillusionment and begins to appear not only as a would-be son-in-law, but also as a friend, who quickly spreads a public rumor that Wilkins was joking.

> Wilkins, though the disappointment has most terribly galled him, has sense enough to take the hint, and propagate the latter opinion; though even that has not a little injured his long established character with respect to gravity.[23]

Both characters are changing. Harcourt, through his falling in love, is becoming less cruel and more compassionate; love, as with the original Don Quijote, seems to change his entire life. Wilkins is also more amenable now and slightly less unrealistic. The true, wise friend, which Don Quijote lacks as such heroes and heroines as the Female Quixote find, is helping him regain an inevitable sanity.

The England in which Wilkins lives and studies is not kind. A Countess once laughs heartily at him. In his embarrassment, the unfortunate apothecary stumbles on his long gown, and

> ...in his haste, tumbled over the step at the door, which in his hurry, and retrograde retreat, he did not think of, which added not a little to the risibility of her ladyship.[24]

The attitudes of the people he encounters lack humanity and concern. Like the Spanish duques, they are glad to have someone to laugh at and ignore the feelings of the victims of

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[23] The Philosophical Quixote, II, 33.

[24] The Philosophical Quixote, II, 68.

their laughter. The author here, however, is kinder than Cervantes in his treatment of those innocents on whom Wilkins decides to experiment. No one is treated cruelly except the poor doctor himself. Don Quijote, of course, leaves a trail of broken legs, dead sheep, and generally mistreated unfortunates.

The difference perhaps is due to the authors' varying sympathies for their Quixotes. As in several other Eighteenth Century imitations, the quixotic figure here is not at all a hero. He is a fool, or a social outcast, but in no way does he deserve sympathy or concern. A few pages after his tumble, he is again the object of a joke. The author thinks this suitable punishment, since he has no criticism for the guilty boys, who bring

> ...a vessel of a certain something, of no very agreeable odour, the name of which I shall leave to your sagacity to discover. The material was gently emptied out on the ground, and one of the boys...laid himself down about a quarter of a yard before it. When Wilkins arrived, he in course stumbled against the boy, (the fellow behind, at the same instant, giving him a friendly push, lest the stumbling block should not have been sufficient) and he fell plump into the quagmire.[25]

The helmetful of curds dumped on Don Quijote's head is tame and harmless by comparison. These cruelties cause Wilkins to begin to doubt, if not his vocation, at least the reception of his findings. "This age, alas! is not an age of science!"[26]

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[25] The Philosophical Quixote, II, 70-71.

[26] The Philosophical Quixote, II, 77.

In addition to the cruelties of the minor characters, Wilkins is also subjected to Harcourt's self-seeking flattery.

> As my happiness requires that I should make Mr. Wilkins my friend, I, by no means, missed the golden opportunity of tickling him in his tender part. His friendship for me in consequence thereof, has risen even to enthusiasm.[27]

Like Wilkins, Don Quijote is extremely gullible and susceptible to flattery. He is easily convinced that Dorotea, or the Princess Micomicona, has heard of his strength and valor and is coming to him for assistance. He feigns modesty.

> No más: cesen mis alabanazas...porque soy enemigo de todo género de adulación; y aunque ésta no lo sea, todavía ofenden mis castas orejas semejantes pláticas.[28]

Don Quijote, near the end of his adventures, announces a plan to give up knight-errantry and take up the career of a shepherd. Similarly, after a discouraging failure, Mr. Wilkins begins to show great interest in Universal History. He is quick to adopt the new study, which contradicts earlier statements.

> He expatiated with great eloquence on the excellence of history in informing us of the events which had happened previous to our own existence, and enlarged much on the happiness, as well as important advantages, which mankind derived from that rich source.[29]

Most novels imitating Don Quijote have a character resembling Sancho Panza. In this novel the Sancho is Solomon,

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[27] The Philosophical Quixote, II, 84.

[28] Cervantes, p. 144.

[29] The Philosophical Quixote, II, 134.

the servant. At the beginning of the story, consistent with Harcourt's Sansón position and late arrival, he is already somewhat quijotizado. He has caught "his master's enthusiasm,"[30] adopting Wilkins' foibles, reading his books and even attempting experiments of his own. Like Sancho, he is sometimes greedy and rather pretentious.

> He is greatly addicted to study; and with persons of his own rank passes for a very deep man; his best qualification is as an assistant in the 'laboratory, of which employment he is very fond; and wherein indeed he is extremely handy and useful.[31]

A second Wilkins servant is Deborah. She is "on the wrong side of forty, and seems to be heartily tired of her virginity."[32] For these reasons, she chases old Solomon and eventually catches him, although not in the manner she might wish. When her pregnancy is discovered, he abandons her and is seen no more.

Solomon and his sweetheart Deborah, whom Harcourt calls "his Dulcinea,"[33] are only minor characters, one-dimensional and generally bad. Even the most important character is also one-faceted. Wilkins cannot be both a fool and a hero, so he is depicted only as a fool. Of all the characters, Harcourt comes closest to being rounded. He is on the one hand a cynic

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[30]The Philosophical Quixote, II, 3.

[31]The Philosophical Quixote, I, 18.

[32]The Philosophical Quixote, I, 17.

[33]The Philosophical Quixote, II, 7.

and a jokester, and on the other an impassioned lover. These two sides, however, can be reconciled by considering his most prominent characteristic. The young apothecary is absolutely self-centered. Both his scorn for Wilkins and his total concern for his romance are caused by egotism and conceit. In this he is the very opposite of Quixotic.

In addition to his most important role, that of a Sansón Carrasco, Harcourt is also a Don Quijote himself. He is an unsure, bungling and inept lover. Maria Wilkins is his Dulcinea, perfect, virtuous, and beautiful. Like so many Eighteenth-Century heroines, she is all that Don Quijote hoped his Dulcinea might be. But, except where this romance is concerned, Harcourt is thoroughly committed to reality. His own betterment is his first and only concern, and idealism has nothing to do with any of his actions.

In his own opinion, Harcourt considers himself neither a Quijote nor a Sansón nor even a Sancho. He analyzes his own rascally conduct and his deceitful relationship with his master and terms himself a picaro, a Gil Blas.

> It was obvious that the only way of obliging him was by a non-observance of his injunction. The fate of Gil Blas would teach me as much.[34]

Unfortunately the conclusion of David Wilkins' story is unknown. In the only extant copy in the United States, in the acquisitions of the Yale University Library, Volume Three is

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[34] The Philosophical Quixote, II, 77.

missing. From comparison with other novels of that date, it is probably safe to conclude that the apothecary-Quixote is cured and Harcourt and Maria happily married.

One of the greatest traits of Cervantes' classic is its great philosophic depth. The author's understanding of his subject and his hero is unquestioned. Here, however, the anonymous author reveals only lack of understanding. He did not know what scientists were accomplishing, and he did not really seem to care. There is little depth in the thoughts here. Instead an apothecary is pictured as completely foolish, his efforts totally wasted, and his reasons not worthy of discussion.

The author is never limited by his theme but only by the narrow scope he chooses to give it. What could have been a far-reaching tale of idealism and lack of reason in the scientists of the day, is the story of one overly enthusiastic man. In place of Cervantes' panoramic view of society, a handful of characters represent only sterile generalizations. Even the usual element of criticism of certain trades or professions is missing.

Many of the conventions of other imitative novels have been altered here. What other authors apparently considered the sine qua non, a touch of literary or dramatic criticism, has been omitted here. The faults of materialism are not even considered an evil; it is clear that impracticality is thought

to be worse. Personal honor is a concept totally foreign to this writer and both Wilkins and Harcourt operate totally without it. The only humor in this book is at the personal expense of the hero, his discomforts and pains. In a larger sense, humanity is also absent, although the upper classes are shown a certain degree of sympathy. Even romantic suffering is reduced to a mere object of ridicule.

The author, on the other hand, has retained some of the structural conventions of the mini-genre. A small digression gives the reader the utterly pointless story of Hypocritus ("ought it not to be Hippocrates?")[35] Wriggle. He also includes statements on authors and examples of faked authenticity. Early in Volume Two, Harcourt is quoting a speech by Wilkins. At the end of a long paragraph, an imaginary editor has written "Hiatus in M. SS."[36] and added a footnote explaining what is lacking. This stratum of speaker, letter writer, and editor recalls Cervantes' use of Cid Hamete Benengeli, as well as a translator, from Arabic to Spanish.

> Dice él que tradujo esta grande historia del original, de la que escribió su primer autor Cide Hamete Benengeli, que llegando al capítulo de la aventura de la cueva de Montesinos, en el margen dél estaban escritas estas mismas....[37]

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[35] The Philosophical Quixote, II, 116n.

[36] The Philosophical Quixote, II, 21.

[37] Cervantes, p. 354.

In another passage of the English novel the following footnote accompanies an illegible page:

> By the oversetting of an ink stand, the following paragraphs were so blotted in the copy, that the whole of them could not be made out.[38]

The pages have large blank spots, with interrupted words and thoughts. The meaning cannot be deciphered. Since this "mishap" occurs during the Wriggle digression, however, none of the plot was lost. The author has successfully created an impression of a letter writer, an industrious copyist who unfortunately spilled his ink, and an editor who added footnotes and printed the whole.

The Quixotic imitation here is rarely smooth and always rather forced. Unlike novels such as Sir Launcelot Greaves in which the heroes are at ease as Quixotes, here the characters seem molded to fit a pattern. The author's theme is stated early, and might be just as effective without the knight-errant's garb:

> Discoveries in philosophy, in proper hands, may certainly be applied to the most advantageous purposes in medical and the useful arts. But it is not a task for everyone to attempt....[39]

Mr. Wilkins is therefore not insane in his efforts, but Quixotic in being misguided in his manner of attempting them.

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[38] The Philosophical Quixote, II, 125.

[39] The Philosophical Quixote, I, 27.

CHAPTER SIX

QUIXOTIC VILLAINS:

SIR GEORGE WARRINGTON, THE INFERNAL QUIXOTE, THE POLITICAL QUIXOTE

Conservative writers, such as Jane Purbeck, Charles Lucas, and George Buxton, were greatly alarmed by the French and American Revolutions, by the Enlightenment, and by any democratic ideas. Each of these wrote a Quixotic novel, strongly condemning political change.

The day was disappearing when Sir Launcelot Greaves could challenge a magistrate and cause charges against himself to be dropped merely by stating his name and title and the size of his estate. The established classes of England were being forced to see the lower classes, not as a powerless mass, but as competitors. Lucas called these changes diabolism, and Buxton termed them Radical Revolution.

Jane Purbeck's The History of Sir George Warrington; or the Political Quixote uses a Quixotic hero to illustrate the follies of democratic ideas and does so with a minimum of vindictiveness and spite. The plot is strictly Cervantine. The hero differs from Don Quijote in being young and handsome, but parallels the Spanish knight by reading a great amount of the wrong things and then setting out to be the salvation of the world.

> The idea of restoring liberty to an oppressed nation excited in him the strongest wish of joining so

> noble, so disinterested a party.... A desire of assisting the patriots with advice and money was his first idea; but universal liberty and general equality next taking possession of his imagination, he became almost mad to forward a plan that promised such unbounded good to society.[1]

Upon leaving home, Sir George is as optimistic as Don Quijote.

> ¿Quién duda sino que en los venideros tiempos, cuando salga a la luz la verdadera historia de mis famosos hechos, que el sabio que los escribiere no ponga, cuando llegue a contar esta mi primera salida...?[2]

Just as Don Quijote speaks aloud on first venturing from home, Sir George Warrington quotes a poem describing a Golden Age of Equality. His aim is to restore that time. The English author points out that he omits the second stanza, which clearly attributes such golden ages strictly to the imagination. Purbeck is more blunt than Cervantes in demonstrating her hero's mistakes.

All of Sir George's adventures are illustrative of the evils of democratic ideas. In his first encounter, for example, he finds a footman who has listened with delight to his master's republican oration, believed him, and eloped with the daughter of the house. This is Sir George's first encounter with the effects of equality. His new ideas are immediately forgotten, and the girl's certain ruin horrifies

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[1]Jane Purbeck, The History of Sir George Warrington; or the Political Quixote (London: J. Bell; 1797), I, 33-34.

[2]Cervantes, p. 22.

him. He has the would-be gentleman arrested and restores the girl to her family. The author reluctantly admits that Sir George desires the general good, although most adherents of his philosophy are like the footman, and seek to further their own interests.

This incident is expanded by a character sketch of Miss Charlotte Thornton, the rash young lady, and her family. Democracy had no part in her decision to elope, but instead, romantic ideas have led her astray. Like Arabella in The Female Quixote and Don Quijote himself, Charlotte has read too many novels and knows too little of life in general. She expects a dashing hero to fall in love with her and never doubts the footman when he tells her he is a gentleman in disguise. She quickly comes to her senses and calls Sir George her "good genius." He seeks "no recompense but the applauses of his own conscience."[3] Like Don Quijote, he is acting totally for the benefit of others; unfortunately he seems unaware that he is acting completely against his democratic principles. It is as though, by talking the girl out of her delusions, he is the quixotic protector of the class system, rather than its enemy. In contrast to this, Don Quijote's values have much more depth, and he would never betray them in such a manner.

The second bad effect of democracy which Sir George sees on the road is the destitute condition of a beautiful young

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[3]Purbeck, I, 124-125.

lady. Sir George is "one who from principle, romantic it is true, yet benevolent, wished to see all mankind on an equality."[4] Again he is horrified at the result of equalizing ideals. Miss Louisa Moreland has been raised in a French convent. With the French Revolution, her convent has been destroyed and the nuns dispersed. She barely manages to escape to England, where she finds all her relatives and friends dead or unknown. She condemns the revolutionary party as criminal and barbaric. Sir George, who has fallen instantly in love with her, has difficulty believing her. "This tacit accusation of the Democratic party roused every heroic sentiment in the bosom of Sir George, but his pity for the unfortunate Louisa checked his violence."[5] He feebly defends the justice of the intentions and principles of the democrats. He sends her to the home of Mr. Thomson, the vicar of his village, where she may rest, for the first time in many months. Sir George has again abandoned his quixotry for the good of an individual. He is one of the most confusing, least committed Quixotes of the Eighteenth Century. The good of one person always overcomes his ideas of the general good.

But Sir George's apparent apostasy leaves him with serious reasons for reflection. Unlike Don Quijote, he is sensible enough to notice the discrepancies between his cause and reality. Don Quijote avoids facing harsh reality by means of

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[4]Purbeck, I, 141.

[5]Purbeck, I, 181.

his many persecuting enchanters. Time after time, instead of admitting he is wrong, he rationalizes in this fashion.

Like Don Quijote, Sir George stops frequently at inns. His next adventure is his part in a discussion of several local men having a weekly reunion at their inn. All of the men are exaggerated figures. Taylor, the first to speak is an ardent democrat. He admits that it is not his country that concerns him, but his own self-interest. He ridicules one who would "jump into a pit for the sake of his country."[6] The only pit he would ever enter would have to be a gold mine. Sir George behaves in a very unquixotic fashion by remaining silent and failing to voice his opinion. By contrast, Don Quijote quickly rushes in to assist Marcela, to question Don Jerónimo and Don Juan about the spurious Second Part, and to chastise anyone who does not agree with him.

Sir George is delighted with the opinions of another man at the inn, Mr. Goldney. This gentleman claims that, like Brutus, he would sacrifice his best friend, his life, and his fortune for his country. Sir George agrees to spend a few days at the home of this very compatible individual. But unlike the hospitality received by Don Quijote at the home of the man in the verde gabán, lack of virtue, as seen in inhumanity and the absence of charity, is supreme here. Sir George is able to rationalize away Goldney's inhumanity, and

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[6]Purbeck, I, 199.

"he hoped in time the noble sentiments he had so openly avowed would correct the naturally unfeeling qualities of his heart."[7]

After being accused of theft by Goldney, Sir George is so discouraged and disappointed in his sally that he must make an effort to justify himself.

> You consider every event I have met with in my journey as the consequence of mistaken ideas, either in myself or others; but you forget that perfection is not to be expected from any thing that in the infancy even of the Roman republic, it was supported by stratagem and violence....[8]

In addition to Sir George's doubts about his ideals, he also fails as Don Quijote never would, by becoming a faithless lover. He believes a false story that Louisa has stolen several things and eloped with an unknown man. In contrast, even after seeing the three peasant girls, Don Quijote can keep his high vision of Dulcinea. "Ninguna cosa puso la naturaleza en Dulcinea que no fuese perfecta y bien acabada."[9] When Sir George discovers the truth, he deeply regrets his disloyalty.

In London, Sir George is able to act as a genuine knight-errant and rescue a damsel in distress. A carriage has overturned and the lady inside is in great danger. "Ever ready to succour the distressed,"[10] the hero rushes to her aid. He is

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[7]Purbeck, I, 207.

[8]Purbeck, II, 50.

[9]Cervantes, p. 303.

[10]Purbeck, II, 180.

amazed and pleased to discover that she is Lady Milbanke, his uncle's wife. A reconciliation and the turning point of the novel are thus affected by Sir George's chivalrous action. From this adventure, he is more and more surrounded by the forces of rationality. Although the democrats profess to worship reason, in this novel they fall far short of the aristocrats.

The author's rather naive premise is that poverty is totally caused by licentiousness. Sir George supports another fallacy that the misery of the working classes is caused by the "avarice of their master, who, though himself in possession of every luxury of life, denied them the common necessities." He sets out to convince them of the injustice of the system. The result is that "idleness and extravagance in the lower classes of life are soon roused to rebellion."[11]

With his new band of followers, the hero commences his first quixotic adventure in the service of democracy. It is his intention to "rise to perform a glorious and noble action, in which his own courage and abilities would be called forth for the universal good of mankind."[12]

Sir George plans to lead his group to confront their master. Instead they are distracted by the arrest of a poacher. Like Don Quijote freeing the galley slaves, Sir George permits

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[11]Purbeck, II, 196.

[12]Purbeck, III, 31.

his adherents to release the man. The Democratic Quixote believes him to be starving; in reality the poacher is like Ginés de Pasamonte, a hardened criminal. Fired by their independence and lack of respect for authority, Sir George's followers become a completely unruly mob. The hero turns against them and shows his real quixotic fervor in endeavoring to prevent their burning a house. Once again instinct has led him to abandon his principles.

In the course of his greatest and only genuine adventure, Sir George is shot. While he is recuperating, the owner of the rescued home convinces him of his fallacies and his reason is restored. In two separate passages, the author states her arguments. Sir George is mistaken because human nature requires that jealousy prevent true equality from ever coming into existence.

> We all think it an easy step to rise above those who are now on a level with us; and whilst every one thinks the same, it is plain that strength and abilities will conquer, whilst the weak and illiterate will be pushed into a situation still lower than they were originally intended for.[13]

In addition, democratic principles are evil since their result will be harm to innocents in the privileged classes. The homeowner questions Sir George, "What might have been the consequences! My wife, my child, my property, would all have been lost!"[14] The French, in the name of equality, are doing

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[13]Purbeck, I, 192.

[14]Purbeck, III, 66-67.

wrong, and therefore the English, since such a thing might happen here, should give no thought to that principle.

Purbeck's expressed purpose is "to shew ill consequences arising from mistaken principles."[15] Cervantes beginning and limited purpose was to ridicule a type of novel. Ample material for satire, parody, and scorn was readily available. The mere application of chivalric incidents to everyday life was enough to fulfill his intent. Unlike Miss Purbeck, he had no need to resort to argumentation. While Sir George's common sense and her opinions lead to a condemnation of democracy, she still finds it necessary to include persuasive lectures. The point of view of Cervantes, like those of Lennox and Fielding, has been upheld by history. Unfortunately for Purbeck, her ideas have been rejected. The quixotry she ridicules is now accepted.

Humor is absolutely lacking in Sir George Warrington. There is no burlesque, no slapstick, no chamberpots, no laughable squires. Instead there is a solemnity fitting the fear which some classes in England must have felt on witnessing the events in France.

Similarly, there is very little real humanity. The author has no interest in mankind, but only in the preservation of her own class. When Lady Milbanke's carriage overturns, the coachman is in serious danger, yet after Sir George rescues

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[15]Purbeck, II, 194.

his aunt, the poor man's fate is never told. This is the attitude throughout the novel. As long as the gentle folk are safe and secure, no one else really matters.

All of England is divided into two groups: the rich, the well-born, and the good contrast with the low classes, the stupid, and the venal. Very few characters can cross the barrier. Obviously, the practical view which Cervantes took of the world is missing. In Purbeck's England, the duques might be considered as acting in the name of righteousness while Maritornes' charity would be called impertinence.

Like Cervantes, Purbeck uses digressive stories to complement her hero's adventures. Some are character sketches, as when a personal idiosyncrasy, Miss Carruthor's fear of growing old, is developed in a series of chapters which have no direct relationship to the basic story. Another digression takes place when Sir George finds and reads a manuscript. Illustrative of the hero's lack of knowledge of the world, he cannot understand why such shallow and trivial nonsense should ever be published. The style of the untitled work, like that of "El Curioso Impertinente" differs from the rest of the book. In this excerpt the author successfully and almost humorously parodies the digressive style of Cervantes and his imitators.

Jane Purbeck never addresses her reader as the other Eighteenth Century authors do. Instead her style is the most

impersonal of all these novels. She uses none of Cervantes' devices of authorial intrusion or opinion. She uses many poetic quotations but never writes her own, as Cervantes does.

Sir George Warrington was only the first of a series of Political Quixotes. As another of the authors saw it, the word "Quixote" was only a feeble substitute for "madman" and the appropriate title for any novel. If Jane Purbeck failed to stop democracy with her novel, this writer, Charles Lucas, would write another.

> The term DIABOLISTS is peculiarly applicable to these would-be PHILOSOPHERS...perhaps the salving term of INFERNAL QUIXOTES may suit them, as it seems the fashion of the present day to rank all assassins and self-murderers under the general name of MADMEN.[16]

This is the first and only explicit reference to Don Quijote in the entire novel.

Dr. Line, at the beginning of the book, is a true Quixote imitation, in the manner of Abraham Adams and Arabella. Astrology is called his hobby-horse, in reference to Laurence Sterne's Tristram Shandy, where everyone has one absurd, quixotic obsession, his hobby-horse. Dr. Line will defend his belief in the stars regardless of the argument and can always talk at length about the positions of planets.

> His pleasure and his business, his labour and his recreation, his expenses and his studies, were all directed to objects above this earth. The knowledge of the heavenly bodies, their natures, powers,

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[16]Charles Lucas, The Infernal Quixote: A Tale of the Day (Dublin: D. Graisberry; 1801), II, 84.

> and influences employed his whole mind: yet this astronomical knowledge was only subservient to his astrological fancies.[17]

Like Don Quijote he turns a vast body of knowledge into folly by taking the subject seriously and by praising what he reads too highly. But unlike the Spaniard, who chose to wander as a knight-errant, he is content to stay at home and make soliloquies on his favorite topic. He observes the changing world and makes no effort to alter it. As the novel progresses, Dr. Line fades from the story. His innocent quixoticism is only a device, a game of the author's which contrasts sharply with the evil quixoticism of the principle character.

Two boys are born on the same day. Dr. Line, the astrological Quixote, futilely and incorrectly forecasts that they will be a modern Castor and Pollux. One, young Marauder, is an aristocrat and thoroughly unprincipled. The other, through the bungling of the vicar at his baptism, is called Wilson Wilson. He is poor, a carpenter's son, and in many ways a Christ-figure in view of Marauder's infernal nature. The aristocrat elopes with Wilson's beloved, and the carpenter's son manages to keep Marauder from becoming Duke of Silsbury. They are sworn enemies, and Dr. Line alone believes they may be reconciled.

Marauder's quixoticism is not derived from his reading as is that of Don Quijote. Instead it is a violent reaction to a

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[17]Lucas, I, 8-9.

disappointment. Unable to be a duke, he decides to destroy all dukes. Unable to attain power through the aristocracy, he seeks it elsewhere, taking his motto from Milton, "'Better to reign in hell than to serve in heaven.' I'll make the hell of Democracy my heaven." [18] He is now an Infernal Quixote, that is, a madman, a follower of the philosophy of Diabolism, and an agent of Satan. Once, when surprised, he is compared to the Evil One he emulates: "Not otherwise did the archfiend start up when the Celestial spear of Ithuriel touched him."[19]

Like Don Quijote, Marauder has many patterns to follow. All of the Diabolists admire and seek to emulate the Ancients. One of Marauder's followers honors his four sons by naming them for philosophers he admires. They are Brutus, Voltaire, Hercules, and Tom Pain (sic).

A plan of reading he proposes to enlighten his mistress demonstrates the modern authors he admires. He brings her French novels by Rousseau, Voltaire, and Diderot, and heaps satire on all English novelists. He also encourages her to read Mrs. Woolstonecraft's Rights of Women and William Godwin, who support an unseemly amount of freedom for women and the abolition of marriage. The author combines the ideas of Democracy, the role of women during the French Revolution, and libertinism, and makes his character Marauder advocate all three.

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[18] Lucas, II, 12.

[19] Lucas, II, 52.

As Don Quijote is inspired by the image of Dulcinea, Marauder is frequently motivated by love, first for Emily, his mistress, and then for her sister Fanny. "Love! so Marauder called it; but the touchstone of truth proves it to be a passion created by the powers of darkness not of light."[20] His interest in Emily is a mixture of carnality, her fortune, and a chance to injure his enemy Wilson, who believes he loves her. In determining whether to marry her or seduce her, he considers the question, "By which shall I triumph most successfully over the carpenter's son?"[21] Later, with Fanny, dark passion overcomes even the idea of wounding Wilson. Marauder's idea of love, then, is as consistent with his characterization as an Infernal Quixote as is Don Quijote's concept of love is with his chivalric idealism. Both misunderstand the basis of love, and neither is as happy as Wilson and Fanny, when they are married.

Wilson is the antithesis of the Diabolists and frequently the cause of Marauder's defeats. He is the figure of Christ fighting the Devil. His father, like Joseph of Nazareth, is a carpenter. His humble beginnings are a source of pride, yet he is unaccountably superior to others in his family and of his rank. Like Jesus he has brothers and sisters who can only look up to him. "At no time did he conduct himself as if he

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[20]Lucas, II, 54.

[21]Lucas, I, 60.

was superior or better than any of them."[22] He is benevolent and idealistic: "it is my wish to be on terms of friendship with every human creature on the face of the earth."[23] His principles are love and Christianity.

The conflict between Marauder and Wilson may be stated on various levels. The Devil personified battles Jesus Christ. The Enlightenment challenges Christianity. France, the French Revolution, and the Reign of Terror oppose England and the declining age of Aristocracy. An Infernal Quixote, a madman, spends his lifetime antagonizing a good, conservative Christian. Marauder's friends are immoral and debauched; Wilson's companions are young, rich, and successful. In addition, Marauder goes to Ireland and raises a bloody revolution against the Crown and legal authority.

When the Infernal Quixote goes to his estates in Ireland, he is truly a quixotic character. With the dubious ideal of destroying anything superior to himself, he assumes the character of M'Ginnis, an Irish soldier. Like Don Quijote, Marauder decides to assume a new appearance, a disguise. Don Quijote, like Dr. Line is innocently following the dictates of a mistaken ideal, but Charles Lucas believes that Don Quijote is wrong to act as he does and that Alonso Quixana assumes a new

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[22]Lucas, I, 32.

[23]Lucas, I, 45.

name and personality for largely evil or vain reasons. It is this element of Don Quijote that The Infernal Quixote most closely copies.

Marauder's motto is that "all principle is folly."[24] He has no ties or loyalties. Don Quijote, on the other hand, has too many; he is pulled in many directions and cannot always judge what is best. Don Quijote's goal is humanitarian; Marauder's, that is, M'Ginnis', is his own interest.

Among other quixotic characteristics of Marauder's is the extent to which he is capable of carrying his ideal, that is, his anti-ideal. He is an Infernal Quixote, an agent and supporter of Satan and Diabolism. As such he is perfectly willing to defy God, to "shake the throne of Jove himself."[25] The Spanish Quijote is also willing to fight his enemies and defy enchanters at any cost.

> ¡Oh fuerte y sobre todo encarecimiento animoso don Quijote de la Mancha espejo donde se pueden mirar todos los valientes del mundo...! ¡Tú a pie, tú solo, tú intrépido, tú magnánimo, con sola una espada...estrás aguardando y atendiendo los dos más fieros leones que jamas criaron las africanas selvas![26]

One of Marauder's evil adventures is comparable both to the story of "El Curioso Impertinente" and to Don Quijote's ideal of single combat. By lies and treachery, Marauder has seduced a young girl named Leonora. The scene is Italy. The

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[24]Lucas, II, 113.

[25]Lucas, I, 51.

[26]Cervantes, p. 327.

man who loves her follows the villian to England. There a duel is fought in which the lover is killed and Marauder escapes only slightly wounded. This combat is provoked by Marauder's own vice, whereas Don Quijote's are caused by his constant belief that justice is absent and only a fight can solve anything.

Not only will Marauder fight God, as Don Quijote fights enchantors, but he is also willing to fight men. Don Quijote considers the single combat a necessary element of knight-errantry; he fights the viscaíno and Sansón Carrasco twice in this fashion. Marauder considers duelling a vital action and one of courage. Wilson, from the opposite point of view, contends that where Christianity is present, duelling is never needed. "Christianity, while it forbids all duelling, will, of itself, insure civility of speech and of manners and inoffensive conduct."[27] The carpenter's son obviously forgets this advice when he is twice called upon to battle Marauder.

During the rebellion M'Ginnis encounters Wilson, now a soldier of England. Wilson recognizes his old enemy, thus doubling Marauder's enmity, for here is someone who can connect the outlaw and the distinguished citizen. Their encounter recalls the first combat between Don Quijote and Sansón Carrasco. Don Quijote is victorious, but neither is satisfied and both look forward to a future combat. Both Marauder and

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[27]Lucas, II, 27.

Wilson are wounded in the fierce sword fight, and the latter is on the point of "finishing the crimes of the infamous Marauder," when the arrival of the Irish forces causes him to flee. Like Don Quijote, and Sanson, they will meet another time, in another, final combat.

M'Ginnis's cause is lost, and he is reduced to an utterly shameful position in order to escape. Only the shame and despondency felt by Don Quijote after the second encounter with Sanson Carrasco can equal that which Marauder feels when he must dress as a beggar woman and later as a Jew in order to get to England. He rebounds quickly, however, assumes his own personality, and soon "felt himself a man again."[28]

A series of coincidences lead to the final battle between Wilson and Marauder. This takes place on March 21, their mutual birthday. Dr. Line would agree that it is the stars and fate which cause the pair to meet and do battle on this date, the climax of both their lives. Marauder falls from a balcony during the fight, as law officers arrive to arrest him for treasonable activities in Ireland. As in Don Quixote's second encounter with Sanson, this is the end of his adventures. Marauder, like the Spanish hero, is charged with insanity.

Charles Lucas is as much of a Quixote as any of his characters. His ideal is the theme of the book. Don Quijote is so inspired that he leaves home to become a knight. Lucas

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[28]Lucas, IV, 41.

is so concerned with the passing of the Eighteenth Century that he writes a book in order to ridicule those who would admit different ideas from his own.

The Infernal Quixote was written in 1801. The Eighteenth Century, the Age of Aristocracy and Privilege, had ended, and Charles Lucas tried to regain it through his book. Cervantes never wanted or encouraged a return to the Age of Chivalry. His hero did, but the author was aware that that time had gone for good. But Lucas was deeply involved, since he himself was the idealistic knight-errant waging eternal war against the forces of change. His heroes all live in the past and do not realize that an aristocracy like that of the 1700's no longer exists. Wilson is content to be a servant of a Duke and is honored at the Duke's attention. Any idea of his personal worth would surely shock him, for he is not of a class which may be called worthy.

The anti-heroes, the Infernal Quixotes, also are striving for a Golden Age, but theirs is of the future. Instead of courageously endeavoring to return to the past, they charge recklessly into a new and unknown future. The French Revolution is the only example they have, and they blithely fail to think about its outrages. England represents the present situation and is despised. Marauder, the "principle hero"[29] of the book, makes his opinion clear,

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[29]Lucas, III, 45.

> In truth I am most cursedly sick of this country, where tyranny, villainy, and folly, in the persons of magistrates, parsons, and laws, reign triumphant. What says my Emily to a trip to the land of reason, virtue, and equality?[30]

That land of course is France.

All the characters of The Infernal Quixote are divided into two groups, the Diabolists and the gentleman-like Christians who see no need for change. In Don Quijote, there are no absolutes: Don Quijote is neither completely insane nor completely sane, Sancho is neither completely materialistic nor completely loyal to his master, the cura is not entirely bad or good. In The Infernal Quixote, there is no gray, only black and white--those who are all-evil and those who are all-good.

Wilson Wilson is the chief example of the good characters. He replies to an assertion that religion is no more than a social institution,

> There is as great an individual distinction between good and evil, virtue and vice, as between light and darkness. If truth is different from falsehood, professions will follow principles.... Where is the honour of that man, who professes an outward assent to what his heart condemns? Where is his honesty, who embraces an opinion that he despises, because it may promote his interest?[31]

Wilson never says or does anything unchristian or unworthy. Marauder is the personification of that dishonest man, since he never says or does anything good or unselfish.

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[30]Lucas, II, 22-23.

[31]Lucas, II, 71-72.

All of the good characters are rewarded with beautiful, virtuous and wealthy wives. Wilson marries Fanny. A good friend marries the repentant Emily. The heroes have all found a true Golden Age, in the present. "This surely was the blissful Paradise from whence Adam was driven. Such was the primeval state of innocency and peace in which our first parents lived."[32]

The evil and misguided characters are not so fortunate. Like Marauder and even Don Quijote, all the Diabolists, the Infernal Quixotes, die unhappily, in infamy, repentance, or shame. The character most closely resembling Sancho Panzo is Imphell, whose name aptly describes him as the helper of Satan, the assistant of the Infernal Quixote. He is the companion of Marauder's youth, an older boy, who assists in the young aristocrat's devilish pranks.

> He was not only the first to indulge the young heir in all his whims, freaks, and fancies, but was the first to invent new ones for him.... He never boggled at any thing the other required; he was the chief instrument of his wanton mischief.[33]

When Imphell discovers Marauder to be guilty of treason, he betrays the friendship. Like Sancho, he willingly goes along with his master's pranks, since he is governed chiefly by his own interest. But unlike Sancho, he has no loyalty at all.

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[32]Lucas, III, 122.

[33]Lucas, I, 16-17.

Although Lucas' writing followed the standard pattern of the Eighteenth Century, in several passages he closely imitated the devices of Cervantes. The narrator himself is a minor character, who frequently makes his own opinions known. He intrudes into the action:

> I find the utmost difficulty in proceeding any further in this part of my tale. Unluckily for the reader I am not myself an Illuminate or Peripatetic of this sect; or, without a blush, a pause, or an excuse, could I detail the particulars of the scene which met Rattle's eyes on his entering the courtyard.[34]

He holds a dialogue with a reader:

> 'What then,' the reader perhaps may say, 'did not Marauder, after all, wish to introduce his kinsman?' 'He had no such intention from the first.' 'Why not?' 'Because Captain M'Ginnis was at present but an imaginary being, whom, by and by, Marauder meant to personate himself.'

He heatedly addresses any readers who might have sympathies with the Democrats: "Ye modern patriots of the French school .... Ye false Philosophers! true Diabolists! every compassion degrades you."[35]

Lucas incorporated several instances of poetry, both quoted and original, into his novel. Cervantes has done the same thing with the shepherd's poems and the songs at the wedding of Camacho. One instance in The Infernal Quixote is a long poetic version of I Corinthians, Chapter 8. The scriptural reading is unrelated to the plot except as a lesson

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[34]Lucas, II, 141-142.

[35]Lucas, IV, 65.

to the reader and a contrast with the Diabolists. Throughout the book, there are numerous references to the works of Milton; it is from his Paradise Lost that the theme of the novel is taken.

A long poetic tale and the only actual interpolated story of the novel, is discovered by M'Ginnis as his soldiers ransack and destroy an Irish estate. This is Sir Hildebrand, purportedly a German translation. The fierce scenes of love, and death and battle mirror the events surrounding M'Ginnis as he reads. A warrior forces a maiden to swear to marry only him and then murders her. That night as her ghost returns for him, the death scene is protracted as Sir Hildebrand is made to suffer. M'Ginnis burns the papers and, in so doing, causes the whole house to burn as well. This tortuous chapter is a fore-showing of Marauder's own death, told in almost identical words.

> Here shall the flesh of Hildebrand decay;
> But FIENDS OF DARKNESS bear his soul away![36]

"Every deadly fiend of guilt, depravity, and madness urged Marauder forward."[37] He jumps from a cliff and dies.

Several of the important characteristics and themes of Don Quijote are totally absent in The Infernal Quixote. There is very little humor. The dark tragedy of Marauder, his

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[36]Lucas, III, 105

[37]Lucas, IV, 140.

comrades, and actually of all France is offset by idyllic scenes of neo-Platonic love and Christian virtue, but rarely by humor. Young Brutus's misadventure with the rotten eggs and the absurdity of several elopements are the closest the novel comes to comedy. There is even less humanity. Certain characters are not evil, but everyone seems preoccupied with his own interest. Virtuous living is exalted, but the unique example of selflessness is Wilson's courageous effort to rescue the unknown owner of the distress signal at Marauder's house. Elsewhere murder and vengeance and spite are the rule of the action.

There is one passage of dramatic criticism, thus complying with the standard. At a gathering at Marauder's, the topic of Shakespeare arises. One of the Diabolists claims the Bard showed "want of feeling." "There's little poetical justice, I believe, in the deaths of Ophelia, or her poor father; but as for the murder of the dutiful, lovely, and innocent Cordelia let Shakespeare answer for it."[38] This position is in total accord with Lucas' policy of rewarding virtue.

The concept of idealism opposing realism is also largely neglected. If anything, Marauder, the Quixote figure, recognizes reality and conforms, while Wilson, who antagonizes him, refuses to compromise his ideals. This is a major reason why Marauder is not a sympathetic character. He may stand, as

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[38]Lucas, I, 98.

Don Quijote does, against the mainstream of popular sentiment, but he is lacking in idealism and is committed only to helping himself.

The third Political Quixote is also a scoundrel operating because of a pact with the Devil rather than because of any idealism. The Political Quixote; or the Adventures of the Renowned Don Blackibo Dwarfino, and His Trusty 'Squire, Seditiono is a very short book, almost a long pamphlet. It was published in 1820 in order to ridicule The Black Dwarf, a penny newspaper supporting political reform in England. The only facet of Don Blackibo's character depicted is his absolute belief in radical reform. This belief leads him into deception and a supposed alliance with the Devil. On account of his belief, he sets out with his squire Seditiono on an "expedition for the purpose of collecting a penny subscription, to be appropriated to the purchasing of seats in the senate-house of Albiono."[39] Albiono is England.

The characters in the book all represent either allegorical figures or real persons. The letter "o" is added to names to create an idea of Spanish. Among the characters are Seditiono, Reformationo, Carlileo, Paineo, and so on. Thomas Paine, incidentally, is seen as the most foul and degenerate of the writers of republicanism. The part he played in the American

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[39]George Buxton, The Political Quixote; or, the Adventures of the Renowned Don Blackibo Dwarfino, and His Trusty 'Squire, Seditiono (London: C. Chapple; 1820), p. 1.

Revolution obviously did not endear him to George Buxton, the book's author.

The plot is scant. A series of adventures reveal the absurdity of Radical Reform. In their first adventure, Don Blackibo and Seditiono encounter a cobbler named Crispino, after the patron saint of shoemakers, Crispin. They greet him with tales of the new age to come. "Thy condition, worthy cobbler, shall be an enviable one, comparing it to what it now is--our system, thou knowest, is to reduce the nation to its pristine state--there shall be no shoes worn, and all thy days shall be holidays." The cobbler is delighted with the prospect and gives two farthings and a halfpenny. Don Blackibo does not think of the results of his Golden Age. Seditiono, however, has the wisdom of Sancho Panza and sees that such a state will not be good for shoemakers, for "ruin must certainly be his portion when shoes are worn no more." Don Blackibo answers that this is of no consequence. The only importance is the cause.

> No matter, Seditiono, if it is the caprice of our partizans to pursue shadows, it is our business to humour their caprice; for, by so doing, we every day gain proselytes to our cause, and advance nearer and nearer to our wished for power; and if we accomplish our ends, what matters it to us if our adherents perish?[40]

Hyprocrisy is the true policy of Radical Reform. Don Quijote also believes that his cause, chivalry, is more important than

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[40]Buxton, p. 2-3.

Revolution obviously did not endear him to George Buxton, the book's author.

The plot is scant. A series of adventures reveal the absurdity of Radical Reform. In their first adventure, Don Blackibo and Seditiono encounter a cobbler named Crispino, after the patron saint of shoemakers, Crispin. They greet him with tales of the new age to come. "Thy condition, worthy cobbler, shall be an enviable one, comparing it to what it now is--our system, thou knowest, is to reduce the nation to its pristine state--there shall be no shoes worn, and all thy days shall be holidays." The cobbler is delighted with the prospect and gives two farthings and a halfpenny. Don Blackibo does not think of the results of his Golden Age. Seditiono, however, has the wisdom of Sancho Panza and sees that such a state will not be good for shoemakers, for "ruin must certainly be his portion when shoes are worn no more." Don Blackibo answers that this is of no consequence. The only importance is the cause.

> No matter, Seditiono, if it is the caprice of our partizans to pursue shadows, it is our business to humour their caprice; for, by so doing, we every day gain proselytes to our cause, and advance nearer and nearer to our wished for power; and if we accomplish our ends, what matters it to us if our adherents perish?[40]

Hyprocrisy is the true policy of Radical Reform. Don Quijote also believes that his cause, chivalry, is more important than

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[40]Buxton, p. 2-3.

anything else, however, his innate humanity would never permit such callousness towards those he hopes to assist. Don Blackibo seemingly never looks beyond the cause.

Don Blackibo is next elected mayor of a small town, as the result of a speech on starvation and the penny subscription and to Seditiono's applause in the audience. He immediately passes a series of resolutions, which illustrate not only the tenets of the reformers but also Buxton's misconceptions and exaggerations of them. One resolution encourages universal suffrage, "as the nearest road to Radical Reform," including "the whole of the adult, male and female, population of these realms, as well as all infants, domesticated parrots, magpies, starlings, jays, and jackdaws."[41] To Buxton, demands for universal male suffrage were absurd, and only a short step to female voting, infant suffrage and participation by talking birds.

At an inn, Don Blackibo meets his next adventure. Self-Reformationo is the true hero of the romance. He is a young idealist who was deceived into following the Radical Reform until he lost his position, his reputation, and the notice of the Radical Reform. Now he is intent on chastising Don Blackibo. He describes ridiculous inventions which the Don is anxious to acquire for his movement. The last of these is a device for telling what one's enemies are doing at any time. Don Blackibo

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[41]Buxton, p. 11.

must sit blindfolded, holding a wire in each ear, for 15 minutes; then in a flash, he will see all. He sits in this foolish posture and, when nothing happens, discovers that his penny subscription bag is gone. This sort of joke and Don Blackibo's gullibility are patterned on Don Quijote's adventures at the duques and with the talking head in Barcelona.

Later, in the country, Don Blackibo and Seditiono see a strange ship on wheels rise over a hill. They believe it to be Apollyon, Satan himself. In reality, it is Sir Henry Oxendono. A footnote claims that an actual Sir Henry Oxendon used to sail a similar ship on the Barham Downs. Like Don Quijote, Don Blackibo has mistaken an object for something else. However, Don Quijote's mistakes concern everyday objects such as windmills, fulling mills, and inns rather than fantastic contraptions.

In most of his adventures, Don Blackibo differs from Don Quijote more often than he resembles him. He lectures a man being hanged instead of offering to help. Like Quijote, he is called a madman and frequently refers to his enemies, but his intent and actions are clearly not at all honorable. His reforms would mislead the people. Like the Spanish knight, he is convinced that "we shall effect miracles."[42] But his reforms, such as changing the seasons, are not for the betterment of humanity, but are ridiculous.

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[42]Buxton, p. 35.

Don Blackibo is left at the end reflecting on his cause. Apollyon has deserted him, and the author has lambasted his own enemies to his satisfaction and Blackibo's frustration.

There is no question in this book of idealism or realism or any inner conflict. Don Blackibo is absolutely and totally wrong, as much caricature of Don Quijote as an imitation, just as the pamphlet has none of the characteristics of a novel or of Don Quijote. This novel is out-and-out propaganda, the prime example of the distortion and villification of Don Quijote, the man and the book. Cervantes' lofty ideas, great prose, and immortal characters have no counterpart here.

There is a great difference between Geoffrey Wildgoose and Don Blackibo Dwarfino. The first is a idealistic, dedicated Spiritual Quixote, the hero of a novel with plot, adventures, and characters, all based on a Cervantine pattern. The latter is none of these. Yet what they have in common, and what they share with David Wilkins, Sir George Warrington, and Marauder, is an unsympathetic author with a cause to prove. From one book to another, the process was gradual, but a slight warping of the Quixotic original became a more severe distortion, as in The Infernal Quixote where "madman" is the only explicit Cervantine element. And any reader trying to learn about Don Quijote from Buxton's The Political Quixote would find the knight-errant truly villified, not just misled or even insane, but evil, calculating, and mercenary.

CHAPTER SEVEN

THE EXTENDED METAPHOR:

THE AMICABLE QUIXOTE, SANCHO, OR THE PROVERBIALIST

The anonymous author of The Amicable Quixote; or The Enthusiasm of Friendship had no personal motive for writing this novel. In this he--or she--was very different from other Eighteenth Century imitators of Don Quijote. The convention of a quixotic hero leaving home to further some probably foolish ideal was used in this novel for purposes of entertainment and enlightenment alone. No class of authors is condemned, no political or religious philosophy is ridiculed, and no satire is involved. Instead the quixotic elements are merely a metaphor. In the place of chivalry, desire for indiscriminate friendship has led a young man astray. He is, therefore, an Amicable Quixote, created in imitation of the original.

> After the production of those immortal fictions, the Atchievements of Don Quixote, the Adventures of Gil Blas, the histories by Fielding, with others of great excellence, who can hope to obtain even a leaf of that laurel conferred upon the genius and the wit of so many ages?[1]

The hero, George Bruce, is handsome, intelligent and well-born. He has only one problem, a fixation on friends,

> one favourite propensity, the effect of a noble disposition, had often led him into ridiculous

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[1]The Amicable Quixote; or the Enthusiasm of Friendship (London: J. Walters; 1788), I, v.

> situations, by which he was exposed to the laughter of his acquaintance; this was the enthusiasm of friendship, which glowed in his heart with such uncommon rapture and such inviolable philanthropy, that his whole study was to admire every one he knew of both sexes, and to bind himself to them by the strongest ties of inviolable attachment.[2]

The origin of this foible is unknown. From childhood this has been his only way of thinking, that the honor and glory and goodness of a man are reflected solely in the number and variety of his friends. Eighteenth Century society was so reserved and conscious of dignity that generally the word "friend" meant a relative or an extremely close intimate, and "acquaintance" designated all others. Bruce, therefore, in attempting to secure many friends without the necessary intimacy or sharing of thoughts and ideas, makes himself thoroughly ridiculous in the eyes of society.

Neo-classical writings are to Bruce what chivalric novels are to Don Quijote, both a reason for his beliefs and proof of their truth. He memorizes passages about friendship and cites them in the same manner as the Spanish knight refers to Amadis.

Bruce reveals his enthusiasm to a large group. As soon as friendship is mentioned, the hero reaches an "amicable phrenzy" and talks at length about his friends.

> I pique myself with some reason, I believe, on the wide circle to which I am allied; my present complement is--let me see--Eighty--then, fifty Hampshire--six at Scilly--the privy counsellor's three aunts--fourteen--Ay, ay--the present complement is one hundred and fifty-

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[2] The Amicable Quixote, I, 6-7.

> three: to which add my nineteen intimates in Russia, whom I never saw, and you will not find me very destitute.[3]

Bruce next defends the virtues of several men condemned by everyone else. One amicable part of his madness is that he always finds some good in everyone. Sir Dudley Drone, for example, is "a man absolutely devoid of ideas, and who seems born for no other purpose but to sleep,"[4] but to Bruce he is a true friend. The hero defends Drone, revealing his courage in defying the opinions of others.

Miss Emily Bryant is immediately attracted to Bruce, but she feels that his enthusiasm is merely an affectation. She is reserved, since her attitude toward making friends is more conventional. Forming a friendship on the basis of a short acquaintance is "usurping attentions to which I have no claims."[5]

On the same occasion, one of Bruce's friends is completely drunk. This unfortunate wife asks Bruce to get him to sit down and be still. But Bruce, allowing that "the business of my life is to make friends," refuses. "No good sense ever conveyed a reproof."[6] He reveals that his fear of losing a nominal friend is much greater than his concern for his friend's welfare, this is, his true sense of friendship. It is apparent

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[3] The Amicable Quixote, I, 12-13.

[4] The Amicable Quixote, I, 14.

[5] The Amicable Quixote, I, 24.

[6] The Amicable Quixote, I, 25-26.

that George Bruce is a slave to the idea of having friends he can enumerate and who may add to his supposed glory, but that he has no idea of what friendship entails.

Emily soon notices that with Bruce, everyone sees "something amicable even in his errors."[7] He notices her beauty and then her accomplishments, her elegance, taste, and judgment. He realizes that he "had never found so many qualities with so little pedantry."[8] In short, they fall in love. Bruce proclaims "her empire over my heart, founded on virtue and beauty."[9] He is idealistic, like Don Quijote, expressing his love in the same terms, as the knight's "¡Oh princesa Dulcinea, señora deste cautivo corazón!"[10]

Unfortunately, Bruce and Emily are separated. Bruce's romantic disposition suggests a way they may be together, and also he may make new friends. He will adopt the disguise of a footman.

> While I am in the humble situation which awaits me, I shall not only indulge my enthusiasm in the cause of love but my raptures also in the service of friendship: I shall superadd, to the glory of gaining my mistress, the satisfaction of making new friends, a business which does honour to the man of benevolence

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[7] The Amicable Quixote, I, 24.

[8] The Amicable Quixote, I, 31.

[9] The Amicable Quixote, I, 51.

[10] Cervantes, p. 22.

> and the man of the world. These friends too, whom I gain in a humble station, will be of the noblest kind.[11]

The figurative armor which the Amicable Quixote assumes is the livery of a servant. To be a member of the servant class of Eighteenth Century England was not an enviable position. At the end of Joseph Andrews, the hero is removed from that class and raised to a better one by the discovery of his true parents. Now, a gentleman willingly debases himself, both by acts of servitude and by wearing the livery of another family. To the first readers of this story, an action like Bruce's was of even greater foolishness than Don Quijote's errantry.

Bruce is now motivated by two separate ideals, that of friendship and that of love. It is the first which causes him to be laughed at and the latter which causes him to forsake his position. To this author, Don Quijote may have had two ideals, one of chivalry, for which he was laughed at, and one of chivalric love, for which he left home, endured pain and suffering, and was a true hero. At the time Bruce embarks on this new career there occurs one of the few specific references to the Spanish model. Bruce "like a true Quixote, listened to no objections against the indulgence of his sanguine hopes."[12]

Don Quijote's love for Dulcinea is idealized and pure. So is Bruce's regard for Emily, whose beauty and character are

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[11] The Amicable Quixote, I, 70.

[12] The Amicable Quixote, I, 71.

idealized. Bruce, although depicted as a rake who has loved many times before, makes vows to her which equal those of Don Quijote to Dulcinea. Bruce endures both literal and figurative servitude to Emily, he endeavors to rescue her from evil, and he remains forever constant and faithful to her. Neo-platonic love is as much a part of Bruce's story as it is of Don Quijote's. The difference is that Emily exists while Dulcinea remains a phantom idea. More important, Emily aids Bruce to recover his soundness of mind.

One of the chapter headings of The Amicable Quixote is a stanza from Hudibras, a seventeenth century English poem parodying Don Quijote

> The nations fitted things so well,
> That, which was which, he could not tell;
> But oftentimes mistook the one
> For t'other, as great clerks have done.[13]

Hudibras, like Don Quijote, has strange notions and cannot always tell what an item really is. Bruce has no such problems. Only in the nature of his friends and friendships is he mistaken. He never sees one thing and imagines it another.

Throughout a large portion of the novels, Emily is the main character. Oppression by her mother, neglect from her father, and a seducer's claim that Bruce is waiting for her lead to a precipitate elopement, "the situation which is so

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[13]Quoted in The Amicable Quixote, III, 10.

frequently embraced by heroes and heroines of fantastic romance."[14] She soon repents of her lack of judgment and endures great sufferings; "they exceed anything that ever was before known, and are unparalleled in all the accounts of oppression and sorrow."[15]

Bruce sets out immediately to rescue her; "the whole business of my life is to show that I live only for Emily Bryant."[16] Of course, these sentiments quickly come into conflict with his ideal of friendship. At one point he declares them to be compatible. "Dear Emily! -- Excellent friends! -- Reign, reign together in this heart!"[17] Later a lovely Miss Dawkins causes him completely to forget Emily and his mission to save her. Miss Dawkins is rescued from a runaway horse by Bruce; unlike Don Quijote Bruce here demonstrates his ideal by successfully rescuing a damsel in distress. When the young lady mentions that she would like to have him as a friend, Bruce is carried away by his zeal.

Upon returning home, Emily is overjoyed at Bruce's disguise and begins to feel that he has met her demands to prove his fidelity. But before they can marry, she must help Bruce to see his misconception of the nature of friendship. Emily's influence is the means of Bruce's recovery. Like Dulcinea,

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[15] The Amicable Quixote, II, 116.

[16] The Amicable Quixote, II, 193-194.

[17] The Amicable Quixote, II, 195.

she is oppressed and tormented. But where Don Quijote can only battle enchanters and hope Sancho does his assigned part by beating himself, Bruce can assist his beloved against her mother, her abductors, and her false friends. In return, she assists him in abandoning his fantasy. He revolves to "forget his dreams" and to burn his three boxes of "amiable reliques"[18] on their wedding day.

George Bruce has many of Don Quijote's characteristics. He is greatly concerned with what history will think of him.

> The world will now learn, that there still exists, in its full vigour, and in its most splendid colours, the lofty sentiment of generous regard; and how much I will have deserved esteem will be manifest by my success in securing it.[19]

He expects people to have heard of him as the perfect friend. His glory, he believes, is derived from being "faithful in his attachments."[20]

Bruce, like Don Quijote, is an optimist. "The enthusiasm of Bruce led him to anticipate faithful friends."[21] Yet in reality he is laughed at and ridiculed. His so-called friends take advantage of him.

> Ever ardent to cultivate the good-will of mankind, fearful of offending, and ambitious of possessing an unlimited acquaintance, he perhaps sometimes

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[18] The Amicable Quixote, IV, 122.

[19] The Amicable Quixote, I, 71.

[20] The Amicable Quixote, I, 48.

[21] The Amicable Quixote, II, 122.

> forfeited his dignity; and disgraced his abilities, by a blind submission to the dictamina of his companions.[22]

More than once, young Bruce has encounters which recall Don Quijote's clinging to his virtue in the face of the imagined passion of the innkeeper's daughter and of Altisidora. A noted libertine is somewhat enamored of Bruce. He misconstrues much that she says; his errors are frequently words as Don Quijote's are deeds and objects. In the end, Bruce completely rejects her offers. His love and his vows to Emily--just as Don Quijote at the castle despises all in Dulcinea's favor--outweigh his ideas of friendship; the previous attitude of doing nothing contrary to another's wishes is now forgotten. The conflict between friendship and love is a recurring theme of the novel. Bruce later feels great remorse for having abandoned, even in so virtuous a fashion, his calling.

Bruce never adopts a strange system of language as Don Quijote and so many of his imitators do. His appearance never causes ridicule, and neither does his diction. It is only when he indulges the enthusiasm of friendship by long tirades and an uncouth lack of reserve that he is foolish. He does use the expression "by all that is sacred in friendship"[23] as an entreaty, thus giving sacred qualities to his ideal, a characteristic action of Don Quijote.

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[22] The Amicable Quixote, I, 9.

[23] The Amicable Quixote, III, 58.

While searching for Emily, he makes the highly unlikely statement that "a man need not fight to love."[24] Nothing could be farther from what Don Quijote believes, since he even goes so far as to start fights with uninvolved passers-by, in the name of love.

At a play, Bruce shows his strict adherence to friendship. The play is romance, yet he claims it is written not for the heroine, but for "the friend, the amicable hero." He makes himself a complete fool by applauding when the friend enters the stage. "The friend! the friend! Bravo! Bravo!"[25] Bruce deprecates Hamlet's character due to his distrust of Rosencrantz and Guildenstern and praises Othello's "charming confidence" in Iago. The author notes that throughout the play, Bruce forgets "to mention one syllable concerning Emily."[26] This contradicts other passages, for here everything is secondary to the greatness of friendship.

Bruce's folly, however, is not the central theme of the novel. As the author states, to show virtue and vice is his purpose. Bruce's profession of friendship is the ideal, and despite his quixotic characteristics his view of friendship is totally virtuous. With the exception of Emily, all the other characters show vice in their ideas of friendship. Thus like

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[24]The Amicable Quixote, II, 204.

[25]The Amicable Quixote, I, 179.

[26]The Amicable Quixote, I, 183.

Don Quijote, Bruce is constantly faced with a confrontation between his ideal and the realistic actions of others. Usually he is disingenuous enough not to see the difference.

Most of the book involves character sketches. These, rather than the plot, are the most important part of the novel. George Bruce and his amicable madness only provide a loose framework for these characters and a contrast with them.

By the date of this novel, the Quixote theme appears to have become a conventional device. One imagines that the author prepared his character studies and then, afterwards, filled in the story of Bruce. The digressions here are not unrelated to the general plot, but seem in actuality to be the substance of the novel.

One of the features of Don Quijote employed by Eighteenth Century novelists is the manner in which Cervantes portrayed a whole panorama of life in Sixteenth Century Spain. A myriad of characters from all walks of life reveal opinions, ideals, and social distinctions, and quite a few delineated with a large amount of satire. The author of The Amicable Quixote endeavored to do the same thing. Bruce's service as a footman introduces the servant class, and his travels to find Emily introduce the landed gentry. A parson, a few soldiers, and some students, together with the elegant London society, must have served to convince the author that all society, that is, all he noticed, was included. One businessman, a member of

that socially ostracized group, is shown to be the most intelligent man in London. It appears that no marriage can exist in elegant society, that all students are sincere, that soldiers are foolish, that the clergy is hypocritical, and that servants are generous and noble.

In his position as a servant Bruce later begins to feel "the hardships of his situation."[27] He sees his position as an insult to his family and his closeness to other servants as unwarranted freedom on their part. By the end of the story, he realizes that personal honor is not fighting or assuming a false position or merely counting acquaintance, but living a good life on one's own level with dignity and pride.

There is a very small amount of literary criticism directed against poetry which idealizes friendship. Cervantes criticizes chivalric novels as being fantastic, absurd, and of little value. The poems mentioned here have only the fault of being overly emotional and of emphasizing what custom dictated should be staid and reserved. Drama is mentioned in the play scene, as it is in almost all Quixote imitations. These two references serve both to fulfill a designated need that all imitations mention a literary genre being condemned and have some mention of the theater, and to meet a thematic purpose in the book.

The Quixote imitation in this novel is very specific. As in Don Quijote, a good-natured hero develops mistaken ideas

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[27]The Amicable Quixote, I, 203.

concerning the nature of things. Rather than believing in the existence of chivalry and fictitious heroes, this Quixote figure considers acquiring a great number of friends the ideal and goal of his life. After various adventures and meeting many remarkable people, he becomes convinced of a more socially acceptable truth. Many other Eighteenth Century British imitations of the Spanish classic share this structure. But the greatest contrast between those novels and The Amicable Quixote is clearly the motives and manner in which it was written. It tries to prove no points and fails to teach any really important lessons, because the author never tried or intended to do so. Like Cervantes, one purpose and a chief success are his efforts to be entertaining. The use of Don Quijote as a pattern is not a weapon to damage one's enemies, but a successful, definitely entertaining metaphor in which a Quixote can be any hero whose enthusiasm is the subject of a novel.

Another novel to use Don Quijote as a metaphor was Sancho; or the Proverbialist, the only imitation of Don Quijote written with a first person point of view. The narrator is an old man, born in 1755, and the events of the novel take place during his childhood. Several aspects of Sancho--the structural unity and the simple prose--are closer to other novels of the Nineteenth Century than to Neo-Classicism, but the theme and the spirit belong to the period of earlier novelists. The use of Don

Quijote as a parallel in order to prove his thesis and the secondary position of plot to episode relate this work by John William Cunningham to those of Fielding, Smollett, and Graves.

This is a short initiation novel, which traces the growing up of the narrator. He is an orphan who lives with two aunts. The elder, Winifred, is clearly quixotic. The nephew is her Sancho Panza, that is, a protege who follows her idealism, but with a sceptical reliance on reality.

Aunt Winifred's passion is an addiction to proverbs of any kind. She is especially charmed by those used by Cervantes in Don Quijote. Her affection for proverbs and for other proponents of them was such that she named her nephew Sancho, "one half of the title of the illustrious squire of Don Quixote,--he being, next to the oracle of Delphose, the greatest originator and promulgator of those sententious sayings."[28]

At one point in his history, Sancho states that, "If she might be esteemed a knight errant in the cause, I might without presumption pretend to the dignity of squire; and was scarce ...less true to my character than my illustrious namesake and predecessor."[29] Like Sancho Panza, he is devoted enough to undergo many hardships and privations in the service of his aunt. He is scorned by all throughout his early life. By her

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[28]John William Cunningham, Sancho; or the Proverbialist (Boston: Wells and Lilly; 1817), pp. 27-28.

[29]Cunningham, pp. 80-81.

maxims, he is unable to be frank and to have friends. By opposing innoculation, he nearly dies of two diseases believing that "Old falsehoods are better than new truths."[30] He is mortified to discover that the name his aunt has given him is shared by half a dozen hunting dogs in the neighborhood.

Sancho calls his book the "history of my persecutions,"[31] since, like the Spanish squire, he most frequently earns pain as a result of his quixotic adventures. As a boy, he is completely dominated by his aunt. Her fascination with and devotion to proverbs is as great as Don Quijote's dedication to knight-errantry. "Her whole life, and therefore my whole life, was governed by those maxims of life and manners which are in such general circulation."[32] The only other passion she feels is a love for herself and, to a lesser degree, for Sancho whom she can mold in her own pattern. In him, she has a steadfast, although somewhat unwilling, squire.

> She ate, she drank, she walked, she lived, and, what was worse as I had no choice in the matter, she constrained me to eat, to drink, to walk, to live, by proverbs.[33]

Sancho's adventures begin when he goes away to school. Winifred spends a long time "consulting my memory for some

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[30]Cunningham, p. 110.

[31]Cunningham, p. 42.

[32]Cunningham, p. 14.

[33]Cunningham, p. 16.

single sentence in which may treasure up all the advice which it is most desirable for me to give you on the present occasion."[34] She eventually decides that he should guide himself at all times by the rule, "Take care of Number One."

Sancho follows that proverb, with the results first of illness caused by eating too many stolen pastries and later a beating from the other boys.

> ...they left me black and blue.... I had abundant leisure to philosophize; and I could scarcely avoid questioning, pretty resolutely, at the moment, both the truth and the expediency of my aunt's maxim.[35]

After the blanketing, the Spanish Sancho expresses similar views. Braver than the boy, he speaks to Don Quijote himself.

> Y lo que yo saco en limpio de todo esto es que estas aventuras que andamos buscando al cabo nos han de traer a tantas desventuras, que no sepamos cuál es nuestro pie derecho. Y lo que sería mejor y más acertado, según mi paco entendimiento, fuera el volvernos a nuestro lugar, ahora que es tiempo de la siega y de entender en la hacienda, dejándonos de andar de Ceca en Meca....[36]

Realistic thinking, prompted by pain, tells both squires that the idealism they follow is not their own. Nonetheless, both continue to follow their Quixotic guides.

The English Sancho is expelled from school. Now not only he but Aunt Winifred as well must face reality. The schoolmaster's letter obviously shocks her.

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[34]Cunningham, pp. 29-30.

[35]Cunningham, p. 42.

[36]Cervantes, p. 75.

> You have sent your boy to school with a principle which has made him greedy, cruel, and dishonest. It is but just that you, who have given the disease, should endeavor to cure it: and therefore I have sent him back to you.[37]

While Don Quijote never encounters such a blunt indictment of his efforts, he too is frequently faced with the apparent failure of either a belief or an action. His second encounter with Andrés, for example, or the painful fight with the windmill should convince him that all is not as he imagines. But Don Quijote and Aunt Winifred are equally unbending and therefore forced to reconcile what they perceive with what they feel obliged to consider as the truth. Don Quijote can blame enchanters, but Winifred has only more proverbs to rely upon. One proverb is not enough: "two are necessary to guide you aright in the thorny path of life." Although she may lose faith in one proverb, "she attached just the same to all others."[38]

The Proverbialist Quixote is not "likely to be cured of her errour by the single incident,"[39] and so she sends Sancho to another school, with another proverb. He misunderstands "Do at Rome as they do at Rome," and is planning to burn his aunt's haystack and blame some Christians, in the pattern of Nero, when Winifred explains the traditional meaning of the

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[37]Cunningham, p. 44.

[38]Cunningham, p. 53.

[39]Cunningham, p. 52.

proverb. Sancho's next sally is his attendance at college. Aunt Winifred has various proverbs engraved on a donkey-skin as a present and hopes he will be guided by them. Sancho sees that they are "maxims of such acknowledged celebrity, that it was impossible to dispute them."[40]

At every setback, reality forces him to question his Aunt's beliefs. Expediency and habit always cause him to return to her practices.

> ...once or twice, when I was in danger of being betrayed into something like candour and openness by the frankness of a visitor, my aunt's picture seemed, like the celebrated Madona at Rome, almost to frown upon me for my imbecility.[41]

Therefore like his Spanish counterpart, when made governor of Barataria or hearing about the miracles of the Cave of Montesinos, he accepts the other person's Quixotic ideas and attempts to follow them himself. "--Verdad debe de decir mi senor--dijo Sancho--; que como todas las cosas que le han sucedido son por encantamiento...."[42] The English Sancho is completely quixotizado and develops to the point of following proverbs at his own inspiration.

He behaves in three different fashions, each borrowed from the character of Sancho Panza. At first, he follows another's ideals and suffers pain. Later he is dubious, but

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[40]Cunningham, p. 88.

[41]Cunningham, p. 109.

[42]Cervantes, p. 352.

continues anyway. Finally he is persuaded himself of the importance of proverbs.

The death of Aunt Winifred causes young Sancho to doubt all she has told him. His superstition, the apparent unhappiness of her whole life, and the benificent influence of his other Aunt, Rachel, cause him inevitably to cast aside proverbs for ever. At Don Quijote's death, Sancho Panza is completely quixotizado, encouraging his master,

> vámonos al campo vestidos de pastores, como tenemos concertado: quizá tras de alguna mata hallaremos a la señora doña Dulcinea desencantada, que no haya más que ver.[43]

The other Sancho, however, with the removal of his quixotic aunt, abandons his quest. He is "an almost incurable man restored without sending him to a madhouse."[44] He discovers that the Eleventh Commandment, "Love one another," is greater than a volume of maxims.

Aunt Winifred is not so strong an influence on her Sancho as Don Quijote is with his. Her power lasts only as long as she lives, thereby controlling her Proverbialist Squire both financially and psychologically. Like the Spanish Sancho, he is somewhat materialistic. The fact that he is his Aunt's heir and currently dependent on her for his support seems to affect his respect for her, as well as his obedience. Affection and loyalty have no part in his relationship to her.

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[43]Cervantes, p. 529.

[44]Cunningham, p. 171.

Winifred's motives for her obsessive faith in proverbs are not really explained. Her loneliness and her totally self-centered life may have led her to rely on sentences whose value is virtually indisputable. In this way, she is able to wear what Sancho calls the "veil of confidence."[45] This is an armor which, like Don Quijote's, enables her to do exactly as she wishes. The knight-errant has to ride about the country, while she must prove herself literally infallible. The effect, as far as young Sancho is concerned, is hardly less than Winifred herself could desire.

> She rarely acted but on the authority of a proverb, what she could find proverbial authority for doing. This being once discovered, I no more thought of resisting the will of my aunt, backed by a proverb, than a stone, when left to the influence of gravity, thinks of hesitating to descend.[46]

Like Sancho Panza in the episode with the curds, fear of punishment is his greatest motivation for conforming. Sancho Panza begins his adventures believing in none of Don Quijote's fancies, but his experiences take him closer and closer to the knight's beliefs. Pain is outweighed by comradeship and by the loosening of his imagination. The English Sancho, on the other hand, begins his adventures from the position of a totally dependent and totally trusting child; each misadventure

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[45]Cunningham, p. 24.

[46]Cunningham, p. 23.

leads him one proverb farther away from Winifred's control. Any filial affection is destroyed by her harshness and lack of compassion.

While Winifred wears the veil of confidence, Aunt Rachel is clothed in bashfulness. She is not like any character in Don Quijote, certainly not Sansón Carrasco, or the niece, or Sancho's wife. She stands instead as the truly good person who can lead Sancho to Christianity, but who fails with her sister. The thesis of the novel is that the Bible is a better source of authority than proverbs. Winifred gives Sancho short, popular, pithy maxims, and Rachel gives him the Bible.

The purpose of the novel is clearly stated in its closing paragraph.

> It is then, its humble design to shew, that mere human wisdom is very defective that large proportion of the most popular maxims are exceedingly unsafe--that many of them have a strong tendency to create a sordid and selfish character--that our principles of action are to be sought in the Bible --and, finally, that if any person desires to be singularly happy, he has only to pray and to labour to become eminently good.[47]

Aunt Rachel's "repugnance to a proverb, or maxim, or anything approaching to a neat, pointed, pithy, oracular, sententions saying"[48] was as great as her sister's dependence on them. She relies instead on the Bible and tries to substitute scripture

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[47]Cunningham, p. 188.

[48]Cunningham, p. 19.

for Winifred's proverbs. In the end, however, she is only able to draw Sancho to her point of view by the same methods Winifred uses. The latter unjustly leaves her fortune to Rachel who quickly turns it all over to her nephew, counseling against any kind of fanaticism. Her kindness, his indebtedness to her, and the strongest consideration of all, his spite against Winifred lead the young man to accept all the Christian beliefs as absolute and to renounce his addiction to proverbs. A celebration of book burning destroys all of Winifred's library of the works of free-thinkers. This is performed "in the true spirit of a Spanish Inquisitor."[49] The Inquisition held in Don Quijote's library is no more severe than this. Winifred, like the knight, loses her books when she is unable to defend them.

There are several digressions which further prove the novel's moral. Unhappily though, the attacks levied at proverbs may also apply to these stories. They may be considered only "true in some circumstances, and under particular modifications."[50] Cunningham, of course, like Aunt Winifred, is unaware of this, and accepts his parables as infallible. The first pertains to an Indian struggling against the current of the mighty Niagara River; at the crucial moment, having almost succeeded, he gives up and is swept over the Falls.

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[49]Cunningham, p. 185.

[50]Cunningham, p. 21.

Another tale describes a superstition in Hungary. A giant beside a mountain menaces everyone who comes near. The village is in terror, until someone realizes the whole thing is only a reflection of the person approaching. The point, obviously, is that jumping to conclusions is dangerous.

The story of the "Dying Cottager" is a full-length interpolated story. An immoral barmaid is dying slowly as a result of a blow from her husband during a fight. Fortunately she is converted by the local parson, the narrator of the story. Sancho visits her, at her deathbed and sees her peace, contentment, and faith. A few days later she dies. As in the case of the other digressions, this one is integrally related to the plot. Just after realizing the sadness of his aunt's death, he witnesses how a Christian dies. The experience leads directly to his own renunciation of sceptical thinking.

Cunningham's use of language is not like Cervantes'. It is of a totally different nature--homely and plain rather than Baroque. Nothing could be farther apart than the descriptions of characters in Don Quijote, the neo-Platonic beauty of Dorotea, Luscinda and Zoraida, the grotesqueness of Maritornea, and the coarseness of the peasant girls, from Sancho's dull, but realistic description of Aunt Winifred.

> She was, then, a little, round, well-conditioned person, with a remarkable air of self-complacency. Her eye was rather dull; her mouth had that sort of gentle elevation of the corners, which is not an unusual symbol of satisfaction with ourselves,

> and of a kind of quiet contempt for others. She was neatness itself....[51]

At two points, the narrator wanders from his story into essays, the first praising universities, the second the Church of England. These two British institutions stand for what most conservative novelists of Cunningham's day wished to preserve, the Establishment. In writing Don Quijote, Cervantes was not principally seeking social changes or making an effort to influence public opinion. This was not, however, the case in many novels of the late Eighteenth and early Nineteenth Centuries. Without exception, no novels which imitated the Quijote can be called percursors or advocates of Romanticism or of social change. The established order, symbolized here by the Church and the universities, is consistently upheld by the narrator.

As is the case with The Amicable Quixote, this novel uses the metaphor of Don Quijote to demonstrate the follies of enthusiasm. Whether opposed to friendship or proverbs, unrealistic devotion to a fallacy is made the plot of these two light novels, whose primary function is entertainment and a moderate amount of enlightenment and morality. Don Quijote made a good pattern for such novels, and readers recognized the characters, knew what to expect, and learned the lessons.

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[51]Cunningham, p. 9.

CHAPTER EIGHT

CONCLUSIONS

Most English novelists of the Eighteenth Century would have written radically different novels if they had not had the pattern of Don Quijote. The Spanish novel was ever-present as a handbook for plot, character, and incident, as well as a guide to technique for such variables as authorial intrusion, digressive structure, and diction. From Joseph Andrews and Tom Jones to Tristram Shandy, all the major novelists openly acknowledged their indebtedness to Cervantes.

But at least ten novelists go beyond what was the standard Eighteenth Century borrowing from Cervantes. The Female Quixote by Charlotte Lennox, Joseph Andrews by Henry Fielding, Sir Launcelot Greaves by Tobias Smollett, The Spiritual Quixote by Richard Graves, the anonymous The Philosophical Quixote, Sir George Warrington by Jane Purbeck, The Infernal Quixote by Charles Lucas, The Political Quixote by George Buxton, the anonymous The Amicable Quixote, and John William Cunningham's Sancho, or, the Proverbialist directly copy Don Quijote. In a broad sense, their plots, their protagonists, their episodes and themes are those of Cervantes. Each author makes variations and reflects his or her own personality in these novels, but none borrows everything to be found in Don Quijote; clearly, none of them at all

approaches Cervantes' genius. A few strictly Cervantine elements, such as the Arabian captivity and the pastoral Arcadias, are missing in all ten imitations. One or more novels copy random elements; The Infernal Quixote, for example, has original poetry, and Sir Launcelot Greaves contains a vigil and dubbing sequence paralleling Don Quijote's adventure. A few characteristics of the Spanish novel are found in all or nearly all imitations.

Each author, in writing an imitation of Don Quijote, faces the necessity of selection. Each includes certain specific elements of the Spanish novel and omits others. The choices of these imitators are based to a large degree on their own purposes. None of them writes with Cervantes' exact aims; each writer of course has his own motives and goals. What they want to accomplish determines how they imitate and what they include.

Among these ten English novelists, there are four basic purposes, either stated, implied, or obvious. Charlotte Lennox mirrors the stated goal of Cervantes: to end a foolish literary fashion. Fielding and Smollett both displayed interest in the Spanish master throughout their writing careers, first, as a pattern to be used in all of their writings, and, in Joseph Andrews and Sir Launcelot Greaves, as reworkings of the major characters of Don Quijote. Five of the English novelists have didactic aims; they want to

prove the virtue of their convictions and to villify their opponents. And other novelists use Cervantes as a shortcut, a convenient ready-made outline for a novel, a commonly known metaphor to illuminate their plots.

Don Quijote contains hundreds of characters and dozens of adventures. It is a panoramic view of all levels and professions of Spanish society. In addition to the large number of characters, there are many facets of Don Quijote himself. Various adventures reveal many traits, varying actions, and multiple perspectives from which to see him. Very few of the imitators make any effort to reach this scope, either of separate characters or of components in the character of Don Quijote. They rely on a narrow vision, a few main characters, a well-rounded, clear-cut foolishness, or a series of adventures.

Joseph Andrews and Sir Launcelot Greaves are the only novels with both more than a few characters and complex adventures, but even those novels lack Cervantes' effective combination. In place of the Spanish master's balanced emphasis on Don Quijote's foolishness, many adventures, many minor characters, and long digressive essays, most of these English novelists rely on an exclusive emphasis--Arabella's foolishness, George Bruce's acquaintances, or Geoffry Wildgoose's adventures. It follows that these authors, by

emphasizing one portion of the Spanish novel, lack the depth that is found in Don Quijote. Cervantes' encyclopedic knowledge--his ability to write with complete ease of history, myth, philosophy, Renaissance arts and sciences, and folk culture--is never equalled. Fielding's essays and the speeches of several of the Quijote figures reveal wisdom or scholarship, but these never approach Cervantes' scope.

There are other major differences between Don Quijote and its imitators. The English novels have very little humor, in the Cervantine sense; the comic is replaced by either chamberpot humor or austere solemnity. The Eighteenth Century novels are, with the exception of Joseph Andrews, conservative class novels, and as such, very lacking in humanity. The authors attempt compassion but limit their sentiments to the upper classes while scorning the farmers and the servant class. The philosophical level also compares unfavorably with Don Quijote. In general, any philosophy to be found is superficial or didactic, and not at all universal. The plots are mechanical, with each episode illustrating the purpose of the writer, like Sir George Warrington's encounters with would-be republicans and Parson Adams' meetings with hypocritical parson. In at least six of the novels, a final conversion of the Don Quijote character takes place almost miraculously, resulting in a happy ending. Don Quijote's sad death is never copied.

Cervantes' protagonist has many facets, many characteristics. He acts differently on different occasions. At times, when he abandons his own desire for Dulcinea in order to serve Princess Micomicona, for example, he is completely self-sacrificing, while at others, he is selfish. He is honorable when he promises not to escape from the cage or when he fights the lions, but he is also callous, as his attitudes toward Alonso López and the shepherds whose sheep he has killed illustrate. He is wise, as he shows with the goatherds and the man of the verde gabán, and he is gullible in Barcelona, when the talking head tricks him, or at the inn where the mono adivino fools him. All of these qualities and dozens more create a universal, immortal figure, who can be explained in many ways and in the end is inexplicable to any degree of certainty. Each reader and each imitating writer, can find in Don Quijote a hero or a villain, a tragic figure or a buffoon, a self-server or a savior, as he wants.

> There are as many interpretations of Cervantes' hero as there are of man himself. Theosophists, Christian Scientists, Baptists, Roman Catholics, and the apostles of Service-with-a-Smile--all find themselves in the Bible and so, too, can they in Don Quijote. There are as many interpretations as interpreters....[2]

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[2]Kenneth Rexroth, "Don Quixote, "Saturday Review," XLVIII (May 15, 1965), 19.

The English novelists who imitate Don Quijote create various Quijotes who are each more limited than the original, and therefore more consistent, more easily explained characters. Each English hero has one chief characteristic which determines his vision--or his insanity--and around which his entire characterization is developed. Sir Launcelot Greaves, for example, has suffered a disappointment in love, and this determines his knightly travels, his delusions, and his ultimate return to sanity. Marauder is motivated by spitefulness and a desire for revenge. Each author adapts Cervantes' Quijote to fit his own purpose, using those elements of the original which are appropriate to his more limited character and omitting those which are largely irrelevant. Some of the English characters, like Don Quijote, are orators, but others are not. Some are ridiculous, some are courageous, some are both, and some are neither. As a result, these copied characters are similar to Don Quijote, but never identical. Actions, words, and motives, from Sir Launcelot's speeches and Arabella's misconceptions to David Wilkins' search for glory and Wildgoose's attempts to convert the countryside, recall the Spanish knight, but are not equal to the wide range of his development.

A common device of the English novelists is to separate Cervantes' Quijote into two or more characters. Joseph Andrews, Sir Launcelot Greaves, and James Harcourt are

quixotic lovers, while corresponding characters in each novel, Abraham Adams, Samuel Crowe, and David Wilkins, convey the foolishness of the original Quijote. All may have quixotic visions, but the lovers, one aspect of Don Quijote, are constant and dignified, while the buffoons are ridiculous in appearance, gullible, and absent-minded. A variation of the character-splitting occurs when the novelist simply chooses one persona and ignores any other characteristics of Don Quijote. Blackibo Dwarfino is pure villain; as such, he has the quixotic qualities of being above all callous and gullible. In Sancho; or, the Proverbialist there is no enamored hero, only two dedicated believers in proverbs, one of them quixotic in her loyalty and closed mind and the other more resembling Sancho Panza in his observance of another's vision.

Most of the English Quijotes follow a model: Arabella has her French romances, Joseph has his sister Pamela, Adams has Christianity and the Greek classics, Crowe has Sir Launcelot, Wildgoose has the Methodists, Wilkins the scientists, Warrington and Marauder the republicans, Sancho has Aunt Winifred, and the latter has Don Quijote. Sir Launcelot, like Don Quijote, feels that he has been called to his duty, although by whom or what is never stated. All but Crowe, Marauder, and Sancho are totally committed. The others, like Don Quijote, are so engrossed in their visions and adventures that they are largely unaware of what goes on around them.

With the exceptions of Marauder and Blackibo Dwarfino, all are idealistic and usually motivated by a genuine, if misguided, desire to do what is right. They judge others and situations by their own ideals, sometimes at the expense of traditional ethics. Don Quijote believes that he is above the law when he frees the galley-slaves, Wilkins has no qualms about experimenting on a poor child, Blackibo Dwarfino would cause a cobbler to live in poverty and say it is the cobbler's fault for listening to him. Occasionally, as in the case of Sir George Warrington, these values are betrayed by the idealistic Quijote figure himself. This element of Don Quijote, his ideal and his dedication, is generally used by the imitators. Whether they call it enthusiasm or madness, this is what the Eighteenth Century considered the basic requirement of a Quijote. Everything else is more or less optional.

Many of the Quijote figures in the imitations have a cloudy perception of reality, just as the Spanish knight-errant does. Several of them have no real knowledge of the world. Only Adams and George Bruce, like Don Quijote, have both of these problems. Most of the characters misconstrue, although none goes so far as believing windmills to be giants or sheep to be armies. Arabella's gardener-gentleman, Adams' impressions of the nature of man, Blackibo's strange land-ship, and Wildgoose's failure to understand the results

of his preaching are examples. All, at one time or another, show a serious lack of judgment, as when Arabella, to escape an imagined abductor, climbs into a carriage with a real one, Bruce dons the uniform of a servant, or Adams trusts the promising liar to pay his bills. Some, like the Spaniard, will neither adapt nor learn from their errors and misfortunes. Others--Sir Launcelot, Wildgoose, Warrington, Bruce, and Sancho--do come to realize their mistakes.

The English authors stray widely from Cervantes' pattern in terms of what their characters are like and what they do. There are two basic groups of personalities: the handsome, wise, and dignified, as opposed to the middle-aged, ridiculous, and foolish. While nearly all of the English Quijotes suffer shame, indignity, or pain, none of them suffers the inner conflict of Quijote. None is a tragic Romantic sufferer, as Don Quijote may be said to be. Parson Adams most closely approaches what the Spaniard is like. He is a dignified man, yet he suffers indignity. He is a combination of the innocent and the simple. He is benevolent, honorable, courageous, but nonetheless, gullible and absent-minded. Blackibo Dwarfino and Marauder are farthest from Don Quijote. Both are sober characters, in league with the Devil, not humorous, not humane, neither benevolent nor honorable. At best, the only traits they share with Quijote are callousness and, in Marauder's case, courage.

The episodes and adventures adapted by the imitators also reveal their intentions in writing Quijotesque novels. Typically they place their heroes in ridiculous situations involving confrontations with more worldly people. Arabella confronts Bath society with no preparation for what it is to be like. George Bruce speaks up in front of a large group, revealing his strange notions. Adams has no money and has to ask uncharitable clergymen for loans. Blackibo Dwarfino sits in a contraption for a long time before realizing he has been fooled. The most common adventures borrowed directly or nearly so from Don Quijote include the terror at night, the challenging of the Toledan silk merchants, and the freeing of the galley-slaves. In these adventures, when Adams and Joseph, Wildgoose, and even Sir Launcelot panic in the dark, when Crowe challenges unarmed farmers, or when Adams, Warrington, and Arabella encounter convicts and allow them to go free, the English novelists reveal irrationality and foolishness, not the idealism of the original Quijote.

Many adventures, such as the frequent, genuine rescuing of a lady in a runaway carriage and the romanticized love stories in each of these novels except The Political Quixote, are completely original and not based on anything in Don Quijote. In these adventures, there is genuine courage and sincere feelings. The English writers overlook any aspects of real courage in Cervantes' Quijote and of romance in the

Spanish novel, and create these to comply with conventional Eighteenth Century patterns.

When confronted with difficulties or with inconsistencies in their beliefs, most of the English characters have Don Quijote's facility of rationalization. After his numerous beatings and his rough fall when he fights the windmills, the knight-errant is quick to blame enchantors. He never doubts his original interpretations; to him, these are armies and giants, and that impression will not change. The imitating novelists consider this an important trait for their Quijotes, who are generally unbending, obstinate, quick to rationalize, and almost never capable of seeing an error.

Most of the English heroes, like Don Quijote, have specific language patterns. Some quote at length from the writings they so earnestly believe in and seek to emulate; Winifred, obviously, always speaks with proverbs. Others, like Parson Adams, are unintelligible to others, due to their lack of awareness of reality. Like Cervantes, the English authors set their idealistic heroes apart from the rest of the world by having them speak in an individual fashion, usually patterned on their quixotic models.

Don Quijote's hope for fame and glory is also frequently copied. In some characters, such as Wilkins, this goal is selfish and a chief motivation. In others, such as Arabella and Wildgoose, future fame, and even present day renown, are

expected as natural consequences of the life they lead. Adams wants his sermons published, confident that these, like Don Quijote's acts of chivalry, will make everyone wiser and better and closer to a true Golden Age.

Don Quijote talks constantly of this Golden Age he seeks to revive. All the world will be a better place when chivalry reigns again. His only reward will be the self-satisfaction of having done great good, plus eternal glory, a kingdom and a princess. Most of the English Quijotes foresee new ages, which they hope to restore, discover, or advance. But their motives are warped. Arabella's ideal world would be completely self-centered, with thousands dying in battle for her honor. Blackibo wants a new age, but he is not concerned with how it develops or with what consequences it might bring. Wilkins wants a new scientific age, chiefly for his own advantage. Wildgoose, Adams, and Greaves have sincere hopes for a better world, but these aspirations are spoiled, respectively, by lack of serious preparation, naivete, and irrationality. In effect, the English authors are less concerned than Cervantes with creating a universal man in conflict with his ideals and the world around him; they settled for localized conflicts, unsympathetic heroes, and more unified plots and characterizations.

Since the English imitators, with the exceptions again of Fielding and Smollett, generally write to prove a point, their

focus is more direct than Cervantes'. They emphasize a predominant Quijote figure who shares many common traits with the Spaniard. In turn, other characters in Don Quijote are given less importance and less development than in the original. For example, virtually none of the English Sancho figures develop or change. Most often they are one-dimensional characters, necessary as a requirement for a Quijotesque novel, with no importance either for the plot or for the author's purpose. Two Sancho figures, Imphell of The Infernal Quixote and Solomon of The Philosophical Quixote, are only very minor characters, whose illustration of the basic characteristics of Sancho Panza is questionable. Solomon has become, like the original squire, quijotizado, but he and Marauder's companion Imphell both desert their quixotic masters when bad times come. Two novels, The Amicable Quixote and Sir George Warrington, have no Sancho types at all.

The most important Sancho figures in these imitative novels--Joseph Andrews, Lucy of The Female Quixote, Crabshaw and Clarke of Sir Launcelot Greaves, Tugwell of The Spiritual Quixote, Seditiono of The Political Quixote, and Sancho of Sancho; or, the Proverbialist--are without exception humorous characters. The original Sancho Panza receives much physical abuse, a blanketing, several beatings, and a dose of balsam; the Eighteenth Century versions are not spared similar treatment. They have mishaps with explosions, falls, spilled

chamberpots, stones and rocks, and a variety of other disgraceful and painful accidents. Abuse is not always physical. Joseph only barely escapes seduction on several occasions. Sancho is expelled from school. Lucy never quite catches on to what is happening; everything to her is just confusion. The imitators apparently consider it necessary to include physical punishment, bad luck, and empty-headedness in their copies of the Spanish squire. Sometimes the humble squires receive punishment intended for their masters. This results from Eighteenth Century attitudes regarding gentlefolk and servants; whenever the writers are hesitant about flinging mud, rocks, and insults at Sir Launcelot, Adams, Wildgoose, or other Quijote figures, they pile the pain on the servants. None of the Quijotes, except Wilkins, receive indignities to the same degree as their lowly companions.

Most of the English Sanchos speak comically. They use malapropisms and mispronunciations, they stutter, or they rely on proverbs. Tim Crabshaw even speaks with a Yorkshire accent, always considered humorous by the English.

Just as there are two basic Quijote types in these English novels, there are also two kinds of Sanchos. Jeremiah Tugwell, Timothy Crabshaw, Solomon, and Seditiono, like the Spaniard, are short, heavy, and middle-aged. The others are younger and completely different physically. Sancho and Imphell are very young, and Clarke is small and dapper. Lucy

is young and apparently attractive, while Joseph is clearly extremely handsome and well-built.

Sancho Panza is a character who changes from episode to episode, being self-centered at times, as when he fails to beat himself for Dulcinea's disenchantment or steals from the possessions of the fallen priest, and loyal to Don Quijote by continuing to follow the knight in spite of many trials and much suffering. The imitations are usually characterized by one or two traits which remain constant, or, at best, which are revealed as the story progresses. The cowardice exhibited by Sancho Panza at the fulling-mills or after the release of the galley-slaves also is displayed by the Sancho figures, especially when there is a threat to body or purse. Tugwell is afraid of ghosts. Solomon, in The Philosophical Quixote runs away from marriage. Tom Clarke is the reverse; he seems cowardly, but on the occasion of the fight with Sycamore shows real courage.

Loyalty such as Sancho Panza displays never occurs in the imitations. These English characters, of whom all but Sancho and Tom Clarke are servants, are more concerned with their own welfare than with their masters'. Crabshaw ignores Sir Launcelot's commands and starts a fight. Lucy takes a bribe to carry a letter, knowing this will displease Arabella. Imphell totally deserts Marauder when misfortune occurs. In addition, these Sancho figures are quick to call their

idealistic companions insane; they see reality, but in their own interests avoid pointing it out and merely criticize when the masters are away. While Sancho Panza also calls Don Quijote mad, he never hesitates to criticize, comment, cite a proverb, and tell the truth as he sees it. A commitment to truth is higher in his character than in any English version.

While Sancho is generally less important in the imitations than in the original, Sanson Carrasco, where such a character does occur, is given major status. In The Female Quixote, for example, Sir George Bellmour is a much more important character than Lucy, the servant and Sancho figure. Other Sanson characters are Squire Sycamore in Sir Launcelot Greaves, Harcourt in The Philosophical Quixote, Wilson Wilson in The Infernal Quixote, Self-Reformationo in The Political Quixote, and Aunt Rachel in Sancho; or, the Proverbialist. These characters vary in relation to their authors' opinions and purposes, from the most honorable character in some novels to the least in others.

Typically, as with Sanson's two attempts to cure Don Quijote, first as the Caballero de los Espejos and then as the Caballero de la Blanca Luna, these characters have two confrontations with the quixotic characters. The first encounters, such as Bellmour's spurious history, Wilson's interrupted fight, and Harcourt's scientific journal fraud,

are unsuccessful. Sansón, after his initial failure, mixes any genuine concern for Don Quijote's welfare with feelings of revenge for that humiliation. Bellmour never acts except with greed for Arabella's fortune, but Sycamore, Harcourt, and Self-Reformationo all display this malice. Wilson has more reason than anyone to desire revenge, since Marauder eloped with his beloved, but he acts with purer motives than any other Sansón figure; this is related to his creator's purpose in showing Marauder totally bad and anyone who stops him totally good. As a Christ-figure, Wilson brings about the fall of the Infernal Quixote for the betterment of humanity; preventing republicanism, to Lucas, is just such a benefit.

Second attempts to cure the visionaries are not always as successful as Carrasco's. The Spanish bachiller does force Don Quijote to give up chivalry, thus directly causing his death. Wilson also in a second sword fight with Marauder directly creates the situation which causes the latter's death. But Sycamore fails in his one and only attempt. Bellmour very nearly succeeds in his second ruse, but almost causes Arabella's drowning; the near-drowning leads to her learning the truth about her French romances and ultimately to her marriage with Bellmour's rival. Self-Reformationo never succeeds, and the results of Harcourt's efforts are unknown. Aunt Rachel is the most successful of all, since she not only cures her nephew, the proverbialist, but does so without

resulting in his death.

The successful Aunt Rachel is very little like Sansón Carrasco. Her efforts are directed at the quijotizado Sancho and only occur after the death of Winifred, the true Quijote of the novel. She is well-meaning, not vengeful, and equalled only by Wilson in virtue and results. Aunt Rachel is more like the minor characters of other novels who do effect cures, the clergyman in The Female Quixote, Dr. Greville in The Spiritual Quixote, and the landowner in Sir George Warrington. These characters have little personality; in fact, two of them do not even have names. Their convincing arguments are not recorded, only their results. They are somewhat like a deus ex machina device, arriving on the scene, curing the heroes, and departing. While having a major influence on the plot, they themselves are shadowy and unrelated to anything in Don Quijote. In essence, the Sansón function has been segmented by the English imitators, just as the Don Quijote and Sancho characters are. There is either a selfish, vengeful Sansón who fails to cure the visionary or a successful, highly idealistic individual, often without much characterization; The Female Quixote has both.

The English authors' concept of Sansón is of course determined by their ideas concerning Don Quijote. To those for whom their Quijotes are completely mistaken, misled, or Satanic, the Sansón figure is an instrument of good.

Self-Reformationo, although failing to cure Blackibo Dwarfino, at least deprives him of his following and severly hinders his efforts. Wilson Wilson is even more idealistic than Self-Reformationo; he totally destroys Marauder and symbolically the evil for which the Infernal Quixote stands. Aunt Rachel also belongs to this class of characters.

Bellmour and Sycamore are of a different kind. Their authors, Lennox and Smollett, by contrast with the anti-Methodist Graves and the anti-republicans, are not personally involved in the issues of the novels and are freer to ridicule the would-be Sansóns. Sycamore is entirely foolish, and Bellmour's motives are quite base. Both are more motivated by desire for the novels' heroines, Arabella and Sir Launcelot's Aurelia, than by real benevolence. Harcourt of The Philosophical Quixote is essentially a jokester and closer to these two than to the serious reformers. He is nearer Cervantes' original than any other since he is neither an instrument of good, a fool, a villain, nor an underdeveloped character such as Dr. Greville. Like Sansón Carrasco, he has a variety of interests and numerous motives. The author does not predict his success or lack of it by limiting his characterization, as so many do.

Several authors do indeed limit their heroes and villains by their characterizations of them. By Charles Lucas' making Wilson Wilson Christlike, George Buxton's having Blackibo

Dwarfino in league with the Devil, and Tobias Smollett's giving Crabshaw a Yorkshire dialect and a bad temper, these authors are strictly classifying their Sansón, Quijote, and Sancho figures. Cervantes avoids making such clear-cut decisions; readers must judge his characters on the basis of their many actions and sometimes apparently changing motives. The Eighteenth Century writers largely ignore these variations. They demonstrate a limited vision by limiting their characters. How they viewed Don Quijote determined that vision.

Readers at different times in history read literature in varying ways; what is seen by one nation or one century may be ignored in another. The English readers of the Eighteenth and early Nineteenth Centuries had an interpretation of Don Quijote which differs in many respects from the view of any other time or place. That view is reflected in imitative novels written at that time; these ten authors reveal an interpretation of the novel, the famous knight-errant, and many rash idealisms of their day. Their view is largely unsympathetic.

In nine of the ten imitative novels, the Quijote figure has a problem. Arabella, Wildgoose, and Warrington are misled, Greaves is insane, Marauder and Dwarfino are bedeviled, and Wilkins, Crowe, Winifred, and Bruce are fools. Only in Joseph Andrews, the earliest imitation, is Adams' quixoticism

treated as a rational, idealistic vision. All the others stand in need of being cured. To their authors, a Quijote is someone with a problem, an enthusiast or a madman. They saw Don Quijote himself as a fool and a madman, and this is the element they copied.

The English Quijotes are not really meant to be taken seriously. Marauder and Dwarfino, granted, do represent diabolism, a hated political system, but like all the others, they are no real threat to things as they are. Wildgoose will never convert all of England to Methodism. Battles will never really be fought for Arabella. Wilkins is too foolish to make a genuine success of his experiments. All of these Quijotes are foredoomed, as the Spaniard is, by an unmovable, materialistic society, by the flaws in their visions, and by their own lack of worldliness. Don Quijote disturbs the world a little. He causes damage, dead sheep, broken legs, a ruined boat, and spilled wine. But the world is too powerful; it overwhelms him. The English characters rarely do any harm. Their enthusiasms are so limited that often other characters are not even aware of them.

The value, then, of Don Quijote to the Eighteenth Century was not its serious message. No author believed one visionary could change things. The value was not revolutionary, but on the contrary, reactionary. Most of these authors were not using Don Quijote to promote change, but to

prevent it. By showing the foolishness and the futility of Quixoticism, these writers could damage, or hope to damage, movements they disagreed with. Don Quijote became a weapon.

Writers who disagreed with a movement, an attitude, or a book had only to label it "Quixotic." Fielding did this with Richardson's Pamela, while other writers attacked religion, politics, and intellectual pursuits. One anonymous author even wrote a Quijotesque novel about friendliness. Their novels may have convinced many or few; the reading public was, like the writers, upper class and conservative anyway. But eventually the really virulent attacks were worthless. The use of Don Quijote as a weapon was not enough to defeat any of the major issues it was used to attack.

What is important in Don Quijote is its greatness as a novel. Very few characters in literature are as universal, as complex, as inimitable as Don Quijote. His vision, his optimism in the face of discouragement, his courage, and his delusion are unequalled. Writers of the Eighteenth Century recognized, if only vaguely, that beneath the fool, there was a character worthy of imitation.

Before 1742, the date of Joseph Andrews, there were not many realistic novels in existence in England. For patterns, the creators of early English novels could turn to fantastic romances, to drama, to myths and legends, or to a few genuine novels. Of the latter, Don Quijote is unquestionably the

best. Cervantes had mastered adventures, plot, novelistic structure, technique, and characterization to an extent beyond that of any of his contemporaries. He had created a pattern to be followed by all who wrote novels after him. Don Quijote thus became the first standard for English fiction.

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