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English interpretations, appropriations, and transpositions of the figure of Don Quixote play a pivotal role in eighteenth-century constructions of so-called English national character. A corpus of quixotic narratives worked to reinforce the centrality of Don Quixote and the practice of quixotism in the national literary landscape. They stressed the man from La Mancha's eccentricity and melancholy in ways inextricable from English self-constructions of these traits.² This is why Stuart Tave is able to write that eighteenth-century Britons could "recast" Don Quixote in a fashion that followed "national pride" in the "freedom" of their humors.¹ However, Don Quixote's integral place in patriotic self-constructions was troubled by gender. While national character was construed as masculine by default, quixotism's association with masculinity was complicated by the potential passive penetrability of quixotism and the proliferation of narratives about female quixotic readers. This essay will analyze these tensions. Henry Fielding's *Joseph Andrews* (1742) and Laurence Sterne's *Tristram Shandy* (1759–67) are key examples of quixotic texts that respond to the figure of the female quixote by interrogating the relationship between Englishness, masculinity, and quixotism.

National Character and Don Quixote

There was English interest in *Don Quixote* from the time of its publication in 1605, even before Thomas Shelton's translation in 1612.³ Sarah Wood observes that "*Don Quixote* became a widely disseminated, virtually denationalized classic."⁴ Similarly, Aaron Hanlon argues in this volume for an understanding of quixotism as a global heuristic, noting how difficult it is, upon each transposition of Don Quixote in eighteenth-century Britain, to ascribe the "cultural phenomenon of quixotism" to Cervantes.⁵ Anglicized quixotic narratives thus *print over* Don Quixote's Spanish origins, enacting a belligerent claim on quixotic practice as inseparable from English print culture. Even though *Don Quixote*—as Elizabeth Lewis observes—became part of an Anglicized construction of Spain, English quixotic transpositions use Don Quixote to construct and reconstruct an eccentric English national character.⁶

The quixotic character, then, must be read alongside Deidre Lynch's observation about the way literary character is bound to both Enlightenment epistemology and print technology: the eighteenth-century conception of character is sutured to a Lockean, printerly formulation of experience that involves the "imprinting of surface and the acquisitions of characters."⁷ Quixotes are characters who are imprinted—typically by the texts they have consumed—to such an extent that impressions from this contact indelibly shapes their subjectivity. Here, I follow Scott Paul Gordon, who characterizes quixotic practice, as the obverse to enlightenment ideals of "proper" perception. The mind of the quixote is not the Lockean ideal: objective, unprejudiced, and able to process reality because it is "a fair sheet of paper with no writing on it."⁸ Instead, it is prejudiced and already inscribed by the genres he or she has consumed. Quixotes possess a subjectivity imprinted by their favorite genre, be it chivalric romance or sentimental novels. This formulation of quixotism is useful for the way it encompasses quixotic narratives' concern with (imperfect) textual replication: quixotic characters embody and attempt to reproduce their reading.

Recognizing quixotism as embedded in print technology also productively links the conceptual underpinnings of national character to quixotism. For example, David Hume's essay, "On National Characters" (1748) argues that one of the reasons national character exists is because the "human mind is of a very imitative nature."⁹ The "*moral causes*" Hume outlines that prompt the development of a national character (the system of government and the position of the country in relation to its neighbor), as much as the "*physical causes*" he dismisses (the quality of the air and climate), suggest that the phenomenon of national character stems from the capacity for people to

have their subjectivity overwritten by their environments. At the crux of both quixotism and national character are crises of individuation within “imagined communities,” to draw on Benedict Anderson’s perpetually useful term. The quixote enacts—despite differences in cultural and communal contexts—topoi imported from texts they have quixotically consumed. Resultantly, the quixote becomes comically displaced, an incomplete reproduction of a certain genre. Quixotes, with their subjectivity indelibly marked by their surroundings, are, like the quintessential national character, exquisitely receptive. Just as the quixotic character is imprinted by the text he—or she—has consumed, theories of national character conceive the moral and/or physical specificities of countries as marking their inhabitants. Upon his arrival in England, Don Quixote can thus be subsumed into a national character; England can, as it were, penetrate Don Quixote’s character and overwrite his Spanish origins.

Quixotic qualities are gendered. The longstanding trope of figuring the feminine as soft and penetrable, though obvious, is crucial to conceptualizing the gendered nature of quixotism. Quixotic characters are molded, imprinted, and formed by the texts that they consume and are therefore interconnected with the old figuration of the feminine as yielding and ductile. In the early modern period, being *imprinted* or *pressed* was also bawdy slang for being sexually penetrated or impregnated.¹⁰ The enlightenment trope of the subject as a page being inscribed by experience could double as a description of a feminine virginal slate being stained, blotted, and altered by sexual experience. Moreover, classical theories of reproduction asserted that women provided the raw materials for an infant, and that men provided its form. Quixotes, then, embody an inscribable, malleable, penetrated, and potentially feminized subjectivity.

This tendency is apparent in a prefatory poem to a 1699 edition of an anonymous translation entitled *The much-esteemed history of the ever-famous knight Don Quixote de la Mancha*.¹¹ The poem describes Don Quixote as responding to the English language and transforming into an English character. As is typical of such prefatory poems, it asserts the superiority of the translated text to the original. It begins by establishing Don Quixote as a universal citizen, a character who freely and easily circulates across national borders: “I Am Don Quixote of the Spanish Race” he proclaims, “But born to travel, *Spain* too streight I found.”¹² The pun on the Strait of Gibraltar and a characterization of Spain as full of “stiff Dons” suggests that Spain is too square, too linear for Don Quixote. He then relates his journey from Spain to France, Holland, and Germany where he is well received. However, when he reaches England, he is not only welcomed but recognizes that he has come to a land with “Thousands full made as I; / Men that have Wind-

mills in their Pates like mine.” A “friend” teaches Don Quixote English, “So quite forgetting Spanish, I’m your own,” and he proclaims himself to be a “Native” of England.¹³ The acquisition of a new language has as much effect on Don Quixote as his reading of romances. In this poem, after crossing into English print, Don Quixote is no longer a Spaniard, or even a global heuristic. Instead, the process of being translated and printed in English abruptly molds Don Quixote into a natural English subject.

The claim that the English are mad is here—as it is throughout the century—central to the English proprietorial claim on quixotism. It occurs, for instance in Richard Steele and Joseph Addison’s periodical the *Tatler*; when an upholsterer is described as being avidly and impotently fascinated with international affairs. As the fictive editor Isaac Bickerstaff states, “the News-Papers of this Island are as pernicious to weak Heads in *England* as ever Books of Chivalry to *Spain*.”¹⁴ This reference to “weak heads” suggests that only specific English people are affected by quixotism. Yet in the same issue, Bickerstaff observes, “This Touch in the Brain of the *British* subject, is as certainly owing to the reading News-Papers, as that of the *Spanish* Worthy [...] to the reading Works of Chivalry.”¹⁵ The printerly touching that Bickerstaff describes seems to be something that all British subjects experience. The preface to Arthur Murphy’s popular farce *The Upholsterer, or What News?* (1758)—based on the *Tatler*’s political upholsterer—builds on the *Tatler* to claim unequivocally that quixotism is universally English: “the Quixote [...] represents ye all.”¹⁶

Quixotism in England is centralized but simultaneously potentially marginal. Wood argues that English quixotes, unlike the original, are ensconced within the confines of the English establishment and can stand in for the nation itself.¹⁷ Yet Wood’s identification of English quixotism with political centrality sits uncomfortably alongside recognition that to be quixotic—even in England—is to deviate from epistemological and political norms. Hanlon, for instance, argues that the quixotic subject occupies a “liminal position” in society.¹⁸ Even the etymology of “eccentricity”—out of the center or ex-centered—suggests the contradictions that come with associating a “national character” (and the centralizations that entails) with quixotism.

However, while national character is a concept that, at first glance, appears to enforce uniformity, the national character of England was constructed as involving an unlimited array of extremely singular individuals. For instance, Hume and Joseph Priestley both comment how the disparate mode of government in England results in a national character that consists of a collection of peculiar people united only through their heterogeneity.¹⁹ At the same time as England is conceived as a community of eccentrics, the

construction of this community entails exclusions and centralizations. It is unsurprising, but important to note, that in Hume's account, those who are not male are omitted from considerations of the "singularity" of the English eccentric "national character." The male English quixote thus simultaneously represents singularity and hegemony: an ex-centredness that is tolerated, even potentially celebrated, because the quixote is otherwise invested with Anglo-British masculine centrality.

Gendering the Quixotic Subject in *Joseph Andrews*

In Henry Fielding's *The History of the Adventures of Joseph Andrews and of his Friend Mr. Abraham Adams. Written in Imitation of The Manner of Cervantes, Author of Don Quixote* (1741), the two main (English, male) characters in the title are both, but differently, quixotic.²⁰ They speak to competing quixotic models in mid-eighteenth-century England. Abraham Adams, a quixote who models himself on Classical heroes and precepts from the bible, possesses, according to the preface "perfect simplicity" and "goodness of heart."²¹ Charitable, innocent, and patriotic, Adams became, shortly following *Joseph Andrews*' publication, an accepted symbol of eccentric English kindness. Murphy praised Fielding's ability to describe those of "remarkable Oddity, or unaccountable Whim," a "Species of Men in this Kingdom" who "are of long Standing among us."²² Murphy thus suggests that Adam's popularity as a character is inseparable from beliefs in a nationwide quixotism.²³ Identifications of Adams with the popular conviction of English eccentricity demonstrate that he was part of a collection of transpositions that rendered quixotism as a component of national character.

While Adams became a crucial entry in a growing catalogue of loveable English eccentric men, the character of Joseph Andrews responded to narratives about female quixotic readers. I have discussed the persistent figuration of quixotism as malleable and penetrable and thus suggested how the quixote is always potentially feminized. Crucially, English masculine national character conflicted with the prominent presence of a parallel corpus of female quixotic narratives, which figure quixotism as involving a feminine impressionability. Throughout the century, in response to a range of factors, including, but not limited to a growing female participation in the literary marketplace, and an association of women with particular literary genres, there was a proliferation of narratives featuring female quixotic readers.²⁴ Characters such as Dorinda in Jane Barker's *The Lining of the Patchwork Screen* (1726) and Delia in Delarivier Manley's *the New Atalantis* (1709) gender the enraptured, imitative novel or romance reader as feminine.

The opening chapter of *Joseph Andrews* draws on this trope, establishing a concern with English readers emulating “example[s]” from literature, in particular “female readers” being taught by Samuel Richardson’s *Pamela* (1740).²⁵ The subsequent chapters focus not on a quixotic female reader of *Pamela* but on a man who behaves like one. *Joseph Andrews* reacts to female quixotic narratives with a parodic remasculinization of the figure of the quixotic reader. The footman Joseph quixotically responds to the letters of his sister Pamela, in other words, Richardson’s novel *Pamela*. Accordingly, he cherishes his virtue and rejects the advances of his mistress Lady Booby, imitating Pamela’s initial rejection of Squire B. Lady Booby’s incredulous response to Joseph’s rejection points to the way that his mimetic reading subverts gender roles: “[d]id ever mortal hear of a man’s virtue!”²⁶ Joseph’s quixotic cross-dressing simultaneously reworks *Pamela* and *Don Quixote*, employing omnivorous recycling to comprehend categories of gender, genre, and national literature.²⁷

Joseph’s quixotism compromises his masculinity on multiple levels. As well as imitating a text which, Fielding’s narrator tells the reader, instructs “female readers,” he is placed in the passive, feminine position of a quixotic novel reader.²⁸ Through his quixotism, Joseph is suggestively represented as a text, imprinted by his reading. This is reinforced by the way his identity revolves around a mark of the strawberry on the skin of his chest, a birthmark “which his mother had given him by longing for that fruit.”²⁹ Fielding here draws on the contemporary theory of the mother’s imagination’s capacity to mark her fetus, a theory that figures the unborn child as a text that potentially can be inscribed by maternal imaginings. The way that Joseph is printed by his mother’s imagination parallels that way that his subjectivity is marked through Pamela’s letters. In short, Joseph is repeatedly figured as imprinted by female imagination. Joseph is an impressionable, feminized quixote.

Yet Joseph’s quixotism becomes gradually minimized through the course of the narrative. By its conclusion, he is literally no longer kin to Pamela; the mark of the strawberry on the skin reveals, along with his parentage, that he is not Pamela’s brother. Lady Booby disappears from large stretches of the narrative, and Adams gains more prominence. A quixote who emulates *Pamela*, a text that is associated from the first chapter with a female readership, is substituted for a quixote less obviously marked by gender transgressions, one who emulates scholarly and religious works rather than feminized literature. While Joseph’s gender identification remains complex through the course of the novel, he appears less feminized when the Lady Booby/Pamela storyline is side-lined.³⁰ Jill Campbell argues that Joseph’s ambiguous masculinity becomes dislocated and deflected through the figure of the foppish Beau Didapper, who, like Joseph, courts Fanny, and is, like

Joseph, associated with emulation.³¹ Thus, Fielding splits the problem of male gender transgressions into “a pair of linked characters, one clearly satirically conceived and the other positive.”³² Placed alongside the effeminate Beau Didapper, Joseph appears masculine.

Beau Didapper reinforces Joseph’s Englishness as well as his masculinity. The narrator sneeringly associates Beau Didapper with continental decadence: “[h]e could talk a little French, and sing two or three Italian songs.”³³ Before Beau Didapper’s introduction, the foppish character of the “French-English Bellarmine” in the interpolated story of the “Unfortunate Jilt” reinforces to the reader the longstanding association between dandies and Francophilia.³⁴ Contrastingly, when Joseph picks up and carries Fanny in his arms, his brawny strength is celebrated by Fielding’s narrator as a specifically English virtue. The narrator proclaims to “my fair countrywomen,” to consider “the many occasions on which the strength of a man may be useful to you; and duly weighing this, take care, that you match not yourselves with the spindle-shanked beaus and petit maîtres of the age” but instead marry a man like Joseph who is strong enough to “carry you in lusty arms.”³⁵ This passage has elements of the mock-heroic, yet it still jovially presents Joseph as a picture of strong, healthy English manhood, an image which is achieved through contrasting Joseph with small, weak Didapper-like beaus (Didapper has “no calf,” is “four foot five inches,” and lacks physical strength).³⁶ “[P]etit-maîtres” further marks the category of “spindle-shanked” beau as French. The opposition between Joseph and Beau Didapper, then, similar to that between the “French-English Bellarmine” and the honorable Horatio earlier in the novel, is on the level of nationality as much as masculinity. An affirmation of Joseph’s masculinity occurs concurrently with an affirmation of his Englishness.

Joseph Andrews, in short, picks at the threads connecting masculinity, quixotism, and Englishness. While Abraham Adams offers a model of quixotic Englishness, which could be easily integrated into constructions of a masculine national character, Joseph’s narrative takes as its starting point a connection between quixotism and female readers. As a result, both Joseph’s masculinity and his Englishness are only recovered after his feminized quixotism is no longer significant in the narrative. To be quixotically English, it seems, one must also be unequivocally male.

In contrast, female quixotes in eighteenth-century English texts are more likely to be identified with a subversion of Anglo-British identity (and a penetration by foreign texts) than English, masculine literary culture. For instance, in Charlotte Lennox’s *The Female Quixote* (1752), Arabella quixotically emulates French romances, consumed in “very bad Translations,” a description that presents Arabella’s quixotic practice as an

imitation of what is already a poor imitation of foreign models.³⁷ In this way, Lennox's quixotic narrative, as Eve Tavor Bannet discusses, questions "the continued applicability of anachronistic transnational imitations."³⁸ Arabella's quixotism leads to ambiguously "foreign" behavior. Her idiosyncratic dress and veil elicits speculation in the pump-room about her nationality.³⁹ Lennox writes:

Some of the wiser Sort took her for a Foreigner; others, of still more Sagacity, supposed her a *Scots* Lady, covered with her Plaid; and a third Sort, infinitely wiser than either, concluded that she was a *Spanish* Nun, that had escaped from a Convent, and had not yet quitted her Veil.⁴⁰

This description identifies Arabella's quixotic dress with a performance of a nebulously exotic identity. When coupled with femininity in English narratives, quixotism has the potential to be divested of its Anglicization, to be even renationalized as Spanish.

English Quixotism as Prosthesis

Laurence Sterne's *Tristram Shandy* (1759–67) responds self-consciously to English representations of quixotism as foreign and feminine, and like *Joseph Andrews*, questions the relationship between masculinity, Englishness, and quixotism. While Joseph is able to recover an English masculinity only after a feminized quixotism is dispensed with, *Tristram Shandy* describes English men attempting, and failing, to remasculinize and recuperate a quixotic masculinity. Like Fielding, Sterne responds to the figure of the female quixotic novel reader with English, quixotic men.

Nonetheless, here, their masculinity is besieged and supremely complex. Sterne depicts a paranoid "remasculinization" (to use Carol Kay's term) of both sentimentalism and quixotism on the part of the Shandy men.⁴¹ Tristram, the fictive author narrator, playfully disciplines the female reader, "madam," in ways that can be read as tantamount to an attack on feminine literary culture.⁴² The relegation of literary women to the narrative sidelines is embodied by the male characters' persistent marginalization of women in the book.⁴³ Tristram proclaims (echoing Alexander Pope) that while all the Shandy men are quixotic characters, "of an original character throughout," the Shandy women "had no character at all,—except, indeed, my great aunt DINAH."⁴⁴ Women in *Tristram Shandy* are unable to inhabit a position of

sentimental eccentricity like the men, and when they occupy a position of individuation and deviance in *Tristram Shandy*, it is through their sexuality. Sterne draws on the connotations “character” has with sexual reputation. Dinah’s “character” is synonymous with her sexual history: she “was married and got with child by the coachman.”⁴⁵ Conversely, the Shandy men express a range of singular, eccentric behavior, a behavior identified with Englishness but also with a wounded manhood. *Tristram Shandy* thus interrogates connections between “national character”, quixotism and masculinity.

Tristram connects the quixotism of Toby and the other Shandy men to England through the climate. Toby, Tristram claims, is indebted to the English air and climate for his eccentricity: he has a “humour of that particular species, which does honour to our atmosphere.”⁴⁶ Tristram’s speculation that the “inconstancy” of the national climate has produced “such a variety of odd and whimsical characters” is, as characteristic of the book, heavily marked with citation and authorial distance. Tristram asks:

—Pray what was that man’s name,—for I write in such a hurry, I have no time to recollect or look for it,—who first made the observation, ‘That there was a great inconstancy in our air and climate?’ Whoever he was, ‘twas a just and good observation in him.—But the corollary drawn from it, namely, ‘That it is this which has furnished us with such a variety of odd and whimsical characters;’—that was not his;—it was found out by another man, at least a century and a half after him.⁴⁷

Tristram’s own idiosyncratic narration, manifest through the eccentric punctuation, and his writing “in such a hurry” that he has no time to search for a reference, marks himself out as one of England’s “odd and whimsical” characters. After elaborating on observations by John Dryden and Joseph Addison, Tristram closes the paragraph with an “observation [that] is my own,” placing himself in a genealogy of English male writers who remark on the climate and an odd national character.⁴⁸

The relation between national climate and national character (something Hume, as discussed above, refuted) is referenced throughout *Tristram Shandy*.⁴⁹ The description of “odd and whimsical” characters as being as English as the bad weather results in the women in *Tristram Shandy*, who barely qualify as characters, becoming denationalized. Women here are not English, nor are they quixotes. Instead, Tristram’s conventional invocation of the climate theory of national character has the effect of suturing the complicated, wounded, quixotic men described in the text with Englishness.

We see this in the description of Toby’s war games. Tristram’s uncle Toby, like the political upholsterer, is quixotically obsessed with imperial wars and

comically incapable of affecting their outcomes. His quixotic activities are prompted by English print, by “the accounts [...] received from the daily papers.”⁵⁰ Toby’s futile obsession with imperial conflicts manifests itself as increasingly elaborate reenactments of the Wars of the Spanish Succession on his bowling green. Tristram writes that his father, Walter Shandy, would “often” remark:

that if any mortal in the whole universe had done such a thing, except his brother *Toby*, it would have been looked upon by the world as one of the most refined satires upon the parade and prancing manner, in which *Lewis XIV.* from the beginning of the war, but particularly that very year, had taken the field—But ‘tis not my brother *Toby*’s nature, kind soul! my father would add, to insult any one.⁵¹

Toby’s re-enactment of British wars in the “campaigns” on his bowling green is overtly situated by Walter Shandy as being at the edge of satire and sentimentality. It potentially mocks “prancing” French masculinity, but because of Toby’s quixotic, amiable “nature”—emphatically English—his war games are recovered from even a hint of Frenchness.⁵² Instead, they are English, sentimental, and almost pitiful.

This overtly Anglicized quixotism is suffused by a sense of masculine loss. “[K]ind soul!” functions here as much as a lament as an exclamation, a prefiguration of the point, three chapters later in the novel, when Tristram breaks off from a narrativization of Toby’s military reenactment to lament his and Trim’s death.⁵³ Toby’s construction of war simulations ultimately stems from his attempt to articulate the groin injury he gained during battle. His domestication of war, particularly his staged battles, is suffused with references to impotence; he rehearses but can never adequately explain his wound.⁵⁴ In general, quixotes are quixotes because they can never be what they aspire to be: Don Quixote is not a knight from a romance, the political upholsterer cannot successfully intervene in foreign affairs, and Joseph Andrews cannot be a male Pamela. There is a quixotic, farcical falling short of the desired model, a failure to live as a text.⁵⁵ In *Tristram Shandy*, this falling short is rendered as a mode of impotence, as masculine lack.

Indeed, in *Tristram Shandy*, through the figure of the hobby-horse, English masculinity—such as it is—is described as animated by lack. Toby, Walter, Yorick, and the autobiographical author-narrator Tristram are all each governed by their own idiosyncratic, individual obsessions, or hobby-horses.⁵⁶ The hobby-horse, the Shandean image for an obsession, is not precisely synonymous with quixotism, yet it is constituent of it. The figure

of the eccentric riding his “hobby-horse” is redolent of Don Quixote on his poor-bred steed. This association is given flesh through Yorick’s hobby-horse; Yorick’s quixotism is his maintenance of his own, living horse, a steed which, Tristram claims, resembles Don Quixote’s mount but surpasses it in its ill-health and unsuitability. Notably, the word “hobby-horse” was used in George Cheyne’s treatise pathologizing the English national character, the *English Malady* (1733). Prior to the publication of *Tristram Shandy*, Cheyne describes how hobby-horses, or innocent amusements help manage the melancholy inherent in the English national character. He writes that hobby-horses can “keep the Mind easy, and prevent its wearing out the Body, as the Sword does the Scabbard.”⁵⁷ English eccentricity, according to Cheyne, becomes a restorative supplement to a national complaint.

Tristram Shandy takes Cheyne’s figuration of the hobby-horse as treatment for an English Malady further. The hobby-horse is not only used to ease melancholy but also it is used by the Shandy man as both a sign of, and an attempt to compensate for, phallic lack. The hobby-horse’s position between the legs provides an opportunity for bawdy jokes. It also points to how the Shandy men use the hobby-horse in an attempt to supplement their wounded manhood.⁵⁸ The Shandy men all suffer castrations that can be figurative, as in the case of Tristram’s unfortunate naming, or painfully literal, as in the case of Tristram’s accidental circumcision from the sash-window, Walter Shandy’s sciatica, and the wound in Toby’s groin.

Additionally, *Tristram Shandy* emphasizes and exploits the penetrability that quixotism involves. Tristram describes the acquisition of a hobby-horsical obsession, the gaining of an English eccentricity, in other words, as a decidedly sexual penetration. Though the hobby-horse rider is described as astride his hobby-horse, their positions are fluid, and the rider becomes penetrated by his hobby-horse: “By long journies and much friction, it so happens that the body of the rider is at length as fill’d as full of HOBBY-HORSICAL matter as it can hold.”⁵⁹ The hobby-horse, strongly associated with sexual pleasure for impotent or castrated men, becomes a dildo, or prosthetic phallus, paralleling how quixotism itself is a crucial, but an engrafted part of English masculinity. Quixotism has not originated from an English body (whether of literature, or of flesh) but rather is inserted into a construction of an English national character.

Tristram Shandy describes the Shandy men attempting (and failing) to remasculinize English quixotism. The novel describes penetrable, sentimental, Englishmen appropriating quixotism as a failing phallic compensation for their masculine lack. *Tristram Shandy* therefore suggestively presents the use of the quixotic in constructions of an English “national character” as a phallic prosthesis composed of English print.

Conclusions

In both Fielding's *Joseph Andrews* and Sterne's *Tristram Shandy*, an established English tradition which uses quixotism in a construction of masculine national character collides with another corpus of eighteenth-century quixotic narratives: the female quixotic reader. *Joseph Andrews* draws on these disparate canons in the characters of Parson Adams and Joseph. By diminishing Joseph's quixotism and increasing Adams' prominence through the course of the narrative, Fielding ultimately suggests that these two quixotic modes are irreconcilable. Quixotism is already ex-centered; to associate it with feminized literature is to remove it from masculine Englishness. *Tristram Shandy* responds to differently gendered quixotisms by playfully positioning the Shandy men in futile opposition to femininity. They attempt (and fail) to use quixotism to supplement their besieged English masculinity. *Tristram Shandy* presents quixotism as an inadequate phallic prosthesis for an English masculinity, which is barely masculine at all. Attempts to incorporate quixotism into a construction of English "national character" *Tristram Shandy* suggests, stem from the "national character" being tenuously, problematically masculine.

NOTES

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13. *Don Quixote De La Mancha*, n.p.
14. Richard Steele, *Tatler*, no. 178 (May 30, 1710) in Donald F. Bond, ed. *The Tatler* (Oxford: Clarendon Press, 1987), 2:471 The Political Upholsterer also appears in numbers 155, 160, 180 and 232 of the *Tatler*.
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16. John Pike Emery, ed. *The Way to Keep Him and Five Other Plays by Arthur Murphy* (Washington Square: New York Univ. Press, 1956), 75.
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41. Kay, *Political Constructions: Defoe, Richardson, and Sterne in Relation to Hobbes, Hume and Burke* (Ithaca: Cornell Univ. Press, 1988), 233.
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45. Sterne, *Tristram Shandy*, 1:21.73.
46. Sterne, *Tristram Shandy*, 1:21.71-72.
47. Sterne, *Tristram Shandy*, 1:21.71.
48. Sterne, *Tristram Shandy*, 1:21.71.
49. Sterne, *Tristram Shandy*, 1:11.27, 3:20.230.
50. Sterne, *Tristram Shandy*, 6:22.536.
51. Sterne, *Tristram Shandy*, 6:22.538-9.
52. Toby is also compared to "Lewis" when he gathers materials for his war games from the top of a church, 5:19.451.
53. Sterne, *Tristram Shandy*, 6:25.544-5.
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