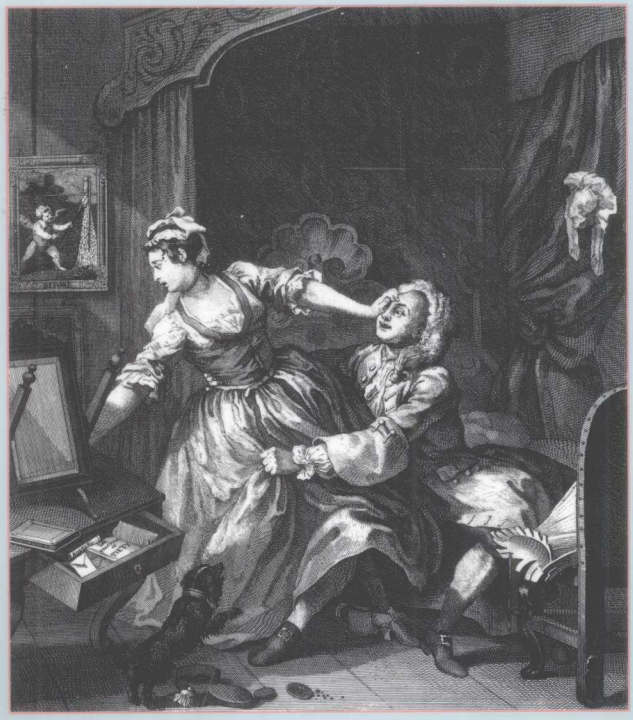
JOSEPH ANDREWS
WITH SHAMELA AND RELATED WRITINGS

HENRY FIELDING



EDITED BY HOMER GOLDBERG

A NORTON CRITICAL EDITION

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Henry Fielding
JOSEPH ANDREWS

WITH SHAMELA AND RELATED WRITINGS

AUTHORITATIVE TEXTS
BACKGROUNDS AND SOURCES
CRITICISM

Edited by

HOMER GOLDBERG
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Editor's Preface

Joseph Andrews is a book avowedly written with an eye to other books. While purporting to demonstrate the beneficial influence of the current best-seller it mocked, it proclaimed itself an imitation of Cervantes and traced its lineage back to the "great Original" of Western narrative, Homer. It also claimed affinities to works as diverse as *Telemachus*, the Abbé Fenélon's fictionalized treatise on the proper conduct of princes, the exotic and ribald *Arabian Nights*, and even a work sometimes regarded as the prototype of *Pamela*, Marivaux's *La Vie de Marianne*. Critics have disagreed about the relative significance of these and other possible influences on Fielding's novel and have offered conflicting interpretations of his own prefatory efforts to explain what he was about. Yet the primary emphasis of those remarks is fairly plain. Fielding assumed his readers would understand the work before them was a comic fiction, or, as he called it, "comic Romance." His initial concern in the preface is to legitimate this kind of writing by placing it within a neoclassical taxonomy of literary kinds; the greater part of the argument is directed to defining the comic; and when he resumes the discussion in the second of his "little Volumes" (3.1), the "biographies" he cites as antecedents are predominantly works of comic fiction, chief among them *Don Quixote*.

Fielding came to this subtler imitation of Cervantes from his first student attempt to transplant Quixote fourteen years earlier by a roundabout route. The son of an army officer of aristocratic descent, he attended Eton, where he studied the traditional curriculum of Latin and Greek. When he resumed his classical studies in 1728 at the University of Leyden (where he began the scenes eventually produced as *Don Quixote in England*, 1734), he had already published a burlesque satiric poem and his first theatrical comedy, *Love in Several Masques*, produced by Colley Cibber at the Theatre-Royal. After his education was cut short, probably by a shortage of funds, he pursued an active theatrical career, writing some twenty comedies, farces, burlesques, and satires that were produced between 1730 and 1737, and eventually managing his own company at the Little Theatre, Haymarket. Given his early inclination and frequent success, Fielding might well have continued writing for the theatre if the popularity of his two political satires, *Pasquin* (1736) and *The Historical Register for the Year 1736* (1737), had not provoked the Walpole administration to enact a statute closing down all unlicensed

theatres, of which Fielding's was the most prominent. He spent the next two years studying law in the Middle Temple. Then in November 1739, he embarked on another career as part-owner and principal writer of the thrice-weekly antiadministration periodical *The Champion*. After being called to the bar in June 1740, he divided his energies between the law and opposition journalism until the acclaim for *Pamela* and the appearance of its self-congratulatory second edition (February 1741) provoked *Shamela*.

In one sense it was only a short step from *Shamela* to *Joseph Andrews*. It simply involved replacing one device for ridiculing Richardson's pious exemplum—changing the heroine's moral character—with another—changing her sex. But this ostensible second parody was in fact a giant leap into a "new Province of Writing" (*Tom Jones*, 2.1). In the perspective of literary history, Fielding's claim of introducing a "Species of Writing hitherto unattempted in our Language" signifies more than he may have intended; his importation of a foreign "Idea of Romance" proved to be extraordinarily original: the first full-blown English comic novel. If the conception of Fielding's "most glaring" character—an amiable parson-errant viewing the world he encounters through an idiosyncratic transforming vision—derived from Cervantes (with hints from the behavior of his own erudite but absentminded friend, the Reverend William Young), he so brilliantly conceived and vividly realized his creation that Parson Adams soon became a proverbial figure in his own right, the prototype of learned innocence. Experienced as he was in the production of comedy, farce, and satire, nothing in Fielding's theatrical writing prepares us for this or the novel's other memorable character inventions—Lady Booby, Slipslop, Trulliber, or Peter Pounce—or the sustained imagination of its comic incidents. From the preface's formula of "the Discovery of Affectation" as the exclusive source of the ridiculous, one might anticipate a repetitive sequence of simple unmaskings. Instead, Fielding generated an unexpected variety of amusing adventures out of the encounter between his "Character of perfect Simplicity" and a world of vanity and hypocrisy, malice and envy. It has been said that Fielding brought to the novel a sense of form acquired in the theatre; but none of his dramatic pieces posed problems on the scale of those entailed in managing this "more extended and comprehensive" series of actions and interweaving this Quixotic strand with the evolving fortunes of his male Pamela-turned-faithful-lover. If he used some of the same venerable plot devices to resolve this story that he had employed in one of his first plays, *The Author's Farce* (1730), these contrivances are in the service of a more comprehensive shaping of the narrative in whole and part.

The novel's extended framework gave Fielding scope to indulge his satiric bent over a broader range of individual and societal foibles than in any of his plays or essays. Freed from the drama's confinement to dialogue and the first-person burlesque of Pamela's self-absorption, he expanded his essayist's manner into the role of a knowing narrator presiding as a philosophic master of the revels, a role that allowed him to

play with the editorial postures and conventions of narration he had observed in his wide reading of ancients and moderns. Many antecedents contributed to Fielding's urbane and amusing narrative manner: what Pope called "Cervantes' serious air," Scarron's facetious byplay, the English tradition of mock-heroics from Butler through Dryden and Pope, the straightfaced ironic analysis perfected by Swift, and Fielding's own habits of critical reflection as a periodical essayist. But again, the synthesis of these diverse elements as the expression of a sustained controlling sensibility was distinctively new. After a dozen years of fairly successful professional writing, something in the specific narrative situation of the novel inspired Fielding to find his truest authorial voice—by turns witty, playful, or earnest, but always genial, assured, and knowledgeable. In addition to augmenting the comic pleasures of the book, through this pervasively intruding narrator he conveyed attitudes and values he had more directly articulated in his essays, thereby guiding and shaping the reader's response to the actions he depicted. Thus he inaugurated the rich mode of third-person narration and commentary he exploited more fully in *Tom Jones*, founding a major tradition of the English novel continued in their individual ways by Jane Austen, Thackeray, Dickens, Trollope, and George Eliot.

The text of *Joseph Andrews* is that of the *Wesleyan Edition of the Works of Henry Fielding*, edited by Martin C. Battestin. Based on a critical analysis of the first four editions that Fielding oversaw in varying degrees, it represents the best-informed reconstruction of his final intention. It relies principally on the significantly revised second edition for the substantive text and the first edition with selectively admitted later variants for spelling, punctuation, capitalization, and typographic features. The latter have been corrected or normalized in minor ways, chiefly in bringing the demarcation of quotations into conformity with modern practice. Otherwise the text appears as it would to Fielding's contemporary readers.

Fielding followed mid-eighteenth-century practice in capitalizing nouns, though not always consistently ("degree" and "Degree" occur within a few lines of the preface, p. 7, for example). He also followed current convention in using italics for proper names and foreign words and phrases; or for simple emphasis ("which should be *rapid* in this Part," p. 187); or for the narrative counterpart of stage directions: "*(and then she burst into a Fit of Tears.),*" p. 24. Occasionally he will italicize direct discourse for no apparent reason, as with Adams's comment on Miss Grave-airs (p. 97), or the sportsman's opening remark to Adams (p. 103). More often he will do so to call attention to some peculiarity or aberration of language, whether it be Adams's archaism ("*smote,*" p. 103), his own playful neologism ("*Authoring,*" p. 70), Slipslop's "hard Words," or the jargon of bookselling (p. 72), doorkeeping (p. 138), law (p. 43), medicine (p. 50), or hunting (p. 188). This practice is most pointedly demonstrated in the account of the ravisher's beating of Adams

(pp. 108–9), where Fielding italicized the several "languages" in the second edition. Elsewhere italics serve to underscore irony, as when we are told Trulliber "was a Parson on *Sundays*" (p. 127, italics added in the second edition), or to convey scorn toward the human hunters who are described as "the *Retinue* who *attended*" their hounds (p. 184, italicized words added in the second edition). More specifically pointed italics are remarked in the notes.

Joseph Andrews would not have flourished as long as it has if its primary pleasures were not accessible to each new generation of readers. But some acquaintance with its literary roots may add to our understanding and appreciation of it. To this end, three kinds of materials are included: writing Fielding parodied (the most notorious scene in *Pamela* and Middleton's Dedication to the *Life of Cicero*), writing that influenced his (excerpts from Cervantes, Scarron, Lesage, and Marivaux), and some of Fielding's own writing germane to the novel or *Shamela*. The latter allows the reader to trace continuities in Fielding's preoccupations and thought but also to consider the differences between his comic and serious treatment of similar concerns. Although the excerpts from Richardson and the continental novelists are a necessarily limited sampling of an extensive body of fiction, these materials should enable the reader to recover some sense of the immediate literary context in which *Shamela* and *Joseph Andrews* were conceived and to compare Fielding's practices with those of his avowed predecessors. An extended note on the political and religious background is intended to provide a coherent context for allusions scattered through the two works.

The notes identify Fielding's numerous references, give eighteenth-century definitions of words whose meaning has changed, and indicate the most significant of Fielding's many revisions. In preparing the notes, I have been helped immeasurably by the work of previous editors, especially, for the novel, J. Paul De Castro's first scholarly edition (1929) and Martin Battestin's Wesleyan Edition; for *Shamela*, the editions of Sheridan Baker, Martin Battestin, and Douglas Brooks; and for the *Essay on the Characters of Men*, Henry Knight Miller. Particular contributions of these and other scholars are acknowledged where appropriate. Knowledgeable readers may discern my additions and occasional corrections. I have tried to make the notes as self-containedly clear and informative as possible without, I hope, distracting readers from enjoying the novel.

In selecting the modern criticism, I have tried to offer a representative but by no means comprehensive sampling of different approaches to the novel. I have chosen critics whose arguments should be accessible to undergraduates. Where excerpting has been necessary, I have tried to present their views as fully and adequately as possible. At variance with each other, these views should not be considered authoritative, but only as persuasive as the evidence of one's own attentive reading of the novel warrants. They are intended to stimulate thought, not foreclose it.

I am grateful to Richmond Hathorn, Judge Arthur Goldberg, Dr. Lester King, and Carol Blum for their patient and helpful responses

to my inquiries concerning the classics, the law, eighteenth-century medicine, and French. I also thank my staunch friend Tom Rogers for his thorough critique of the notes. I alone am responsible for any errors. For faithfully typing and retyping before the era of the word processor I thank Carol De Mangin, Kathleen Merle, Irene Greenwood, and, especially, Joanna Kalinowski.

Contents

The Text of JOSEPH ANDREWS

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*.

IN TWO VOLUMES.

VOL. I.

LONDON:
Printed for A. MILLAR, over-againſt *St. Clement's Church*, in the *Strand*.
M,DCC,XLII.

Preface

As it is possible the mere *English* Reader may have a different Idea of Romance with the Author of these little Volumes;[1] and may consequently expect a kind of Entertainment, not to be found, nor which was even intended, in the following Pages; it may not be improper to premise a few Words concerning this kind of Writing, which I do not remember to have seen hitherto attempted in our Language.

The EPIC as well as the DRAMA is divided into Tragedy and Comedy. *Homer*, who was the Father of this Species of Poetry, gave us a Pattern of both these, tho' that of the latter kind is entirely lost; which *Aristotle* tells us, bore the same relation to Comedy which his *Iliad* bears to Tragedy.[2] And perhaps, that we have no more Instances of it among the Writers of Antiquity, is owing to the Loss of this great Pattern, which, had it survived, would have found its Imitators equally with the other Poems of this great Original.

And farther, as this Poetry may be Tragic or Comic, I will not scruple to say it may be likewise either in Verse or Prose: for tho' it wants one particular, which the Critic enumerates in the constituent Parts of an Epic Poem, namely Metre;[3] yet, when any kind of Writing contains all its other Parts, such as Fable, Action, Characters, Sentiments, and Diction, and is deficient in Metre only; it seems, I think, reasonable to refer it to the Epic; at least, as no Critic hath thought proper to range it under any other Head, nor to assign it a particular Name to itself.

Thus the *Telemachus*[4] of the Arch-Bishop of *Cambray* appears to me of the Epic Kind, as well as the *Odyssey* of *Homer*; indeed, it is much fairer and more reasonable to give it a Name common with that Species from which it differs only in a single Instance, than to confound it with those which it resembles in no other. Such are those voluminous Works

1. The five editions of the novel in Fielding's lifetime were each published in two pocket-sized volumes. *Romance*, a term associated with the extravagant genre condemned three paragraphs below, also meant simply an extended narrative prose fiction. The "mere *English* Reader" is one who reads only English, not necessarily a pejorative expression.

2. In *Poetics* 4, Aristotle credits Homer in his *Margites*—a lost comic epic named after its hero, a fool (*margos*)—with transforming personal invective into "a dramatic picture of the Ridiculous," thus outlining "the general forms of Comedy" as he had done for Tragedy in the *Iliad* (Bywater trans.).

3. In *Poetics* 24, Aristotle says the epic has the same parts as tragedy (previously defined as plot, character, thought, diction, melody, and spectacle) except for the last two. He uses *fable* and *action* as synonyms for plot.

4. *Les Avantures de Télémaque fils d'Ulysse* (1699), a prose epic by François de Salignac de la Mothe-Fénelon (1651–1715). The two English translations went through about twenty editions between 1699 and 1740.

commonly called *Romances*, namely, *Clelia, Cleopatra, Astræa, Cassandra*, the *Grand Cyrus*,[5] and innumerable others which contain, as I apprehend, very little Instruction or Entertainment.

Now a comic Romance is a comic Epic-Poem in Prose; differing from Comedy, as the serious Epic from Tragedy: its Action being more extended and comprehensive; containing a much larger Circle of Incidents, and introducing a greater Variety of Characters. It differs from the serious Romance in its Fable and Action, in this; that as in the one these are grave and solemn, so in the other they are light and ridiculous: it differs in its Characters, by introducing Persons of inferiour Rank, and consequently of inferiour Manners, whereas the grave Romance, sets the highest before us; lastly in its Sentiments and Diction, by preserving the Ludicrous instead of the Sublime. In the Diction I think, Burlesque itself may be sometimes admitted; of which many Instances will occur in this Work, as in the Descriptions of the Battles, and some other Places, not necessary to be pointed out to the Classical Reader; for whose Entertainment those Parodies or Burlesque Imitations are chiefly calculated.

But tho' we have sometimes admitted this in our Diction, we have carefully excluded it from our Sentiments and Characters: for there it is never properly introduced, unless in Writings of the Burlesque kind, which this is not intended to be. Indeed, no two Species of Writing can differ more widely than the Comic and the Burlesque: for as the latter is ever the Exhibition of what is monstrous and unnatural, and where our Delight, if we examine it, arises from the surprizing Absurdity, as in appropriating the Manners of the highest to the lowest, or *è converso*;[6] so in the former, we should ever confine ourselves strictly to Nature from the just Imitation of which, will flow all the Pleasure we can this way convey to a sensible Reader. And perhaps, there is one Reason, why a Comic Writer should of all others be the least excused for deviating from Nature, since it may not be always so easy for a serious Poet to meet with the Great and the Admirable; but Life every where furnishes an accurate Observer with the Ridiculous.

I have hinted this little, concerning Burlesque; because, I have often heard that Name given to Performances, which have been truly of the Comic kind, from the Author's having sometimes admitted it in his Diction only; which as it is the Dress of Poetry, doth like the Dress of Men establish Characters, (the one of the whole Poem, and the other of the whole Man,) in vulgar Opinion, beyond any of their greater Excellencies: But surely, a certain Drollery in Style, where the Characters and Sentiments are perfectly natural, no more constitutes the Burlesque, than an empty Pomp and Dignity of Words, where every thing else is

5. Huge multivolume French romances by Honoré d'Urfé (*Astrée*, 1607–28); Gauthier de Costes de la Calprenède (*Cassandre*, 1644–50; *Cléopâtre*, 1647–56); and Madeleine de Scudéry (*Artamène ou le Grand Cyrus*, 1649–53; *Clélie*, 1654–60). They endowed their legendary heroes and heroines of antiquity with chivalric manners and the elaborate sentiments of seventeenth-century French courtiers and embroiled them in improbable adventures turning on sexual disguises, surprising discoveries, and miraculous reunions of long-lost lovers. Their translations remained popular in England well into the eighteenth century.

6. Vice versa.

mean and low, can entitle any Performance to the Appellation of the true Sublime.

And I apprehend, my Lord *Shaftesbury's* Opinion of mere Burlesque agrees with mine, when he asserts, 'There is no such Thing to be found in the Writings of the Antients.'[7] But perhaps, I have less Abhorrence than he professes for it: and that not because I have had some little Success on the Stage this way;[8] but rather, as it contributes more to exquisite Mirth and Laughter than any other; and these are probably more wholesome Physic for the Mind, and conduce better to purge away Spleen, Melancholy and ill Affections, than is generally imagined. Nay, I will appeal to common Observation, whether the same Companies are not found more full of Good-Humour and Benevolence, after they have been sweeten'd for two or three Hours with Entertainments of this kind, than when soured by a Tragedy or a grave Lecture.

But to illustrate all this by another Science, in which, perhaps, we shall see the Distinction more clearly and plainly: Let us examine the Works of a Comic History-Painter, with those Performances which the *Italians* call *Caricatura*; where we shall find the true Excellence of the former, to consist in the exactest copying of Nature; insomuch, that a judicious Eye instantly rejects any thing *outré*; any Liberty which the Painter hath taken with the Features of that *Alma Mater*.—Whereas in the *Caricatura* we allow all Licence. Its Aim is to exhibit Monsters, not Men; and all distortions and Exaggerations whatever are within its proper Province.

Now what *Caricatura* is in Painting, Burlesque is in Writing; and in the same manner the Comic Writer and Painter correlate to each other. And here I shall observe, that as in the former, the Painter seems to have the Advantage; so it is in the latter infinitely on the side of the Writer: for the *Monstrous* is much easier to paint than describe, and the *Ridiculous* to describe than paint.

And tho' perhaps this latter Species doth not in either Science so strongly affect and agitate the Muscles as the other; yet it will be owned, I believe, that a more rational and useful Pleasure arises to us from it. He who should call the Ingenious *Hogarth*[9] a Burlesque Painter, would, in my Opinion, do him very little Honour: for sure it is much easier, much less the Subject of Admiration, to paint a Man with a Nose, or any other Feature of a preposterous Size, or to expose him in some absurd or monstrous Attitude, than to express the Affections of Men on

7. Anthony Ashley Cooper, third earl of Shaftesbury (1671–1713), *Sensus Communis; An Essay on the Freedom of Wit and Humour (1709)* 1.5. Shaftesbury regarded burlesque as a corruption of "pleasantry and humour" in reaction to "spiritual tyranny"; hence it was not to be found in the "politer ages," which encouraged free discourse.

8. Although Fielding's name did not appear on the title page until the third edition (March 1743), he evidently expected some readers to know he wrote the novel (see Dr. Cheyne's comment, p. 395). The most popular of his theatrical burlesques, *Tom Thumb* (1730), expanded to *The Tragedy of Tragedies* (1731), parodies elements of more than forty seventeenth- and eighteenth-century tragedies and heroic dramas.

9. Fielding's friend, William Hogarth (1697–1764), the "Comic History-Painter" referred to above, portrayed contemporary vices and foibles in such famous series of paintings and engravings as *The Harlot's Progress* (1732), *The Rake's Progress* (1733–35), and *Marriage à la Mode* (1745).

Canvas. It hath been thought a vast Commendation of a Painter, to say his Figures *seem to breathe*; but surely, it is a much greater and nobler Applause, *that they appear to think*.

But to return—The Ridiculous only, as I have before said, falls within my Province in the present Work.—Nor will some Explanation of this Word be thought impertinent by the Reader, if he considers how wonderfully[1] it hath been mistaken, even by Writers who have profess'd it: for to what but such a Mistake, can we attribute the many Attempts to ridicule the blackest Villanies; and what is yet worse, the most dreadful Calamities? What could exceed the Absurdity of an Author, who should write *the Comedy of* Nero, *with the merry Incident of ripping up his Mother's Belly*;[2] or what would give a greater Shock to Humanity, than an Attempt to expose the Miseries of Poverty and Distress to Ridicule? And yet, the Reader will not want much Learning to suggest such Instances to himself.

Besides, it may seem remarkable, that *Aristotle*, who is so fond and free of Definitions, hath not thought proper to define the Ridiculous. Indeed, where he tells us it is proper to Comedy, he hath remarked that Villany is not its Object:[3] but he hath not, as I remember, positively asserted what is. Nor doth the *Abbé Bellegarde*, who hath writ a Treatise on this Subject,[4] tho' he shews us many Species of it, once trace it to its Fountain.

The only Source of the true Ridiculous (as it appears to me) is Affectation. But tho' it arises from one Spring only, when we consider the infinite Streams into which this one branches, we shall presently cease to admire[5] at the copious Field it affords to an Observer. Now Affectation proceeds from one of these two Causes, Vanity, or Hypocrisy: for as Vanity puts us on affecting false Characters, in order to purchase Applause; so Hypocrisy sets us on an Endeavour to avoid Censure by concealing our Vices under an Appearance of their opposite Virtues. And tho' these two Causes are often confounded, (for there is some Difficulty in distinguishing them) yet, as they proceed from very different Motives, so they are as clearly distinct in their Operations: for indeed, the Affectation which arises from Vanity is nearer to Truth than the other; as it hath not that violent Repugnancy of Nature to struggle with, which that of the Hypocrite hath. It may be likewise noted, that Affectation doth not imply an absolute Negation of those Qualities which are affected: and therefore, tho', when it proceeds from Hypocrisy, it be nearly allied to Deceit; yet when it comes from Vanity only, it partakes

1. Astonishingly.
2. When the Roman emperor ordered his mother, Agrippina, killed, she urged her assassins symbolically to stab her womb (Tacitus, *Annals* 14.8). In *The Jacobite's Journal*, March 26, 1748, Fielding refers to a Bartholomew Fair showman "who exhibited the comical Humours of *Nero* ripping up his Mother's Belly," but the episode is apparently his own invention.
3. "The Ridiculous may be defined as a mistake or deformity not productive of pain or harm to others . . ." (*Poetics* 5, Bywater trans.).
4. In *Reflexions sur le ridicule* (1696; trans. 1706), Jean Baptiste Morvan de Bellegarde (1648–1734) uses representative characters to caution his reader against foibles of the polite world. Among the subject headings are Affectation, Foolish Vanity, and Imposture.
5. Wonder.

of the Nature of Ostentation: for instance, the Affectation of Liberality in a vain Man, differs visibly from the same Affection in the Avaricious; for tho' the vain Man is not what he would appear, or hath not the Virtue he affects, to the degree he would be thought to have it; yet it sits less aukwardly on him than on the avaricious Man, who *is* the very Reverse of what he would *seem* to be.

From the Discovery of this Affectation arises the Ridiculous—which always strikes the Reader with Surprize and Pleasure; 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 surprizing, and consequently more ridiculous, than to find him a little deficient in the Quality he desires the Reputation of. I might observe that our *Ben Johnson*, who of all Men understood the *Ridiculous* the best, hath chiefly used the hypocritical Affectation.

Now from Affectation only, the Misfortunes and Calamities of Life, or the Imperfections of Nature, may become the Objects of Ridicule. Surely he hath a very ill-framed Mind, who can look on Ugliness, Infirmity, or Poverty, as ridiculous in themselves: nor do I believe any Man living who meets a dirty Fellow riding through the Streets in a Cart, is struck with an Idea of the Ridiculous from it; but if he should see the same Figure descend from his Coach and Six, or bolt from his Chair[6] with his Hat under his Arm, he would then begin to laugh, and with justice. In the same manner, were we to enter a poor House, and behold a wretched Family shivering with Cold and languishing with Hunger, it would not incline us to Laughter, (at least we must have very diabolical Natures, if it would:) but should we discover there a Grate, instead of Coals, adorned with Flowers, empty Plate or China Dishes on the Side-board, or any other Affectation of Riches and Finery either on their Persons or in their Furniture; we might then indeed be excused, for ridiculing so fantastical an Appearance. Much less are natural Imperfections the Objects of Derision: but when Ugliness aims at the Applause of Beauty, or Lameness endeavours to display Agility; it is then that these unfortunate Circumstances, which at first moved our Compassion, tend only to raise our Mirth.

The Poet carries this very far;

> *None are for being what they are in Fault,*
> *But for not being what they would be thought.*[7]

Where if the Metre would suffer the Word *Ridiculous* to close the first Line, the Thought would be rather more proper. Great Vices are the proper Objects of our Detestation, smaller Faults of our Pity: but Affectation appears to me the only true Source of the Ridiculous.

6. A sedan chair, an enclosed one-passenger vehicle carried between poles by two men.

7. William Congreve (1670–1729), "Of Pleasing; an Epistle to Sir Richard Temple," ll. 63–64. The preceding lines strengthen the link to Fielding's thought and language: "Affect not any thing in Nature's Spite. / Baboons and Apes ridiculous we find; / For what? For ill resembling Human-kind."