

The Picaresque Novel and Don Quixote as an Exemplar for Joseph Andrews

The picaresque novel originated in Spain in the mid-16th century as a first-person narrative that relates the adventures of a lovable rascal as he travels from place to place in an episodic structure. The picaro, or adventurer, is a foil to the medieval knight who wanders the countryside looking for opportunities to prove his courage and good character. In contrast, a picaro may lie, cheat, and steal to survive, come from a lower station in life, and serve to reveal the corruption of society through irony or satire. The form grew into a genre emulated in England and Germany.

Don Quixote (Part 1 published in 1605; Part 2 in 1615), by Spanish writer Miguel de Cervantes (1547–1616), is often considered the first modern novel. It uses elements from the picaresque, but in its depiction of a knight far past his prime, the novel transcends the genre as a comedic and humanistic masterpiece featuring numerous diverse characters. In this story, an aging, idealistic, and misguided gentleman becomes obsessed with chivalric knights that he has read about. He sets out one day from his home in La Mancha with his down-to-earth squire, a peasant named Sancho Panza, intent on having adventures while righting the wrongs of the world.

Popular and widely translated, Part 1 of Don Quixote became available in English in 1612. Henry Fielding was not the first English writer to make use of elements of the picaresque, but in Joseph Andrews he adheres closely to the example set by Cervantes. Don Quixote was considered to be a mock epic by Fielding's contemporaries, and Fielding directly refers to his debt to Cervantes on the title page. Joseph Andrews features an idealistic knight, Parson Adams, and his gentle but realistic sidekick, the titular character. Joseph Andrews is not vulgar and jaded like Don Quixote's sidekick Sancho Panza, but he still serves as a foil to the extreme idealism of Parson Adams.

English Social Classes

In referring to the English social classes, Henry Fielding names them as "high people" and "low people," also called people "of fashion" and "no fashion." In reality, the situation was a little more complicated. The upper class consisted of the aristocracy and the landed gentry, although some people with property had large estates and were rich while others had property and struggled under the burden of taxes. Because of the 18th-century Industrial Revolution (shift from agrarian to manufacturing economy), the number of people in the middle class had expanded, and many merchants living in the cities and towns grew wealthy. People in the professions, such as law, were part of the middle class, although they were not necessarily well-to-do. Literacy increased during the 18th century, and more women could write and read such novels as Pamela (1740), by English novelist Samuel Richardson (1689–1761), which was wildly successful.

The lower class was still by far the largest class, and as the population grew and food prices rose, more lower-class people were poor. The number of homeless families increased, and the government and charitable organizations established workhouses to house them. In the country, the poor became the responsibility and the burden of the towns they lived in. Poverty coupled with alcohol consumption (alcohol became cheaper and widely available) increased levels of crime and violence. In response the Parliament made more than 200 offenses punishable by death, and convicts were also sent to America or Australia.

Fielding knew about the problems of the poor, in part from direct experience, when he himself suffered financial hardships (although he came from an upper-middle-class family), and indirectly, as a journalist and later as a judge. In the novel, high people such as Lady Booby care nothing for the poor. Joseph Andrews is fired from his job as a footman after he refuses his mistress's advances and ends up wandering the country penniless. Parson Adams is an educated clergyman, but he is also a poor man who has failed to make his way in the world because of his ethical principles and moral scruples. Joseph and his fiancée, Fanny, are also among the low people—he is a servant, and she is dairy maid. The moral characters in the novel are usually the low people, while most of the hypocrites, rascals, and knaves are the high people. Fielding uses satire and burlesque (parody or comic exaggeration) to comment on the lack of morals in the high people.

Sexual Mores in 18th-Century England

Prior to the 17th century, sexuality was strictly policed by Church authorities in England. Between the 13th and 16th centuries, up to 90 percent of Church courts' business concerned sexual activities: fornication, adultery, sodomy, and prostitution. Often the punishments for sexual transgressions were savage—for example, execution, life imprisonment, exile, whipping, and branding. In the second half of the 17th century, there was movement against such harsh judgments. In addition, a mass migration into the cities made it harder to enforce morality. An increase in print media also spread ideas, including ideas about sex, and travelers brought back information about sexual mores in other cultures. By the mid-18th century, the fact that many upper-class men had mistresses was more accepted, and pornography and the services of high-society prostitutes were more widely available. Nonetheless, freedom in sexual matters was mostly the privilege of upper-class men. The prevailing idea was that men instinctively pursued sex, while women were instinctively virtuous. This view was a gradual change from a prior conception that women were more lustful and uncontrollable than men. Women were seen as vulnerable to seduction or rape, and novels like Samuel Richardson's *Pamela* and *Clarissa* (1747–48) presented such a view.

This view is only part of the story, however. Women were still second-class citizens and considered the property of men in the 18th century—first of their fathers and then of their husbands. Women who became pregnant without the benefit of marriage were at the bottom of

the class hierarchy, with a status not much better than a common criminal. The prevailing view of rape was that it did not exist. Only attempted rape was acknowledged when a woman successfully fought off her attacker. However, many believed that sexual violence could not be fully completed without a woman's consent. Apparently, they did not consider that a man might overwhelm a woman physically or that she might submit to save her life, especially when many also believed that it was better for a woman to die than to be raped.

Henry Fielding had contradictory and complex views about sexual violence. For example, in an early play titled *Rape upon Rape* (first performed 1730), Fielding satirizes a rape case in which judicial corruption was involved and focuses more on the idea that women would frequently bring false charges of rape rather than the fact that criminals would go free. Yet later in his career, Fielding defended in print a woman named Elizabeth Canning (1734–73), a servant who was allegedly abducted by two men and then held captive by an old woman who tried to force her into prostitution. Canning was able to escape, but when the case got to court, her story was discredited and she ended up being convicted of perjury and sentenced to transportation to America.

Fielding consistently depicts women as intelligent and capable (including his villainesses) in his fictional work and calls attention to the unfair treatment of women in society. He is remarkably frank about sex and acknowledges, without judgment—and even at times with approval—that a woman's sexual drive might be just as strong as a man's. However, he seems unable to consider with any seriousness the problem of sexual violence against women. He consistently uses the threat of rape, scenes of attempted rape, sexual jokes about rape, and the sexual harassment of men for comedic effect without ever facing up to the problem of men forcing themselves on women. In *Joseph Andrews*, for example, there are five attempts of rape on Fanny, Joseph's fiancée. Fielding appears to wrestle with some of the prevailing views of his day, in which women were thought of as being carnal, deceitful, and irrational. He also seems to struggle with whether a woman could fend off a rapist, as well as whether she was partially responsible for the crime.

Pamela, Shamela, and Joseph Andrews

When Samuel Richardson's *Pamela* was published at the end of 1740, it became a sensation. The novel was lauded by the public as well as parodied—and not only by Henry Fielding. Fielding may not have known the identity of the author at the outset, since Richardson first published his novel anonymously. *Pamela* is the story of a servant girl who wins the heart of a rich master by fending off his sexual advances. Fielding believed that the story set a bad moral example, turning sex into a commodity, and he found the heroine to be calculating and manipulative. This interpretation is the basis of his own *Shamela* (1741), which depicts Richardson's heroine as a calculating gold digger. While *Joseph Andrews* begins as another satire of *Shamela*, it soon charts its own independent course. Nonetheless, the novel's initial premise is that the sexually

virtuous brother of Pamela, whose name is Joseph, must fend off the advances of an upper-class woman from another branch of the lascivious (lewd or lustful) family where his sister Pamela had been employed.

Richardson versus Fielding

Critics of the English novel have been fond of pitting Samuel Richardson against Henry Fielding and emphasizing their differences and their rivalry, but this view is too simplistic. While Fielding was accused of being immoral by his detractors, Henry James recognized early on, in the 19th century, that both writers were "emphatically preachers and moralists." Richardson did not like Fielding's fiction and was annoyed when Tom Jones outsold Clarissa, so the men were rivals to some degree, but they were never enemies. Despite Fielding's parodies, he had great admiration for Richardson's masterpiece, Clarissa, and wrote to him that he had been moved to tears by Richardson's depiction of Clarissa's rape by her tormenter, Lovelace.

The two men differed in their approach to the woman question and sexual relations. Richardson has been recognized by some critics as a protofeminist who saw clearly how women were treated as second-class citizens in a male-dominated society and might even be better off if they were not forced to marry. He saw women as autonomous individuals, not the property of their fathers, husbands, and brothers, and he realistically portrayed the depth of female friendship. Henry Fielding also saw women as autonomous to some degree, but his views were more conventional, in that he portrayed women as being emotionally dependent on men for their happiness. In Fielding's novel, his heroines live to serve the men they love.

Both men believed in the sacredness of marriage and that a union should be based on mutual love and respect. Both men also condemned those of their own sex who exploited women. Richardson, however, was a strict puritan when it came to matters of sex, while Fielding was more worldly and secular on the same subject. Perhaps the biggest difference between them is that Fielding did not recognize the strong power differential between the sexes, which resulted in normalizing male violence toward women, specifically in the crime of rape. While Richardson seriously explores this theme, Fielding typically played on the surface of it, often retreating to comedy instead of considering the plight of women seriously as victims of sexual violence.

Anglicans, Methodists, and Latitudinarians

King Henry VIII broke from Roman Catholicism and made himself the head of the English Church in 1534, founding the Christian denomination Anglicanism. Anglicanism developed its own dissenters over time. In the 17th century, the Puritans left the Anglican Church, along with Presbyterians and other sectarians. After the fall of English statesman Oliver Cromwell's (1599–1658) Puritan government and the continuing arguments with the English Roman Catholics, some people looked to end religious controversy by making the Anglican Church as inclusive and tolerant as possible of dissent while minimizing doctrinal differences. These people were

called Latitudinarians—Anglican clerics and their followers whose beliefs and practices were viewed by conservatives as unorthodox or heterodox. The term was also used to identify clergy who depended upon reason to establish the moral certainty of Christian doctrines rather than argue simply from tradition. The Latitudinarians could be called spiritual descendants of the Dutch humanist philosopher Erasmus (c. 1466–1536) and the precursors of the 19th-century Broad Church party, which later argued for a wider and less dogmatic interpretation of Christian belief.

Another important trend in Anglicanism in the 18th century was Methodism, originated by Anglican clergymen John (1703–91) and Charles (1707–88) Wesley, who sought to reform the Church of England from within, not necessarily start a new Church. Nonetheless, Methodism eventually became its own religious denomination. Methodists so named themselves because of their methodical devotion and study. John Wesley preached the idea of personal salvation—an instantaneous transformation of personality occurring through intense faith. George Whitefield (1714–70) was another founder of Methodism who joined the Wesleys. The Methodist movement soon split because the Wesleys believed that all could be saved while Whitefield believed in double predestination (that God has decided who will be saved and who damned for eternity). Although this difference between the Wesleys and Whitefield caused a temporary rift, they agreed to disagree and continued with the work of preaching the Methodist message. Both Wesley and Whitefield believed that salvation comes by God's grace and that faith is necessary to receive salvation through grace. The Wesleys stressed that faith, in turn, produces good works. The extent to which works are a manifestation of or a road to faith continues to be debated.

Henry Fielding uses the character of Parson Adams to examine some of the doctrinal arguments among English Christians about the requirements for salvation. The author is especially interested in the arguments about the role of faith and works in salvation, as well as the Enlightenment idea, following English philosopher John Locke (1632–1704), that "reason must be our last judge and guide in everything." The critic and Fordham University professor Judith Stuchiner proposes that Fielding's views are not synonymous with Adams's views, as some other critics have argued. Rather, Fielding models the religious disputes in Joseph Andrews on two contemporary feuds between Whitefield and his detractors, and he uses Adams to present their differing religious perspectives and to further interrogate the Anglican view.

Joseph Andrews | Plot Summary

See Plot Diagram

Summary

Preface

The author explains that he is presenting his audience with a new genre, an epic poem in prose, or what could also be called a comic romance. He will use elements of burlesque but will take his characters from nature, in the way that a romance might do. His purpose, however, is to bring out the ridiculous rather than the sublime using affectation, which is based on either vanity or hypocrisy, of which the latter is the worse.

Book 1

Before beginning his story, the narrator says he wishes to provide his audience with a study of an exemplary life, in the vein of the biographies of Mr. Colley Cibber and Mrs. Pamela Andrews. The subject of his study is Joseph Andrews, the brother of the famous Pamela, who was able to preserve her purity despite being subject to great temptations.

Joseph is the son of humble people, and he is put out as an apprentice at age 10 to Sir Thomas Booby, the local squire. He is given various jobs until, at 17, he has grown into an exceptionally handsome young man, and Lady Booby makes him her footman. The local parson, Abraham Adams, also notices Joseph and is impressed by the little learning he has accumulated as well as by his piety. He would like to teach him Latin, but Joseph is whisked off to London by Lady Booby.

When Joseph is about 21, Sir Thomas dies, and the widow, who has fallen in love with Joseph, tries to seduce him. When Joseph rebuffs her, she gets angry and dismisses him. Adding to her fury are false rumors planted by Mrs. Slipslop, her gentlewoman-in-waiting, that Joseph has been philandering with the female servants. Mrs. Slipslop also has a crush on Joseph and wishes to sleep with him. In the end Joseph is cast out of the house. He has not seen his fiancée, Fanny Goodwill, in many months, so he immediately sets off from London, headed toward his old parish, since Fanny works on a farm not far from the Booby estate.

Before he can get very far, he is attacked by robbers, who take everything, including his clothes. They beat him and leave him for dead in a ditch. A stagecoach stops and reluctantly picks him up and drops him at the next inn. Coincidentally, Parson Adams has been traveling toward London in the hope of selling his volumes of sermons, and he stops at the same inn. He and Joseph reunite.

Book 2

Once Joseph is well enough, the two set off, planning to go in opposite directions. But the parson realizes he doesn't have his sermons in his saddlebags and decides to return home with Joseph.

Since they have only one horse between them (the parson's), one man walks and one rides. When the rider catches up to the walker, they switch places. Parson Adams sets off first, but he forgets to pay the board for his horse, so the innkeeper will not let Joseph go. When Joseph is delayed in arriving, the parson steps into an alehouse, where he is caught up on Joseph's situation. Joseph in the meantime has been "rescued" by Mrs. Slipslop and rides up alongside her on Adams's horse. Slipslop invites him to give the horse to the parson and ride in her coach, but he defers to the parson, who becomes a passenger in the coach.

After some time, the coach stops at another inn so people can eat, and they learn that Joseph has arrived there first. The landlady is nursing a wound on his leg. He has fallen under the parson's recalcitrant (difficult to manage) horse, who has a nasty habit of kneeling down unexpectedly. When the woman's husband comes in, he becomes furious to see his wife tending to the handsome stranger. A general fight soon ensues when Parson Adams defends Joseph. Slipslop and the innkeeper's wife also take part in this fisticuffs. When the brawl ends, Joseph replaces Adams in the coach. Later he sees his mentor walking on foot, apparently having forgotten that he has a horse, which he left at the inn.

Adams gets too far ahead of the coach and meets a hunter, who complains about the lack of patriotism and valor among his countrymen until both men hear a woman screaming, clearly in distress. The hunter becomes frightened and runs away, and Adams rushes toward the sounds of distress. He finds a woman fighting off a would-be rapist, and he knocks this man out. Since night has fallen, the parson calls for help when he sees some young men trying to catch birds, and he calls them over. Adams tells what happened, but the villain, who is only pretending to be unconscious, jumps up and accuses Adams and Fanny of trying to rob him. The youths believe the ruffian, and they take Fanny and Adams into custody and bring them before the magistrate.

Because Fanny and Adams look disheveled, the judge doesn't believe their story and is ready to put them in jail and hold them over for trial. Luckily, a squire in the crowd recognizes Fanny and the parson, and they are let go. After they leave, they stop at an inn because it begins to rain, and they find Joseph there, also waiting out the rain with Slipslop's party. The lovers have a tender reunion, and now Joseph will not get back into the stagecoach because he wants to stay with Fanny. Slipslop leaves in a fury, and the trio now spend the night at the inn, where they wake to discover they cannot pay. Adams visits the farm of a local clergyman to ask for the 14 shillings and finds him to be rich and prosperous, but the man is scandalized when Adams asks for a loan and throws him out after Adams accuses him of not being a Christian.

When Adams gets back to the inn, a poor peddler loans the parson the money and promises to go through his parish at a later date and collect what is owed. At the next alehouse, Adams runs into a trickster, who promises to pay his bill but then disappears. In the morning, the innkeeper provides him with a true history of this liar, who has ruined many people with his false promises.

The innkeeper sympathizes with Adams, since he himself was tricked by this man, and he lets Adams's party go.

Book 3

On the road again at night, the trio are given hospitality on Mr. Wilson's farm with his family. Wilson tells Adams the story of his life after the others are asleep. The farmer was born a gentleman, but he ran through his inheritance by leading a dissolute life. He ends up in jail because he owes his tailor money. Before he went to jail, he had bought a lottery ticket, and he gives this ticket to a distant relation in exchange for food. Around the same time, the ticket wins 3,000 pounds, and the relation dies. The ticket is now passed on to the man's daughter, a woman Wilson has admired from afar. After she sends him 200 pounds, he is able to get out of jail. When he visits her, she offers to loan him money if he wants to start a business. He confesses his feelings for her, and he learns she feels the same way. The two get married and move to the farm in the country. Wilson is very happy now as a semirecluse, and his only sorrow is that his baby son was kidnapped by gypsies many years ago.

After the trio take leave of this exemplary family, the parson and Joseph have a minor disagreement about whether the man was ruined by public school (private school for rich boys of the upper classes). When they stop to rest and the parson falls asleep, Joseph gives a discourse to Fanny on charity. Then the trio find themselves in the middle of a hunt. The dogs attack a hare in the middle of their camp, mistaking Adams for part of their quarry and tearing at his clothes. Adams wakes up and knocks the dogs off, but when the hunting master arrives, he thinks it will be amusing to set the dogs on the parson. Joseph and Adams now fight the dogs together and kill two of them. When the squire arrives and sees Fanny, he immediately puts on a good face and invites them to his house for dinner.

At the house, Fanny and Joseph eat in the kitchen. Meanwhile, the squire and his vicious toadies play several nasty practical jokes on Adams until he finally realizes what is going on and storms out of the house with Fanny and Joseph. The squire is now enraged because he had planned to get Adams and Joseph drunk so that he could rape Fanny. He sends his toadies after the trio the next day, and they beat and tie up Joseph and Adams and kidnap Fanny. One of them, the captain, brings Fanny back to the squire, but Fanny's loud calls lead to her rescue by Peter Pounce, Lady Booby's steward. Pounce returns to the inn, and Joseph and Adams are freed. Joseph beats the captain, and the servants later let him go. Pounce is traveling with an entourage, so they put Joseph and Fanny on a horse. The parson rides with Pounce until the two of them get into an argument about the meaning of charity, and Adams jumps out of his chariot.

Book 4

The entourage arrives at the parish at the same time as Lady Booby, who is in a coach. When Lady Booby sees Joseph, she summons Slipslop to fill her in on what has happened. When she

discovers that Joseph is engaged to be married, she is furious. She summons Adams and attempts to persuade him to stop the marriage, but he refuses to fall in with her plans. She next calls on an unscrupulous lawyer, who promises to use an equally unscrupulous judge to drive the couple out of town and prevent them from marrying. Around this time, Lady Booby's nephew, Squire Booby, has come to the parish to visit his aunt with his new wife, Pamela. Pamela is anxious to see her brother Joseph. Squire Booby finds out from the servants that Joseph and Fanny have been sentenced to a month of incarceration in a workhouse, all for stealing a twig from the lawyer's property. Squire Booby convinces the judge to release the couple into his custody.

Pamela and Joseph have a joyful reunion, and he is pressured to stay at the Booby estate, so Fanny goes off with the parson to stay at his house. While Fanny is walking in the woods, two men try to rape her. She fights off the first one, Beau Didapper, a dandy from London who is visiting the Boobys, but is less successful with his servant, who is much stronger. Joseph arrives in time to save Fanny and beats the man.

The peddler from the inn arrives at Mr. Adams's house, and Joseph invites everyone out for dinner. Afterward, the peddler tells Fanny the true story of her origins. Up until now she thought she was an orphan who had been brought up in the Booby household (as a servant). But the peddler had been in a common-law marriage with a woman who confessed on her deathbed that she had stolen a child. That child was Fanny, taken from the Andrews family. It now appears that Fanny and Joseph are siblings.

When Pamela hears about this development, she is skeptical, so her husband suggests that everyone come to his aunt's house to sort out the mystery. Pamela's family will arrive the next day, so they can ask her parents about it. Because of bad weather, everyone stays over at the Boobys. Didapper attempts to sneak into Fanny's room in the middle of the night, but he goes into Slipslop's room instead. When she screams, the parson bursts in, but he mistakes Didapper for the lady and lets him go. When he realizes he is in Slipslop's room, he bumbles out, this time accidentally going into Fanny's room instead of his own. She is fast asleep, so she doesn't even notice he is there. In the morning, Joseph knocks on her door and finds Adams, but everyone realizes there has been another mix-up, and Adams returns sheepishly to his own room. Joseph and Fanny talk about their new status as brother and sister and decide to live together as platonic friends.

When the Andrews parents arrive, Mrs. Andrews tells how the gypsies stole her girl baby (Fanny) and replaced her with a boy baby (Joseph), who was sickly. Fanny was eventually sold by the gypsies at age four to the Boobys. The peddler has additional information about Joseph, and he says he thinks he knows to whom he belongs, again based on information he got from his dying common-law wife. Mrs. Andrews has mentioned Joseph's strawberry birthmark, and the parson remembers that Wilson also mentioned such a birthmark. Mr. Wilson happens to be

passing by, and when he hears this story, he realizes that Joseph is his long-lost son. Fanny and Joseph can now marry. The happy couple go off to live in Mr. Wilson's part of the world. Squire Booby provides money for Fanny, so she and Joseph are able to buy some land near Mr. Wilson. The couple continue happily and are expecting their first child. A disappointed Lady Booby returns to London and takes up with a young captain of the dragoons.

Introduction

Rising Action

Falling Action

Introduction

1 Joseph becomes apprentice to Sir Thomas Booby at age 10.

Rising Action

2 Joseph becomes footman to Lady Booby at age 17.

3 Joseph is fired for not accepting Lady Booby's advances.

4 Joseph is rescued after being robbed by highwaymen.

5 While recovering at an inn, Joseph runs into Parson Adams.

6 Parson Adams and Joseph set off for their hometown.

7 Parson Adams saves Joseph's fiancée, Fanny, from a rapist.

8 Fanny and Joseph reunite and set off with Parson Adams.

9 The trio take shelter with Mr. Wilson and learn his story.

10 An evil squire offers the trio false hospitality.

Climax

11 Fanny is saved again from a rapist—the evil squire.

Falling Action

12 Fanny and Joseph are arrested after returning home.

13 A peddler reveals that Fanny is Pamela Andrews's sister.

14 Mrs. Andrews reveals that Joseph is her adopted child.

Resolution

15 Fanny and Joseph marry.

Joseph Andrews | Themes

Charity Is the Mark of a True Christian

A major theme of Joseph Andrews is that charity is the mark of a true Christian. Time and again, Joseph Andrews is the victim of people's lack of charity and even downright maliciousness. For example, he is fired from his job by Lady Booby for refusing to sleep with her, and then he is beaten within an inch of his life by robbers on the road. He is saved by some people in a stagecoach only because they fear getting sued. The people who are kind to Joseph outside his circle of acquaintances are members of the lower classes, since the upper classes are painted fairly broadly in the novel as lacking charity and compassion. Parson Adams and Joseph Andrews are the moral center of the novel, and both make speeches about charity. Joseph says that he doesn't understand why there is so little charity among people or why people don't at least practice charity so that other people will honor or admire them. In Joseph's view, being honored for charity is far superior to being admired for being rich or accomplished. He finds it strange that "all men should consent in commending goodness" but "no man endeavor[s] to deserve that commendation." Similarly, all rail against wickedness yet seem eager to carry out wicked deeds.

Parson Adams continually preaches charity, and his life is a testament to his own charitableness. He is the father to his parishioners and is open handed with everyone, even though he himself is quite poor. He scolds the hypocritical parson Mr. Trulliber for his lack of charity, saying any man "void of charity, I make no scruple of pronouncing that he is no Christian." The parson is surprised by people's inability to lend a helping hand to him, even when it doesn't cost that much. Yet when he is helped, it is almost always by people who have very little themselves. One exception is Mr. Wilson, but when the parson learns his story, he realizes that he has been saved by the charity of a woman—first she gives him material help, and then she accepts his love and offers him her own.

Affectation Makes a Person Ridiculous

The narrator/author announces in the preface that he is writing a comic romance or epic poem in prose in which he will focus on the ridiculous rather than the sublime. He explains that the ridiculous, which is the cause for amusement and laughter, arises from affectation, and affectation itself arises either from vanity or hypocrisy. "Vanity puts us on affecting false characters, in order to purchase applause," says the narrator, "so hypocrisy sets us on an endeavor to avoid censure, by concealing our vices under an appearance of their opposite virtues." Although it is possible for a person to be vain or hypocritical without affectation, these human failings usually lead to affectation, which leads to making oneself a laughing stock. The narrator considers hypocrisy to be a much worse vice than vanity.

The immoral characters of the novel continually make themselves ridiculous because of their hypocrisy, but they also cause a lot of damage. For example, Lady Booby and Mrs. Slipslop pretend to be chaste while pursuing Joseph Andrews, and both create a lot of misery for him. On

the other hand, Parson Adams is sometimes ridiculous because of his vanity about his learning. He believes his learning makes him wiser than all others, and when this view is challenged, he pretends to be infallible. Nonetheless, his vanity is fairly harmless when compared to the hypocrisy of characters like Lady Booby, Mr. Trulliber, the hypocritical parson who has terrorized the people in his parish, and Peter Pounce, who is like a loan shark preying on the poor people of Parson Adams's parish.

Corruption Increases Along Class Lines

In the novel the upper classes—called the high people or fashionable people—are consistently portrayed as immoral, while the low people, or people with no fashion, are mostly portrayed as moral. One exception to this rule is Mr. Wilson, who was born a gentleman and has some property. Nonetheless, he has a moderate income and is not rich. He once was a rake, but he has reformed himself with the help of a woman who loves him. This approach to characterization is radical for the 18th century, since literary stories were pitched at the middle and upper classes and most people thought "bad people" came primarily from the lower classes. While rakes and ravishers were portrayed as aristocrats in other novels, for the most part the high people were portrayed in a positive light. But in *Joseph Andrews*, the villains of the upper class rob and take advantage of the poor and violate their rights, which is shown time and again in the novel. For example, Lady Booby uses her clout as an aristocrat to have Fanny Goodwill and Joseph Andrews falsely arrested, and the corrupt judge sentences them to stripping and whipping and one month in Bridewell for stealing a twig. They are saved at the 11th hour by Squire Booby, an aristocrat who is also decent now that he has taken the servant woman Pamela Andrews (now Booby) as his wife. Another corrupt magistrate (the judges were always from the upper classes) almost throws Fanny and Parson Adams in jail on false charges. An evil squire of the upper classes and Beau Didapper, a patrician dandy, attempt to rape Fanny Goodwill and assume they can do so with impunity.

Religion Is the Antithesis of the Good

Also radical in *Joseph Andrews* is the portrayal of bad clergymen. Two such men are Mr. Barnabas, the parson who comes to see Joseph on his hypothetical deathbed, and Mr. Trulliber, the prosperous pig farmer who is a parson only on Sunday. While Mr. Barnabas is not actively evil, he is a poor specimen of a Christian. He tells Joseph Andrews it is okay for him to hate the men who robbed him and even to kill them if he had the chance, because that is allowable by law, but he says Joseph must forgive the robbers as a Christian. Joseph, who is still justifiably harboring a lot of resentment against his attackers, asks in all sincerity what forgiveness is—what it would look like in such a situation. The parson, whose spiritual understanding is about as deep as the water in a shallow pan, answers, "Forgive them as—as—it is to forgive them as—in short, it is to forgive them as a Christian."

Mr. Trulliber is the richest man in his parish, yet he refuses to loan Parson Adams 14 shillings for his debt with the innkeeper. Trulliber accuses Adams of trying to rob him and throws him out of his house after Parson Adams says he is no Christian. Trulliber has completely intimidated his wife, who calls him "her master," as well as all his parishioners, who are afraid of his wrath. The narrator says, "Mr. Trulliber had, by his professions of piety, by his gravity, austerity, reserve, and the opinion of his great wealth, so great an authority in his parish, that they all lived in the utmost fear and apprehension of him." As a rich man he has the ability to bring them considerable misery, so he rules his parishioners using fear rather than love.