

## The Content Words in *Joseph Andrews* (I)

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### I. Introduction

*Joseph Andrews* was published in February, 1742, when Henry Fielding was thirty-five years old. The novel, which I think should be called 'history', consists of four books and sixty-four chapters, and its chief characters of Book I are: Joseph Andrews, Mr. Abraham Adams, the Lady Booby, Mrs. Slipslop, Mrs. Tow-wouse. "The beginning of this novel," says L. Rice-Oxley in the Introduction of *Joseph Andrews*, "is clearly a parody of Richardson inasmuch as at first it appears as if Joseph Andrews were going to be merely a caricature of his sister Pamela Andrews, but parody is soon dropped when, as the critics in general remark, Fielding became immersed in the story and forgot about Richardson." And in the other part of the Introduction he says, "*Joseph Andrews*, the first of Fielding's novels, is in literary history a work of great importance; in the evolution of one kind of literature, the Novel, it is of prime importance; it is not, however, merely of historical interest but is a work still living and still appealing to those uninterested in the antiquities and post-mortems of literature, a book which belongs to the present as well as to the past."

The purpose of this essay is to study the content words in *Joseph Andrews* Book I. 'Content words' may be generally regarded as words of lexical meaning and content such as common nouns, adjectives, verbs, and adverbs, but the content words I am thinking of are words which contain 'The sum of qualities, notions, ideal elements given in or composing a conception; the substance or matter (of cognition, of art, etc.) as opposed to the *form*' ('Content' *sb.* I. 4. in the *OED*), in other words, ones characteristic of a character or a work.

The reason I study such words in *Joseph Andrews* is because I think they can describe what the characters in it are like and in the last analysis what Fielding means by them.

## II. Words concerning Five Characters:

### 1) Joseph Andrews

#### i) Henry Fielding describes Joseph Andrews ten to seventeen years old like this:

At ten years old, the young Andrews was at first employed in what in the country they call 'keeping birds', . . . . *His voice being so extremely musical, that it rather allured the birds* than terrified them, he was soon transplanted from the fields into the dog-kennel, where he was placed under the huntsman, and made what the sportsmen term a 'whipper-in'. For this place likewise *the sweetness of his voice* disqualified him; . . . who was now transplanted to the stable. Here he soon gave proofs of *strenth and agility*, beyond his years, and constantly rode the most spirited and vicious horses to water, with an *intrepidity* which surprized every one. While he was in this station, he rode several races for Sir Thomas, and this with such *expertness and success*, that the neighbouring gentlemen frequently solicited the knight, to permit little Joey (for so he was called) to ride their matches. The best gamesters, before they laid their money, always enquired which horse little Joey was to ride; . . . ; especially after *he had scornfully refused a considerable bribe* to play booty on such an occasion. *This extremely raised his character*, and so pleased the Lady Booby, that she desired to have him, (being now seventeen years of age) for her own foot-boy. Joey was now preferred from the stable to attend on his lady, to go on her errands, stand behind her chair, wait at her tea-table, and carry her prayer-book to church; at which place, *his voice gave him an oportunity of distinguishing himself by singing psalms: he behaved* likewise in every other respect so *well* at divine service, that it recommended him to the notice of Mr. Abraham Adams the curate, who took an opportunity one day, as he was drinking a cup of ale in Sir Thomas's kitchen, to ask the young man several questions concerning *religion*; with his answers to which he was wonderfully pleased. (CHAP. II)(Italics mine and the other Italics mentioned below are all mine.)

#### ii) While Joseph is staying with his lady in London, his manners are:

No sooner was young Andrews arrived at London, than he began to scrape an acquaintance with his party-colour'd brethren, who endeavoured to make him despise his former course of life. His hair was cut after the newest fashion, and became his chief care: He went abroad with it all the morning in papers, and drest it out in the afternoon. They could not however teach him to *game, swear, drink, nor any other genteel vice* the town abounded with. He applied most of his leisure

hours to *music*, in which he greatly improved himself; and became so *perfect a connoisseur in that art*, that he led the opinion of all the other footmen at an opera, and they never condemned or applauded a single song contrary to his approbation, or dislike. He was a little too forward in riots at the playhouses and assemblies; and when he attended his lady at church (which was but seldom) he behaved with less seeming devotion than formerly; however, if he was outwardly a pretty fellow, *his morals remained entirely uncorrupted*, though *he was* at the same time *smarter and genteeler than any of the beaux in town*, either in or out of livery.

His lady, who had often said of him that *Joey was the handsomest and genteelst footman in the kingdom*, but that it was pity he wanted spirit, began now to find that fault no longer; on the contrary, she was frequently heard to cry out, 'Aye, there is some life in this fellow.' (CHAP. IV)

- iii) In a dialogue between Lady Booby and Slipslop, they talk of Joseph, but I have arbitrarily picked up talks concerning him; the talks are not exactly written in the text like this:

Mrs. Booby says of Joseph, '*He is a wild, young fellow,*' and Slipslop says, '*He is a wicked one; he games, drinks, swears, and fights eternally*: besides he is horribly indicted to wenching; he is so lewd a rascal, that if your ladyship keeps him much longer, you will not have one virgin in your house except myself. And yet I can't conceive what the wench sees in him, to be so foolishly fond as they are: in my eyes, *he is as ugly a scarecrow* as I ever upheld, and I think him ragmaticallest fellow in the family.' (CHAP. VII)

- iv) In many surprizing adventures which Joseph Andrews met with on the road, he is described as:

'poor Joseph', 'his miserable being,' 'The poor wretch', 'a dead man lying in the ditch', 'a man sitting upright as naked as ever he was born', 'A naked man', 'the wretch', 'the naked man', 'a dead man', 'a poor foot passenger', 'poor naked guest', 'a poor naked man', 'a poor wretch'. (CHAP. XII)

- v) In a dialogue between the surgeon and Joseph (I rewrote the text in the direct narration):

'The surgeon said to him, "If you have any worldly affairs to settle, do it as soon as possible, for though I hope you may recover, yet I think myself obliged to acquaint you you are in great danger, and if the malign concoction of your humours should cause a suscitation of your fever, you may soon grow delirious and incapable to make your will." Joseph said, "*It is impossible for any creature in the universe to be in a poorer condition than myself*: for since the robbery I have not one thing of any kind whatever, which I can call my own." ' (CHAP. XIII)

vi) In a scene in which Joseph is talking to himself in bed:

'O most adorable Pamela! most virtuous sister! whose example could alone enable me to withstand *all the temptations of riches and beauty*, to preserve *my virtue pure and chaste*, for the arms of my dear Fanny, if it had pleased Heaven that I should ever come unto them. *What riches, or honours, or pleasures* can make us amends for *the loss of innocence*? Doth not that alone afford us more consolation, than all worldly acquisitions? *What but innocence and virtue* could give any comfort to *such a miserable wretch as I am*? Yet these can make me prefer this sick and painful bed to all the pleasures I should have found in my lady's. These can make me face death without fear; and though I love my Fanny more than ever man loved a woman, these can teach me to resign myself to the Divine Will without repining. O thou delightful charming creature! if Heaven had indulged thee to my arms, *the poorest, humblest state*, would have been a paradise; I could have lived with thee in the lowest cottage, without envying the palaces, the dainties, or the riches of any man breathing. But I must leave thee, leave thee for ever, my dearest angel! I must think of another world; and I heartily pray thou may'st meet comfort in this.' (CHAP. XIII)

It seems to me that in this talk Joseph's qualities of mind and character such as innocence and virtue are described in such a way as to withstand all the temptations of riches and beauty, to preserve his virtue pure and chaste, not to lose innocence, to choose the sick and painful bed rather than all the pleasures, to face death without fear, to resign himself to the Divine Will without repining, and to live with his sweetheart in the lowest cottage. Incidentally, in the scene in which Joseph was found naked in the ditch, saved by gentlemen, and was advancing to a coach, Fielding describes him like this: 'Joseph was now advancing to the coach, where seeing the lady, who held the sticks of her fan before her eyes, he absolutely refused, miserable as he was, to enter, unless he was furnished with sufficient covering, to prevent giving the least offence to *decency*. *So perfectly modest was this young man*; such mighty effects had the spotless example of the amiable Pamela, and the excellent sermon of Mr. Adams wrought upon him.' (CHAP. XII)

vii) In Chapter XIV and XV Joseph is described as:

'the poor wretch', 'this poor creature', 'her unhappy guest', 'the poor creature', 'the poor gentleman' and 'his patient'.

And in the scene in which Joseph's doctor and Adams are talking, the doctor says of Joseph:

'his case is that of a dead man—The contusion on his head has perforated the internal membrane of the occiput, and divellicated that radical small minute invisible nerve which coheres to the pericranium; and this was attended with a fever at first

symptomatic, then pneumatic; and he is at length grown delirius, or delirious, as the vulgar express it.’ (CHAP. XIV)

Although Joseph was as good as dead, his doctor and the maid-servant in the inn took such good care of him that his recovery was remarkably swift. “As he had *an excellent habit of body*, his wounds were now almost healed; and his bruises gave him so little uneasiness, that he pressed Mr. Adams to let him depart, told him he should never be able to return sufficient thanks for all his favours; but begged that he might no longer delay his journey to London.” (CHAP. XVI)

2) Mr. Abraham Adams

i) Mr. Abraham Adams was *an excellent scholar*. He was *a perfect master* of the Greek and Latin languages; to which he added *a great share of knowledge* in the Oriental tongues, and could read and translate French, Italian and Spanish. He had applied many years to *the most severe study*, and had treasured up *a fund of learning* rarely to be met with in a university. He was besides *a man of good sense, good parts, and good nature*; but was at the same time as *entirely ignorant of the ways of this world*, as an infant just entered into it could possibly be. As he *had never any intention to deceive*, so he *never suspected* such a design in others. He was *generous, friendly and brave* to an excess; but *simplicity* was his characteristic: he did, no more than Mr. Colly Cibber, apprehend *any such passions as malice and envy* to exist in mankind, which was indeed less remarkable in *a country parson* than in a gentleman who hath passed his life behind the scenes, a place which hath been seldom thought *the school of innocence*; and where a very little observation would have convinced the great Apologist, that those passions have a real existence in the human mind. (CHAP. III)

‘He had applied many years to the most severe study, and had treasured up a fund of learning rarely to be met with in a university’ sounds satirical to me. ‘Simplicity was his characteristic’ and ‘not having the least affection for joking’ (CHAP. XIV) was another.

3) The Lady Booby

i) ‘We hope . . . a judicious reader will give himself some pains to observe, what we have so greatly laboured to describe, the different operations of this passion of love, in *the gentle and cultivated mind of the Lady Booby*, from those which it effected in the less polished and coarser disposition of Mrs. Slipslop.’ (CHAP. VII)

‘No sooner had Joseph left the room . . . , that the lady, *enraged at her disappointment*, began to reflect with severity on her conduct. *Her love was now changed to disdain*, which *pride* assisted to torment her. She despised herself for *the meanness of her passion*, and Joseph for its ill success. However, she had now got the better of it in her own opinion, and determined immediately to dismiss the object.’ (CHAP. VII)

It is said that passions operate differently on the human mind, and if it is true, the above operations of Lady's passions on her mind is typical. Granted that the Lady had the gentle and cultivated mind, 'Slipslop knew the violence of her lady's temper'.  
(CHAP. VII)

4) Mrs. Slipslop

i) Mrs. Slipslop the waiting-gentlewoman, being herself the daughter of a curate, preserved some respect for Adams; she professed great regard for his learning, and would frequently dispute with him on points of theology; but always insisted on a deference to be paid to her understanding, as she had been frequently at London, and knew more of the world than a country parson could pretend to.

She had in these disputes a particular advantage over Adams: for *she was a mighty affecter of hard words*, which she used in such a manner, that the parson, who durst not offend her by calling her words in question, was frequently at some loss to guess her meaning, and would have been much less puzzled by an Arabian manuscript. (CHAP. III)

ii) Mrs. Slipslop's *disposition was less polished and coarser* than the Lady Booby's.  
(CHAP. VII)

5) Mrs. Tow-wouse

i) Her person was short, thin, and crooked. Her forehead projected in the middle, and thence descended in a declivity to the top of her nose, which was sharp and red, and would have hung over her lips, had not Nature turned up the end of it. Her lips were two bits of skin, which, whenever she spoke, she drew together in a purse. Her chin was peaked; and at the upper end of that skin, which composed her cheeks, stood two bones, that almost hid a pair of small red eyes. Add to this a voice most wonderfully adapted to the sentiments it was to convey, being both loud and hoarse.  
(CHAP. XIV)

III. One Way of Expression concerning Four Characters:

Every writer, I think, uses every expression concerning his characters, and so all the examples on which I am going to comment may not be characteristic of Fielding, but it seems to me that the examples can be formulated into one pattern, that is, 'A is B, but A is C'. 'A' means one of the characters, and 'B' and 'C' content words, although every sentence is not made up as formulated, or conversely although it is too complicated to be easily formulated into one pattern.

1) Mrs. Abraham Adams

i) *He was . . . a man of good sense, good parts, and good nature; but was at the same*

*time as entirely ignorant of the ways of this world*, as an infant just entered into it could possibly be. (CHAP. III)

If one had good sense, good parts, and good nature, why would he be as entirely ignorant of the ways of the world as an infant? Such a doubt arises, but it seems to me that Fielding wants to describe the goodness of Parson Adams and at the same time to say that most parsons have such a tendency as Mr. Adams and that everyone is not perfect by nature; everyone has the defects of his qualities.

ii) . . . that at the age of fifty, *he was provided with a handsome income of twenty three pounds a year; which, however, he could not make any great figure with*; because he lived in a dear country, and was a little incumbered with a wife and six children. (CHAP. III)

He was considerably rich, but could not rise in the world for family reasons.

iii) . . . , but she (=Mrs.Slipslop) proceeded: 'And why is Latin more necessitous for a footman (= Joseph) than a gentleman (= Adams)? *It is proper that you clergymen must learn it, because you can't preach without it: but I have heard gentlemen say in London, that it is fit for no body else.* (CHAP. III)

In this utterance, it seems to me, Fielding does not say directly of Adams, but makes Mrs. Slipslop say indirectly and satirically of the relations between the duty of a clergyman, the usefulness of Latin and its uselessness.

## 2) Joseph Andrews

That for his part, *he was perfectly content with the state to which he was called, that he should endeavour to improve his talent, which was all required of him, but not repine at his own lot, nor envy those of his betters.*' (CHAP. III)

Perhaps Fielding wants to describe a young man who is perfectly content with the present state without repining at his own lot, but such a view of life, I think, is too moralistic, because he is still young. If Fielding had made Joseph say that he was not content with the present state at all, but that he repined at his own lot and envied those of his betters, the plot would have developed differently.

## 3) Mrs. Slipslop

i) *Mrs. Slipslop the waiting-gentlewoman, being herself the daughter of a curate, preserved some respect for Adams; she professed great regard for his learning, and would frequently dispute with him on points of theology; but always insisted on a deference to be paid to her understanding, as she had been frequently at London, and knew more of the world than a country parson could pretend to.* (CHAP. III)

Mrs. Slipslop always has the wiles of the middle-aged woman, although she is about five years younger than Adams; especially in disputing she takes advantage of his

inexperience in city life, so he seldom argues back and is often confused with her particular language.

ii) She was a maiden gentlewoman of about forty-five years of age, who, having made a small slip in her youth, had continued a good maid ever since. (CHAP. VI)

Fielding says that, 'having made a small slip in her youth, she had continued a good maid ever since', but it is doubtful whether she is literally a 'good' maid. The word 'good' in this sentence has many connotations.

4) Fanny

She was a poor girl, who had formerly been bred up in Sir John's family; whence, a little before the journey to London (of Joseph), she had been discarded by Mrs. Slipslop on account of *her extraordinary beauty*: for I never could find any other reason.

.....  
... , that so fond a pair (= Joseph and Fanny) should during a twelve-months's absence never converse with one another; indeed there was but one reason which did, or could have prevented them; and this was, that *poor Fanny could neither write nor read; nor could she be prevailed upon to transmit the delicacies of her tender and chaste passion, by the hands of an amanuensis.* (CHAP. XI)

This example is not necessarily expressed like my formula, but I just feel from the context that there is something like that in it. Fielding describes Fanny as a poor girl who, despite her extraordinary beauty, can neither write nor read. Perhaps he wants to say that her extraordinary beauty connotes the fact that she can neither write nor read and that she is endowed with the delicacies of her tender and chaste passion.

Of the seven examples I have commented on so far, five are found in Chapter III only. Perhaps this means that Fielding was conscious of *Pamela* of Richardson, and that since Pamela was described as a perfect woman, all the characters he was going to describe in *Joseph Andrews* were not perfect, or rather each character has a defect in his or her personality. In short, Fielding wants to say in allusion to Richardson that each character or each human being is not perfect.

IV. A Word and Its Definition:

There are seven words in *Joseph Andrews* Book I which express a relation between a word and its definition or between a description and its summarized word. The words are: 1) sin 2) forgiveness 3) gentleman 4) industry and application 5) fair 6) nobility.

1) Sin

In a scene in which Mr. Barnabas, a clergyman, and Joseph talk of a sin:



. . . , he told Joseph ‘He was come to pray by him, and to prepare him for another world; in the first place therefore, he hoped he had repented of all his sins.’ Joseph answered, ‘he hoped he had: but there was *one thing which he knew not whether he should call a sin*; if it was, he feared he should die in the commission of it; and that was the regret of *parting with a young woman, whom he loved as tenderly as he did his heart-strings.*’ (CHAP. III)

What Joseph regards as a sin is ‘parting with a young woman, whom he loved as tenderly as he did his heart-strings’, but Mr. Barnabas, who is a clergyman, may have hoped Joseph would say that I broke the divine law willfully or that I went against God. Incidentally the OED defines ‘sin’ as: ‘An act which is regarded as a transgression of the divine law and an offence against God; a violation (esp, wilful or deliberate) of some religious or moral principle’ (‘Sin’ *sb.* 1.).

## 2) Forgiveness

In a scene in which Joseph and Barnabas talk of the forgiveness of the thieves:

. . . , ‘but if I was to meet them again, I am afraid I should attach them, and kill them too, if I could.’ ‘Doubtless,’ answered Barnabas, ‘it is lawful to kill a thief: but can you say, you forgive them as a Christian ought?’ Joseph desired to know what that *forgiveness* was. ‘That is,’ answered Barnabas, *to forgive them as—as—it is to forgive them as—in short it is to forgive them as a Christian.*’ Joseph replied, ‘He forgave them as much as he could.’ (CHAP. XIII)

Barnabas cannot answer correctly what ‘to forgive’ is. I think he had just to say, ‘to pardon a thief in this case.’ The definition of the OED of ‘to forgive’ is: ‘To give up resentment against, pardon (an offender)’ (‘Forgive’ *v.* 4.).

## 3) Gentleman

In a scene in which Betty talks to Mrs. Tow-wouse of Joseph:

- i) Betty, who was just returned from her charitable office (that is, her care of Joseph), answered, she believed he was a *gentleman*, for she never saw a *finer skin* in her life. ‘Pox on his skin!’ replied Mrs. Tow-wouse, ‘I suppose, *that is all we are like to have for the reckoning.* I desire no such gentlemen should ever call at the Dragon,’ (CHAP. XIV)

In a scene in which Tow-wouse talks to Mrs. Tow-wouse of Joseph:

- ii) Tow-wouse said, ‘If the traveller be a *gentleman*, *though he hath no money about him now, we shall most likely be paid hereafter*; so you may begin to score whenever you will.’ (CHAP. XV)

Betty regards ‘gentleman’ as the finest skin; Mrs. Tow-wouse as reckoning; Tow-wouse as money. All of them regard ‘gentleman’ as a realistic thing. Incidentally, the OED

defines 'gentleman' as: 'A man of gentle birth, or having the same heraldic status as those of gentle birth; properly, one who is entitled to bear arms, though not ranking among the nobility, but also applied to a person of distinction with precise definition of rank ('Gentleman' 1.).

#### 4) Industry and Application

In a scene in which Joey (= Joseph) talks to Mr. Adams of how he spent his childhood and boyhood:

Joey told him, that *he had very early learnt to read and write by the goodness of his father*, who, though he had not interest enough to get him into a charity school, because a cousin of his father's landlord did not vote on the right side for a churchwarden in a borough-town, yet had been himself at the expense of sixpence a week for his learning. He told him likewise that ever since he was in Sir Thomas's family, *he had employed all his hours of leisure in reading good books; that he had read the Bible, the whole Duty of Man, and Thomas a Kempis; and that as often as he could, without being perceived, he had studied a great book which lay open in the hall window, where he had read, 'as how the devil carried away half a church in sermon-time, without hurting one of the congregation'; and 'as how a field of corn ran away down a hill with all the trees upon it, and covered another man's meadow'*. This sufficiently assured Mr. Adams that the good book meant could be no other than Baker's *Chronicle* (Italics in the text).

The curate, surprized to find such instances of *industry and application* in a young man, who had never met with the least encouragement, asked him, if he did not extremely regret the want of liberal education, . . . . (CHAP. III)

This example shows what steady industry and wonderful application Joseph has.

According to the OED, 'industry' and 'application' are defined respectively as: 'Diligence or assiduity in the performance of any task, or in any effort; close and steady application to the business in hand; exertion, effort,' ('Industry' 3.) and 'the action of applying one's self closely to a task; assiduous effort, attention, diligence.' ('Application' 6.)

#### 5) Fair

The description of Mrs. Slipslop in Chapter VI is as follows: —

*She was a maiden gentlewoman of about forty-five years of age, who, having made a small slip in her youth, had continued a good maid ever since. She was not at this time remarkably handsome; being very short, and rather too corpulent in body, and somewhat red, with the addition of pimples in the face. Her nose was likewise rather too large, and her eyes too little; nor did she resemble a cow so much in her breath,*

*as in two brown globes which she carried before her; one of her legs was also a little shorter than the other, which occasioned her to limp as she walked. This fair creature had long cast the eyes of affection of Joseph, in which she had not met with quite so good success as she probably wished, though besides the allurements of her native charms, she had given him tea, sweetmeats, wine, and many other delicacies, of which, by keeping the keys, she had the absolute command. (CHAP. VI)*

So far as Mrs. Slipslop is concerned, the word 'fair' has the above denotation, but the OED defines it as: '1. Beautiful to the eye; of pleasing form or appearance; good-looking. b. Applied to women, as expressing the quality characteristic of their sex.' ('Fair' *a.*, 1. b.)

#### 6) Nobility

Mr. Joseph Andrews is described in Chapter VIII like this:

*Mr. Joseph Andrews was now in the one and twentieth year of his age. He was of the highest degree of middle stature. His limbs were put together with great elegance and no less strength. His legs and thighs were formed in the exactest proportion. His shoulders were broad and brawny; but yet his arms hung so easily, that he had all the symptoms of strength without the least clumsiness. His hair was of a nut-brown colour, and was displayed in wanton ringlets down his back. His forehead was high, his eyes dark, and as full of sweetness as of fire. His nose a little inclined to the Roman. His teeth white and even. His lips full, red, and soft. His beard was only rough on his chin and upper lip; but his cheeks, in which his blood glowed, were overspread with a thick down. His countenance had a tenderness joined with a sensibility inexpressible. Add to this the most perfect neatness in his dress, and an air, which to those who have not seen many noblemen, would give an idea of nobility. (CHAP. VIII)*

This description seems literally picturesque to me. 'Nobility' in this context, I think, means 'The quality of being noble in nature or character; nobleness or dignity of mind.' ('Nobility' 1. b.)

#### V. The Word 'Observation' and Its Content

Henry Fielding says of an 'observer' in the preface of *Joseph Andrews*: '. . . 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,' and says of 'observations' in the last part of the preface: '. . . , I have no intention to vilify or asperse any one; for though every thing is copied from the Book of Nature, and scarce a character or action produced which I have not taken from my own *observations* and

experience.’

These two quotations show us how interested Fielding was in observing everything, especially every person, in real life. That is why I comment on the following four examples, though I cannot say, as a whole, that there are enough examples concerning ‘observation’.

- i) It is a trite but true *observation*, that *examples work more forcibly on the mind than precepts*: and if this be just in what is odious and blameable, it is more strongly as in what is amiable and praise-worthy. (CHAP. I)
- ii) . . . and where a very little *observation* would have convinced the great Apologist, that *those passions (= malice and envy) have a real existence in the human mind.* (CHAP. III)
- iii) It is the *observation* of some ancient sage, whose name I have forgot, that *passions operate differently on the human mind, as diseases on the body, in proportion to the strength or weakness, soundness or rottenness of the one and the other.* (CHAP. VII)
- iv) It is an *observation* sometimes made, that to indicate our idea of a simple fellow, we say, ‘*He is easily to be seen through.*’ (CHAP. XI)

What is common in i), ii), and iii) is the human mind, and a relation between examples and the mind, and between passions and the human mind. It seems to me that Fielding wants to say that if you want to describe a human being, you should first observe him, and that if you continue to observe him, you will be able to understand him and a relation between the inside and the outside. In this way, if you observe a simple fellow as in iv), you will be able to say, ‘He is easily to be seen through’.

What Fielding always kept in mind in his life must have been such consciousness as: ‘Observe Nature’, ‘Do not deviate from Nature’, ‘Copy everything from the Book of Nature’.