Douglas Ayling
14th December 1999

Many Augustan writers would claim that their work aimed to improve public and private morality.
In what ways is this manifested in the work of any two writers of the period?

Satire is the primary technique by which Swift in *Gulliver's Travels* and Fielding in *Shamela* sought to improve the morality of the society into which the works were published. I attempt to show that both writers claimed the improvement of morality as their avowed intention. As I look for manifestations of this intention, my focus is upon instances when satire is used to lance the moral buboes of society. The tone of this question borders on the sceptical in its regard for the writer's professed claims to moral instruction. Thus implicitly, it encourages us to question the motives of Swift and Fielding. These two Augustan Satirists may have claimed that they were seeking to improve morality - we may even find examples which concur with this - but did they really believe they could effect change?

First however, let us examine the distinction between public and private morality. Public morality is still mentioned today in connection with the higher standards of integrity that are requested in public life; the expectation that people in the public eye may withstand scrutiny and set an example. However, it is unreasonable and hypocritical to particularly expect this of our public figures, moreover it seems to prove itself consistently unrealistic. In private life, foibles such as a penchant for chasing and killing foxes are now reined in by a moral majority; And thus the distinction between public and private morality becomes

as blurred as it perhaps should be under any notion of a transcendent morality. For these reasons I shall be ignoring this distinction in my answer.

Did the writers claim the improvement of morality to be their aim? In the case of Swift, we may point to the somewhat overused quotation, "but the chief end I propose to myself in all my labours is to vex the world rather than divert it"[1]. How far this vexing will go towards improving the world is another question, yet this sentiment surely shows his intention to put humanity's vices under the pressure of exposure. In a letter to Ford on 14th August 1725, Swift wrote, "I have finished my Travels, and I am now transcribing them; they are admirable Things, and will wonderfully mend the World"[2]. The sincerity of this implied aim to "mend the World" must be questioned, owing to it's uncharacteristic optimism and because it is directed to Ford, Swift's intimate compatriot, who, in the opinion of F.P. Lock, we must remember "was capable of sharing a Swiftian joke"[3]. Whether clouded by irony or caught in a rare moment of optimistic exuberance, we have two instances here of Swift's expressed altruistic aim.

In Fielding's work, we see several phrases suggesting a motive of helping to improve society's morality. Parson Oliver's first letter decries, "But surely this, and some other descriptions, will not be put into the hands of his daughter by any wise man, though I believe it will be difficult for him to keep them from her; especially if the clergy in town have cried and preached it up as you say"[4]. He goes on to write "that I hope you, or some other well-disposed person, will communicate these papers to the publick, that this jade

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1 [1]From a letter from Swift to Pope, September 29, 1725: *Correspondence*, 3.276-8; but transcribed here from Arthur E. Case; *Four Essays on Gulliver's Travels*; first edition; (USA; Princeton University Press; 1958); page 100.

2 [2]From a letter from Swift (at Quilca) to Ford, August 14, 1725: *The Letters of Swift to Ford*, page 122; but transcribed here from *Four Essays on Gulliver's Travels*; (USA; Princeton University Press; 1958); page 100.

3 [3]F.P. Lock; *The Politics of Gulliver's Travels*; first edition; (Great Britain; Billing and Sons Ltd.; 1980); p76.

4 [4]Henry Fielding; *Joseph Andrews and Shamela*; fourth edition; (Great Britain; The Guernsey Press Co. Ltd.; 1996); page 10.

may not impose on the world, as she hath on her master"[5]. These sentiments voiced by Fielding's characters imply an intention on his part to help society to correct its abuses. "My reconcilement to Yahoo-kind in general might not be so difficult if they would be content with those vices and follies only, which Nature hath entitled them to ... but when I behold a lump of deformity and diseases both in body and mind, smitten with *pride*, it immediately breaks all the measures of my patience"[6]. By showing the ridiculousness and grotesqueness of human nature, Swift sought to undermine false pride. Although *Gulliver's Travels* has been criticised for its lack of a coherent structure, I find the following overview a convincing one. In *Gulliver's Travels*, Swift is seeking in a cogent and ordered way to undermine pride in human kind. In the first voyage, he makes society little and shows the absurdities of its self-important trivialities. In the second, he shows its vulgar and grotesque largeness. In the third book, society's faith in reason and progress is undermined. Finally, the animal nature of human nature is laid bare[7].

My perception of *Gulliver's Travels* is of a work of broad scope not limited to provincial disputes; and this naturally tempers the significance I would ascribe to the apparent allusions, to contemporary political figures and events, which Swift makes. This is a view to some extent affirmed by Swift's letter to Abbé des Fontaines who had omitted some passages "not suitable for France"[8] in his translation:

> If the volumes of Gulliver were designed only for the British Isles, that traveller ought to pass for a very contemptible writer. The same vices and the same follies reign everywhere; at least in the civilised countries of Europe; and the author who writes only for one city,

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5 [5] *Joseph Andrews and Shamela*; (Great Britain; The Guernsey Press Co. Ltd.; 1996); page 10.

6 [6] Jonathan Swift; *Gulliver's Travels*; (Great Britain; Penguin Classics; 1985); page 345.

7 [7] Origin unknown. I suspect that this idea is one that I have read, but a thorough re-reading of the books in the bibliography has not thrown light on this question. The closest reference comes from: C. J. Rawson; *Gulliver and the Gentle Reader*; first edition; (Great Britain; Routledge & Kegan Paul; 1973); page 21; "pride in the assumption itself ... there is nothing to be proud of".

8 [8] Arthur E. Case; 'from The Significance of *Gulliver's Travels*'; *Gulliver among the Houyhnhnms*; sixth edition; Milton P. Foster; (USA; Thomas Y. Crowell Company; 1970); page 144.

> one province, one kingdom, or even one age, does not deserve to be read, let alone translated[9].

In Lilliput, Skyresh Bolgolam and Flimnap[10] may seem to evoke the Earl of Nottingham and Sir Robert Walpole, but the target for Swift's chastisement, vindictive intrigue-forming politicians, is more extensive. Thus Swift attacked political folly, vice and corruption in particular figures, but meant them to represent more common-place traits, he sought to satirise a wider political immorality.

Part of the beauty of Fielding's role as a satirist is that once the phenomenal saturation of *Pamela* into the homes and hearts of respectable middle-England has been realised, all that he has to do is point to the erotic scenes in the book. In *Shamela*, Fielding has written a parody, thus satirising Richardson, but he has also written a social satire. Divested of the rest of the work, the sordid passages of *Pamela* could not have sat well with the book's cult status in polite society. One scene that retains the potential to shock us even today is Pamela's concern that she may have been raped whilst she was unconscious; "I hope, as he assures me, he was not guilty of indecency"[11].

Shamela makes two assertions common to the pamphlet *Pamela Censured*[12]. The first is that the letters printed in the front of later editions of *Pamela* were actually written by Richardson himself. Illustrating this possibility at the opening of *Shamela*, Fielding thoroughly satirises the vanity or avarice of the author; "the excellent *Shamela* ... will go through many editions, be translated into all languages, read in all nations and ages ... *I*

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9 [9]From *The Correspondence of Jonathan Swift*, D.D, ed. F. Elrington Ball (6 vols.), London, 1910, 3.407; but transcribed here from Arthur E. Case; 'from The Significance of *Gulliver's Travels*'; *Gulliver among the Houyhnhnms*; sixth edition; Milton P. Foster; (USA; Thomas Y. Crowell Company; 1970); p144.

10 [10]*Gulliver's Travels*; (Great Britain; Penguin Classics; 1985); page 104.

11 [11]Samuel Richardson; *Pamela*; (Great Britain; Penguin English Library; 1982); page 243.

12 [12]*The Augustan Reprint Society: Pamela Censured (1741)*; Charles Batten, Jr.; (Los Angeles; University of California; 1976); publication number 175.

am, Sir, Sincerely your Well-wisher, Yourself"[13]. The second is "that Pamela inftead of being artlefs and innocent fets out at firft with as much Knowledge of the Arts of the Town, as if fhe had been born and bred in *Covent* Garden, all her Life Time"[14]. That is to say, that Pamela is accused of being mercenary; "I thought once of making a little fortune by my person. I now intend to make a great one by my vartue"[15]. Whilst this may seem a somewhat unfair interpretation of Pamela's position, after all - her seductions could only lead to such an unlikely marriage with any surety, if rape were not an option for Mr B.; as a complete re-reading of the situation, it forces us to seriously question our assumptions concerning narratorial credibility. In *Shamela*, the epistolary mode of "writing to the moment" which Richardson elevates, is parodied, further satirising the author of *Pamela*; "Odsbobs! I hear him just coming in at the door. You see I write in the present tense, as Parson Williams says. Well, he is in bed between us, we both shamming a sleep"[16]. Thus, as well as satirising Pamela's conceits as a mercenary and unreliable narrator, Fielding satirises our gullibility as consumers and as readers; furthermore, he also satirises the mercenary and stylistic conceits of Richardson. It was of these satirical means that Fielding could have held hopes for effecting beneficial changes in the morality of Richardson and of the book-buying public.

In looking at the manifestation of this claimed aim, we have seen how these two Augustan writers went about trying to improve public and private morality. Even if we demonstrate that this was their professed aim, did either Swift or Fielding, really believe that they could change society's moral standards?

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13 [13]Henry Fielding; *Joseph Andrews and Shamela*; fourth edition; (Great Britain; The Guernsey Press Co. Ltd.; 1996); page 5.

14 [14]*The Augustan Reprint Society: Pamela Censured (1741)*; (Los Angeles; University of California; 1976); pages 21-22.

15 [15]*Joseph Andrews and Shamela*; (Great Britain; The Guernsey Press Co. Ltd.; 1996); page 27.

In a letter to Pope, as he finished correcting *Gulliver's Travels* (September 29th, 1725), Swift expounded his view of human nature as being that we are animal "*rationis capax*"[17] rather than "*animal rationale*"[18]. In Part IV of *Gulliver's Travels*, he presents a vision of humanity which could shock the "gentle reader"[19], and which certainly repulses Lemuel Gulliver; "The ugly monster, when he saw me, distorted several ways every feature of his visage"[20]. Much has been written on this fourth book, yet its interpretation is important for my argument. In my view, misanthropy is not the issue here. In the land of the Houyhnhnms, Swift presents a vision of human nature. It is a vision which is in many respects realistic, in that it describes our animal nature. We resemble Yahoos. We are driven by the same excitable passions for sex, food and material possessions; "There are certain *shining stones* of several colours, whereof the Yahoos are violently fond"[21]. Below the thin mask of social veneer, we even behave the same way - Swift's satire could be classed as leaping "up into the tree, from whence [he begins] to discharge ... excrements on ... [the subject's] head"[22]. The ingenuity of this final depiction of human nature in *Gulliver's Travels*, a book which has incessantly worked towards an attack above all on pride, is that for the reader to reject it, to be offended and repulsed, to say, "*I'm* not a Yahoo", the reader must implicitly condemn himself of pride. It is a deviously set pride-trap. Accept the revelation of a fallen nature and you must have humility, condemn it and you are marginalised by your, ill-founded pride in human nature.

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16 [16] *Joseph Andrews and Shamela*; (Great Britain; The Guernsey Press Co. Ltd.; 1996); Letter VI, Thursday Night, Twelve o'Clock: page 15.

17 [17] From a letter from Swift to Pope, September 29, 1725: *Correspondence*, 3.276-8; but transcribed here from *Four Essays on Gulliver's Travels*; (USA; Princeton University Press; 1958); page 101.

18 [18] ibid.

19 [19] *Gulliver's Travels*; (Great Britain; Penguin Classics; 1985); page 133.

20 [20] *Gulliver's Travels*; (Great Britain; Penguin Classics; 1985); page 270

21 [21] *Gulliver's Travels*; (Great Britain; Penguin Classics; 1985); page 308

But why set the trap? Can human nature be changed? Swift does not provide a direct answer to this as with so many questions. Part of the richness of his work is in its broad strokes, its miasma of visionary confrontationalism. Are the Yahoos a vision of humanity, as I insist, or do they represent the bad part of human nature, Houyhnhnms the good? Lemuel certainly aspires to be like the Houyhnhnms but his efforts are in part ridiculed by Swift. John F. Ross illuminates this with reference[23] to the following excerpt: "I fell to imitate their gait and gesture, which is now grown into a habit, and my friends often tell me in a blunt way, that *I trot like a horse* ... in speaking I am apt to fall into the voice and manner of the Houyhnhnms"[24]. Even his ultimate seclusion, "I began last week to permit my wife to sit at dinner with me, at the farthest end of a long table"[25] is perhaps a self-reflexive satirical comment on Swift's form of isolated misanthropy.

Yet, however elusively intangible the goal, Lemuel does make an effort, showing compassion to the fallen; he will continue to be saddened by "the brutality of Houyhnhnms in my own country, but always treat their persons with respect"[26] as D. Nichol Smith points out[27]. This suggests to me that even though Gulliver despairingly laments that he has "now done with all such visionary schemes for ever"[28], Swift hopes that an awareness of our Yahoo nature can at least promote less misplaced pride in the human condition. Even if Swift can do nothing to change human nature, he perhaps hopes to effect a change in human behaviour. Religion is notably absent from this satirical work of Dean Swift.

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22 [22]*Gulliver's Travels*; (Great Britain; Penguin Classics; 1985); page 270

23 [23]John F. Ross; 'The Final Comedy of Lemuel Gulliver'; *Gulliver among the Houyhnhnms*; sixth edition; Milton P. Foster; (USA; Thomas Y. Crowell Company; 1970); pages 134-135.

24 [24]*Gulliver's Travels*; (Great Britain; Penguin Classics; 1985); page 327.

25 [25]*Gulliver's Travels*; (Great Britain; Penguin Classics; 1985); page 345.

26 [26]*Gulliver's Travels*; (Great Britain; Penguin Classics; 1985); page 345.

27 [27]D. Nichol Smith; 'from Jonathan Swift; Some Observations'; *Gulliver among the Houyhnhnms*; sixth edition; Milton P. Foster; (USA; Thomas Y. Crowell Company; 1970); page 110.

Swift brought opprobrium upon himself by presenting an image of fallen man. Yet we are reminded by T. O. Wedel, that "Swift's view of man, as Wesley perceived, and as Professor Bernbaum has pointed out in our own time, is essentially the view of the classical and Christian tradition"[29]. It is interesting to note that Swift subverts all three of the traditionally "Augustan ... concepts, Nature, Reason and Pride"[30]. Does Swift believe in redemption for this fallen humanity, other than through humility, common sense and possibly rationality? If, as we might think, he does, although Gulliver does not "[trample] *upon the Crucifix*"[31], Swift certainly does not point to the cross.

Shamela light-heartedly shows the sexual situations of *Pamela* in a new mercenary light, and although Parson Tickletext is satirised as representing those who would consider this the "SOUL of *religion*"[32], this is an attack on his folly and gullibility. *Shamela* is in no position to seriously condemn the circulation of material which excites lasciviousness. Fielding may hope to make the public less naïve in its embrace of machiavellian marketing, yet he is perhaps aware of the insatiability of the sexual craving which inheres human nature. This he does not condemn; what Fielding satirises is the hypocrisy of a society which subsumes this desire into the prudish yet pornographic orthodox which the misleading title page of *Pamela* represents[33].

Thus, both Swift and Fielding acknowledge that they cannot change human nature. Yet, in their social satire, both seem to want to correct the hypocrisy with which society regards

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28 [28] *Gulliver's Travels*; (Great Britain; Penguin Classics; 1985); page 41.

29 [29] T.O. Wedel; 'from On the Philosophical Background of *Gulliver's Travels*'; *Gulliver among the Houyhnhnms*; sixth edition; Milton P. Foster; (USA; Thomas Y. Crowell Company; 1970); page 94.

30 [30] C. J. Rawson; *Gulliver and the Gentle Reader*; first edition; (Great Britain; Routledge & Kegan Paul; 1973); page 18.

31 [31] *Gulliver's Travels*; (Great Britain; Penguin Classics; 1985); page 262.

32 [32] *Joseph Andrews and Shamela*; (Great Britain; The Guernsey Press Co. Ltd.; 1996); page 6.

33 [33] Transcribed here from facsimile of 1801 title page: Samuel Richardson; *Pamela*; (Great Britain; Penguin English Library; 1982); page 27.

the human condition. They do this by giving their readers the potential for self-knowledge. Both focus also on specific areas of society: Swift attacks political vice in a generalised way by satirising paradigms, *Shamela* satirises mercenary virtue. By attracting derision towards the subjects of their satire, both Augustan writers could hope to improve morality in society.

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Appendices

The following work is not submitted for assessment. Certain topics stimulated further personal inquiry, the results of which may be of interest and are presented below.

Appendix I

Does Satire Change Things?

This appendix is not submitted for assessment, but rather as an extension of the question into its fundamental premiss, an issue in which my personal interest has motivated further study. Does satire change things?

Hipponax in Ancient Greece (fl .540 B.C.) wrote scathing poems which could be looked upon as an antecedent of satire[34]. Having "invented the ugliest of all Greek meters to express his hatred"[35], he set to work and his "vituperations drove some of his victims to suicide"[36]. Pinkus notes that "Pope was genuinely feared, the wits drove astrologer Partridge out of a job, the *Drapier's Letters* - if they may be considered satire - rid Ireland of Wood's pence"[37]. Satire depends upon an element of mob pressure, its bullying laughter. Pinkus observes that "Shadwell is ultimately not guilty of being MacFlecknoe ... and to the extent that he is innocent he becomes a scapegoat. The whole weight of evil stupidity is

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34 [34]Gilbert Highet; *The Anatomy of Satire*; (USA; Princeton University Press; 1962); chapter II: Diatribe, 1: The satiric spirit in Greece, page 25.

35 [35]Gilbert Highet; *The Anatomy of Satire*; (USA; Princeton University Press; 1962); page 38.

36 [36]*The Anatomy of Satire*; (USA; Princeton University Press; 1962); page 38.

thrust on him and by the device of ridicule he is kicked beyond the gates of civilised society. There is something of the sacrificial ritual about this"[38].

This tar and feathering as a written act and a sociological phenomenon in group behaviour has its modern instance in the practice of "flaming":

> The term "flame-mail" or just "flame" derives from the Internet world where, amongst Usenet newsgroups, chat rooms and other discussion areas, they are used as a form of regulation. In the absence of any central Internet authority, individuals take it upon themselves to "flame" others who have violated group norms and the conventions for proper Net behaviour. Flame-mails can range from mild admonitions to vitriolic personal attacks.[39]

If this sounds like satire without the wit, then significantly its effects in a corporate environment can be to provoke anger or disappointment almost as often as it meets indifference. In a small minority of instances it is reminiscent of Hipponax as it renders the subject "unable to continue working".[40]

Satire can focus derision or scorn. Yet shame is only an effective weapon in an honour culture. Consider the following extract from an essay on culture and morality in Tibetan society:

> The belief is that when a person is made to feel shame he or she will acquiesce. Implicit in this is an associated feeling of frustration towards those who are not part of the system. "Look, he is not ashamed!" say the villagers about the young man who disregarded negotiation procedures and surreptitiously occupied the empty house. That is a serious accusation among Tibetans, equal to a charge of immorality.[41]

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37 [37]Philip Pinkus; *Swift's Vision of Evil*; first edition; Samuel L. Macey; (USA; English Literary Studies; 1975); volume I; page 14.

38 [38]*Swift's Vision of Evil*; (USA; English Literary Studies; 1975); volume I; page 18.

39 [39]Dr. David Lewis; *Shaming, Blaming and Flaming: corporate miscommunication in the Digital Age*; first edition; (Great Britain; Ronin Research; 1997); page 15.

40 [40]*Shaming, Blaming and Flaming: corporate miscommunication in the Digital Age*; (Great Britain; Ronin Research; 1997); page 21.

41 [41]Barbara Nimri Aziz; 'Jural Friends and Buddhist Teachers'; *Culture and Morality*; Adrian C. Mayer; first edition; (Delhi; Oxford University Press; 1981); Page 10.

Here, shame invokes moral behaviour, but only by those who feel its interpolation. Take the instance of the production and sale in America of a "*Monica Lewinsky Cigar*" brand in 1999. This, it can be argued, was a satirical act against President Clinton and Ms Lewinsky, ridiculing sordid revelations which emerged concerning their relationship. Yet however frequently we cry, "Look, he is not ashamed!", little will change in this situation. However paltry the congregation, every week, Dean Swift would rise to the pulpit to preach in his parish church. Like Swift's sermons, it is not the belief in change that fundamentally motivates satire. The essential point in this argument is my opinion that satire can function without the belief that anything will change as a result of it. Satire's primary motivation is of emotional origin. It is the mood of satire. The mood of satire trips between anger and bitterness, however mild the expression of these emotions, and however light-hearted their venting. Over the winter of 1998 to 1999 at Lancaster University, *The ACC Satire Group* carried out a series of mild satirical attacks on the telephone company ACC Telecom. The poster campaign included mock company mission statements - "ACC: Committed to understanding institutions", a nod to the Saatchi and Saatchi campaign of 1979 in "Voicemail isn't working", and elucidated the game *Monopoly* in which the only rule was that "The winner is ACC". The posters sought to satirise corporate folly, and the complacent despotism of the company's monopoly over campus services.

Satire requires its author to be bitter or frustrated enough to devote time to a subject, and despairing enough to throw humour at it. Despairing, because ridicule is only an effective weapon in an honour culture. Exposing cannot cure, yet in laying bare the forked animal man, satire implicitly upholds good. Pinkus claims that satire shows man besieged by life's evil, although the satirist can never win, "he must continue to fight, because in the very

struggle is the defiant cry of life"[42]. Thus, even within a totalitarian state where the likelihood of change is minimal, "the defiant cry of life"[43] still has a voice. In Roberto Benigni's satire on the Jewish holocaust *Life is Beautiful* (1999) this voice is admittedly postulated and retrospective. Yet, in deriding the shopkeepers' sign "No Jews or dogs", the central Jewish character Guido proposes that he should continue this trend, in its capacity for stating a personal preference, by writing "No Visigoths or camels" in the window of his bookshop.

In the work of Swift and Fielding, the improvement of public and private morality may have been their highest hopes for the work, I have tried to demonstrate that it is not what fundamentally motivated them.

Appendix II

The Irony of Hypocritical Righteousness

Fielding is faced with a serious problem with regard to *Shamela*. In order to demonstrate Shamela's mercenary seduction more clearly, it is necessary for him to recreate the explicit scenes of sexual tension - those scenes most reprehensibly likely "to excite Lasciviousness"[44] - in his book. In his Introduction, Charles Batten, Jr. points this out in relation to *Pamela Censured* which "meticulously provides his readers with a compendium

42 [42] *Swift's Vision of Evil*; (USA; English Literary Studies; 1975); volume I; page 14.
43 [43] ibid.
44 [44] *The Augustan Reprint Society: Pamela Censured (1741)*; (Los Angeles; University of California; 1976); page 63.

of the so-called dirty parts of *Pamela*"[45]. There is the irony of two parsons in *Shamela* seeking to reprint the titillating scenes that they are trying to condemn[46]. Fielding must have felt this irony and we are left with a book which cannot take itself too seriously in its condemnation of this pseudo-pornography, prone as it is to this irony of hypocritical righteousness. This also applies to Fielding's treatment of sexual dishonesty, of Shamela's immorality and duplicitousness. Batten's introduction to *Pamela Censured* succinctly summarises the criticism that could be applied just as fittingly to *Shamela* as it was to *Pamela*; "Men are inflamed by the description of a woman's body, especially when she seems about to be ravished; women are corrupted into believing they can seduce a man into a lucrative marriage without any moral or physical danger"[47]. Thus, *Shamela* is not as prudish about such moral concerns as the author of *Pamela Censured*.

Appendix III

Politicising Gulliver

The question as to what extent *Gulliver's Travels* should be regarded as a satire on the particular political vices of its day, is a well-trodden one. The extensive annotation of modern editions suggests that it is a work anchored in the contemporary. Gulliver is measured by a nondescript tailor on Laputa who gets the size of his clothes wrong "by

45 [45] *The Augustan Reprint Society: Pamela Censured (1741)*; (Los Angeles; University of California; 1976); page iv.
46 [46] *Joseph Andrews and Shamela*; (Great Britain; The Guernsey Press Co. Ltd.; 1996); page 10.
47 [47] *The Augustan Reprint Society: Pamela Censured (1741)*; (Los Angeles; University of California; 1976); page v.

happening to mistake a figure in the calculation"[48]. The notes to the Penguin Classics edition inform us that this was "probably a jibe at Newton"[49] on the basis that Newton also once happened "to mistake a figure in the calculation". (The similarity is questionable: a misprint once resulted in an extra zero being added to Newton's calculation of the distance of the sun from the earth.[50]) Others such as Case argue that "Swift never allowed specific incidents to interfere with his general purpose, though like most good authors, he was quick to seize upon them when he could turn them to account"[51]. Some go further. F.P. Lock argues "there are insuperable objections to Case's interpretation"[52], in this instance with relation to Lord Munodi's mill[53] in book III; "The details of the South Sea scheme cannot conceivably be made to fit the story of Munodi's mill"[54]. Lock does allow that "*Gulliver's Travels* is certainly, in part, a satire on the political abuses of contemporary England"[55], yet "when he described the party conflicts in Lilliput between the Tramecksans and the Slamecksans [[56]], he had in mind not only the Whigs and Tories"[57], but that moreover he used them as "types or paradigms ... But it is misleading to search for originals or prototypes: history illustrates *Gulliver's Travels*, it does not explain it"[58].

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48 [48] *Gulliver's Travels*; (Great Britain; Penguin Classics; 1985); page 204.
49 [49] *Gulliver's Travels*; (Great Britain; Penguin Classics; 1985); page 355.
50 [50] ibid.
51 [51] Arthur E. Case; 'from The Significance of *Gulliver's Travels*'; *Gulliver among the Houyhnhnms*; sixth edition; Milton P. Foster; (USA; Thomas Y. Crowell Company; 1970); pages 143-144.
52 [52] F.P. Lock; *The Politics of Gulliver's Travels*; first edition; (Great Britain; Billing and Sons Ltd.; 1980); page 103.
53 [53] *Gulliver's Travels*; (Great Britain; Penguin Classics; 1985); book III, chapter iv, page 222.
54 [54] F.P. Lock; *The Politics of Gulliver's Travels*; first edition; (Great Britain; Billing and Sons Ltd.; 1980); page 103.
55 [55] F.P. Lock; *The Politics of Gulliver's Travels*; first edition; (Great Britain; Billing and Sons Ltd.; 1980); page 35.
56 [56] *Gulliver's Travels*; (Great Britain; Penguin Classics; 1985); book III, chapter iv, page 84.
57 [57] F.P. Lock; *The Politics of Gulliver's Travels*; first edition; (Great Britain; Billing and Sons Ltd.; 1980); page 35.
58 [58] ibid.

Appendix IV

Trade Descriptions

Shamela demonstrated how "vartue"[59] could hide a multitude of sins and Fielding also exposed the hypocrisy of a society which so heartily embraced a form of legitimised pornography. *Pamela*'s 1801 title page proclaims that the book was "Published in order to cultivate the principles of virtue and religion in the minds of the Youth of Both Sexes"[60]. It then proceeds to describe scenes of richly provocative sexual eroticism in contexts of domination, over-powered subjugation, seductive flirtation, the voyeurism of nudity and bondage. In the earlier editions of the book, we see the following: Having torn a section off her gown, Mr. B. watches through the keyhole to see Pamela "lying all along upon the floor, stretch'd out at [her] length"[61], he offers "to take" Pamela "on his Knee, with some Force"[62], he tries to examine Pamela "to her under Petticoat"[63] and Mr. B. is reported saying he wishes he could have Pamela "as Quick another Way"[64]. The pamphlet, *Pamela Censured*, pointed this out; and while Richardson revised some of the offending passages, that "a considerable amount of hanky-panky remains in the last version"[65] is further suggestion to me of his measured financial nous. Only by socially legitimising this pornography with a considerable amount of virtuous moralising on the part of Pamela

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59 [59] *Joseph Andrews and Shamela*; (Great Britain; The Guernsey Press Co. Ltd.; 1996); page 24.

60 [60] Transcribed here from facsimile of 1801 title page: Samuel Richardson; *Pamela*; (Great Britain; Penguin English Library; 1982); page 27.

61 [61] from letter XV, but transcribed *here from: The Augustan Reprint Society: Pamela Censured (1741)*; (Los Angeles; University of California; 1976); page 30.

62 [62] from letter XV, but transcribed here from: *The Augustan Reprint Society: Pamela Censured (1741)*; (Los Angeles; University of California; 1976); page vi.

63 [63] from letter XXIV, but transcribed here from: *The Augustan Reprint Society: Pamela Censured (1741)*; (Los Angeles; University of California; 1976); page vii.

64 [64] from letter XXVII, but transcribed here from: *The Augustan Reprint Society: Pamela Censured (1741)*; (Los Angeles; University of California; 1976); page viii.

"millions of gold will not purchase one happy reflection on a past mis-spent life!"[66] and vast tracts of workaday narration, can Samuel Richardson sanitise this work. Society was taken in (and perhaps like Shamela willingly seduced) by the keen demographic awareness of Richardson the experienced printer, it was beguiled by an exceptionally well-marketed book.

65 [65] *The Augustan Reprint Society: Pamela Censured (1741)*; (Los Angeles; University of California; 1976); page vii.

66 [66] Samuel Richardson; *Pamela*; (Great Britain; Penguin English Library; 1982); page 228.