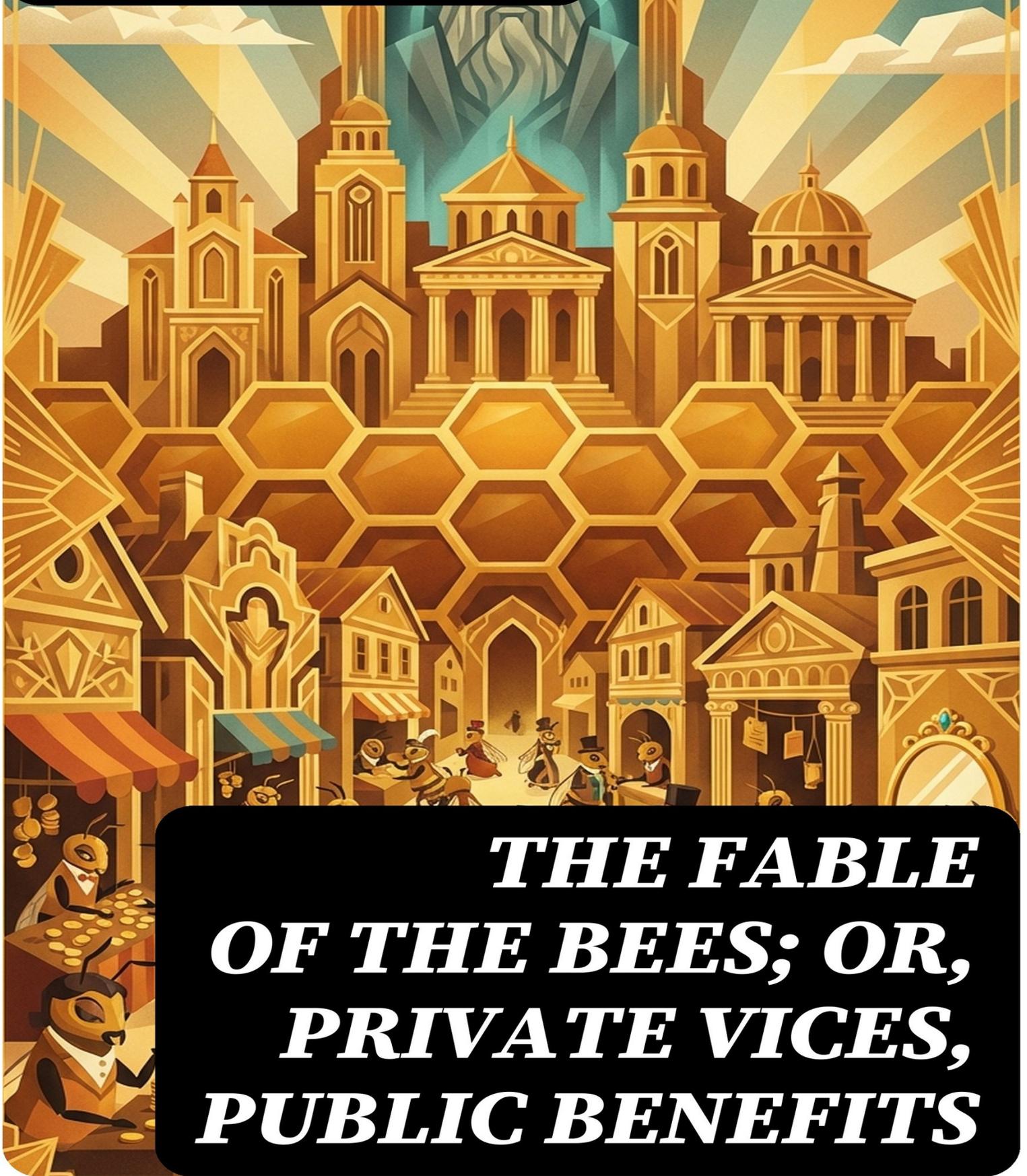
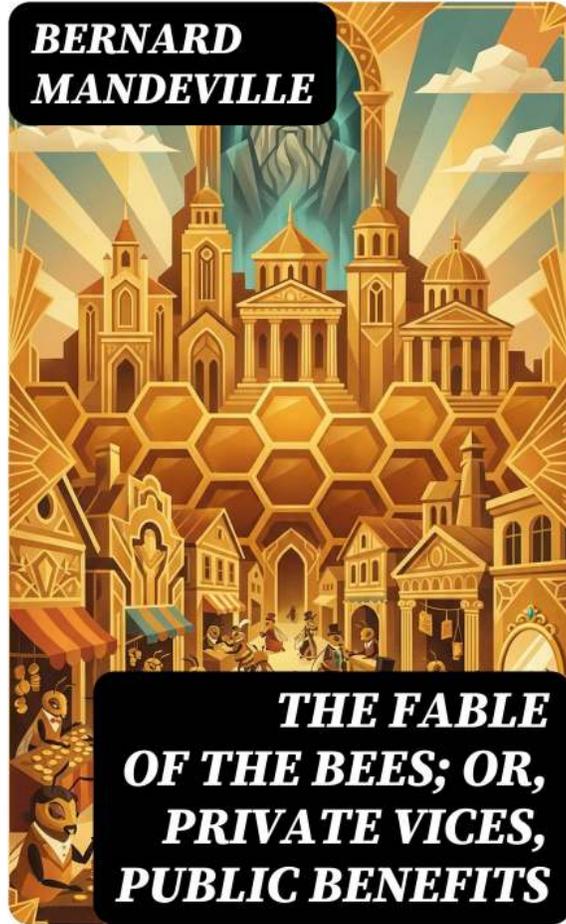


***BERNARD  
MANDEVILLE***



***THE FABLE  
OF THE BEES; OR,  
PRIVATE VICES,  
PUBLIC BENEFITS***

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***THE FABLE  
OF THE BEES; OR,  
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**Bernard Mandeville**

# **The Fable of the Bees; Or, Private Vices, Public Benefits**

**Enriched edition.**

*Introduction, Studies and Commentaries by Lucas Finch*

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# Introduction

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This single-author collection presents Bernard Mandeville's *The Fable of the Bees; Or, Private Vices, Public Benefits* in its full historical scope. It gathers the satirical poem that sparked the enterprise, the author's prefatory materials, the moral and remarks that enlarge its claims, the substantial essays that followed, and the later dialogues that revisit and refine central questions. Readers will find not an excerpted digest but the essential corpus through which Mandeville pursued a sustained examination of morals and society. The arrangement preserves the original components—poem, commentaries, essays, a public vindication, and Part II dialogues—so the development of the work can be followed step by step.

The volume spans several literary forms. At its core stands *The Grumbling Hive: or, Knaves Turn'd Honest*, a narrative poem whose premise anchors the collection. Around it Mandeville places *The Moral and extensive Remarks*, explanatory prose that tests the poem's implications. He adds *An Inquiry into the Origin of Moral Virtue*, *An Essay on Charity, and Charity-Schools*, and *A Search into the Nature of Society*, discursive pieces that extend his analysis into ethics, philanthropy, and social organization. *A Vindication* addresses contemporary objections, while Part II comprises a new Preface and six Dialogues, one including *Fulvia*, that stage debate between named interlocutors.

First published as a standalone poem in 1705, the work grew through successive editions into a controversial and influential treatise on commercial society. In 1714 Mandeville issued *The Fable of the Bees* with prose apparatus that transformed the poem into a platform for sustained argument. Over the ensuing years he revised and enlarged the book, adding essays that address moral psychology, education, and social order. In 1723 the Grand Jury of Middlesex presented the book, prompting Mandeville's public defense. Part II appeared in 1729, recasting central issues as dialogues. This collection reproduces that historical progression across its constituent parts.

Across these varied pieces, certain themes remain constant. Mandeville explores how individual appetites and passions, often condemned as vices, may under certain conditions contribute to collective prosperity. He scrutinizes the tension between moral ideals and the practical mechanisms of trade, specialization, and urban life. The hive serves as an emblem of a complex society whose order emerges from ordinary pursuits, not from a designed blueprint. By tracing motives such as pride, emulation, and self-love, he investigates the springs of action that animate economic and civic activity, while confronting the enduring question of what can be expected from human nature.

His method is characteristically mixed in mode and register. Satire frames the argument in verse, but sustained analysis unfolds in measured prose that blends case-like observation with conceptual distinctions. The remarks proceed point by point from the poem's lines, while the

essays marshal examples from everyday life to test received assumptions. The dialogues of Part II introduce opposing voices—Horatio and Cleomenes, and in one exchange Fulvia—to probe objections, concede difficulties, and refine claims. Throughout, a clinical clarity coexists with irony, yielding a style that is both plainspoken and provocative, intent on examining manners as they actually operate.

Controversy is integral to the book's history and structure. Critics charged that its central paradox excused wrongdoing; Mandeville maintained that he was diagnosing social dynamics rather than prescribing conduct. The *Essay on Charity*, and *Charity-Schools* sparked debate about the aims and effects of institutional philanthropy, while the *Vindication* addresses the formal presentment and other attacks. The Introduction and Prefaces show him steering readers through misunderstandings and anticipating objections. Together, these pieces reveal an author attentive to the public reception of ideas and determined to clarify terms, delimit claims, and keep descriptive analysis distinct from moral exhortation.

Today the collection remains a vital resource for studying early modern debates about commerce, virtue, and the unforeseen consequences of ordinary behavior. It speaks to readers in moral philosophy, political economy, intellectual history, and literary studies, offering a carefully staged inquiry rather than a single doctrinal statement. By presenting the poem alongside remarks, essays, and dialogues, the volume allows the argument's movement to be experienced across forms of writing and occasions of dispute. Its enduring significance lies in the rigor with which

it examines social cooperation amid self-interested motives, and in the candor with which it confronts durable civic dilemmas.

# Historical Context

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Bernard Mandeville (1670–1733), a Dutch-born physician who settled in London in the 1690s, composed the satirical poem *The Grumbling Hive* in 1705 and expanded it into *The Fable of the Bees* in 1714. The collection's essays and annotations took shape amid post-Glorious Revolution England, when commercial expansion, the Bank of England (1694), and an energetic coffeehouse press remade public life. The War of the Spanish Succession (1701–1714) and the Treaty of Utrecht (1713) redirected trade and patronage. In this world of bustling markets and political pamphleteering, Mandeville cast the hive as an allegory of a metropolis whose prosperity rode on ordinary self-interest.

The *Fable* intervened in a long European debate over luxury. Seventeenth-century moralists such as Fénelon condemned courtly excess, while English writers like Joseph Addison linked politeness to virtue. By 1711, Shaftesbury's *Characteristics* promoted an innate moral sense that elevated refined taste. Mandeville instead suggested that vanity, desire, and emulation sustain whole chains of trades, a claim he sharpened in his *Remarks*. Drawing on Hobbes and the unsentimental psychology of La Rochefoucauld, he reframed consumption not as decadence but as a mechanism of employment and tax revenue, challenging civic humanist ideals of frugality inherited from classical and republican traditions.

Equally central was the early eighteenth-century philanthropic boom. The Society for Promoting Christian Knowledge, founded in 1698, coordinated parish charity schools that multiplied across London and provincial towns. Allied Societies for the Reformation of Manners pursued vice prosecutions and Sabbath discipline. Against this backdrop, *An Essay on Charity, and Charity-Schools* (added in 1723) argued that benefactors often sought reputation and control more than relief. Mandeville questioned whether educating the poor above their station produced order or resentment, linking instruction to service needs rather than virtue. The Introduction and subsequent essays press this sociological reading of motives behind benevolence.

The collection matured amid England's financial revolution. Joint-stock corporations, funded national debt, and a lively market in government securities altered fortunes and behavior. The South Sea Bubble of 1720, which entangled courtiers and small investors alike, sharpened anxieties about speculation and deceit. Mandeville's *Remarks and Inquiry* drew illustrative lists of trades sustained by luxury and fashion, showing how prodigality diffuses employment. After Robert Walpole consolidated fiscal management in 1721, public debate turned from war financing to commercial growth. These conditions informed the *Search into the Nature of Society*, which emphasized interdependence, specialization, and the uncomfortable uses of vice in maintaining industry.

Mandeville's *Inquiry into the Origin of Moral Virtue* challenged contemporaries by treating virtue as an artifice produced by lawgivers through praise, shame, and myth.

This stance opposed Shaftesbury's harmonious moral sense and anticipated arguments contested by Francis Hutcheson in 1725. The period's periodicals, especially the *Spectator*, promoted polite sociability as moral refinement; Mandeville countered that politeness polished self-love rather than replaced it. The *Moral* and subsequent *Remarks* apply this psychology to daily life, reading hypocrisy and emulation as structural features of commerce. His satirical method aligned with Restoration and Augustan traditions that prized paradox to expose pious pretenses.

Publication provoked sustained backlash from clergy, moral reformers, and magistrates. In July 1723 the Grand Jury of Middlesex presented the book as a public nuisance, citing its apparent encouragement of vice. With prepublication licensing gone since 1695, such presentments and common-law prosecutions policed blasphemy and immorality. Mandeville replied in *A Vindication of the Book* (1724), defending his paradox as analytic rather than exhortatory and answering hostile letters and sermons. Figures like William Law and, later, Bishop Berkeley attacked his doctrines. The controversy shaped later editions, encouraging fuller annotations and clarifications across the *Remarks* and the expansive prose essays.

Part II appeared in 1729, adopting the dialogue form then fashionable in polite learning. Conversations between Horatio, Cleomenes, and, briefly, Fulvia stage disputes about luxury, sexuality, education, and the management of poverty. The setting evokes coffeehouse and salon debate, where mixed company weighed commerce against

traditional virtue. Here Mandeville elaborates claims already latent in the *Search into the Nature of Society*, including the dependence of refinement on low-paid labor and the disciplining effects of necessity. By dramatizing objections and replies, he reframed scandal as inquiry, guiding readers through the practical ethics of a trading, urban society.

Although repeatedly denounced, the book shaped later arguments about commerce and character. David Hume's essays on refinement and luxury (1752) and Adam Smith's *Theory of Moral Sentiments* (1759) engaged his paradox, the latter rejecting vice while exploring how self-interest may yield public goods through institutions. In Georgian Britain's expanding empire, consumer markets, and fiscal-military state, readers used Mandeville to probe links between appetite, policy, and prosperity. The collection's layered form—poem, remarks, essays, dialogues—records a decade of contention from 1714 to 1729, showing how a provocative diagnosis of modern society was debated across law, theology, and emerging political economy.

# **Synopsis (Selection)**

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## **Framing and Thesis (Part I: Preface, Introduction, and 'The Fable of the Bees.')**

These framing pieces announce and justify the book's central paradox: individual self-interest and seemingly vicious motives can, under social arrangements, contribute to collective prosperity.

They set a combative yet analytical tone, outlining Mandeville's method of ironic provocation, case-based observation, and attention to commerce, manners, and power.

## **The Grumbling Hive, The Moral, and Remarks**

A satirical verse fable presents a thriving hive whose prosperity rests on ordinary self-interested behaviors, inviting readers to reassess the link between private conduct and public outcomes.

The appended moral and extensive remarks turn the poem into social analysis, pressing economic, psychological, and rhetorical points against conventional pieties about virtue.

## **An Inquiry into the Origin of Moral Virtue**

This essay argues that moral virtues arise from political artifice and the redirection of self-love through praise, shame, and law, rather than from innate benevolence.

In a cool, system-building tone, it dissects language and incentives to show how reputations and social approval manufacture conscience.

### **An Essay on Charity, and Charity-Schools**

Mandeville scrutinizes philanthropic schooling as a display of status and sentiment that may misallocate resources and unsettle the laboring poor.

The tone is polemical and empirical, questioning feel-good charity with arguments about incentives, class discipline, and unintended effects.

### **A Search into the Nature of Society**

A concise socio-economic meditation traces how mutual dependence, luxury, and the division of labor knit individuals into a thriving, unequal society.

It extends the book's paradox with lucid examples, emphasizing urban commerce, specialization, and the productive uses of pride and desire.

### **A VINDICATION OF THE Book, from the Aspersions contained in a Presentment of the Grand Jury of Middlesex, And an Abusive Letter to Lord C——**

Responding to official censure and attacks, Mandeville defends his right to analyze vice without endorsing it and clarifies misreadings of his thesis.

Combative and forensic, the piece reframes his satire as moral psychology and civic prudence, distinguishing

description from prescription.

## **Part II: Preface and Dialogues (Horatio, Cleomenes, and Fulvia)**

Part II shifts to conversational debates in which interlocutors probe luxury, politeness, honor, charity, chastity, and women's roles, refining and testing the book's claims.

The dialogic form softens the earlier satire into measured casuistry and social observation, revisiting recurring motifs—self-love, hypocrisy, and commercial modernity—while acknowledging thoughtful objections.

# **THE FABLE OF THE BEES; OR, PRIVATE VICES, PUBLIC BENEFITS**

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# PREFACE.

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Laws and government are to the political bodies of civil societies, what the vital spirits and life itself are to the natural bodies of animated creatures; and as those that study the anatomy of dead carcasses may see, that the chief organs and nicest springs more immediately required to continue the motion of our machine, are not hard bones, strong muscles and nerves, nor the smooth white skin, that so beautifully covers them, but small trifling films, and little pipes, that are either overlooked or else seem inconsiderable to vulgar eyes; so they that examine into the nature of man, abstract from art and education, may observe, that what renders him a sociable animal, consists not in his desire of company, good nature, pity, affability, and other graces of a fair outside; but that his vilest and most hateful qualities are the most necessary accomplishments to fit him for the largest, and, according to the world, the happiest and most flourishing societies.

The following Fable, in which what I have said is set forth at large, was printed above eight years ago<sup>1</sup>, in a six penny pamphlet, called, The Grumbling Hive, or Knaves turn'd Honest; and being soon after pirated, cried about the streets in a halfpenny sheet. Since the first publishing of it, I have met with several that, either wilfully or ignorantly mistaking the design, would have it, that the scope of it was a satire upon virtue and morality, and the whole wrote for the encouragement of vice. This made me resolve, whenever it should be reprinted, some way or other to inform the reader

of the real intent this little poem was wrote with. I do not dignify these few loose lines with the name of Poem, that I would have the reader expect any poetry in them, but barely because they are rhyme, and I am in reality puzzled what name to give them; for they are neither heroic nor pastoral, satire, burlesque, nor heroi-comic; to be a tale they want probability, and the whole is rather too long for a fable. All I can say of them is, that they are a story told in doggerel, which, without the least design of being witty, I have endeavoured to do in as easy and familiar a manner as I was able: the reader shall be welcome to call them what he pleases. It was said of Montaigne, that he was pretty well versed in the defects of mankind, but unacquainted with the excellencies of human nature: if I fare no worse, I shall think myself well used.

What country soever in the universe is to be understood by the Bee-Hive represented here, it is evident, from what is said of the laws and constitution of it, the glory, wealth, power, and industry of its inhabitants, that it must be a large, rich and warlike nation, that is happily governed by a limited monarchy. The satire, therefore, to be met with in the following lines, upon the several professions and callings, and almost every degree and station of people, was not made to injure and point to particular persons, but only to show the vileness of the ingredients that altogether compose the wholesome mixture of a well-ordered society; in order to extol the wonderful power of political wisdom, by the help of which so beautiful a machine is raised from the most contemptible branches. For the main design of the Fable (as it is briefly explained in the Moral), is to show the

impossibility of enjoying all the most elegant comforts of life, that are to be met with in an industrious, wealthy and powerful nation, and at the same time, be blessed with all the virtue and innocence that can be wished for in a golden age; from thence to expose the unreasonableness and folly of those, that desirous of being an opulent and flourishing people, and wonderfully greedy after all the benefits they can receive as such, are yet always murmuring at and exclaiming against those vices and inconveniences, that from the beginning of the world to this present day, have been inseparable from all kingdoms and states, that ever were famed, for strength, riches, and politeness, at the same time.

To do this, I first slightly touch upon some of the faults and corruptions the several professions and callings are generally charged with. After that I show that those very vices, of every particular person, by skilful management, were made subservient to the grandeur and worldly happiness of the whole. Lastly, by setting forth what of necessity must be the consequence of general honesty and virtue, and national temperance, innocence and content, I demonstrate that if mankind could be cured of the failings they are naturally guilty of, they would cease to be capable of being raised into such vast potent and polite societies, as they have been under the several great commonwealths and monarchies that have flourished since the creation.

If you ask me, why I have done all this, *cui bono?* and what good these notions will produce? truly, besides the reader's diversion, I believe none at all; but if I was asked what naturally ought to be expected from them, I would

answer, that, in the first place, the people who continually find fault with others, by reading them, would be taught to look at home, and examining their own consciences, be made ashamed of always railing at what they are more or less guilty of themselves; and that, in the next, those who are so fond of the ease and comforts, and reap all the benefits that are the consequence of a great and flourishing nation, would learn more patiently to submit to those inconveniences, which no government upon earth can remedy, when they should see the impossibility of enjoying any great share of the first, without partaking likewise of the latter.

This, I say, ought naturally to be expected from the publishing of these notions, if people were to be made better by any thing that could be said to them; but mankind having for so many ages remained still the same, notwithstanding the many instructive and elaborate writings, by which their amendment has been endeavoured, I am not so vain as to hope for better success from so inconsiderable a trifle.

Having allowed the small advantage this little whim is likely to produce, I think myself obliged to show that it cannot be prejudicial to any; for what is published, if it does no good, ought at least to do no harm: in order to this, I have made some explanatory notes, to which the reader will find himself referred in those passages that seem to be most liable to exceptions.

The censorious, that never saw the Grumbling Hive, will tell me, that whatever I may talk of the Fable, it not taking up a tenth part of the book, was only contrived to introduce

the Remarks; that instead of clearing up the doubtful or obscure places, I have only pitched upon such as I had a mind to expatiate upon; and that far from striving to extenuate the errors committed before, I have made bad worse, and shown myself a more barefaced champion for vice, in the rambling digressions, than I had done in the Fable itself.

I shall spend no time in answering these accusations: where men are prejudiced, the best apologies are lost; and I know that those who think it criminal to suppose a necessity of vice in any case whatever, will never be reconciled to any part of the performance; but if this be thoroughly examined, all the offence it can give must result from the wrong inferences that may perhaps be drawn from it, and which I desire nobody to make. When I assert that vices are inseparable from great and potent societies, and that it is impossible their wealth and grandeur should subsist without, I do not say that the particular members of them who are guilty of any should not be continually reprov'd, or not be punished for them when they grow into crimes.

There are, I believe, few people in London, of those that are at any time forced to go a-foot, but what could wish the streets of it much cleaner than generally they are; while they regard nothing but their own clothes and private conveniency; but when once they come to consider, that what offends them, is the result of the plenty, great traffic, and opulency of that mighty city, if they have any concern in its welfare, they will hardly ever wish to see the streets of it less dirty. For if we mind the materials of all sorts that must supply such an infinite number of trades and

handicrafts, as are always going forward; the vast quantity of victuals, drink, and fuel, that are daily consumed in it; the waste and superfluities that must be produced from them; the multitudes of horses, and other cattle, that are always dawbing the streets; the carts, coaches, and more heavy carriages that are perpetually wearing and breaking the pavement of them; and, above all, the numberless swarms of people that are continually harassing and trampling through every part of them: If, I say, we mind all these, we shall find, that every moment must produce new filth; and, considering how far distant the great streets are from the river side, what cost and care soever be bestowed to remove the nastiness almost as fast as it is made, it is impossible London should be more cleanly before it is less flourishing. Now would I ask, if a good citizen, in consideration of what has been said, might not assert, that dirty streets are a necessary evil, inseparable from the felicity of London, without being the least hinderance to the cleaning of shoes, or sweeping of streets, and consequently without any prejudice either to the blackguard or the scavengers.

But if, without any regard to the interest or happiness of the city, the question was put, What place I thought most pleasant to walk in? Nobody can doubt, but before the stinking streets of London, I would esteem a fragrant garden, or a shady grove in the country. In the same manner, if laying aside all worldly greatness and vain glory, I should be asked where I thought it was most probable that men might enjoy true happiness, I would prefer a small peaceable society, in which men, neither envied nor

esteemed by neighbours, should be contented to live upon the natural product of the spot they inhabit, to a vast multitude abounding in wealth and power, that should always be conquering others by their arms abroad, and debauching themselves by foreign luxury at home.

Thus much I had said to the reader in the first edition; and have added nothing by way of preface in the second. But since that, a violent outcry has been made against the book, exactly answering the expectation I always had of the justice, the wisdom, the charity, and fair-dealing of those whose good will I despaired of. It has been presented by the Grand Jury, and condemned by thousands who never saw a word of it. It has been preached against before my Lord Mayor; and an utter refutation of it is daily expected from a reverend divine, who has called me names in the advertisements, and threatened to answer me in two months time for above five months together. What I have to say for myself, the reader will see in my Vindication at the end of the book, where he will likewise find the Grand Jury's Presentment, and a letter to the Right Honourable Lord C. which is very rhetorical beyond argument or connection. The author shows a fine talent for invectives, and great sagacity in discovering atheism, where others can find none. He is zealous against wicked books, points at the Fable of the Bees, and is very angry with the author: He bestows four strong epithets on the enormity of his guilt, and by several elegant innuendos to the multitude, as the danger there is in suffering such authors to live, and the vengeance of Heaven upon a whole nation, very charitably recommends him to their care.

Considering the length of this epistle, and that it is not wholly levelled at me only, I thought at first to have made some extracts from it of what related to myself; but finding, on a nearer inquiry, that what concerned me was so blended and interwoven with what did not, I was obliged to trouble the reader with it entire, not without hopes that, prolix as it is, the extravagancy of it will be entertaining to those who have perused the treatise it condemns with so much horror.

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<sup>1</sup> This was wrote in 1714. [↑](#)

# **THE GRUMBLING HIVE: OR, KNAVES TURN'D HONEST.**

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**A spacious hive well stock'd with bees,  
That liv'd in luxury and ease;  
And yet as fam'd for laws and arms,  
As yielding large and early swarms;  
Was counted the great nursery 5  
Of sciences and industry.  
No bees had better government,  
More fickleness, or less content:  
They were not slaves to tyranny.  
Nor rul'd by wild democracy; 10  
But kings, that could not wrong, because  
Their power was circumscrib'd by laws.  
These insects liv'd like men, and all  
Our actions they performed in small:  
They did whatever's done in town, 15  
And what belongs to sword or gown:  
Though th' artful works, by nimble slight  
Of minute limbs, 'scap'd human sight;  
Yet we've no engines, labourers,**

The Grumbling Hive imagines a polity whose trades, arts, and services flourish through appetites often condemned by moralists, positioning luxury as an engine of employment. The Moral and Remarks transform this tableau into a chain-of-effects analysis, tracing how spending on ornament or convenience supports crafts, distribution, and taxation. Rather than isolating extravagance as mere excess, these texts emphasize circulation and interdependence, linking individual consumption to the hive's durability. The emphasis falls on process: prosperity emerges from countless transactions that, taken together, maintain public works and defense even as they arise from motives tinged with vanity.

An Essay on Charity, and Charity-Schools and A Search into the Nature of Society add microeconomic texture, discussing wages, education, and social stratification. By exploring how training the poor affects labor supply, aspiration, and service, Mandeville connects policies of improvement to the consumption patterns they enable. Luxury appears less as aristocratic whim than as a distributed stimulus, sustaining livelihoods across ranks. The analysis suggests civic stability depends on predictable roles and continual demand, where the circulation of goods and status signals secures order. Economic refinement and social discipline emerge together, mediated by institutions attuned to incentives.

In Part II's dialogues, Horatio and Cleomenes probe distinctions between necessary comforts and superfluous finery, testing whether refinement corrupts manners or polishes them. Their exchange underscores how luxury

reorganizes time, labor, and emulation, cultivating industries while provoking moral unease. Mandeville uses the dialogue to clarify thresholds, proposing that regulated indulgence can underwrite arts, urbanity, and revenue without dissolving restraint. The civic dividend thus involves more than wealth; it includes skills, coordination, and habits fitted to commercial life. Luxury's ambiguities are not dissolved but balanced against the stability achieved when many hands find work in meeting complex desires.

## **Question 4**

### **How do controversy and reception reshape the collection's emphasis and clarifications?**

The Vindication addresses legal and moral charges leveled by a Middlesex Grand Jury and a hostile correspondent, compelling Mandeville to restate aims and methods. He foregrounds distinctions between describing effects and endorsing causes, insisting on careful definitions of vice, virtue, and luxury. The piece adopts measured language and procedural reasoning, shifting the argumentative center from satirical flourish to evidentiary appeal. This recalibration reveals how public scrutiny can press an author to consolidate positions, prune provocations, and codify earlier, scattered insights into a defensible framework attentive to civic sensibilities and interpretive boundaries.

Both the Preface to the first volume and the Preface to Part II function as interpretive guides, anticipating objections and situating the work within debates about commerce and morality. They present the collection as

inquiry rather than exhortation, signaling how readers should weigh paradoxical claims about private vice and public benefit. The second Preface, in particular, frames the dialogues as instruments for resolving misunderstandings, signaling a pedagogical turn. These framing documents demonstrate the author's adaptive strategy: managing reception by steering attention to method, scope, and intended readership while moderating the sting of satirical compression.

The dialogues of Part II serve as an extended response to critics, rearticulating the core thesis through sustained, point-by-point engagement. By distributing arguments between Horatio and Cleomenes, with Fulvia's initial participation, Mandeville ventilates concerns about licentiousness, public spirit, and social decay, then rebuilds his claims with narrower definitions and empirical illustrations. This format absorbs the shock of prior controversy, making clarification a dramatic process rather than a declaration. It also rebalances the collection, elevating deliberation over epigram, and foregrounding a method that tests assertions against counterarguments in a manner less likely to provoke legal censure.

# Memorable Quotes

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**1q** "So unaccountable is the desire to be thought well of in men"

**2q** "Envy itself, and vanity, Were ministers of industry."

**3q** "Real pleasures, comforts, ease."

**4q** "Man never exerts himself but when he is roused by his desires:"

**5q** "Honour, in its figurative sense, is a chimera without truth or being,"

**6q** "it is the duty of every member of it to be good"

**7q** "How oddly are we managed by self-love!"

**8q** "There is no intrinsic worth in money, but what is alterable with the times;"

**9q** "private vices"

**10q** "Man is a necessitous creature on innumerable accounts"

**11q** "Virtue, however, is a very fashionable word,"