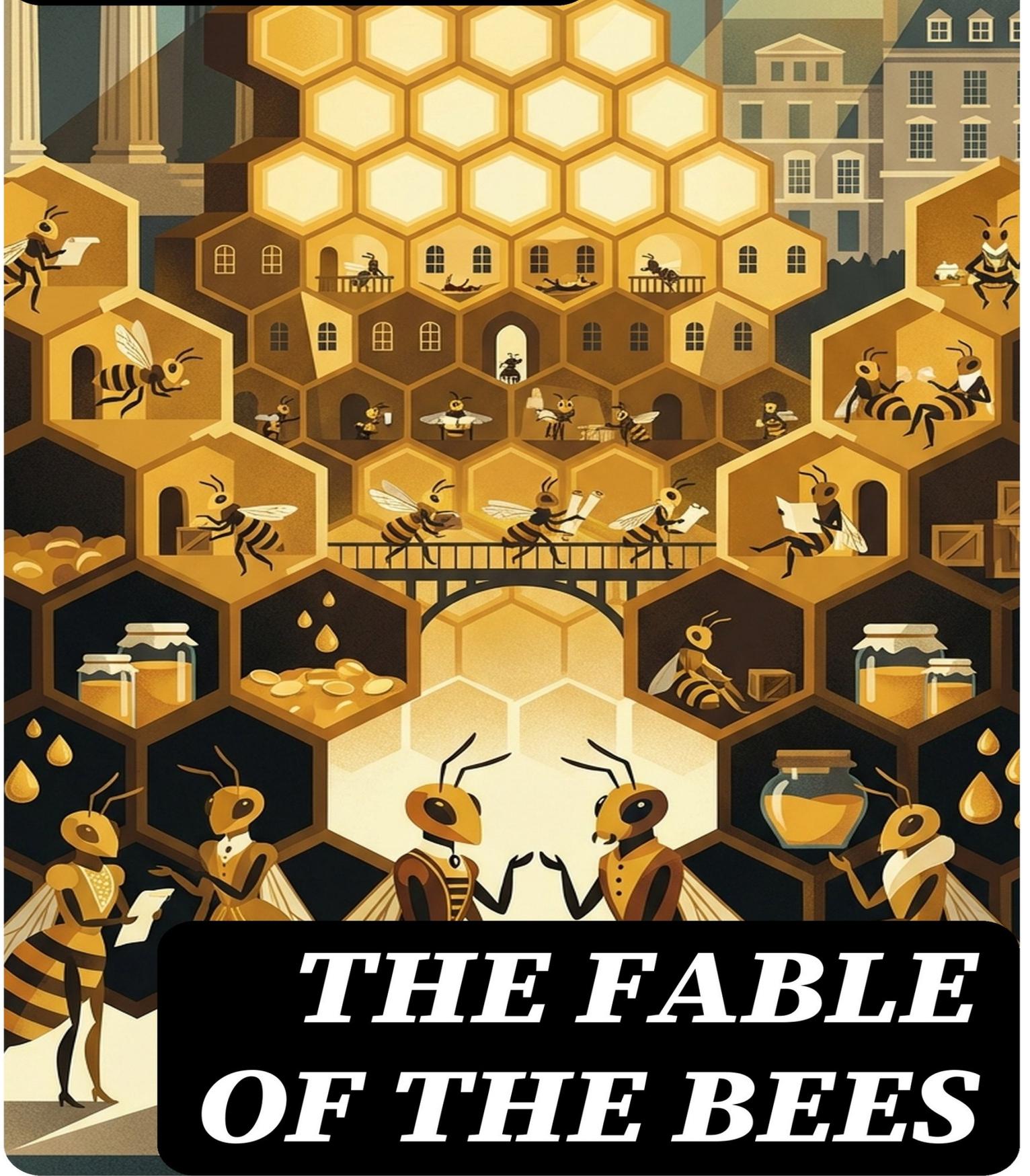


***BERNARD
MANDEVILLE***



***THE FABLE
OF THE BEES***

Bernard Mandeville

The Fable of the Bees

Enriched edition.

Introduction, Studies and Commentaries by Lucas Finch

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Introduction

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This volume presents Bernard Mandeville's *The Fable of the Bees* as a unified single-author collection, comprising both Parts I and II with their prefaces, poem, essays, remarks, and dialogues. It gathers the satirical core and the argumentative architecture that grew around it, allowing readers to follow the work from its initial fable to extended inquiries and defenses. The purpose is to preserve the structure through which Mandeville developed his case and answered critics. By presenting the whole, the collection situates the book within early eighteenth-century debates over commerce, morality, public order, and social welfare, and enables a sustained engagement with its central problems and provocations.

The collection represents multiple genres and text types. At its center stands *The Grumbling Hive: or, Knaves Turn'd Honest*, a satirical fable in verse, followed by a succinct moral and extensive prose remarks. Around this core are essays that test and elaborate the poem's claims, including *An Inquiry into the Origin of Moral Virtue*, *An Essay on Charity, and Charity-Schools*, and *A Search into the Nature of Society*. *A Vindication* responds to formal censure and hostile commentary. Part II adds a preface and six dialogues, chiefly between Horatio and Cleomenes, with Fulvia joining the first, offering systematic, conversational exploration of contested points.

Throughout these varied forms, Mandeville returns to unifying themes: the relation between private motives and public outcomes, the social uses of the passions, the functions of luxury and industry, and the origins of moral judgment. He probes how conventions of praise and blame shape conduct, how collective benefits may emerge without design, and how public order can be compatible with self-interested behavior. He persistently examines charity, education, and sociability, testing whether they rest on disinterested virtue or redirected self-love. Irony, paradox, and close observation drive his analyses, which are aimed less at comforting readers than at exposing convenient assumptions to scrutiny.

The book's development was cumulative and controversial. A poem first appeared in 1705 and was later republished with enlargements. In the early 1720s, Mandeville augmented the work with essays that extended its social and moral arguments, which in turn provoked public outcry. A presentment by the Grand Jury of Middlesex condemned the book, prompting Mandeville's *Vindication*. Part II, published in 1729, introduced dialogues that refine definitions, confront objections, and clarify disputed points. The present collection reproduces that arc, enabling readers to see how the poem's satirical premise drew successive layers of commentary, defense, and philosophical elaboration.

Stylistically, Mandeville is distinctive for combining allegorical satire with analytic prose. The poem compresses a complex social vision into a vivid fable, while the remarks and essays unpack its implications with methodical

argument, examples, and careful distinctions. The dialogues offer a balanced stage on which objections are articulated and answered in a civil, probing manner. Across these modes, he favors irony and counterintuitive claims, yet accompanies provocation with patient reasoning. He also uses prefaces to position his intent and to frame reception, guiding readers toward the argumentative pathways by which the paradoxes are to be understood.

The Fable of the Bees holds lasting significance for moral philosophy, social theory, and the history of economic thought. Its analyses of self-interest, unintended consequences, consumption, and division of labor continue to frame debates about prosperity, public goods, and civic virtue. The work is frequently discussed in connection with questions of luxury, charity, and the governance of commercial societies. Its enduring relevance lies not in a single doctrine, but in the way it compels readers to reconsider how norms are formed, how benefits are distributed, and how institutions convert private incentives into public effects.

Readers are encouraged to follow the work in the order presented, from prefaces to poem, moral, and remarks, then through the essays and *A Vindication*, and finally the dialogues of Part II. This arrangement reveals how Mandeville's arguments develop, how his defensive writings reshape earlier claims, and how the dialogues revisit contested ground with fresh precision. Cross-references between parts reward attentive reading. Taken together, these components form a single inquiry into the foundations of social life, testing the limits of moral rhetoric while

examining the workings of a commercial, urban society. The collection thereby offers breadth, continuity, and cumulative clarity.

Historical Context

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Bernard Mandeville (1670–1733), a Dutch-born physician who settled in London in the 1690s, composed *The Grumbling Hive* in 1705 and expanded it into *The Fable of the Bees* in 1714. His work emerged from the Anglo-Dutch commercial world forged after the Glorious Revolution of 1688 and hardened by the War of the Spanish Succession (1701–1714). London's explosive growth, fiscal-military institutions, and a cosmopolitan trading ethos framed Mandeville's paradox that private vices could yield public benefits. The poem's bustling hive mirrors a metropolis sustained by luxury, finance, and specialized trades, offering a provocative counterpoint to civic humanist ideals still cherished in early eighteenth-century political culture.

Intellectually, the collection intervened in a heated moral-philosophical debate. Hobbesian egoism lingered, while Anthony Ashley Cooper, 3rd Earl of Shaftesbury, popularized a moral-sense theory in *Characteristicks* (1711) that linked virtue with harmony and sociability. Periodical culture—Addison and Steele's *Tatler* and *Spectator*—promoted polite virtue and public spirit. Mandeville's *Introduction and Inquiry into the Origin of Moral Virtue* recast these conversations, treating virtue as an artifice shaped by self-love, shame, and emulation. His stark language drew on skepticism associated with Pierre Bayle and on empirical observation, provoking readers who feared

that admitting self-interest as motive would unravel the foundations of civic and religious obligation.

Britain's "Financial Revolution"—the Bank of England (1694), funded national debt, and an active market in Exchange Alley—reshaped everyday life. The South Sea Bubble of 1720 dramatized both speculative exuberance and social anxiety about credit, paper wealth, and corruption. In this setting, remarks across the *Fable* and the *Search into the Nature of Society* defended consumption, luxury trades, and the division of labor as engines of employment. Mandeville's bustling London of shopkeepers, tailors, and mariners exemplified a polity bound by contracts rather than classical virtue. His insistence that ostentation and even waste could stimulate industry challenged older sumptuary ideals and republican critiques of commerce.

The early eighteenth century witnessed a flourishing of voluntary societies and philanthropy, notably the Society for Promoting Christian Knowledge (1698) and the rapid spread of charity schools in London and provincial towns. Advocates hoped to discipline poor children through literacy, catechism, and work habits, complementing parish relief and emerging workhouse regimes. Mandeville's *Essay on Charity, and Charity-Schools* punctured this optimism, arguing that such schemes often gratified elite vanity, miseducated the laboring poor, and disrupted the wage structure. His skepticism reflected wider disputes over social order after wartime demobilization and urban migration, when legislators and clergy sought to manage poverty, idleness, and vice through institutional reform.

The 1723 enlarged edition provoked a public storm. The Grand Jury of Middlesex presented the book as a public nuisance for its apparent defense of vice, pressuring booksellers and signaling that moral regulation extended to economic heterodoxy. Mandeville replied with *A Vindication* (1724), insisting that descriptive honesty was not advocacy. His travails unfolded alongside prosecutions of freethinkers under the Blasphemy Act of 1697 and, later, the trials of Thomas Woolston (1729–1730), illustrating a vigilant confessional state amid lively print culture. Coffeehouses, sermon-circuits, and pamphlets amplified the controversy, turning the *Fable* into a touchstone of debates about liberty, religion, and commerce.

Part II, published in 1729, adopted the dialogue form to meet critics on polite ground. Figures such as Francis Hutcheson, whose *Inquiry* (1725) elaborated benevolence and a moral sense, and Joseph Butler, whose *Sermons* (1726) distinguished self-love from conscience, had challenged Mandeville's reduction of virtue to passion-management. The conversations between Horatio, Cleomenes, and Fulvia rehearse these disputes for a sociable readership steeped in coffeehouse debate. They also anticipate George Berkeley's *Alciphron* (1732), which targeted freethinkers and Mandevillean themes. By dramatizing objections and concessions, the dialogues clarified his claim that social order could arise from regulated self-interest without feigning innate altruism.

Mandeville's training at Leiden, then Europe's leading medical school, and his London practice supplied the clinical idiom that runs through the collection. The *Treatise* of the

Hypochondriack and Hysterick Passions (1711) explored bodily causes of mental states, and similar attention to passions, pride, and shame organizes the Inquiry and Remarks. Early Enlightenment empiricism—Newtonian prestige and Baconian observation—encouraged naturalistic explanations for morality and manners. By coupling pathology and policy, he framed vice as a resource to be managed rather than extirpated, aligning with contemporaneous projects of policing, poor relief, and urban governance that sought practical regulation over heroic moral transformation.

Although assailed by clergy and moralists, the collection circulated widely and reframed debates on luxury, labour, and happiness through the 1720s and 1730s. David Hume's essay "Of Refinement in the Arts" (1742), often labeled "Of Luxury," and Adam Smith's Theory of Moral Sentiments (1759) and Wealth of Nations (1776) wrestled with themes Mandeville had sharpened, even while repudiating his paradoxical tone. Continental writers, from Montesquieu to Rousseau, likewise probed commerce and virtue. The Fable's successive parts arose within a Britain consolidating a commercial empire, and they bequeathed a durable vocabulary for judging whether prosperity cultivates public good or corrodes the moral ties of society.

Synopsis (Selection)

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Part I: Preface

Mandeville sets out the collection's satirical design and anticipates objections, positioning paradox as a tool for examining commerce and manners.

The tone is urbane yet provocative, inviting readers to separate descriptive social analysis from moral exhortation.

The Grumbling Hive, with The Moral and Introduction

An allegorical hive prospers through the friction of appetites, luxury, and cunning, then declines when suddenly reformed, staging the collection's central paradox about private vice and public benefit.

The framing moral and introduction underscore the thought-experiment's scope and prepare readers for a blend of satire and political economy.

Remarks

A dense set of notes unpacks images and claims from the poem, grounding them in observations about trade, professions, justice, and consumption.

The method is didactic and empirical, turning epigram into case study while sharpening the book's critique of hypocrisy.

An Inquiry into the Origin of Moral Virtue

This essay argues that what we call moral virtue arises from managed self-love—habits shaped by praise, shame, and political artifice to secure peace.

Its skeptical psychology and attention to pride mark a signature Mandevillian motif: social order built from redirected passions.

An Essay on Charity, and Charity-Schools

Mandeville contends that charity schools and fashionable benevolence often serve vanity and control rather than the real interests of the poor or the economy.

The polemic weighs unintended consequences—labor markets, incentives, and status—against sentimental pieties.

A Search into the Nature of Society

A compact treatise on interdependence and the division of labor, it shows how complex cooperation emerges from individually self-regarding choices.

The analysis foregrounds unintended collective outcomes and challenges idealized accounts of sociability.

A Vindication of the Book

Responding to legal and clerical censure, Mandeville defends the book's descriptive claims and rejects the charge that analyzing vice endorses it.

The piece is combative and forensic, clarifying distinctions between immorality, illegality, and public

usefulness.

Part II: Preface

The second preface explains the turn to dialogue as a way to address misreadings and refine terms.

It signals a tonal shift from satiric provocation to systematic clarification.

Part II Dialogues (I-VI)

Through conversations between Cleomenes and Horatio—with Fulvia shaping early exchanges on desire and modesty—the work revisits luxury, pride, politeness, and sexuality to test where private conduct helps or harms the commonwealth.

The urbane, dialectical form consolidates the book's recurring motifs and draws sharper boundaries between personal virtue, social order, and prosperity.

The Fable of the Bees

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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 ago¹, 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.

¹ 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,
Ships, castles, arms, artificers, 20
Craft, science, shop, or instrument,
But they had an equivalent:

Which, since their language is unknown,
Must be call'd, as we do our own.
As grant, that among other things, 25
They wanted dice, yet they had kings;
And those had guards; from whence we may
Justly conclude, they had some play;
Unless a regiment be shown
Of soldiers, that make use of none. 30

Vast numbers throng'd the fruitful hive;
Yet those vast numbers made 'em thrive;
Millions endeavouring to supply
Each other's lust and vanity;
While other millions were employ'd, 35
To see their handy-works destroy'd;
They furnish'd half the universe;
Yet had more work than labourers.
Some with vast flocks, and little pains,
Jump'd into business of great gains; 40
And some were damn'd to scythes and spades,
And all those hard laborious trades;
Where willing wretches daily sweat,
And wear out strength and limbs to eat:
While others follow'd mysteries, 45
To which few folks binds 'prentices;
That want no stock, but that of brass,
And may set up without a cross;
As sharpeners, parasites, pimps, players,
Pickpockets, coiners, quacks, soothsayers, 50
And all those, that in enmity,

Question 3

How do treatments of charity, poverty, and education connect to his account of economic interdependence?

An Essay on Charity, and Charity-Schools treats benevolence as a policy arena where intentions collide with incentives. Mandeville probes curricula, governance, and the prospects of educating the poor without unsettling labor supply or inflaming aspirations. He suggests that indiscriminate relief can depress industrious habits, while carefully structured assistance might channel ambition into serviceable roles. The essay's empirical posture—glancing at urban trades, parish practices, and donor motives—connects moral sentiment to market effects. It reframes compassion as a variable in economic organization, inviting readers to see philanthropy within circuits of demand, discipline, and employment.

A Search into the Nature of Society generalizes this approach by embedding charity within interdependence. Needs, luxuries, and occupational niches co-produce one another; relief, therefore, cannot be assessed in isolation. Poverty appears not only as misfortune but as a functional position within a stratified economy that stimulates industry and refinement. Instead of condemning or celebrating this arrangement, Mandeville anatomizes it, tracing how desires generate trades, and trades stabilize norms. The relation between schooling, servitude, and urban consumption is presented as a moving equilibrium whose health depends on managing rather than abolishing disparities.

The Dialogues return to these themes with a more patient ear for objections about cruelty and civic duty. Horatio presses the humane case, while Cleomenes defends systemic reasoning; their exchanges force distinctions between temporary relief and structural policy, between personal virtue and public prudence. The Grumbling Hive's bustling scenes hover in the background as a concrete image of interdependence. Across the discussions, charity is neither rejected nor romanticized; it is situated among tools for steering labor, tempering ambition, and maintaining order, even as the speakers acknowledge costs that attend such steering.

Question 4

In what ways do his definitions of virtue shift when addressing private motives versus public order?

An Inquiry into the Origin of Moral Virtue locates virtue in the disciplined management of passions, achieved through praise, blame, and political artifice. Private motives—pride, emulation, desire for distinction—supply energy that institutions re-route into conformity and service. Virtue thus becomes a public achievement rather than an interior purity, defined by usefulness to collective ends. This account does not deny sincerity but treats it as a product of training. By foregrounding the manufacture of approbation, the essay shifts attention from intentions to effects, setting criteria that can differ sharply from devotional or stoic ideals.

The Grumbling Hive and its Moral dramatize the tension by imagining a community suddenly reformed around strict

probity. Prosperity falters when conspicuous consumption and competitive craft decline, suggesting that conventional virtues can disrupt the feedback loops that sustain employment and innovation. Here, definitions of virtue tied to abstinence or simplicity clash with the requirements of a commercial society. The allegory compresses complexity into a single reversal, enabling readers to perceive how behaviors praised in isolation recalibrate outcomes when scaled across an interdependent population.

In the Remarks and Part II Dialogues, Mandeville refines his distinctions to ward off misreadings. He separates moral worth from public consequence, insists on the descriptive scope of his claims, and elaborates how laws and manners translate mixed motives into order. The dialogues in particular show adjustments in terminology and emphasis, presenting virtue as compliance with institutional roles rather than an absolute property of acts. This recalibration allows him to acknowledge the sanctity of private devotion while maintaining that civic stability relies on structured incentives and visible rewards, not on universal self-denial.

Memorable Quotes

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1q "The reverse of honour is dishonour, or ignominy,"

2q "Envy itself, and vanity,"

3q "Real pleasures, comforts, ease."

4q "men abstain from superfluities"

5q "No creature can subsist without food, nor any species of them"

6q "When I say that societies cannot be raised to wealth and power, and the top of earthly glory, without vices,"

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

8q "Nobody will do the dirty slavish work, that can help it."

9q "without the assistance of what we call Evil, both natural and moral."

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

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