

The Content Words in the Comedy *The Temple Beau*

Keisuke Kodama

Contents

- I. Introduction
- II. The Words Characteristic of the Temple Beau
- III. The Words Characteristic of Women in the Comedy *The Temple Beau*
- IV. Fifty General Expressions in the Comedy
- V. Conclusion

I. Introduction

The Temple Beau is the second comedy which Henry Fielding wrote at the age of twenty-three in 1730. It consists of five acts and sixty-four scenes. Its characters consist of eight men and four women. In every scene two or three characters, on average, appear one after another. Its plot may be that Sir Harry Wilding tries in vain to marry his son Wilding to his son's cousin Bellaria. But all the characters but Wilding and Bellaria do not try to do so all through the comedy. It seems to me that all the scenes are not written intricately but independently or separately. I don't know whether this comedy was really represented on the stage or not, although 'As it is Acted at the THEATER in Goodman's Fields' is added on the cover of the comedy.

The object of this essay is to pick up the content words in *The Temple Beau* and consider the part they play in it and what Henry Fielding meant by them. Content words are generally considered as words containing general nouns, adjectives, verbs, and adverbs. In this essay, however, I am going to treat these words in the work not separately but relevantly, and the phrases and the sentences, as well as the words, which seem to me characteristic of the comedy.

II. The Words Characteristic of the Temple Beau

I will show you the words characteristic of the temple beau in the order of appearing in the comedy, because I think they are useful to understand the content of the comedy and what Fielding meant by 'the temple beau':

'the happy creature', 'gallants', 'fools', 'scholars', 'illiterate pedants', 'fine gentlemen', 'a coxcomb', 'a rogue', 'a courtier', 'a drunken, idle, illiterate soph', 'a philosopher', 'a gentleman' (Think of the relation between the meaning of 'a gentleman' and that of 'a beau'. I think it is better to regard the gentleman as 'a man who gives particular, or excessive, attention to dress, mien, and social etiquette' ('Beau' 1. in the *OED*) than literally as 'a man of superior position in society, or having the habits of life indicative of this: often, one whose means enable him to live in easy circumstances without engaging in trade, a man of money and leisure' ('Gentleman' 4. in the *OED*)), 'your humble servant', 'her old lover', 'a judge', 'a gentleman of your plentiful fortune', 'another purchaser', 'my metamorphosed friend', 'poor creatures', 'your grave dons', 'your debtor', 'a learned blockhead', 'an impudent coxcomb', 'an extravagant rake', 'these fop-makers', 'dogs', 'villains', 'whores', 'the cuckold', 'people of quality', 'the purchaser', 'the moralists', the foolish cock', 'insensible wretch', 'a beggar', 'a lord', 'idle young fellows', 'a stock-jobber on the Exchange', 'a lawyer in Westminster Hall', 'our sex', 'the giggling, ogling, silly vile creatures', 'a Jesuit at a confession', 'such a gay, wild, loose, raking, dancing, singing, fluttering (man)', 'that wild, vain, thoughtless, flirting, unfixed, inconstant, mimicking, sighing, laughing (man)', 'your whole sex', 'a reasonable creature', 'fifty lovers of mine', 'rare lovers', 'such lovers', 'a eunuch in a bed-chamber', 'a parson in a battle', 'scoundrel' (Words in the singular, or sometimes in the plural, without the definite article are used as the vocative case.), 'rascal', 'a fop', 'coxcomb', 'dog', 'a cuckold', 'this wicked young man', 'the rogue', 'dear witty creature', 'a perfect beau', 'a most litigious man', 'a very gay man', 'that man whom gold will not transform into a knave', 'a lover in the country', 'a confidant of my happier rival', 'the practised libertine, who seduces poor, unsinful, thoughtless virgins', 'a villain', 'young men', 'our whole sex', 'my husbands', 'an agreeable young man', 'fool', 'coxcomb', 'pedant is a most intolerable wretch', 'a rake', 'the villain', 'the rogue', 'a traitor', 'a thief', 'a villain', 'a set of idle vagabonds', 'the gentleman (whom) you were so kind to introduce to me this day', 'a man who falsely wronged my love', 'hero in sin', 'a rival', 'ravisher', 'all wise men', 'a coxcomb', 'my admirers', 'so promising a young man', 'a scholar', 'a lawyer', 'the most notorious fools I can meet with', 'one of the fools (whom) I mentioned', 'your ladyship's most humble servant', 'my dear, a physician of great practice among the ladies', 'a gentleman of that name (=physician)', 'good people', 'as great a rake as any in town', '(a rake) as ignorant as

any at the university', 'as great a rogue, . . . , as the other half', 'as great a beggar . . . as those that are honest', 'an honest captain of my acquaintance', 'the honest counsellor', 'dog', 'villain', 'rascal', 'the wretch whom the hopes of riches have betrayed to be a villain', 'the lawful heir', 'any of her pretenders', 'too much a criminal to hope for pardon', 'too good-humoured a man to be an exception to the universal satisfaction of a company', 'the virtuous and the great' (No example but these two are found in the work, as far as THE + ADJ. form implying the quality of people is concerned).

III. The Words Characteristic of Women in the Comedy *The Temple Beau*

Let us pick up the words characteristic of women in the comedy in the order of appearing in it. I think that the typical word is 'coquette'.

'a handsome woman', 'an ugly woman', 'the most finished coquette in town', 'the vast, grave, solemn body of prudes', 'a woman of sense', 'so conceited, ignorant a wretch', 'a wife of quality', 'a mistress', 'such a wretch', 'dear creature' (Words in the singular, or sometimes in the plural, with the definite article are used as the vocative case), 'some antiquated prude', 'some poor-spirited animal', 'the closest prisoner', 'the false jade', 'excellent, charming creature', 'coquettes', 'that wild, vain, thoughtless, flirting, unfixed, inconstant, mimicking, sighing, laughing (woman)', 'a lady' (You may regard the lady as 'a woman (more or less young), who uses arts to gain the admiration and affection of men, merely for the gratification of vanity or from a desire of conquest and without any intention of responding to the feelings aroused: . . . ('Coquette' 1. in the *OED*) rather than as 'a woman of superior position in society, or to whom such a position is conventionally or by courtesy attributed ('Lady' 4. in the *OED*)), 'a strumpet', 'a fine young lady with twenty thousand pound', 'the women of this age', 'a very great friend of a friend of yours', 'superannuated widows of the town', 'an old woman', 'so many fine ladies', 'half a dozen green-sickness girls, who long for beaux', 'a woman who will make him miserable', 'a good wife', 'a wild, flirting giddy jilt', 'a woman who has a flaw in her reputation', 'a woman in the liveliest colours', 'the cast, forgotten, slighted mistress of another', 'a fine creature', 'the lady (whom) I went with', 'this young woman', 'the young lady', 'the woman', 'but one whore'.

Of all the words above-mentioned, such adjectives as 'happy' 'fine' 'good' 'grave' 'learned' 'witty' 'wise' 'great' 'honest' 'lawful' 'good-humoured', 'handsome', and such nouns as 'scholar'

'philosopher' 'judge' 'don' 'moralist' 'lord' 'hero' 'lawyer' as well as 'gentleman' and 'lady' are not used literally or lexically but sarcastically.

IV. Fifty General Expressions in the Comedy

As I have said in the Introduction, it seems to me that *The Temple Beau* has no special plot, but if we read it carefully, we will find more than fifty general expressions. What I mean by 'general' is 'proverbial', 'didactic', and 'like a maxim'. The reason why Fielding used such expressions in the work is probably that he thought the ignorance and folly of men and women are not changed in any age.

(1) In the scene where Lady Lucy talks to Lady Gravely :

... *old philosophers and divines, who no more practised what they wrote, than you practise what you read ?* (Act I. Scene I.)

The underlined part can be paraphrased like this: old philosophers and divines did not (or do not) practise what they wrote (or write). This expression reminds me of the proverb which runs: 'Practise what you preach'. I think it explains itself.

(2) In the same scene :

... *you are not so young as you would seem; nor so handsome, or good as you do seem; . . .* (Act I. Scene I.)

It seems to me that Fielding says a human being, though he finds fault with others, cannot understand himself as he really is.

(3) In the same scene :

... *your actions are as much disguised by your words, as your skin by paint;*
... (Act I. Scene I.)

Our actions are often disguised by our words, though it is natural that our actions should be in keeping with our words.

(4) In the same scene :

... *the virtue in your mouth no more proceeds from the purity of your heart, than the colour in your cheeks does from the purity of your blood.* (Act I. Scene I.)

A human being will disguise himself. A human being will not express himself as he really is.

(5) In the same scene :

... *your ardency to improve the world is too often rank envy;* . . . (Act I. Scene I.)

Our ardency to improve the world often does not proceed from the purity of our hearts.

(6) In the same scene :

... *you are not angry with the deformities of the mind, but the beauties of the person*: for it is notorious, that you never spoke well of a handsome woman, nor ill of an ugly one. (Act I. Scene I.)

We should be angry with the deformities of the mind, not the beauties of the person. Perhaps Fielding wants to say that a human being should seek after the beauties of the mind.

(7) In the scene where Lady Gravely talks to Lady Lucy Pedant :

... you call a set of flirts the world: by such a world I would always be spoken ill of: *the slander of some people is as great a recommendation as the praise of others*. (Act I. Scene I.)

If our view or standard of value is changed, 'slander' and 'praise' are often interchangeable.

(8) In the same scene :

For *one is as much hated by the dissolute world, on the score of virtue, as by the good, on that of vice*. (Act I. Scene I.)

It is a question what we regard as 'dissolute' or what we regard as 'good' or what we regard as 'good' or what we regard as 'virtue' or what we regard as 'vice'. This also depends upon our view or standard of value.

(9) In the scene where Lady Lucy Pedant talks to Lady Gravely :

... *to put one in mind of faults is the truest sign of friendship*; ... (Act I. Scene I.)

Isn't it better to put one in mind of good points than of faults because everyone has the defects of his qualities ?

(10) In the same scene :

... *sincerity in private should give no more pain, than flattery in public, pleasure*. (Act. I. Scene I.)

Generally speaking, sincerity is desirable, whether in private or in public, and flattery is not. What is interesting to me, however, is that Lady Gravely says so, because she seems insincere and seems to be always flattering others and she seems to have only two feelings, that is, pain and pleasure. When a woman who is not sincere and who is always flattering others emphasizes 'sincerity', she creates irony, or rather she makes it difficult for us to understand her character. The character of a human being is so complicated that it is difficult to describe it precisely and in detail, even if he or she has only two feelings such as pain and pleasure.

(11) In the scene where Lady Gravely talks to Lady Lucy Pedant :

... *folly and affectation have disguised you all over with an air of dotage and deformity.* (Act I. Scene I.)

'Folly' 'affectation' 'dotage' and 'deformity' are the words Fielding doesn't like. By making Lady Gravely say such words to Lady Lucy Pedant, he censures both of the ladies implicitly for such qualities of theirs.

(12) In the same scene :

... *admiration is the greatest pleasure, and to obtain it, the whole business of your life ;...* (Act I. Scene I.)

'Admiration' itself is, in a sense, good, and 'to try to obtain it', too, is, in a sense, good, but this is an admiration the coquette looks for, and to try to obtain such an admiration is not good. This, I think, is what Fielding means.

(13) In the same scene :

... *your heart is like a coffee-house, where the beaux frisk in and out, one after another.* (Act I. Scene I.)

'Frisk' means of living beings 'to move briskly and sportively; to dance, frolic, gambol, jig'. ('Frisk' 1. in the *OED*, which is one of the citations.) This example is a simile of Lady Lucy Pedant's heart. It is easy to know what kind of heart the lady's is.

(14) In the scene where Lady Lucy Pedant talks to Young Pedant :

... *such illiterate pedants as you turn fine gentlemen.* (Act I. Scene II.)

Think of the relations between 'illiterate' and 'fine', and between 'pedants' and 'gentlemen'.

(15) In the scene where Young Pedant talks to Lady Lucy Pedant :

To be called coxcomb by a woman is as sure a sign of sense, as to be called a rogue by a courtier is of honesty. (Act I. Scene II.)

Think of the relations between 'coxcomb', 'woman', and 'sense', and between 'rogue', 'courtier', and 'honesty'. It is a question whether a woman has sense or not, and whether a courtier has honesty or not.

(16) In the scene where Young Pedant talks to Sir Avarice Pedant :

Logic is in learning, what the compass is in navigation. It is the guide by which our reason steers in the pursuit of true philosophy. (Act I. Scene III.)

Young Pedant talks logically to Sir Avarice Pedant, but his father, who is avaricious of riches, cannot understand at all what his son says. This may be the aim and end of Fielding's comedy.

(17) In the scene where Sir Avarice Pedant talks to Young Pedant :

I'll show you the world! where you will see that *riches are the only titles to respect*; and that *learning is not the way to get riches*. (Act I. Scene III.)

In the world where Sir Avarice Pedant lives, riches are the only titles to respect, and even now this is true of the actual world, whereas learning is generally incompatible with riches. This was true in the past. This is true even now. This will be true even in the future. Such a thought will go on, as long as mankind continue to exist.

(18) In the scene where Valentine talks with Veromil :

Valentine. Why, faith! I am a little changed since those happy times, when, after a day spent in study, we used to regale at night, and communicate our discoveries in knowledge over a pint of bad port. While, poor creatures! we were stangers to *the greatest, pleasantest part of knowledge* —

Veromil. What?

Valentine. *Woman*, dear Charles, *woman*; a sort of books prohibited at the university, because your grave dons don't understand them. (Act I. Scene V.) 'The greatest, pleasantest part of knowledge is woman.' It is a question of the view of value whether woman is the greatest, pleasantest part of knowledge or not. Woman may be the greatest, most painful part of knowledge to some men, and woman may be the smallest, but most painful part of knowledge to some men. In any case, woman must be one of the universal themes to men, novelists, dramatists, and artists. 'Woman (is) a sort of books prohibited at the university, because your grave dons don't understand them.' This is the most biting, but pleasantest sarcasm to those who are engaged in teaching at the university or the college.

(19) In the scene where Valentine talks with Wilding :

Valentine. . . . *A man can't appear in public after it's known that he is to be married, but every one who wants a wife will rally him out of envy.*

Wilding. Ay, — and *every one who has a wife out of pity*. (Act I. Scene VI.) 'Every one who wants a wife, that is, every one who is unmarried, will rally out of envy a man who is to be married, and every one who has a wife, that is, every one who is married, will rally him out of pity.' It was at the age of twenty-three that Fielding wrote *The Temple Beau*. It was at the age of twenty-seven in 1734 that he married Charlotte Cradock. He was not married yet when he wrote this comedy. So he may have rallied out of envy a man who was to be married, but it is difficult to guess whether or not he had rallied such a man out of pity.

If he had written this phrase 'out of pity' only imaginatively, he must have grasped the feelings of married men, because I now feel like encouraging 'out of pity' a man who is to be married, and because I cannot help feeling pity for such a man.

(20) In the scene where Wilding talks to Veromil and Valentine :

... A husband would be as public-spirited a man, if he did not run away with his wife, as he who buys a fine picture, and hangs it up in his house for the benefit of all comers. But robbing the public of a fine woman is barbarous; and *he who buries his wife is as great a miser as he who buries his gold.* (Act I. Scene VI.)

What Fielding wants to say is perhaps that a husband should be as public-spirited a man as he who buys a fine picture, and hangs it up in his house for the benefit of all comers, and that he should not monopolize his wife (who is fine to his friends, too). Think of the age when Fielding lived. It was an age when cuckoldom was considered to be a honour.

(21) In the scene where Valentine talks to Wilding :

Valentine. You mention the name (i.e. cuckoldom) as if there was something frightful in it; one would imagine you had lived in the first age and infancy of cuckoldom. *Custom alters every thing.* A pair of horns (perhaps once seemed as odd an ornament for the head as a periwig: but now they are both equally in fashion, and a man is no more stared at for the one than for the other.

Wilding. Nay, I rather think cuckoldom is an honour. I wish every cuckold had a statue before his door, erected at the public expense. (Act I. Scene VI.)

The 'custom' here is that of thinking of 'cuckoldom' and 'horn'. Such a custom has altered the thought of 'cuckoldom' and 'horn', as time goes on. The mind of human beings is changeable. This may be what Fielding wants to say. Incidentally, I want to add that the *OED* explains of 'horn' that 'cuckolds were fancifully said to wear horns on the brow' ('Horn', 7.).

(22) In the scene where Pincet is by himself :

"'Tis a fine thing to have a clear conscience: but a clear purse, and a loaded conscience, is the devil. To have been a rogue, in order to be a gentleman, and then reduced to be a servant again! (Act II. Scene I.)

Both 'fine' and 'clear' in the example has literal, lexical, not ironical, meanings, because a conjecture is possible from the words: 'devil', 'rogue', 'gentleman', and 'servant'.

(23) In the scene where Lady Lucy Pedant talks to Bellaria:

—And have you the assurance to own yourself in love, in an age, when 'tis as

immodest to love before marriage, as 'tis unfashionable to love after it? (Act II. Scene VII.)

Paradoxically, is it as modest to love after marriage, as it is fashionable to love before it? In short, it is a question how a mistress should love a man, whether before marriage or after it. Only it is doubtful whether the lady who says so knows what manner or conduct 'to love' is.

(24) In the scene where Bellaria retorts on Lady Lucy Pedant:

And when the merit of him I do love is much more a rarity than either. 'Tis only when we fix our affections unworthily that they are blamable; but, *where virtue, sense, reputation, worth, love and constancy meet in a man, the mistress who is ashamed of her passion must have a soul too mean to distinguish them.* (Act II. Scene VII.)

Compare a man who has virtue, sense, reputation, worth, love, and constancy with a mistress who has a soul too mean to distinguish them. Perhaps Bellaria hints at Lady Lucy Pedant's soul too mean to distinguish them. What I want to add is that Bellaria is a young woman of whom Lady Lucy Pedant says: 'Your wit and beauty were intended to enslave mankind. Your eyes should first conquer the world, and then weep, like Alexander's, for more worlds to conquer'.

(25) In the scene where Wilding talks with Lady Lucy Pedant:

Wilding. *Some women are innocent from their want of beauty, as some men are from their want of courage.*

Lady Lucy Pedant. True. *We should all be tyrants if we had power.* (Act II. Scene IX.)

I think it is not necessary to comment on the examples and that it is good to take them literally.

(26) In the scene where Valentine talks to Clarissa:

... *He who marries a woman, or pays for an estate, before he is apprised of their real value, will find it then too late to lament.* The purchaser, indeed, may sell his estate to another with loss; but *the husband, like a loaded ass, must drag on the heavy burthen, till death alone relieves him.* (Act II. Scene X.)

About the first example, I feel like asking Valentine: 'By whom is he apprised of their real value? By his parents or by older people?' About the second example, I want to say: 'Every husband, read it.' But how miserable such a husband is! And how surprising it is that the 23-year-old Fielding has known that 'death alone relieves him'! It seems to me that he wants

to say that as long as the husband is living, his suffering will continue.

(27) In the scene where Veromil talks with Valentine:

Veromil. Virtue may indeed be unfashionable in this age; for *ignorance and vice will always live together*. And sure the world is come to that height of folly and ignorance, posterity may call this the Leaden Age. But virtue loses not its worth by being slighted by the world, more than the pearl, when the foolish cock preferred a barleycorn. *Virtue is a diamond*, which when the world despises, 'tis plain that knaves and fools have too much sway therein.

Valentine. Ay, virtue and diamonds may be very like one another—but, faith! they are seldom the ornaments of the same person.

Veromil. I am sorry for it. (Act II. Scene XII.)

Fielding is very much interested in the ignorance and vice of human beings and at the same time in their knowledge and virtue. All Veromil says, I think, is didactic. True, virtue is a diamond, but what he says—they are seldom the ornaments of the same person—is very meaningful.

(28) In the scene where Sir Avarice Pedant talks with Lady Gravely:

Sir Avarice Pedant. I am too good a Christian to give money for revenge.

Lady Gravely. But not to give up your conscience for money. Will you set up for a Christian without honesty?

Sir Avarice Pedant. I'll have faith at least; and so, sister, I believe my wife honest, and will believe it till you prove the contrary.

Lady Gravely. *Can a woman be honest who frequents assemblies, auctions, plays, and reads romances?*

Sir Avarice Pedant. Very innocently, I dare swear.

Lady Gravely. *Who keeps an assembly herself! whose house is a public rendezvous for idle young fellows! and who is, I am afraid, sometimes alone with one fellow.*

Sir Avarice Pedant. And very innocently, I dare aver. (Act II. Scene XIII.)

The examples show five conditions of a woman who is not honest. What is interesting to me is that a woman who reads romances is not honest. The *OED* explains of 'romance' that 'a fictitious narrative in prose of which the scene and incidents are very remote from those of ordinary life; esp. one of the class prevalent in the 16th and 17th centuries, in which the story is often overlaid with long disquisitions and digressions' ('Romance', 3.).

(29) In the scene where Wilding talks with Lady Gravelly :

Wilding. I own, indeed, the former part of my life has been too freely spent; but love has made me a convert. Love, which has made the sober often gay, has made me sober.

Lady Gravelly. I am glad *a good effect can proceed from a bad cause*. Who can she be who has wrought this miracle?

Wilding. Would I durst tell you! (Act II. Scene XIV.)

This example shows that good proceeds from evil, although I think a good effect can proceed from a good cause.

(30) In the scene where Lady Gravelly talks with Wilding :

Lady Gravelly. *The world is not half so censorious as it ought to be on the flirting part of the sex*.—Really, I know very few who are not downright naughty.

Wilding. Yes, and openly—it is six times the crime. *The manner of doing ill, like the manner of doing well, is chiefly considered*—and then the persons too.

Lady Gravelly. The giggling, ogling, silly, vile creatures. (Act II. Scene XIV.)
‘The world is not half so censorious . . .’, so does she want to say that the world is good? or that the world is bad? From the context, I don’t understand whether she wants to say the world is good or it is bad, though it seems to me that she wants to say it is good. Wilding thinks, it seems to me, the world is bad, so he says: ‘The manner of doing ill, . . . , is chiefly considered’. What Fielding wants to say may be that badness will always conflict with goodness in the world, not goodness with badness.

(31) In the scene where Lady Gravelly talks with Wilding :

Lady Gravelly. I cannot deny, indeed, but that *secrecy is a manly virtue*.

Wilding. Oh! It is the characteristic of a man.

Lady Gravelly. I am glad to see a young man of such charming principles.

Wilding. Oh, madam!

Lady Gravelly. Such a just and bad notion of the world.

Wilding. Madam! madam!

Lady Gravelly. Such a thorough, thorough hatred of bad women.

Wilding. Dear madam!

Lady Gravelly. And at the same time such a perfect, tender, manly concern for the reputation, of all women.

Wilding. Oh! eternally careful, madam! (Act II. Scene XIV.)

I feel like asking Lady Gravely if secrecy is a virtue of a man alone. Isn't it a womanly virtue? But secrecy is, in a sense, necessary both to a man and a woman. In the context, Lady Gravely is just fooling Wilding, trying to know if he is able to keep a secret. Such a lady, I think, is a perfect type of coquette.

(32) In the scene where Sir Avarice Pedant talks to Sir Harry Wilding about Wilding :

Sir Avarice Pedant. In short, I suspect, Sir Harry, that he (= Wilding) has been too free with my wife; and *he who is too free with one's wife, may, some time or other, rob one's house.*

Sir Harry Wilding. Nay, perhaps he has begun to rob already. . . . (Act III. Scene III.)

It was in an age when cuckoldom seemed to be an honour that this comedy was written, so this example is unintelligible to men of modern moral sense or men who cannot think of things except from the moral point of view.

(33) In the scene where Lady Lucy Pedant talks to Bellaria :

Look you, Bellaria, I am heartily sorry for your misfortune; because I know *nothing so inconvenient as being married to a very gay man.* Mr. Wilding may be a diverting lover, but he is not fit for a husband. (Act III. Scene V.)

In the example, 'gay' is the key word, and its synonyms may be: 'wild', 'loose', 'raking', 'dancing', 'singing', 'fluttering', 'vain', 'thoughtless', 'flirting', 'unfixed', 'inconstant', 'mimicking', 'sighing', 'laughing', as illustrated in II. The Words Characteristic of the Temple Beau. Needless to say, nothing is so inconvenient as being married to such a man.

(34) In the scene where Young Pedant talks with Wilding :

Young Pedant. For *books are, in my eye, as much preferable to women, as the Greek language is to the French* (1).

Wilding. You say true—and *women are as much more difficult to be understood* (2).

Young Pedant. Ay, sir; and when you have studied them your whole life, you may justly say of them, what a certain philosopher romanced of learning—
"That *you know nothing at all*(3)."

Wilding. It is no doubt, a very great uneasiness to you to be absent from your books. (Act III. Scene X.)

In the example (1), does Young Pedant want to say that women should read books because they do not read them? In the example (2), it is true that women are difficult to be understood by men, but men, too, may be difficult to be understood by women. The example (3) 'you know nothing at all' may be paraphrased as: 'one knows nothing at all of books, and of women'. In other words, both books and women are difficult to be understood. Incidentally, I want to add that the word 'romance', which means 'to say hyperbolically', is the only citation in the *OED* ('Romance' v. 3.).

(35) In the scene where Bellaria talks with Valentine:

Bellaria. . . . — *The little quarrels of lovers are only throwing water on the flames, which quells them for a while, then makes them burn the brighter.*

Valentine. But, when you throw on too great a quantity, the flames may be extinguished. (Act III. Scene XI.)

'Lovers' seem to be inseparable from 'little quarrels'.

(36) In the scene where Bellaria talks with Veromil:

Bellaria. . . . — *a woman's testimony bears no proportion with a man's.*

Veromil. By heaven it should not.

Bellaria. Still maintain the unjust superiority; allow no virtue, no merit to us; make us as you do your slaves. *Inconstancy, which damns a woman, is no crime in man.* The practised libertine, who seduces poor, unskilful, thoughtless virgins is applauded, while they must suffer endless infamy and shame. . . . (Act III. Scene XIII.)

What Bellaria wants to say may be that a woman is not equal with a man. And she says that inconstancy damns a woman, but it is doubtful whether inconstancy really damned a woman in those days, because there were many husbands called cuckold. Generally speaking, there will be a libertine in the world, and he will seduce virgins, and so they must suffer endless infamy and shame. But if virgins were good, skilful, and thoughtful, there would not be a libertine, much less a practised libertine, and such virgins would not have to suffer endless infamy and shame. In short, it cannot be declared whether a man is the cause of a tragedy (or a comedy) or a woman is so, because there is an interrelation between a man and a woman, or between a woman and a man.

(37) In the scene where Wilding talks with Pincet :

Wilding. But do you think he will not discover you when you are disguised

in the gown?

Pincet. Oh, sir! you need not fear that; a gown will hide a rogue at any time.

(Act IV. Scene I.)

Such words as 'disguise' and 'hide' are words in which Fielding is very much interested, and it seems to me that he hates the action of 'disguising' and 'hiding'.

(38) In the scene where Lady Lucy Pedant talks with Lady Gravely:

Lady Lucy Pedant. Now my dear, if you may be trusted with a secret.

Lady Gravely. *Any secret is safe with me, that is not contrary to virtue and honour.* (Act IV. Scene IV.)

In the example (31), Lady Gravely said that secrecy is a manly virtue. The same lady that said so says now that any secret is safe with her. It is in such a lady that Fielding is interested, and perhaps he wants to say that any secret is safe with *a woman*.

(39) In the scene where Young Pedant talks to Lady Gravely:

Young Pedant. Hold, aunt; that you can know what my mother is going to say is denied; for *to know one's thoughts before that knowledge is conveyed by words implies a supernatural insight into the mind.* It will be proper, therefore, to prove you have that insight, before any assent to your proposition can be required.

Lady Gravely. Fool! coxcomb! pedant! You should be sent to an academy to learn man, before you converse with them; or else be confined to a tub, as one of your philosophers were, till you had learnt enough to know you are a fool. This is a sarcasm to the loquacity, ignorance, and folly of a woman. Fielding describes Lady Gravely as a perfect type of coquette, and it is interesting that he lets such a woman tell a young man that he should learn enough to know he is a fool. Perhaps Fielding wants to tell Lady Gravely that she should know she is a fool.

(40) In the scene where Wilding talks with Lady Lucy Pedant:

Wilding. When you command with a smile, I obey: but as *a fine lady never frowns but in jest*, what she says then may be supposed to be spoken in jest too.

Lady Lucy Pedant. This assurance is insupportable; to belie me to my sister; before my face too. (Act IV. Scene VII.)

What Wilding says contains irony, and may mean difficulty in controlling a woman, because a fine lady would smile in jest.

(41) In the scene where Wilding talks with Lady Lucy Pedant:

Wilding. . . . You will never bury Sir Avarice; you are not half fond enough. *Kindness is the surest pill to an old husband; the greatest danger from a woman or a serpent is in their embraces.*

Lady Lucy Pedant. Indeed you are mistaken, wise sir: I do not want to bury him; but if I did bury him, matrimony should be the last folly I'd commit again, and you the last man in the world I'd think of for a husband. (Act IV. Scene VII.)

What kind of kindness is the kindness Wilding wants to say of? What action or conduct of a wife to an old husband is the surest pill? In order to exhibit the quality of kindness, at least two persons, in this case, a wife and an old husband, are necessary, and she has to show kindness to him, but, whatever kindness she may show to him, it is not kindness at all, unless he feels her exhibition is kindness. In order to judge what is kindness or what is not, therefore, a third person is necessary. When the third person judges that a wife's action to an old husband shows kindness, the kindness is a kindness. The true meaning of the word 'kindness' derives when three kinds of kindness are consistent: (1) the kindness she thinks she shows to him, (2) the kindness he thinks he receives from her, (3) the kindness the third person judges her action to him to be. The word 'kindness' has relative meanings, so it is very difficult to understand its real meaning in the example.

(42) In the scene where Valentine talks with Veromil:

Valentine. You have injured me—you know it.

Veromil. Valentine, you have injured me, and do not know it: yet the injustice of the act you know. Yes, too well you know religion forbids an injury to a stranger.

Valentine. Preach not religion to me.—Oh! it well becomes the mouth of hypocrisy to thunder Gospel tenets to the world, while there is no spark of honour in the soul. You speak the meaning of a libertine age; *the heart that throws off the face of religion wears but the mask of honour.*

Valentine. Rather, *he that has not honour wears but the mask of piety.* Canting sits easy on the tongue that would employ its rhetoric against a friend. (Act IV. Scene X.)

Both of the examples may be a sarcasm to religion. The word 'mask' as well as 'hypocrisy' may be one of the words Fielding is not very fond of.

(43) In the scene where Veromil talks with Valentine:

Veromil. Reflect upon the impossibility of your success—But grant the contrary; would you sacrifice our long, our tender friendship, to the faint, transitory pleasures of a brutal appetite? for *love that is not mutual is no more*.

Valentine. Grant not that I might succeed. No passion of my soul could counterpoise my love, nor reason's weaker efforts make a stand against it.

Veromil. Think it impossible then.

Valentine. Thou knowest not the strugglings of my breast; for heaven never made so fine a form. (Act IV. Scene X.)

The word 'love' as well as 'kindness' needs mutual actions. There is no true meaning of the word 'love' where there is no mutual relation between, at least, two persons. This is true of the meaning of the word 'friendship'. Therefore, if we think of the real meaning of the word 'love', we can express the example concisely as: 'love is no more'.

(44) In the same scene :

Veromil. Can love, that's grounded on the outside only, make so deep an impression on your heart?—Possession soon would quench those sudden flames. *Beauty, my Valentine, as the flowery blossoms, soon fades; but the diviner excellences of the mind, like the medicinal virtues of the plant, remain in it, when all those charms are withered* (1). Had not that beauteous shell (=Bellaria's body) so perfect an inhabitant, and were our souls (=the souls of Bellaria and Veromil) not linked, not joined so fast together, by Heaven I would resign her (=Bellaria) to my friend (=Valentine).

.....

Veromil. Once more let me embrace thee —*The innocent, the perfect joy that flows from the reflection of a virtuous deed far surpasses all the trifling momentary raptures that are obtained by guilt* (2). *To triumph o'er a conquered passion is a pride well worthy of a man* (3).

Safe o'er the main of life the vessel rides,

When passion furls her sails, and reason guides:
While she who has that surest rudder lost,
'Midst rocks and quicksands by the waves is tost;
No certain road she keeps, no port can find,
Toss'd up and down by ev'ry wanton wind. (Act IV. Scene X.)

The example (1) is apparently a figurative expression, but Veromil compares implicitly the beauty of Bellaria's body with the excellences of her mind, and wants to say that the latter is superior to the former. The example (2), too, is an implicit expression, in which 'a virtuous deed' is the key words. Veromil expresses his gratitude to Valentine saying: 'Life, fortune, I could easily abandon for thy friendship.—I will do more, and strive to forget thy mistress (=Bellaria)'. Veromil's saying like this is 'a virtuous deed', and, more exactly, his resigning Bellaria to his friend (=Valentine). Therefore, 'the innocent, the perfect joy', I think, is, no doubt, the joy of Veromil's inner mind. The example (3) and the poem following it are Veromil's flattery to Valentine. If we paraphrase the example, it is: For Valentine to triumph o'er his passion conquered by Veromil is a pride (of Valentine) well worthy of a man (i.e. Valentine). Veromil and Valentine have rivalled each other in love, and at last Veromil has won at rivalling.

(45) In the scene where Bellaria talks with Clarissa :

Bellaria. Your former conduct was to me much more wonderful; for *to disguise our passions is*, in my opinion, *a harder task than to discover them* (1). I have often laughed at the ridiculous cruelty of women; to torment ourselves to be revenged on an enemy is absurd; but to do it, that we may give pain to a lover, is as monstrous a folly as 'tis a barbarity.

Clarissa. You would strip beauty of all its power?

Bellaria. I would strip beauty of all its imperfections, and persuade *her whom nature has adorned without, to employ her chief art to adorn herself within* (2); for, believe it, my dear Clarissa, *a pretty face, over-affectation, pride, ill-nature, in a word, over-coquetry is but a gilt cover over a volume of nonsense*, (3), which will be doomed to rust neglected in the possession of a coxcomb! (Act V. Scene IV.)

In the example (1), is passion the thing which is 'disguised'? Isn't it the thing which is 'controlled', 'restrained', and 'subdued'? If we try to disguise our passion hard, won't it present itself of its own accord? It seems to me that, the harder we try to disguise our passion,

the more unnaturally it will present itself. Therefore, I think it is necessary not to disguise our passion but to control it. Perhaps Fielgind wants to say that to try in vain to disguise a passion is the folly of a woman, and of a human being. If we paraphrase the example (2), it is: 'She whom nature has adorned without should employ her chief art to adorn herself within'. This is a proverbial sentence. Bellaria says of the outer beauty and the inner beauty of a woman. In the example (3), the key word is 'over-coquetry'. Bellaria says of 'over-coquetry', not 'coquetry'. Therefore, perhaps she wants to say that 'coquetry' is, to some extent, good and necessary to a woman.

(46) In the scene where Sir Avarice Pedant talks to Young Pedant :

Logic, indeed! can your logic teach you more than this? two and two make four : take six out of seven, and there remains one. The sum given is twenty thousand pounds; take naught out of twenty, and there remains a score. If your great logician, your Aristotle, was alive, take naught out of his pocket, and there would remain naught. A complete notion of figures is beyond all the Greek and Latin in the world. *Learning is a fine thing, indeed, in an age when of the few that have it the greater part starve. . . .* (Act V. Scene XV.)

In the example, 'fine' is the key word, but it has no literal meaning. It is irony not only to learning but to the few that have it, because Sir Avarice Pedant, who is interested in riches, not learning, says in (17) that learning is not the way to get riches.

(47) In the scene where Lady Gravely talks to Servant :

It is now past the time of our appointment; and *a lover who retards the first will be very backward indeed on the second.*(Act V. Scene XVI.)

It is doubtful whether a lover who retards the first appointment will be very backward indeed on the second, because I think it is not a lover but only a man or a coward that retards the first appointment. A true lover would keep the first. But if she says so of the disposition of a lover from her large experience, it may also be true.

(48) In the scene where Lady Gravely talks with Lady Lucy Pedant :

Lady Gravely. . . . I desire, madam, you would not make me privy to your intrigues: I shall not keep them secret, I assure you. *She who conceals a crime is in a manner accessory to it* (1).

Lady Lucy Pedant. I see your policy. You would preserve yourself by sacrificing me: but *though a thief saves his life by sacrificing his companion, he*

saves not his reputation (2)... (Act V. Scene XVII.)

What Lady Gravely says here and what she says in (38) are quite the reverse. Fielding may on purpose make her say it. In the example (2), Lady Lucy Pedant says as if Lady Gravely were a thief. What a dialogue the ladies are holding together to say 'She who conceals a crime' and 'a thief saves his life'! 'She who conceals a crime' is Lady Lucy Pedant, and 'a thief who saves his life' is Lady Gravely, though I think ladies would hold a refined dialogue. Such ladies as talk to each other plainly or indecently may be those whom Fielding wants to describe.

(49) In the scene where Veromil talks to Bellaria:

... Oh! how I long for one soft hour to tell thee all I've undergone. For *to look back upon a dreadful sea, which we've escaped, adds to the prospect of the beauteous country which we are to enjoy.* (Act V. Scene XVIII.)

This example tells us about a mental view of time, that is, the past, the present, and the future: a dreadful sea, which Veromil and Bellaria have escaped, the place where they are talking with each other, and the beauteous country which they are to enjoy. This, I believe, is a good view of time and of matters.

(50) In the scene where Veromil talks to Sir Avarice and Bellaria:

Sir Avarice, I wait on you; and, before the conclusion of this evening, I hope you will not have a discontented mind in your house. Come, my dear Bellaria; after so many tempests, our fortune once more puts on a serene aspect; once more we have that *happiness* in view which *crowns the success of virtue, constance, and love.*

All love, as folly, libertines disclaim;

And children call their folly by its name.

Those joys which from its purest fountains flow,

No boy, no fool, no libertine can know:

Heaven meant so blest, so exquisite a fate,

But to reward the virtuous and the great. (Act V. Scene *the last*)

This is the last scene of *The Temple Beau*, which ends happily, as every comedy does so. In all the sentences, such words as 'happiness', 'success', 'virtue', 'constance', 'love', 'joys', 'purest', 'blest', 'exquisite', 'virtuous', and 'great' may have literal meanings, while such words as 'folly', 'libertines', 'boy', and 'fool' may also have literal meanings. But when we think *The Temple Beau* is a comedy, is it proper that we should think those words have nothing but literal meanings? Judging from the context, such words as 'happiness', 'success', 'joys',

'purest', 'libertines', 'boy', and 'fool' may have literal meanings, but the other words may have the meaning of 'vice'; 'constance', of 'inconstance'; 'love', of 'hate'; 'the virtuous and the great', of 'libertines', 'boy', 'fool'. When a man, who talks of virtue, leads a vicious life, there is irony in what he says and does. When a woman, who talks of constance, has no constance in her life, there is irony in what she says. When people who think themselves the virtuous and the great are really libertines, there is irony in what they think. In short, it is very difficult to understand which word has irony or which word has no irony, and the true meanings of every word in the work which expresses the feelings and thoughts of human beings. It is also difficult to comprehend what the author really means by every word.

V. Conclusion

The first thing Fielding was interested in was the qualities of human beings (men and women) such as: 'ignorance', 'folly', 'affectation', 'envy', 'vice', 'nonsense'. The second interest was in human beings' want of 'sense', 'logic', 'conscience', 'virtue', 'beauty', 'courage', 'insight', 'honour', 'piety', 'pity', 'sense of value'. The third was in the relations between husband and wife, causes and effects, nature and art. Last, his greatest interest, I think, was in human nature, not special but universal.

[Received September 24, 1980]