

Nota Bibliográfica

[Bibliographical Note]

Leonardo Uderman*

Bernard Mandeville nasceu em 1670 na cidade holandesa de Roterdã, filho de um proeminente médico huguenote. Quando ainda estava na escola, entrou em contato com as ideias proto-iluministas de Pierre Bayle, que havia se refugiado na cidade após a destruição da Academia Protestante de Sedan por Luís XIV. Ele escreveu *De Medicina Oratio Scholastica* aos 14 anos de idade, pouco antes de deixar a escola para estudar em Leiden. Em 1686, matriculou-se na Faculdade de Filosofia, onde se familiarizou com as ideias cartesianas. Ele se formou em 1689 com sua dissertação *De brutorum operationibus*, na qual argumentava que os animais não tinham sentimentos. Seguindo os passos de seu pai, começou a estudar medicina, que concluiu com sua dissertação *De chylosi vitiata*, defendida em 1691. Nesse estudo sobre a digestão humana, já podemos encontrar os pressupostos da atitude materialista que o acompanharia pelo resto de sua obra.

Bernard Mandeville was born in 1670 in the Dutch city of Rotterdam, the son of a prominent Huguenot physician. While still at school, he came into contact with the proto-Enlightenment ideas of Pierre Bayle, who had taken refuge in the city after the destruction of the Protestant Academy of Sedan by Louis XIV. He wrote *De Medicina Oratio Scholastica* at the age of 14, just before leaving school to study in Leiden. In 1686 he enrolled in the Faculty of Philosophy, where he became familiar with Cartesian ideas. He graduated in 1689 with his dissertation *De brutorum operationibus*, in which he argued that animals lacked feelings. Following in his father's footsteps, he began to study medicine, which he completed with his dissertation *De chylosi vitiata*, which he defended in 1691. In this study of human digestion, we can already find the presuppositions of the materialistic attitude that would accompany him throughout the rest of his work.

*BA in Sociology (2020) from the University of Brasília and Master's degree in Philosophy at the University of Lisbon (2023). E-mail: leonardocavalcante@edu.ulisboa.pt. ORCID: <https://orcid.org/0000-0002-3641-338X>.

Possivelmente em razão de seu envolvimento político com o derrotado movimento anti-orangista, Mandeville mudou-se para Londres. Sua primeira publicação em língua inglesa aparece em 1703: o poema satírico *The Pamphleteers*, em que a revolução de 1688 é exaltada a partir de um ponto de vista Whig. No mesmo ano, ocupou-se com traduções de algumas fábulas de Jean de La Fontaine e as publicou reunidas sob o título “*Some Fables After the Easie and Familiar Method of Monsieur de La Fontaine*”. No ano seguinte, a edição agora intitulada *Aesop Dress’d: Or a Collection of Fables Writ in a Familiar Verse* incluía traduções de outras fábulas de La Fontaine e dois escritos autorais — *The Carp e The Nightingale and the Owl* — em que a temática do orgulho e da vaidade como impulsos primordiais do agir humano é bem desenvolvida. A isto, seguiu-se *Typhon: Or the Wars Between the Gods and the Giant: A Burlesque Poem in Imitation of the Comical Monsieur Scarron*, uma paródia do gênero heróico publicada anonimamente e direcionada à Society for the Reformation of Manners.

Perhaps because of his political involvement with the defeated anti-Orangist movement, Mandeville moved to London. His first publication in English was in 1703: the satirical poem *The Pamphleteers*, which glorified the Revolution of 1688 from a Whig point of view. In the same year, he worked on the translation of some fables by Jean de La Fontaine and published them together under the title *Some Fables After the Easie and Familiar Method of Monsieur de La Fontaine*. The following year, the edition, now entitled *Aesop Dress’d: Or a Collection of Fables Writ in a Familiar Verse*, included translations of other fables by La Fontaine and two of his own writings – *The Carp and The Nightingale and the Owl* – in which the theme of pride and vanity as primal impulses of human action is well developed. This was followed by *Typhon: Or the Wars Between the Gods and the Giant: A Burlesque Poem in Imitation of the Comic Monsieur Scarron*, a parody of the heroic genre published anonymously and addressed to the Society for the Reformation of Manners.

A exploração satírica do modelo de escrita dos bestiários e a posição antimoralista bem fundamentada dão origem ao poema *The Grumbling Hive: or, Knaves Turn’d Honest*, publicado em 1705, mais uma vez anonimamente. Ali, a colmeia de abelhas desponta como representação da organização social humana, mas não à maneira tradicional, que a apresenta como modelo de cooperação mútua e altruísmo, e sim como um coletivo cujo bom funcionamento depende do egoísmo orgulhoso e vão de cada parte. Sua primeira obra em prosa é de 1709: o diálogo *The Virgin Unmask’d*, que expressava a oposição à visão

corrente sobre o feminino. No mesmo ano, Mandeville começou a contribuir para o periódico satírico *The Female Tatler*, resultando em trinta e duas peças escritas entre 1709 e 1711.

His satirical exploration of the bestiary model of writing and his well-founded anti-moral stance led to the poem *The Grumbling Hive: or, Knaves Turn'd Honest*, again published anonymously in 1705. Here the beehive appears as a representation of human social organization, but not in the traditional way of presenting it as a model of mutual cooperation and altruism, but as a collective whose proper functioning depends on the proud and vain selfishness of each part. His first prose work dates from 1709: the dialogue *The Virgin Unmask'd*, which expresses opposition to the current view of the feminine. In the same year, Mandeville began contributing to the satirical periodical *The Female Tatler*, culminating in thirty-two plays written between 1709 and 1711.

Fruto de sua atividade laboral como médico interessado na cura de problemas nervosos é o diálogo *A Treatise of the Hypochondriack and Hysteric Passions*, cuja primeira edição surgiu em 1711, seguida de uma outra edição em 1715 e, finalmente, de uma terceira edição em 1730, que alterou o prefácio e trocou o título para *A Treatise of the Hypochondriack and Hysteric Diseases*. A defesa de uma posição empirista, preferindo sempre a experiência à teoria, reflete-se também em seus escritos sobre temas sócio-políticos. Em 1712, vem à luz a coletânea de poesias *Wishes to a Godson, With Other Miscellany Poems*. A notável acidez de certos trechos está em consonância com seus versos apícolas de 1705, aos quais Mandeville, em 1714, acrescentou um ensaio — “*An Inquiry into the Origin of Moral Virtue*” — e vinte comentários em prosa sobre trechos do poema, dando origem a seu livro *A fábula das abelhas, ou vícios privados, benefícios públicos (The Fable of the Bees: Or, Private Vices, Publick Benefits)*, que veio a tornar-se seu mais célebre trabalho.

The result of his work as a physician concerned with the treatment of nervous problems is the dialogue *A Treatise of the Hypochondriack and Hysteric Passions*, the first edition of which appeared in 1711, followed by a second edition in 1715, and finally a third edition in 1730, with the preface and title changed to *A Treatise of the Hypochondriack and Hysteric Diseases*. His defense of an empiricist attitude, always preferring experience to theory, is also reflected in his writings on socio-political issues. In 1712 he published a collection of poems, *Wishes to a Godson, With Other Miscellany Poems*. The remarkable sharpness of certain passages is in line with his bee verses of 1705, to which Mandeville

added an essay – "*An Inquiry into the Origin of Moral Virtue*" – and twenty prose commentaries on passages from the poem in 1714, resulting in his book *The Fable of the Bees: Or, Private Vices, Publick Benefits*, which became his most famous work.

Suas críticas sociais ganham mais solidez e tornam-se mais explícitas, como se pode perceber em seu livro *Free Thoughts on the Religion, the Church, and National Happiness*, de 1720. Três anos mais tarde, é publicada a segunda edição de sua *Fábula*, que passou a incluir outros dois textos polêmicos: "An Essay on Charity and Charity-Schools" e "A Search into the Nature of Society". Mais alvoroço ainda veio a causar sua defesa da utilidade social da prostituição (conquanto regulada pelo Estado) no texto *A Modest Defence of the Publick Stews*, de 1724. *An Enquiry into the Causes of the Frequent Executions at Tyburn*, de 1725, oferece uma fundamentação do pensamento mandevilliano na seara da criminologia, que culmina na argumentação em favor de uma reforma no sistema penal.

His social criticism became more solid and explicit, as can be seen in his 1720 book *Free Thoughts on Religion, the Church, and National Happiness*. Three years later, the second edition of his *Fable* was published, which included two other controversial texts: "An Essay on Charity and Charitable Schools" and "A Search into the Nature of Society". His defense of the social utility of prostitution (even when regulated by the state) in *A Modest Defense of the Publick Stews* of 1724 caused even more uproar. *An Enquiry into the Causes of the Frequent Executions at Tyburn*, 1725, provides a foundation for Mandevillian thought in the field of criminology, leading to an argument for reform of the penal system.

Em 1729, apesar de ter sido levado a julgamento pelo Grande Júri de Middlesex, Mandeville publicou uma segunda parte da *Fábula das Abelhas*: um diálogo entre o relutante Horácio, um crente na moralidade intrínseca à natureza humana, e Cleomenes, que defende o ponto de vista de Mandeville. Os mesmos personagens são os protagonistas do diálogo de 1732 *An Enquiry into the Origin of Honor and the Usefulness of Christianity in War* (Uma investigação sobre a origem da honra e a utilidade do cristianismo na guerra). No mesmo ano, Mandeville publicou *A Letter to Dion*, uma resposta aos ataques de Berkeley à sua filosofia. Esse foi seu último escrito. Mandeville morreu em 1733 em Londres, mas não sem deixar um legado influente. Seu subsequente rebaixamento a uma posição secundária torna imperativo recuperar seu trabalho

e obter uma compreensão mais profunda de seu pensamento. A nota bibliográfica a seguir lista uma ampla sequência de edições dos escritos de Mandeville, em seu idioma original e traduzidos para outros idiomas, seguida de estudos críticos de sua obra, classificados tematicamente.

In 1729, despite being tried by the Middlesex Grand Jury, Mandeville published a second part of the *Fable of the Bees*: a dialogue between the reticent Oratio, who believes in the morality inherent in human nature, and Cleomenes, who defends Mandeville's point of view. The same characters are the protagonists of the 1732 dialogue *An Enquiry into the Origin of Honor and the Usefulness of Christianity in War*. In the same year, Mandeville published *A Letter to Dion*, a response to Berkeley's attacks on his philosophy. This was his last writing. Mandeville died in London in 1733, but not without leaving an influential legacy. His subsequent relegation to a secondary position makes it imperative to recover his work and gain a deeper understanding of his thought. The following bibliographical note lists a number of editions of Mandeville's writings, in their original language and translated into other languages, followed by critical studies of his work, arranged thematically.

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