

## Fieldings Moral Psychology

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Inspiration in the Age of Enlightenment  
A Henry Fielding Companion  
The Novels of Fielding  
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Contemporary Problems and Debates  
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CliffsNotes on Fielding's Tom Jones  
Henry Fielding at Work  
Literature and Psychology  
Henry Fielding and Christoph Martin Wieland  
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Dr. Johnson's writings. Crabbe. William Hazlitt. Disraeli's novels. Massinger. Fielding's novels. Cowper and Rousseau. The first Edinburgh reviewers. Wordsworth's ethics. Landor's imaginary conversations. Macaulay  
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Theme, Structure, and Analogy in Fielding's "Joseph Andrews"  
Henry Fielding and the Language of Irony  
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more and more often students are asking why they should be expected to read the established classics of literature text and context is designed to suggest answers to questions such as how far are the values and priorities implied by great writers of the past still acceptable today how far do readers tend to accept any values they find in great literature simply because the artistic presentation is so pleasing for a masterpiece to come alive for a reader it must be seen to throw light on matters of still lively interest matters of moral social and political concern it is the nature of this dialogue between author and reader that is the concern of text and context tom jines advances a theory about morality adverse critics have claimed that the theory is philosophically naive and that its presence enables fielding to make do with flat and wooden characters the aim of this book is to show that when placed in the context of 18th century moral philosophy fielding's moral theory appears far more subtle and complex than critics have supposed and that failure to understand the nature and implications of the theory has led critics to miss much of the force of fielding's irony and to misunderstand the nature of his treatment of character bernard harrison

inspiration in the age of enlightenment reconsiders theories of apostrophe and poetic authority to argue that the augustan age created a new form of inspiration one that not only changed the relationship of literary production to authority in the modern period but also crucially contributes to defining the movement of secularization in literature from the renaissance to romanticism seeking to redefine what we mean by secularization in the early stages of modernity eron argues that secularization's link to enthusiasm or inspiration often associated with romanticism begins in the imaginative literature of the early eighteenth century if romantic enthusiasm has been described through the rhetoric of transport or unworlding then augustan invocation appears more akin to a process of worlding in its central aim to appeal to the social other as a function of the eighteenth century belief in a literary public sphere by reformulating the passive structure of ancient invocation and subjecting it to the more dialogical methods of modern apostrophe and address authors such as the third earl of Shaftesbury alexander pope henry fielding and anna laetitia barbauld formally revise inspiration in a way that generates a new and distinctive representation of the author in this context inspiration becomes a social gesture an apostrophe to a friend or judging spectator or an allusion to the mental or aesthetic faculties of the author himself his genius articulating this

struggle toward modernity at its inception this book examines modern authority at the moment of its extraordinariness when it was still tied to the creative energies of inspiration to the revelatory powers that marked the awakening of a new age an era and an ethos of enlightenment

best remembered as the author of *Joseph Andrews* 1742 *Tom Jones* 1749 and *Amelia* 1751 Henry Fielding was one of the most important pioneering English novelists of the eighteenth century and his works continue to occupy a central place in the literary canon during the 1730s he was the most dominant playwright in London since John Dryden and in his official capacity as a magistrate he addressed serious social problems and invented the modern metropolitan police this reference book makes essential information available to readers interested in Fielding his life and his works the volume is organized in sections devoted to such topics as Fielding's residences his family members and household historical persons including authors who influenced him his works themes and topics important to his writings and characters in his plays and prose fiction each section contains numerous entries on particular items and many entries provide brief bibliographical information while the sectional organization of the volume invites the reader to explore broad areas of interest a thorough index provides convenient alphabetical access to the entries a brief introductory essay and chronology begin the volume and the book concludes with an extensive bibliography

the following issue of *Labyrinth* explores translation as a potential bridge between languages fields of study and cultural communities special attention is paid to the challenges of philosophical translation as well as to the significance of translation for multilingualism and intercultural exchange

in *Making Love Sentiment and Sexuality in Eighteenth Century British Literature* Paul Kelleher revises the history of sexuality from the vantage point of the literary history of sentimentalism Kelleher demonstrates how eighteenth century British philosophers essayists and novelists fundamentally reconceived the relations among sentiment sexuality and moral virtue it is his contention that sentimental discourse both philosophical and literary posited heterosexual desire as the precondition of moral feeling and conduct the author further suggests that sentimental

writers fashioned the ideal of conjugal love as an ideological antidote to the theories of self love and self interest found in the works of thomas hobbes and bernard mandeville heterosexual desire and its culmination in conjugal love in other words were represented as the privileged means for an individual to transcend self love and to develop a moral sensibility attuned to the thoughts and feelings of others at the same time kelleher suggests other pleasures and desires particularly those rooted in same sex eroticism were increasingly depicted as antithetical to conjugal love and thus were morally devalued and socially disenfranchised kelleher s argument unfolds through close readings of a variety of texts including shaftesbury s characteristics of men manners opinions times joseph addison and richard steele s the tatler and the spectator eliza haywood s love in excess samuel richardson s pamela and henry fielding s tom jones although these texts embody diverse rhetorical strategies and thematic concerns he shows how they collectively reinforce an overarching sentimental ideology on the one hand heterosexual desire and conjugal love become synonymous with sympathy benevolence and moral goodness while on the other hand same sex desire is pathologized as a selfish withdrawal from procreation domesticity sociability and ultimately humanity itself

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as a writer businessman and magistrate henry fielding was in a singular position to textualize eighteenth century english cultural conditions and materially to author the text of his society not only did he extol employment he co owned an employment agency not only did he commit fictional criminals to paper he committed actual criminals to prison and he could and did commit actual criminals to prison and paper simultaneously henry fielding at work examines the intersections of fielding s practice as magistrate businessman and writer and explores the ways fielding s experience in those capacities affected the conception form and articulation of his final literary works

a collection of eleven critical essays on the eighteenth century writer arranged in chronological order of their original publication

in the eighteenth century it was still possible to expect that words should mean what they said and to relate the corruption of their meaning to moral decline glenn w hatfield sees this relationship developed through the artistic medium of irony as a prevailing theme in the works of henry fielding in hatfield s own words everywhere one turns in his works from the earliest plays through the great novels one comes upon the notion of the corruption of language the idea that the normal means of verbal expression have become so perverted by use and abuse at the hands of hack writers politicians professional men and fashionable society and of hypocrites and false witnesses in all orders of life that they are all but inaccessible to the man who would honestly express a simple truth although hatfield emphasizes the artistic perspective of an essentially non literary problem that plagued many eighteenth century thinkers he treats its philosophical implications as well hatfield emphasizes the artistic perspective of an essentially non literary problem that plagued many eighteenth century thinkers he treats its philosophical implications as well hatfield believes that fielding even in his non ironic works is engaged in the definition of his key terms the words of his ironic vocabulary nearly always fielding proceeds by first exposing their false sense and then building up by means of exemplification their true meanings irony the negative exposure of false meaning operates always in collaboration with the positive definition by action thus the negative ironic sense of prudence cunning self interest for example is kept in suspension with the positive meaning of the term moral wisdom through the full length of tom jones as fielding seeks to rescue this key word of the novel from corruption and restore its traditional value as one of the cardinal virtues glenn w hatfield

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