

from *The History of Tom Jones, a Foundling* (1749) By Henry Fielding (England)

Line
5 Mr. Jones, of whose personal accomplishments we have hitherto said very little, was, in reality, one of the handsomest young fellows in the world. His face, besides being the picture of health, had in it the most apparent marks of sweetness and good-nature. These qualities were indeed so
10 characteristical in his countenance, that, while the spirit and sensibility in his eyes, though they must have been perceived by an accurate observer, might have escaped the notice of the less discerning, so strongly was this good-nature painted in his look, that it was remarked by almost every one who saw him.

15 It was, perhaps, as much owing to this as to a very fine complexion that his face had a delicacy in it almost inexpressible, and which might have given him an air rather too effeminate, had it not been joined to a most masculine person and mien: which
20 latter had as much in them of the Hercules as the former had of the Adonis. He was besides active, genteel, gay and good-humoured, and had a flow of animal spirits which enlivened every conversation where he was present.

25 When the reader hath duly reflected on these many charms which all centered in our hero, and considers at the same time the fresh obligations which Mrs. Waters had to him, it will be a mark more of prudery than candour to entertain a bad
30 opinion of her because she conceived a very good opinion of him.

35 But, whatever censures may be passed upon her, it is my business to relate matters of fact with veracity. Mrs. Waters had, in truth, not only a good opinion of our hero, but a very great affection for him. To speak out boldly at once, she was in love, according to the present universally received sense of that phrase, by which love is applied indiscriminately to the desirable objects of all our

40 passions, appetites, and senses, and is understood to be that preference which we give to one kind of food rather than to another.

But though the love to these several objects may possibly be one and the same in all cases, its
45 operations, however, must be allowed to be different; for, how much soever we may be in love with an excellent sirloin of beef, or bottle of Burgundy; with a damask rose, or Cremona fiddle; yet do we never smile, nor ogle, nor dress, nor
50 flatter, nor endeavour by any other arts or tricks to gain the affection of the said beef, etc. Sigh indeed we sometimes may; but it is generally in the absence, not in the presence, of the beloved object. . . .

55 The contrary happens in that love which operates between persons of the same species, but of different sexes. Here we are no sooner in love than it becomes our principal care to engage the affection of the object beloved. For what other
60 purpose, indeed, are our youth instructed in all of the arts of rendering themselves agreeable? If it was not with a view to this love, I question whether any of those trades which deal in setting off and
65 adorning the human person would procure a livelihood. Nay, those great polishers of our manners, who are by some thought to teach what principally distinguishes us from the brute creation, even dancing- masters themselves, might possibly
70 find no place in society. In short, all the graces which young ladies and young gentlemen too learn from others, and the many improvements which, by the help of a looking-glass, they add of their own, are in reality those very *spicula et faces amoris** so often mentioned by Ovid; or, as they are sometimes
75 called in our own language, the whole artillery of love.

* The spears and flames of love