Clarissa By Samuel Richardson |
e279605ed8a84a573214e7a65736ea21

The Adventures of Roderick RandomClarissaClarissa – Volume 7Clarissa's PainterWorks of Samuel Richardson: The history of Clarissa HarloweSamuel Richardson's Fictions of GenderA Companion to Literature from Milton to BlakeSamuel Richardson and the theory of tragedyPamela, Or Virtue Rewarded: [in a Series of Familiar Letters from a Beautiful Young Damsel to Her ParentsActions and Objects from Hobbes to RichardsonClarissa Volume I Samuel RichardsonStyles of Meaning and Meanings of Style in Richardson's ClarissaClarissaClarissa, or the History of A Young LadyClarissa harlowe, vol.1, by samuel richardsonClarissa Volumen V Samuel RichardsonClarissa Harowe V4The Novels of Samuel Richardson: The history of Clarissa HarloweReason and Religion in ClarissaOnly Dull People Are Brilliant at BreakfastClarissa, Volume 4Clarissa Harowe V2Samuel Richardson and the Theory of TragedyThe Correspondence of Samuel RichardsonClarissa Harlowe V6The Cambridge Companion to English NovelistsClarissa – Volume 1Clarissa Harlowe; or the history of a young lady – Volume 6Clarissa Harlowe V7Clarissa, Volume 6Reason and Religion in ClarissaClarissa Harlowe V5The Works of Samuel RichardsonClarissa Volumen III Samuel RichardsonThe Novels of Samuel Richardson, Esq. Viz. Pamela, Clarissa Harlowe, and Sir Charles GrandisonClarissa; or, The history of a young ladyClarissa, Volume 2Samuel RichardsonThe Rape of Clarissa

Clarissa Harlowe, the tragic heroine of Clarissa, is a beautiful and virtuous young lady whose family has become wealthy only recently and now desires to become part of the aristocracy. Their original plan was to concentrate the wealth and lands of the Harlowes into the possession of Clarissa's brother James Harlowe, whose wealth and political power will lead to his being granted a title. Clarissa's grandfather leaves her a substantial piece of property upon his death, and a new route to the nobility opens through Clarissa marrying
Robert Lovelace, heir to an earldom. James's response is to provoke a duel with Lovelace, who is seen thereafter as the family's enemy. James also proposes that Clarissa marry Roger Solmes, who is willing to trade properties with James to concentrate James's holdings and speed his becoming Lord Harlowe. The family agrees and attempts to force Clarissa to marry Solmes, whom she finds physically disgusting as well as boorish. Desperate to remain free, she begins a correspondence with Lovelace. When her family's campaign to force her marriage reaches its height, Lovelace tricks her into eloping with him. Joseph Leman, the Harlowes' servant, shouts and makes noise so it may seem like the family has awoken and discovered that Clarissa and Lovelace are about to run away. Frightened of the possible aftermath, Clarissa leaves with Lovelace but becomes his prisoner for many months. She is kept at many lodgings and even a brothel, where the women are disguised as high-class ladies by Lovelace himself. She refuses to marry him on many occasions, longing to live by herself in peace. She eventually runs away but Lovelace finds her and tricks her into returning to the brothel. Lovelace intends to marry Clarissa to avenge her family's treatment of him and wants to possess her body as well as her mind. He believes if she loses her virtue, she will be forced to marry him on any terms. As he is more and more impressed by Clarissa, he finds it difficult to believe that virtuous women do not exist. The pressure he finds himself under, combined with his growing passion for Clarissa, drives him to extremes and eventually he rapes her by drugging her. Through this action, Clarissa must accept and marry Lovelace. It is suspected that Mrs. Sinclair (the brothel manager) and the other prostitutes assist Lovelace during the rape. Lovelace's action backfires and Clarissa is ever more adamantly opposed to marrying a vile and corrupt individual like Lovelace. Eventually, Clarissa manages to escape from the brothel but Lovelace finds her and by deception manages to get her back to the brothel. She escapes a second time, is jailed for a few days following a charge by the brothel owner for unpaid bills, is released and finds sanctuary with a shopkeeper and his wife. She lives in constant fear of again being accosted by Lovelace who, through one of his close associates and also a libertine – John Belford – as well as through his own family members, continues to offer her marriage, to which she is determined not to accede. She becomes dangerously ill due to the mental duress. As her illness progresses, she and John
Belford becomes friends and she appoints him the executor of her will. She is dying and is determined to accept it and proceeds to get all her affairs in order. Belford is amazed at the way Clarissa handles her approaching death and laments what Lovelace has done. In one of the many letters sent to Lovelace he writes "if the divine Clarissa asks me to slit thy throat, Lovelace, I shall do it in an instance." Eventually, surrounded by strangers and her cousin Col. Morden, Clarissa dies in the full consciousness of her virtue and trusting in a better life after death. Belford manages Clarissa's will and ensures that all her articles and money go into the hands of the individuals she desires should receive them. Lovelace departs for Europe and his correspondence with his friend Belford continues. During their correspondence Lovelace learns that Col. Morden has suggested he might seek out Lovelace and demand satisfaction on behalf of his cousin. He responds that he is not able to accept threats against himself and arranges an encounter with Col. Morden. They meet in Munich and arrange a duel. The duel takes place, both are injured, Morden slightly, but Lovelace dies of his injuries the following day. Before dying he says "let this expiate!" Clarissa's relatives finally realize the misery they have caused but discover that they are too late and Clarissa has already died. The story ends with an account of the fate of the other characters.

Clarissa Harlowe, the tragic heroine of Clarissa, is a beautiful and virtuous young lady whose family has become wealthy only recently and now desires to become part of the aristocracy. Their original plan was to concentrate the wealth and lands of the Harlowes into the possession of Clarissa's brother James Harlowe, whose wealth and political power will lead to his being granted a title. Clarissa's grandfather leaves her a substantial piece of property upon his death, and a new route to the nobility opens through Clarissa marrying Robert Lovelace, heir to an earldom. James's response is to provoke a duel with Lovelace, who is seen thereafter as the family's enemy. James also proposes that Clarissa marry Roger Solmes, who is willing to trade properties with James to concentrate James's holdings and speed his becoming Lord Harlowe. The family agrees and attempts to force Clarissa to marry Solmes, whom she finds physically disgusting as well as boorish. Desperate to remain free, she begins a correspondence with Lovelace. When her family's campaign to force her marriage
reaches its height, Lovelace tricks her into eloping with him. Joseph Leman, the Harlowes' servant, shouts and makes noise so it may seem like the family has awoken and discovered that Clarissa and Lovelace are about to run away. Frightened of the possible aftermath, Clarissa leaves with Lovelace but becomes his prisoner for many months. She is kept at many lodgings and even a brothel, where the women are disguised as high-class ladies by Lovelace himself. She refuses to marry him on many occasions, longing to live by herself in peace. She eventually runs away but Lovelace finds her and tricks her into returning to the brothel. Lovelace intends to marry Clarissa to avenge her family's treatment of him and wants to possess her body as well as her mind. He believes if she loses her virtue, she will be forced to marry him on any terms. As he is more and more impressed by Clarissa, he finds it difficult to believe that virtuous women do not exist. The pressure he finds himself under, combined with his growing passion for Clarissa, drives him to extremes and eventually he rapes her by drugging her. Through this action, Clarissa must accept and marry Lovelace. It is suspected that Mrs. Sinclair (the brothel manager) and the other prostitutes assist Lovelace during the rape. Lovelace's action backfires and Clarissa is ever more adamantly opposed to marrying a vile and corrupt individual like Lovelace. Eventually, Clarissa manages to escape from the brothel but Lovelace finds her and by deception manages to get her back to the brothel. She escapes a second time, is jailed for a few days following a charge by the brothel owner for unpaid bills, is released and finds sanctuary with a shopkeeper and his wife. She lives in constant fear of again being accosted by Lovelace who, through one of his close associates and also a libertine – John Belford – as well as through his own family members, continues to offer her marriage, to which she is determined not to accede. She becomes dangerously ill due to the mental duress. As her illness progresses, she and John Belford become friends and she appoints him the executor of her will. She is dying and is determined to accept it and proceeds to get all her affairs in order. Belford is amazed at the way Clarissa handles her approaching death and laments what Lovelace has done. In one of the many letters sent to Lovelace he writes "if the divine Clarissa asks me to slit thy throat, Lovelace, I shall do it in an instance." Eventually, surrounded by strangers and her cousin Col. Morden, Clarissa dies in the full consciousness of her virtue and trusting in a
better life after death. Belford manages Clarissa's will and ensures that all her articles and money go into the hands of the individuals she desires should receive them. Lovelace departs for Europe and his correspondence with his friend Belford continues. During their correspondence Lovelace learns that Col. Morden has suggested he might seek out Lovelace and demand satisfaction on behalf of his cousin. He responds that he is not able to accept threats against himself and arranges an encounter with Col. Morden. They meet in Munich and arrange a duel. The duel takes place, both are injured, Morden slightly, but Lovelace dies of his injuries the following day. Before dying he says "let this expiate!" Clarissa's relatives finally realise the misery they have caused but discover that they are too late and Clarissa has already died. The story ends with an account of the fate of the other characters.

What distinguishes Clarissa from Samuel Richardson's other novels is Richardson's unique awareness of how his plot would end. In the inevitability of its conclusion, in its engagement with virtually every category of human experience, and in its author's desire to communicate religious truth, E. Derek Taylor suggests, Clarissa truly is the Paradise Lost of the eighteenth century. Arguing that Clarissa's cohesiveness and intellectual rigor have suffered from the limitations of the Lockean model frequently applied to the novel, Taylor turns to the writings of John Norris, a well-known disciple of the theosophy of Nicolas Malebranche. Allusions to this first of Locke's philosophical critics appear in each of the novel's installments, and Taylor persuasively documents how Norris's ideas provided Richardson with a usefully un-Lockean rhetorical grounding for Clarissa. Further, the writings of early feminists like Norris's intellectual ally Mary Astell, who viewed her arguments on behalf of women as compatible with her conservative and deeply held religious and political views, provide Richardson with the combination of progressive feminism and conservative theology that animate the novel. In a convincing twist, Taylor offers a closely argued analysis of Lovelace's oft-stated declaration that he will not be 'out-Norris'd' or 'out-plotted' by Clarissa, showing how the plot of the novel and the plot of all humans exist, in the context of Richardson's grand theological experiment, within, through, and by a concurrence of divine energy.
Comprehending the Most Important Concerns of Private Life; and Particularly shewing the
Distresses that may attend the Misconduct both of Parents and Children, in relation to
Marriage.

This book provides a concise introduction to Richardson, by combining a close reading of
Pamela, Clarissa and Sir Charles Gerandison with a discussion of their central themes. An
outsider by birth, education and profession, Richardson found common cause with women in a
world that needed change. Employing forms familiar to them, letters and tales of courtship
and marriage, he urged his mainly female readers to train their powers of reason and morality
by debating the issues of his novels. Dr Harris explores Richardson's vision that the
relationship between men and women is as politically charged as that between monarch and
subject. In Clarissa this relationship is imaginatively represented by means of the
characters' archetypes - Evne, Lucretia and Queen Elizabeth on the one hand, Sarah, Don Juan,
Fault and King on the other. In Grandison, Richardson shows men what they must be if they
wish to marry women like Clarissa, and argues that marriage, then the necessary female
destiny, can only thus be made to work to women's advantage.

Gordon Fulton provides a fascinating new study of styles in Samuel Richardson's masterpiece,
Clarissa, connecting the style the characters deploy in their speech and letters with their
positions in society. Fulton argues that the novel is a critical examination of the
relationship between language and power and an expression of Richardson's own understanding
of social interaction as a struggle for personal pre-eminence and sexual dominance.

There has been a new interest recently in the intersection of the visual and the verbal in
Samuel Richardson's novels, from his use of spatial and pictorial imagery, to the
contemporary illustrations to Pamela. This lavishly-illustrated book goes one step further,
considering the novels in the context of 18th-century portraiture.
Provides a bold new interpretation and guided tour of Samuel Richardson's masterpiece of tragedy in the novel, Clarissa

The seven volumes of the first edition of Clarissa were published in three instalments during the twelve months from December 1747 to December 1748. Richardson wrote a Preface for Volume I and a Postscript for Volume VII, and William Warburton supplied an additional Preface for Volume III (or IV).[1] A second edition, consisting merely of a reprint of Volumes I-IV was brought out in 1749. In 1751 a third edition of eight volumes in duodecimo and a fourth edition of seven volumes in octavo were published simultaneously. For the third and fourth editions the author revised the text of the novel, rewrote his own Preface and Postscript, substantially expanding the latter, and dropped the Preface written by Warburton. The additions to the Postscript, like the letters and passages 'restored' to the novel itself, are distinguished in the new editions by points in the margin.

What distinguishes Clarissa from Samuel Richardson's other novels is Richardson's unique awareness of how his plot would end. In the inevitability of its conclusion, in its engagement with virtually every category of human experience, and in its author's desire to communicate religious truth, E. Derek Taylor suggests, Clarissa truly is the Paradise Lost of the eighteenth century. Arguing that Clarissa's cohesiveness and intellectual rigor have suffered from the limitations of the Lockean model frequently applied to the novel, Taylor turns to the writings of John Norris, a well-known disciple of the theosophy of Nicolas Malebranche. Allusions to this first of Locke's philosophical critics appear in each of the novel's installments, and Taylor persuasively documents how Norris's ideas provided Richardson with a usefully un-Lockean rhetorical grounding for Clarissa. Further, the writings of early feminists like Norris's intellectual ally Mary Astell, who viewed her arguments on behalf of women as compatible with her conservative and deeply held religious and political views, provide Richardson with the combination of progressive feminism and conservative theology that animate the novel. In a convincing twist, Taylor offers a closely argued analysis of Lovelace's oft-stated declaration that he will not be 'out-Norris'd' or
'out-plotted' by Clarissa, showing how the plot of the novel and the plot of all humans exist, in the context of Richardson's grand theological experiment, within, through, and by a concurrence of divine energy.

'It would be unfair to expect other people to be as remarkable as oneself' Wilde's celebrated witticisms on the dangers of sincerity, duplicitous biographers, the stupidity of the English - and his own genius. One of 46 new books in the bestselling Little Black Classics series, to celebrate the first ever Penguin Classic in 1946. Each book gives readers a taste of the Classics' huge range and diversity, with works from around the world and across the centuries - including fables, decadence, heartbreak, tall tales, satire, ghosts, battles and elephants.

Clarissa Volume 6 From Samuel Richardson

APOLOGUE A young painter, indulging a vein of pleasantry, sketched a kind of conversation piece, representing a bear, an owl, a monkey, and an ass; and to render it more striking, humorous, and moral, distinguished every figure by some emblem of human life. Bruin was exhibited in the garb and attitude of an old, toothless, drunken soldier; the owl perched upon the handle of a coffee-pot, with spectacle on nose, seemed to contemplate a newspaper; and the ass, ornamented with a huge tie-wig (which, however, could not conceal his long ears), sat for his picture to the monkey, who appeared with the implements of painting. This whimsical group afforded some mirth, and met with general approbation, until some mischievous wag hinted that the whole—was a lampoon upon the friends of the performer; an insinuation which was no sooner circulated than those very people who applauded it before began to be alarmed, and even to fancy themselves signified by the several figures of the piece. Among others, a worthy personage in years, who had served in the army with reputation, being incensed at the Supposed outrage, repaired to the lodging of the painter, and finding him at home, "Hark ye, Mr. Monkey," said he, "I have a good mind to convince you, that though the bear has lost his teeth, he retains his paws, and that he is not so drunk but he can perceive your impertinence." "Sblood! sir, that toothless jaw is a d—ned scandalous libel—but don't
you imagine me so chopfallen as not to be able to chew the cud of resentment." Here he was interrupted by the arrival of a learned physician, who, advancing to the culprit with fury in his aspect, exclaimed, "Suppose the augmentation of the ass's ears should prove the diminution of the baboon's—nay, seek not to prevaricate, for, by the beard of Aesculapius! there is not one hair in this periwig that will not stand up in judgment to convict thee of personal abuse. Do but observe, captain, how this pitiful little fellow has copied the very curls—the colour, indeed, is different, but then the form and foretop are quite similar." While he thus remonstrated in a strain of vociferation, a venerable senator entered, and waddling up to the delinquent, "Jackanapes!" cried he, "I will now let thee see I can read something else than a newspaper, and that without the help of spectacles: here is your own note of hand, sirrah, for money, which if I had not advanced, you yourself would have resembled an owl, in not daring to show your face by day, you ungrateful slanderous knave!"

Clarissa Harlowe, the tragic heroine of Clarissa, is a beautiful and virtuous young lady whose family has become wealthy only recently and now desires to become part of the aristocracy. Their original plan was to concentrate the wealth and lands of the Harlowes into the possession of Clarissa's brother James Harlowe, whose wealth and political power will lead to his being granted a title. Clarissa's grandfather leaves her a substantial piece of property upon his death, and a new route to the nobility opens through Clarissa marrying Robert Lovelace, heir to an earldom. James's response is to provoke a duel with Lovelace, who is seen thereafter as the family's enemy. James also proposes that Clarissa marry Roger Solmes, who is willing to trade properties with James to concentrate James's holdings and speed his becoming Lord Harlowe. The family agrees and attempts to force Clarissa to marry Solmes, whom she finds physically disgusting as well as boorish. Desperate to remain free, she begins a correspondence with Lovelace. When her family's campaign to force her marriage reaches its height, Lovelace tricks her into eloping with him. Joseph Leman, the Harlowes' servant, shouts and makes noise so it may seem like the family has awoken and discovered that Clarissa and Lovelace are about to run away. Frightened of the possible aftermath, Clarissa
leaves with Lovelace but becomes his prisoner for many months. She is kept at many lodgings and even a brothel, where the women are disguised as high-class ladies by Lovelace himself. She refuses to marry him on many occasions, longing to live by herself in peace. She eventually runs away but Lovelace finds her and tricks her into returning to the brothel. Lovelace intends to marry Clarissa to avenge her family's treatment of him and wants to possess her body as well as her mind. He believes if she loses her virtue, she will be forced to marry him on any terms. As he is more and more impressed by Clarissa, he finds it difficult to believe that virtuous women do not exist. The pressure he finds himself under, combined with his growing passion for Clarissa, drives him to extremes and eventually he rapes her by drugging her. Through this action, Clarissa must accept and marry Lovelace. It is suspected that Mrs. Sinclair (the brothel manager) and the other prostitutes assist Lovelace during the rape. Lovelace's action backfires and Clarissa is ever more adamantly opposed to marrying a vile and corrupt individual like Lovelace. Eventually, Clarissa manages to escape from the brothel but Lovelace finds her and by deception manages to get her back to the brothel. She escapes a second time, is jailed for a few days following a charge by the brothel owner for unpaid bills, is released and finds sanctuary with a shopkeeper and his wife. She lives in constant fear of again being accosted by Lovelace who, through one of his close associates and also a libertine – John Belford – as well as through his own family members, continues to offer her marriage, to which she is determined not to accede. She becomes dangerously ill due to the mental duress. As her illness progresses, she and John Belford become friends and she appoints him the executor of her will. She is dying and is determined to accept it and proceeds to get all her affairs in order. Belford is amazed at the way Clarissa handles her approaching death and laments what Lovelace has done. In one of the many letters sent to Lovelace he writes "if the divine Clarissa asks me to slit thy throat, Lovelace, I shall do it in an instance." Eventually, surrounded by strangers and her cousin Col. Morden, Clarissa dies in the full consciousness of her virtue and trusting in a better life after death. Belford manages Clarissa's will and ensures that all her articles and money go into the hands of the individuals she desires should receive them. Lovelace departs for Europe and his correspondence with his friend Belford continues. During their
correspondence Lovelace learns that Col. Morden has suggested he might seek out Lovelace and demand satisfaction on behalf of his cousin. He responds that he is not able to accept threats against himself and arranges an encounter with Col. Morden. They meet in Munich and arrange a duel. The duel takes place, both are injured, Morden slightly, but Lovelace dies of his injuries the following day. Before dying he says "let this expiate!" Clarissa's relatives finally realise the misery they have caused but discover that they are too late and Clarissa has already died. The story ends with an account of the fate of the other characters.

This is Volume 1 of Samuel Richardson's classic novel; Clarissa. Pressured by her unscrupulous family to marry a wealthy man she detests, the young Clarissa Harlowe is tricked into fleeing with the witty and debonair Robert Lovelace and places herself under his protection. Lovelace, however, proves himself to be an untrustworthy rake whose vague promises of marriage are accompanied by unwelcome and increasingly brutal sexual advances. And yet, Clarissa finds his charm alluring, her scrupulous sense of virtue tinged with unconfessed desire. Told through a complex series of interweaving letters, Clarissa is a richly ambiguous study of a fatally attracted couple and a work of astonishing power and immediacy. A huge success when it first appeared in 1747, it remains one of the greatest of all novels.

Samuel Richardson (1689-1761), the English writer and printer best known for his epistolary novels, including Pamela (1740) and Clarissa (1748), had preserved copies of his extensive correspondence with a view to its eventual publication, and these volumes, edited by Anna Laetitia Barbauld and first published in 1804, contain her selection from his papers. Richardson became a printer's apprentice in 1706 and for the rest of his life managed a successful printing business in addition to writing his highly popular and influential novels. After the success of Pamela, Richardson regularly corresponded with leading contemporary literary figures including Henry Fielding and Samuel Johnson. The letters provide fascinating insights into Richardson's life and literary and social activities, as well as discussions of current affairs. Volume 1 contains a biography of Richardson by Mrs
Barbauld; this is followed by his correspondence with friends such as Aaron Hill and the Scots printer William Strahan.

Clarissa Harlowe, the tragic heroine of Clarissa, is a beautiful and virtuous young lady whose family has become wealthy only recently and now desires to become part of the aristocracy. Their original plan was to concentrate the wealth and lands of the Harlowes into the possession of Clarissa's brother James Harlowe, whose wealth and political power will lead to his being granted a title. Clarissa's grandfather leaves her a substantial piece of property upon his death, and a new route to the nobility opens through Clarissa marrying Robert Lovelace, heir to an earldom. James's response is to provoke a duel with Lovelace, who is seen thereafter as the family's enemy. James also proposes that Clarissa marry Roger Solmes, who is willing to trade properties with James to concentrate James's holdings and speed his becoming Lord Harlowe. The family agrees and attempts to force Clarissa to marry Solmes, whom she finds physically disgusting as well as boorish. Desperate to remain free, she begins a correspondence with Lovelace. When her family's campaign to force her marriage reaches its height, Lovelace tricks her into eloping with him. Joseph Leman, the Harlowes' servant, shouts and makes noise so it may seem like the family has awoken and discovered that Clarissa and Lovelace are about to run away. Frightened of the possible aftermath, Clarissa leaves with Lovelace but becomes his prisoner for many months. She is kept at many lodgings and even a brothel, where the women are disguised as high-class ladies by Lovelace himself. She refuses to marry him on many occasions, longing to live by herself in peace. She eventually runs away but Lovelace finds her and tricks her into returning to the brothel. Lovelace intends to marry Clarissa to avenge her family's treatment of him and wants to possess her body as well as her mind. He believes if she loses her virtue, she will be forced to marry him on any terms. As he is more and more impressed by Clarissa, he finds it difficult to believe that virtuous women do not exist. The pressure he finds himself under,
combined with his growing passion for Clarissa, drives him to extremes and eventually he rapes her by drugging her. Through this action, Clarissa must accept and marry Lovelace. It is suspected that Mrs. Sinclair (the brothel manager) and the other prostitutes assist Lovelace during the rape. Lovelace's action backfires and Clarissa is ever more adamantly opposed to marrying a vile and corrupt individual like Lovelace. Eventually, Clarissa manages to escape from the brothel but Lovelace finds her and by deception manages to get her back to the brothel. She escapes a second time, is jailed for a few days following a charge by the brothel owner for unpaid bills, is released and finds sanctuary with a shopkeeper and his wife. She lives in constant fear of again being accosted by Lovelace who, through one of his close associates and also a libertine – John Belford – as well as through his own family members, continues to offer her marriage, to which she is determined not to accede. She becomes dangerously ill due to the mental duress. As her illness progresses, she and John Belford become friends and she appoints him the executor of her will. She is dying and is determined to accept it and proceeds to get all her affairs in order. Belford is amazed at the way Clarissa handles her approaching death and laments what Lovelace has done. In one of the many letters sent to Lovelace he writes "if the divine Clarissa asks me to slit thy throat, Lovelace, I shall do it in an instance." Eventually, surrounded by strangers and her cousin Col. Morden, Clarissa dies in the full consciousness of her virtue and trusting in a better life after death. Belford manages Clarissa's will and ensures that all her articles and money go into the hands of the individuals she desires should receive them. Lovelace departs for Europe and his correspondence with his friend Belford continues. During their correspondence Lovelace learns that Col. Morden has suggested he might seek out Lovelace and demand satisfaction on behalf of his cousin. He responds that he is not able to accept threats against himself and arranges an encounter with Col. Morden. They meet in Munich and arrange a duel. The duel takes place, both are injured, Morden slightly, but Lovelace dies of his injuries the following day. Before dying he says "let this expiate!" Clarissa's relatives finally realise the misery they have caused but discover that they are too late and Clarissa has already died. The story ends with an account of the fate of the other characters.
How do minds cause events in the world? How does wanting to write a letter cause a person's hands to move across the page? Actions and Objects examines the literature and philosophy of action during the late seventeenth and early eighteenth centuries, when philosophers, novelists, poets, and scientists were all concerned with the place of the mind in the world. They wondered whether belief, desire, and emotion were part of nature—and thus subject to laws of cause and effect—or in a special place outside the natural order. The book emphasizes writers who tried to make actions compatible with external determination and to blur the boundary between mind and matter. This kind of externalism has often been overlooked in the effort to make psychological depth and interiority arise in the eighteenth century. Kramnick follows a long tradition of examining the close relation between literary and philosophical writing, but he fundamentally revises the terrain, situating literature alongside philosophy as jointly interested in discovering how minds work.

Clarissa Harlowe, the tragic heroine of Clarissa, is a beautiful and virtuous young lady whose family has become wealthy only recently and now desires to become part of the aristocracy. Their original plan was to concentrate the wealth and lands of the Harlowes into the possession of Clarissa's brother James Harlowe, whose wealth and political power will lead to his being granted a title. Clarissa's grandfather leaves her a substantial piece of property upon his death, and a new route to the nobility opens through Clarissa marrying Robert Lovelace, heir to an earldom. James's response is to provoke a duel with Lovelace, who is seen thereafter as the family's enemy. James also proposes that Clarissa marry Roger Solmes, who is willing to trade properties with James to concentrate James's holdings and speed his becoming Lord Harlowe. The family agrees and attempts to force Clarissa to marry Solmes, whom she finds physically disgusting as well as boorish. Desperate to remain free, she begins a correspondence with Lovelace. When her family's campaign to force her marriage reaches its height, Lovelace tricks her into eloping with him. Joseph Leman, the Harlowes' servant, shouts and makes noise so it may seem like the family has awoken and discovered that Clarissa and Lovelace are about to run away. Frightened of the possible aftermath, Clarissa leaves with Lovelace but becomes his prisoner for many months. She is kept at many lodgings
and even a brothel, where the women are disguised as high-class ladies by Lovelace himself. She refuses to marry him on many occasions, longing to live by herself in peace. She eventually runs away but Lovelace finds her and tricks her into returning to the brothel. Lovelace intends to marry Clarissa to avenge her family's treatment of him and wants to possess her body as well as her mind. He believes if she loses her virtue, she will be forced to marry him on any terms. As he is more and more impressed by Clarissa, he finds it difficult to believe that virtuous women do not exist. The pressure he finds himself under, combined with his growing passion for Clarissa, drives him to extremes and eventually he rapes her by drugging her. Through this action, Clarissa must accept and marry Lovelace. It is suspected that Mrs. Sinclair (the brothel manager) and the other prostitutes assist Lovelace during the rape. Lovelace's action backfires and Clarissa is ever more adamantly opposed to marrying a vile and corrupt individual like Lovelace. Eventually, Clarissa manages to escape from the brothel but Lovelace finds her and by deception manages to get her back to the brothel. She escapes a second time, is jailed for a few days following a charge by the brothel owner for unpaid bills, is released and finds sanctuary with a shopkeeper and his wife. She lives in constant fear of again being accosted by Lovelace who, through one of his close associates and also a libertine – John Belford – as well as through his own family members, continues to offer her marriage, to which she is determined not to accede. She becomes dangerously ill due to the mental duress. As her illness progresses, she and John Belford become friends and she appoints him the executor of her will. She is dying and is determined to accept it and proceeds to get all her affairs in order. Belford is amazed at the way Clarissa handles her approaching death and laments what Lovelace has done. In one of the many letters sent to Lovelace he writes "if the divine Clarissa asks me to slit thy throat, Lovelace, I shall do it in an instance." Eventually, surrounded by strangers and her cousin Col. Morden, Clarissa dies in the full consciousness of her virtue and trusting in a better life after death. Belford manages Clarissa's will and ensures that all her articles and money go into the hands of the individuals she desires should receive them. Lovelace departs for Europe and his correspondence with his friend Belford continues. During their correspondence Lovelace learns that Col. Morden has suggested he might seek out Lovelace and
demand satisfaction on behalf of his cousin. He responds that he is not able to accept threats against himself and arranges an encounter with Col. Morden. They meet in Munich and arrange a duel. The duel takes place, both are injured, Morden slightly, but Lovelace dies of his injuries the following day. Before dying he says "let this expiate!" Clarissa's relatives finally realise the misery they have caused but discover that they are too late and Clarissa has already died. The story ends with an account of the fate of the other characters.

Samuel Richardson and the theory of tragedy is a bold new interpretation of one of the greatest European novels, Samuel Richardson's Clarissa. It argues that this text needs to be rethought as a dangerous exploration of the ethics of tragedy, on the scale of the great arguments of post-Romantic tragic theory, from Hlderlin to Nietzsche, to Benjamin, Lacan and beyond. Taking the reader through the novel from beginning to end, it also acts as a guidebook for newcomers to Richardson's notoriously massive text, and situates it alongside Richardson's other works and the epistolary novel form in general. Filled with innovative close readings that will provoke scholars, students and general readers of the novel alike, it will also serve as a jumping off point for anyone interested in the way the theory of tragedy continues to be the privileged meeting point between literature and philosophy.

Clarissa Volume 2 From Samuel Richardson

Clarissa, or, the History of a Young Lady is an epistolary novel by English writer Samuel Richardson, published in 1748. It tells the tragic story of a heroine whose quest for virtue is continually thwarted by her family and is regarded as one of the longest novels in the English language (based on estimated word count). It is generally regarded as Richardson's masterpiece.

"Oh thou savage-hearted monster! What work hast thou made in one guilty hour, for a whole age of repentance!" Pressured by her unscrupulous family to marry a wealthy man she detests, the young Clarissa Harlowe is tricked into fleeing with the witty and debonair Robert Lovelace
and places herself under his protection. Lovelace, however, proves himself to be an untrustworthy rake whose vague promises of marriage are accompanied by unwelcome and increasingly brutal sexual advances. And yet, Clarissa finds his charm alluring, her scrupulous sense of virtue tinged with unconfessed desire. Told through a complex series of interweaving letters, Clarissa is a richly ambiguous study of a fatally attracted couple and a work of astonishing power and immediacy. A huge success when it first appeared in 1747, and translated into French and German, it remains one of the greatest of all European novels. In his introduction, Angus Ross examines characterization, the epistolary style, the role of the family and the position of women in Clarissa. This edition also includes a chronology, suggestions for further reading, tables of letters, notes, a glossary and an appendix on the music for the "Ode to Wisdom." For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

Pressured by her unscrupulous family to marry a wealthy man she detests, the young Clarissa Harlowe is tricked into fleeing with the witty and debonair Robert Lovelace and places herself under his protection. Lovelace, however, proves himself to be an untrustworthy rake whose vague promises of marriage are accompanied by unwelcome and increasingly brutal sexual advances. And yet, Clarissa finds his charm alluring, her scrupulous sense of virtue tinged with unconfessed desire. Told through a complex series of interweaving letters, Clarissa is a richly ambiguous study of a fatally attracted couple and a work of astonishing power and immediacy. A huge success when it first appeared in 1747, and translated into French and German, it remains one of the greatest of all European novels.

Clarissa, or, the History of a Young Lady is an epistolary novel by English writer Samuel Richardson, published in 1748. It tells the tragic story of a heroine whose quest for virtue
is continually thwarted by her family and is regarded as one of the longest novels in the English language (based on estimated word count). It is generally regarded as Richardson's masterpiece.

This is Volume 7 of Samuel Richardson's classic novel; Clarissa. Pressured by her unscrupulous family to marry a wealthy man she detests, the young Clarissa Harlowe is tricked into fleeing with the witty and debonair Robert Lovelace and places herself under his protection. Lovelace, however, proves himself to be an untrustworthy rake whose vague promises of marriage are accompanied by unwelcome and increasingly brutal sexual advances. And yet, Clarissa finds his charm alluring, her scrupulous sense of virtue tinged with unconfessed desire. Told through a complex series of interweaving letters, Clarissa is a richly ambiguous study of a fatally attracted couple and a work of astonishing power and immediacy. A huge success when it first appeared in 1747, it remains one of the greatest of all novels.

In this Companion, leading scholars and critics address the work of the most celebrated and enduring novelists from the British Isles (excluding living writers): among them Defoe, Richardson, Sterne, Austen, Dickens, the Brontës, George Eliot, Hardy, James, Lawrence, Joyce, and Woolf. The significance of each writer in their own time is explained, the relation of their work to that of predecessors and successors explored, and their most important novels analysed. These essays do not aim to create a canon in a prescriptive way, but taken together they describe a strong developing tradition of the writing of fictional prose over the past 300 years. This volume is a helpful guide for those studying and teaching the novel, and will allow readers to consider the significance of less familiar authors such as Henry Green and Elizabeth Bowen alongside those with a more established place in literary history.

This definitive Companion provides a critical overview of literary culture in the period from
John Milton to William Blake. Its broad chronological range responds to recent reshapings of the canon and identifies new directions of study. The Companion is composed of over fifty contributions from leading scholars in the field, its essays offer students a comprehensive and accessible survey of the field from a wide range of perspectives. It also, however, gives researchers and faculty the opportunity to update their acquaintance with new critical and scholarly work. The volume meets the needs of an intellectual world increasingly given over to inter-disciplinary and multi-disciplinary study by covering philosophical, political, cultural and historical writing, as well as literary writing. Unlike other similar volumes, the main body of the Companion consists of readings of individual texts, both those commonly and less commonly studied.

Clarissa, or, the History of a Young Lady is an epistolary novel by English writer Samuel Richardson, published in 1748. It tells the tragic story of a heroine whose quest for virtue is continually thwarted by her family and is regarded as one of the longest novels in the English language (based on estimated word count). It is generally regarded as Richardson's masterpiece.

In developing a new gender theory for analyzing Samuel Richardson's three major novels—Pamela, Clarissa, and Sir Charles Grandison—the author argues that these novels of sexual threat expose, sometimes unwillingly, the extraordinary labor required to construct and maintain the eighteenth-century ideology of gender, that apparently natural dream of perfect symmetry between the sexes. The instability of that model is revealed notably in Richardson's fascination with cross-gender identification and other instances of transgressive desires. The author demonstrates that these violations of the supposedly unbreachable barriers between masculinity and femininity produce what is most moving and imaginative in Richardson's fiction and create an equally powerful repression in the form of punishment of transgressive characters and desires. She also illustrates, through a reading of recurrent fantasies about the composition of bodies—especially women's bodies—the complex interaction between those
fantasies and the construction of masculinity and femininity. The genesis of Richardson's own writing is located in a dynamic, reciprocal idea of gender that allows him to see femininity from the inside while retaining the privileges of the masculine viewpoint; the relation between this origin and the novels themselves forms the basis for the discussions of the novels. Each of the three chapters in the book seeks to investigate particular turn of gender construction and a particular mode of the reiterative story of sexual differences. The first chapter, on Pamela, calls on eighteenth-century discourse about opposing ideologies of gender and sexuality to elucidate Richardson's project. The next chapter, on Clarissa, shifts to a more intricate analysis of fantasies about sex and gender, in particular the double reading of masculinity and femininity in the form of masculinity reading itself through the feminine. The final chapter, on The History of Sir Charles Grandison, examines Richardson's attempt to solidify masculinity in the person of the "good man."