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result of its experimental form, “gives the impression of ceaseless meditation; selfhood in it must be continually reenacted, continually won” (138). How strange to think that this extraordinary work of self-discovery followed so quickly after the stiffly traditional *Autobiography!*

Fisher-Wirth’s final chapter—no, the entire book—is a learned, passionate act of reading. In her Epilogue, she finds that some lines written near the end of the poet’s life “seem addressed by Williams not only to himself but also to all who would labor both for communion with the world and for a sense of their inner standing—to all who, like Williams, would write their autobiographies” (183). Likewise, Fisher-Wirth addresses her study of Williams to all who would *read* such autobiographies with deep sympathy.

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Samuel Richardson. Tercentary Essays. Edited by Margaret Anne Doody and Peter Sabor. Cambridge: Cambridge University Press, 1989 (xvii + 306 pp., \$49.50 cloth).

This collection of fifteen essays by various hands on Samuel Richardson is the first that has appeared in some twenty years. One can expect, therefore, many new views on Richardson’s *oeuvre*. And indeed, in this many-faceted collection, with essays by Richardson scholars of note, among them Edward Copeland, Margaret Anne Doody, John Dussinger, Carol Houlihan Flynn, Pat Rogers, Peter Sabor, Florian Stubber, to mention but a few, the essayists offer new and incisive readings of Richardson.

In a short review it is possible to mention in detail only a few of these essays. The reviewer must be, necessarily, both arbitrary and apologetic.

In an essay entitled “Richardson’s *Meditations*: Clarissa’s Clarissa” Tom Keymer argues that Richardson’s *Meditations Collected from the Sacred Books; And Adapted to the Different Stages of a Deep Distress; Gloriously surmounted by Patience, Piety, and Resignation. Being those mentioned in the History of Clarissa as drawn up by her for her own Use* is a kind of corollary to the novel. Richardson printed this small volume late in 1749, six months after publishing the second edition of Clarissa’s epistolary history. Only three known copies of the item exist, according to Keymer: one in the Rothschild Collection, Trinity College, Cambridge; one in the Houghton Library; one in the Beinecke. The volume, a small octavo dated 1750, includes an advertisement by Richardson explaining its relation to the novel. The feigned authenticity of the text gives it the appearance of a found work. The meditations, chiefly a collage of quotations from Job, the Psalms, and Ecclesiasticus, are dated between June 18 and August 29, the period in the novel when

Clarissa ceases the course of her letter-narrative. Keymer entitles a section of his essay "Job in Petticoats," suggesting that Richardson presents Clarissa as reaching out desperately, like Job, for meaning—writing "to the moment."

Richardson's friends urged him to publish *Meditations*, but he hesitated. He refused to publish it as part of the various editions of *Clarissa*; and when at last he did print a few copies, he denied its implications for the novel, and designated it simply as a devotional manual. Whatever his reasons, *Meditations* never became a part of *Clarissa*. Between 1744, when Richardson circulated the first manuscript copies of *Clarissa*, and 1761, the year of his death, the text of the novel was in a state of recurrent flux. *Meditations* may be considered a part of that flux. It belongs with, though not in, the novel. Keymer summarizes: "[*Meditations*] has an important bearing not only on *Clarissa*'s religious and spiritual themes, but also on the primary action in which its characters are engaged: the attempt to fix self and experience in language."

In an essay entitled "Identity and Character in *Sir Charles Grandison*," Margaret Anne Doody considers Richardson's last novel. In *Pamela*, Richardson had set a precedent in his use of disguise (Pamela in her country garb, Mr. B. as the drunken maidservant Nan), a precedent he was to follow in his two later novels. In *Clarissa*, disguise is a reflection of an unstable world; in *Grandison*, disguise is less important, and questions of personal identity are different. For the most part, in *Grandison* Richardson tries to create a world of knowable characters, though there are moments in the novel when a counter-yearning for the unknowable is apparent—as in the Masquerade when, as Harriet deplores, "everyone is endeavouring to be thought the direct contrary of what they appeared to be." Character—stable, morally sound, recognizable—is a word on everyone's lips in this novel. It has to be revealed clearly to others before it is character.

In *Grandison*, Richardson's characters face the problem of avoiding extreme reactions: mad revolt or insipid compliance. Richardson solves this problem by creating the moral and narrative value of reserve; all the central characters are reserved. Penetrating reserve is a masculine act, and reserve is made sexually attractive. Richardson also chooses in this novel to make use of narrative multiplicity. He creates a number of characters who resemble one another, yet are differentiated. This multiplicity of persons, types, and relationships points to a world that is pleasing because various. "The principle of varying multiples," writes Doody, "like the principle of reserve, encourages the belief that the goodness valued by society can be maintained without sacrifice to oppressive conformity. All can fit in, yet all are different, so that the knowable world need not be dull."

Two essays in this collection are concerned with the relationship between Richardson and the art world of his day. Edward Copeland shows the reflection in *Clarissa* of depictions of eighteenth-century London by artists such as Hogarth and Samuel Scott. Janet Aikins compares the "speaking pictures" in Richardson's novels with the engravings and paintings by Gravelot, Hayman, and Highmore which illustrate his works.

To this reviewer, who has often attempted to teach *Pamela* to undergraduates, one of the most interesting essays in this collection is Florian Stuber's "Teaching *Pamela*." For five years Stuber has been teaching *Pamela* in an English composition course in a New York technical college whose students, primarily women with an average age of twenty, enter upon graduation the world of high-fashion business. The questions in Stuber's mind were would these young women find *Pamela* insupportably prolix; would they be offended by its prurience, hypocrisy, and vulgarity; how would they react to what Ian Watt called its mixture of sermon and striptease. The students kept a journal of their impressions as they read. Both Vols. I and II of the novel were read, which meant that the weekly reading and writing assignments were substantial. The comments made by these students not only surprised the instructor, but they also surprised and amused this reviewer. From those quoted by Stuber I select a few. "This book is such an up—I wish it were a movie!" "It's funny, but morals these days haven't changed all that much. A woman's value of herself gains respect from others. It still holds true today." The second letter in the novel, written by Pamela's parents, provoked hilarity. One student wrote: "The parents remind me of my own when it comes to their concern for her with males, so I am pretty much amused by them and their responses to Pamela. They're just plain ordinary folks who love their kid, so with that realization I can understand them." At the end of a dozen of Pamela's letters, reactions to the length of the novel were interesting. "So far, I'm really enjoying this book . . . I thought it would be a dud because most books assigned in English classes are duds." "I can't wait to sit down and read it." "It is almost as intimate as letters one hides in the dark recesses of a dresser or closet." That last reaction should have amused the instructor.

The intimacy and immediacy of the epistolary form led some students to address Pamela directly. "Pamela, you immature brat, get the hell out of that house or you are just asking for trouble." "When they talked by the pond, she should have suckered him into marrying her." And a male student wrote: "He tells her that he cares so much about her but just can't marry her because she is from a lower class. This is quite insulting. He wants it both ways . . . What a slob he is."

Some of the most moving passages in the students' journals were meditations on sex and maturity, revealing a profound identification with the heroine's experience. Frequently these personal comments were almost embarrassing to read. Pamela's trials with Mr. B. elicited some very personal reactions from students. "Pamela is someone I can relate to when I was about fourteen and having the big dirty seniors in high school take advantage of me . . . I feel if Pamela holds to her convictions she will be a much stronger, better person than myself." "Pamela is the character of innocence I have lost. I hope that Pamela can remain strong, and I wish for her to maintain the little girl that once survived in me."

These young readers did not find the "Virtue Rewarded" theme vulgar. Vol. II seemed to them even better than Vol. I. Some suspected a sham marriage, and wondered at the risks Pamela took in returning to Mr. B. "I have to agree with her on her uneasiness, but I would go back too. How can anyone keep from going to someone they love when

she hears he's sick and needs her?" The talk between Pamela and Mr. B. in bed together provoked sharp attacks on his male chauvinism, and arguments over how many of the rules concerning children's upbringing are valid today. The students' pleasure in reading Vol. II seemed to derive from the fact that it was about someone they had come to care for. For them, Vol. II proved that *Virtue is Rewarded*, and they definitely thought it should be.

The students also read *Shamela*, and did not like it. "The book *Shamela* was not in the least bit funny to me and I'm sorry I read it. The character Shamela is an insult to Pamela and I really felt bad about it. I saw Shamela as a contemporary street girl from Brooklyn." "*Shamela* I sold back to the bookstore, whereas *Pamela* I will keep."

Stuber's conclusion is that *Pamela* can still inspire young people. Wrote one student: "It may sound a bit strange, but as I read this book I began to draw lessons for my own life from it. I tried to follow Pamela's example of being forgiving and trying to find good in everyone, and let me tell you, it's not easy." "It has been able to reshape my character and my morals . . . I have never sent so much money to my parish!" Student reactions of this kind point to the fact that *Pamela* is indeed a current classic.

In conclusion, this collection of essays on Richardson is both comprehensive and varied. To this reviewer, some of the essays seem almost objectionably abstruse—if one still talks about the "higher criticism," then such criticism gone mad. I recall a book on the history of the English novel entitled *Before Jane Austen* published by Holt-Rinehart in 1965 which made this summary comment on *Clarissa*: "Clarissa is a woman who does not want to marry the man she does not want to marry." That seems to me a clear and apt description of the much psychoanalyzed Clarissa. Richardson scholars will want to look at this collection. What it points to, among other things, is the need for a standard modern edition of Richardson's works. That is a job for the twenty-first century.

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Libertad, gracia y destino en el teatro de Tirso de Molina. By Mario F. Trubiano. Madrid: Ediciones Alcalá, 1985.

This is a major study of the complex spiritual and theological questions inherent in Tirso's drama. The eight chapters that comprise this volume focus principally on man's free will, divine grace, and destiny. The first chapter, titled "El problema de la libertad y la gracia en tiempo de Tirso" (pp. 9-42), provides an excellent introduction to the entire volume by reviewing basic bio-historical facts as well as fundamental intellectual and doctrinal teachings found in scholastic humanism, in the