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CONCLUSION.

Miss Patty Montague, a fine young Lady [to whom her Noble Uncle, at his death, devised the other moiety of his real and personal Estates, including his Seat in Berkshire] lives at present with her excellent Sister Mrs. Belford; to whom she removed upon Lord M's death: But, in all probability, will soon be the Lady of a worthy Baronet, of antient family, fine qualities, and ample fortunes, just returned from his Travels, with a character superior to the very good one he set out with: A cafe that very seldom happens, altho' the End of Travel is Improvement.

Colonel Morden, who, with so many virtues and accomplishments, cannot be unhappy, in several Letters to the Executor, with whom he correponds from Florence [having, since his unhappy affair with Mr. Lovelace, changed his purpose of coming so soon to reside in England as he had intended] declares, 'That altho' he thought himself obliged either to accept of what he took to be a challenge, as such; or tamely to acknowledge, that he gave up all resentment of his Cousin's wrongs; and in a manner to beg pardon for having spoken freely of Mr. Lovelace behind his back; and altho' at the time he owns he was not sorry to be called upon, as he was, to take either the one course or the other; yet now, coolly reflecting upon his beloved Cousin's reasonings against Duelling; and upon the price it had too probably cost the unhappy man; he wishes he had more fully considered those words in his Cousin's posthumous Letter—'If God will allow him Time for Repentance, why should you deny it him? (a).

To conclude—The worthy Widow Lovick continues to live with Mr. Belford; and by her prudent behaviour, piety, and usefulness, has endeared herself to her Lady, and to the whole Family.

(a) Several worthy persons have wished, that the heinous Practice of Duelling had been more forcibly discouraged, by way of Note, at the Conclusion of a Work designed to recommend the highest and most important Doctrines of Christianity. It is humbly pretende, that those persons have not sufficiently attended to what is already done on that subject in Vol. II. p. 60, and in Vol. VIII. Letters x, xxxvii, xxxviii, xxxix.

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Several Objections that have been made, as well to the Catastrophe as to different Parts of the preceding History, are briefly considered.

THE foregoing Work having been published at three different periods of time, the Author, in the course of its publication, was favoured with many anonymous Letters, in which the Writers differently expressed their wishes with regard to the apprehended catastrophe.

Most of those directed to him by the gentler Sex, turned in favour of what they called a Fortunate Ending. Some of the fair writers, enamoured, as they declared, with the character of the Heroine, were warmly solicitous to have her made happy: And others, like wife of their mind, insisted that Poetical Justice required that it should be so. And when, says one ingenious Lady, whose undoubted motive was good nature and humanity, it must concluded, that it is in an author's power to make his piece end as he pleases, why should he not give pleasure rather than pain to the Reader whom he has interested in favour of his principal characters?

Others,
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* Others, and some Gentlemen, declared against Tragedies in general, and in favour of Comedies, although in the words of Lovelace, who was supported in his taste by all the women at Mrs. Sinclair's, and by Sinclair herself. * I have too much feeling, said he. There is enough in the world to make our hearts sad, without carrying grief into our diversions, and making the distresses of others our own.*

* And how was this happy ending to be brought about? Why, by this very easy and trite expedient; to wit, by reforming Lovelace, and marrying him to Clarissa—Not, however, abating one of her trials, nor any of her sufferings [for the sake of the sport her distresses would give to the tender-hearted reader as she went along] the last outrage excepted: That indeed, partly in compliment to Lovelace himself, and partly for delicacy sake, they were willing to spare her.

* But whatever were the fate of his work, the Author was resolved to take a different method. He always thought, that sudden Conversions, such especially, as were left to the candour of the Reader to suppose and make out, had neither Art, nor Nature, nor even Probability, in them; and that they were moreover of very bad example. To have a Lovelace for a series of years, glory in his wickedness, and think that he had nothing to do, but as an act of grace and favour to hold on his hand to receive that of the best of women, whenever he pleased, and to have it thought, that Marriage would be a sufficient amends for all his enormities to others, as well as to her; he could not bear that. Nor is Reformation, as he has shewn in another piece, to be secured by a fine face; by a passion that has sense for its object; nor by the goodness of a Wife's heart, or even example, if the heart of the Husband be not graciously touched by the Divine Finger.

(a) See Vol. IV, p. 143.

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* It will be seen by this time, that the Author had a great end in view. He has lived to see Scepticism and Infidelity openly avowed, and even endeavoured to be propagated from the Pref. The great doctrines of the Gospel brought into question: Those of self-denial and mortification blotted out of the catalogue of Christian virtues: And a taste even to wantonness for out-door pleasure and luxury, to the general exclusion of domestic as well as public virtue, indifferently promoted among all ranks and degrees of people.

* In this general depravity, when even the Pulpit has lost great part of its weight, and the Clergy are considered as a body of interested men, the Author thought he should be able to answer it to his own heart, be the success what it would, if he threw in his mite towards introducing a Reformation so much wanted: And he imagined, that if in an age given up to diversion and entertainment, he could steal in, as may be said, and investigate the great doctrines of Christianity under the fashionable guise of an amusement; he should be most likely to serve his purpose; remembering that of the Poet:

* A verse may find him, who a sermon flies,
   And turn delight into a sacrifice.

* He was resolved therefore to attempt something that never yet had been done. He considered, that the Tragic poets have as seldom made their heroes true objects of pity, as the Comic theirs laudable ones of imitation: And still more rarely have made them in their deaths look forward to a future Hope. And thus, when they die, they seem totally to perish. Death, in such instances, must appear terrible. It must be considered as the greatest evil. But why is Death set in shocking lights, when it is the universal lot?

* He has indeed thought fit to paint the death of the wicked as terrible as he could paint it. But he has endeavoured to draw that of the good in such an amiable manner,
manner, that the very Balaams of the world should not forbear to wish that their latter end might be like that of the Heroine.

And after all, what is the Poetical Justice so much contended for by some, as the generality of writers have managed it, but another sort of dispensation than that with which God, by Revelation, teaches us, He has thought fit to exercise mankind; whom placing here only in a state of probation, He hath so intermingled good and evil, as to necessitate us to look forward for a more equal dispensation of both?

The Author of the History (or rather Dramatic Narrative) of Clarissa, is therefore well justified by the Christian System, in deferring to extricate suffering Virtue to the time in which it will meet with the Completion of its Reward.

But not absolutely to shelter the conduct observed in it under the sanction of Religion [an authority perhaps not of the greatest weight with some of our modern critics] it must be observed, that the Author is justified in its Catastrophe by the greatest matter of reason, and the best judge of composition, that ever lived. The learned Reader knows we must mean ARISTOTLE; whose sentiments in this matter we shall beg leave to deliver in the words of a very amiable writer of our own Country.

The English writers of Tragedy, says Mr. Addison (a), are possessed with a notion, that when they represent a virtuous or innocent person in distress, they ought not to leave him till they have delivered him out of his troubles, or made him triumph over his enemies.

This error they have been led into by a ridiculous doctrine in Modern Criticism, that they are obliged to an equal distribution of rewards and punishments, and an impartial execution of Poetical Justice.

Who were the first that established this rule, I know not; but I am sure it has no foundation in Nature, in Reason, or in the Practice of the Antients.

We find, that good and evil happen alike unto All Men on this side the grave: And as the principal design of Tragedy is to raise commiseration and terror in the minds of the audience, we shall defeat this great end, if we always make Virtue and Innocence happy and successful.

Whatever crosses and disappointments a good man suffers in the Body of the Tragedy, they will make but small impression on our minds, when we know, that, in the last Act, he is to arrive at the end of his wishes and desires.

When we see him engaged in the depth of his afflictions, we are apt to comfort ourselves, because we are sure he will find his way out of them, and that his grief, how great soever it may be at present, will soon terminate in gladness.

For this reason, the antient Writers of Tragedy treated men in their Plays, as they are dealt with in the World, by making Virtue sometimes happy and sometimes miserable, as they found it in the Fable which they made choice of, or as it might affect their Audience in the most agreeable manner.

Aristotle considers the Tragedies that were written in either of those kinds; and observes, that those which ended unhappily had always pleased the people, and carried away the Prize, in the public disputes of the Stage, from those that ended happily.

Terror and Commiseration leave a pleasing anguish in the mind, and fix the Audience— fixes such a serious composure of thought, as is much more laudging and delightful, than any little transient Starts of Joy and Satisfaction.

Accordingly we find, that more of our English Tragedies have succeeded, in which the Favourites of the
the Audience sink under their calamities, than those in which they recover themselves out of them.

The best Plays of this kind are The Orphan, Venice Preserved, Alexander the Great, Theodosius, All for Love, Oedipus, Oromoko, Othello, &c.

King Lear is an admirable Tragedy of the same kind, as Shakespeare wrote it: But as it is reformed according to the chimeraical notion of Poetical Justice, in my humble opinion it has lost half its beauty.

At the same time I must allow, that there are very noble Tragedies, which have been framed upon the other Plan, and have ended happily; as indeed most of the good Tragedies which have been written since the starting of the above-mentioned Criticism, have taken this turn: As The Mourning Bride, Tamerlane (a), Ulysses, Phaedra and Hippolytus, with most of Mr. Dryden's. I must also allow, that many of Shakespeare's, and several of the celebrated Tragedies of Antiquity, are cast in the same form. I do not therefore dispute against this way of writing Tragedies; but against the Criticism that would establish this as the only method; and by that means would very much cramp the English Tragedy, and perhaps give a wrong bent to the genius of our writers.

This subject is further considered in a Letter to the Spectator (b).

I find your opinion, says the author of it, concerning the late-invented term called Poetical Justice, is controverted by some eminent critics. I have drawn up some additional arguments to strengthen the opinion which you have there delivered; having endeavoured to go to the bottom of that matter...

The most perfect man has vices enough to draw down punishments upon his head, and to justify Providence in regard to any miseries that may befall him.

For this reason I cannot think but that the instruction and moral are much finer, where a man who is vicious in the main of his character falls into distress, and sinks under the blows of fortune, at the end of a Tragedy, than when he is represented as happy and triumphant. Such an example corrects the invidence of human nature, softens the mind of the beholder with sentiments of pity and compassion, comforts him under his own private affliction, and teaches him not to judge of men's virtues by their successes (a). I cannot think of one real hero in all antiquity so far raised above human infirmities, that he might not be very naturally represented in a Tragedy as plunged in misfortunes and calamities. The Poet may still find out some prevailing passion or indigrecution in his character, and shew it in such a manner as will sufficiently acquit Providence of any injustice in his sufferings: For, as Horace observes, the best man is faulty, tho' not in so great a degree as those whom we generally call vicious men (b).

If such a strict Poetical Justice (proceeds the Letter-writer) as some gentlemen insist upon, were to be observed in this art, there is no manner of reason why it should not extend to heroic Poetry, as well as Tragedy. But we find it so little observed in Homer, that his Achilles is placed in the greatest point of glory and success, tho' his Character is morally vicious, and only poetically good, if I may use the phrase of our modern Critics. The Aeneid is filled with innocent unhappy persons. Nisus and Euryalus, Lausus and Pallas, come all to unfortunate ends. The Poet takes notice in particular, that, in the sack of Troy, Ripheus fell, who was the most just man among the Trojans:

(a) Yet in Tamerlane, two of the most amiable characters, Meniles and Arsafia, suffer death.
(b) See Spect. Vol. VII. No. 548.

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Cadi & Ripheus, justissimus unus
Qui suit in Teucris, & servantiissimus aequ.
Dit aliter visum est.

The gods thought fit.—So blameless Ripheus fell,
Who lov'd fair Justice, and observ'd it well.

And that Pantheus could neither be preserved by
his transcendent piety, nor by the holy fillets of
Apollo, whose priest he was:

Nec te tua plurima, Pantheus,
Labentem pietas, nec Apollinis infulta textit. Æn. II.

Nor could thy piety thee, Pantheus, save,
Nor ev'n thy priesthood, from an early grave.

I might here mention the practice of antient Tra-
gic Poets, both Greek and Latin; but as this parti-
cular is touched upon in the paper above-mentioned,
I shall pass it over in silence. I could produce paffages
out of Aristotle in favour of my opinion: And if in
one place he says, that 'an absolutely virtuous man
should not be represented as unhappy, this does not
justify any one who should think fit to bring in an
absolutely virtuous man upon the stage. Those who
are acquainted with that author's way of writing,
know very well, that to take the whole extent of his
subject into his divisions of it, he often makes use of
such cases as are imaginary, and not reducible to
practice....

I shall conclude, says this gentleman, with obser-
vings, that tho' the Spectator above-mentioned is so far
against the rule of Poetical Justice, as to affirm, that
good men may meet with an unhappy Catastrophe
in Tragedy, it does not say, that ill men may go off
unpunished. The reason for this distinction is very
plain; namely, because the best of men [as is said
above] have faults enough to justify Providence for
any misfortunes and afflictions which may befal them;
but there are many men so criminal, that they can

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have no claim or pretence to happiness. The best of
men may deserve punishment; but the worst of men
cannot deserve happiness.

Mr. Addison, as we have seen above, tells us, that
Aristotle, in considering the Tragedies that were
written in either of the kinds, observes, that those
which ended unhappily had always pleased the people,
and carried away the prize, in the public disputes of
the Stage, from those that ended happily. And we
shall take leave to add, that this preference was
given at a time when the entertainments of the Stage
were committed to the care of the magistrates; when
the prizes contended for were given by the State; when,
of consequence, the emulation among writers was ar-
dent; and when learning was at the highest pitch of
glory in that renowned commonwealth.

It cannot be supposed, that the Athenians, in this
their highest age of taste and politeness, were less hu-
mane, less tender-hearted, than we of the present. But
they were not afraid of being moved, nor ashamed
of shewing themselves to be so, at the distresses they saw
well painted and represented. In short, they were of
the opinion, with the wisest of men, That it was better
to go to the house of mourning than to the house of mirth;
and had fortitude enough to trust themselves with their
own generous grief, because they found their hearts
mended by it.

Thus also Horace, and the politest Romans in the
Augustan age, wished to be affected:

Ac ne forte putes me, qua facere ipsa recusem,
Cum recte trahant altis, laudare maligne;
Ille per extensum funem mibi posse ovidet
Ire poeta, quem qui peccas inaniter anget,
Inf tit, mulctis; falsis terroribus implit,
Ut magus; & modo me Thebis, modo ponit Athenis,

Thus Englished by Mr. Pope:

Yet, lest you think I rally more than teach,
Or praise malignly Arts I cannot reach;
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Let me, for once, presume t' instruct the times
To know the Poet from the Man of Rhymes.
’Tis He who gives my breast a thousand pains;
Can make me feel each passion that he feigns;
Enrage—compose—with more than magic art,
With pity and with terror tear my heart;
And snatch me o'er the earth, or thro' the air,
To Thebes, to Athens, when he will, and where.

Our fair readers are also desired to attend to what
a celebrated Critic (a) of a neighbouring nation says on
the nature and design of Tragedy, from the rules laid
down by the same great Antient.

‘Tragedy, says he, makes man modest, by repre-
senting the great masters of the earth humbled; and
it makes him tender and merciful, by shewing him
the strange accidents of life, and the unforeseen dis-
graces to which the most important persons are sub-
ject.

‘But because Man is naturally timorous and com-
passionate, he may fall into other extremes. Too
much fear may shake his constancy of mind, and too
much compassion may enfeeble his equity. ’Tis the
buffoons of Tragedy to regulate these two weaknesses.
It prepares and arms him against disgraces, by shewing
them so frequent in the most considerable per-
sons; and he will cease to fear extraordinary acci-
dents, when he sees them happen to the highest part
of Mankind. And still more efficacious, we may
add, the example will be, when he sees them happen
to his best.

‘But as the end of Tragedy is to teach men not to
fear too weakly common misfortunes, it proposes alio
to teach them to spare their compassion for objects
that deserve it. For there is an injustice in being
moved at the afflictions of those who deserve to be
miserable. We may see, without pity, Clytemnestra
slain by her son Orestes in Aeschylus, because the had
murdered Agamemnon her husband; yet we cannot
see Hippolytus die by the plot of his Stepmother Phæ-
dra, in Euripides, without compassion, because he
died not, but for being chaste and virtuous.

‘These are the great authorities so favourable to the
stories that end unhappily. And we beg leave to re-
force this inference from them, That if the tempo-
rary sufferings of the Virtuous and the Good can be
accounted for and justified on Pagan principles, many
more and infinitely stronger reasons will occur to a
Christian Reader in behalf of what are called unhappy
Catastrophes from the consideration of the doctrine
of future rewards; which is everywhere strongly
enforced in the History of Clarissa.

‘Of this (to give but one instance) an ingenious
Modern, distinguished by his rank, but much more
for his excellent defence of some of the most important
doctrines of Christianity, appears convinced in the
conclusion of a pathetic Monody, lately published; in
which, after he had deplored, as a man without hope
(expressing ourselves in the Scripture phrase) the loss of
an excellent Wife; he thus consoles himself:

Yet, O my soul! thy rising murmurs stay,
Nor dare th' All-wise Disposer to arraign,
Or against his supreme decree
With impious grief complain.

That all thy full-blown joys at once should fade,
Was his most righteous Will: And be that Will obey'd,

Would thy fond love his grace to her controul,
And in these low abodes of sin and pain
Her pure, exalted soul,
Unjustly, for thy partial good, detain?
No—rather strive thy growing mind to raise
Up to that unclouded blaze,
That heavenly radiance of eternal light,
In which enthron'd she now with pity sees,

How frail, how insecure, how flight
Is every mortal bliss.

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But of infinitely greater weight than all that has been above produced on this subject, are the words of the Psalmist.

"As for me, says he (a), my feet were almost gone, my steps had well-nigh slipt: For I was envious at the foolish, when I saw the prosperity of the wicked. For their strength is firm: They are not in trouble as other men; neither are they plagued like other men—Their eyes stand out with fatness: They have more than their heart could wish—Verily I have cleansed mine heart in vain, and washed my hands in innocence; for all the day long have I been plagued, and chastened every morning. When I thought to know this, it was too painful for me. Until I went into the sanctuary of God; then understood I their end—Thou shalt guide me with thy counsel, and afterward receive me to glory."

This is the Psalmist's comfort and dependence. And shall man, presuming to alter the common course of nature, and, so far as he is able, to elude the tenure by which frail mortality indissolubly holds, imagine, that he can make a better dispensation; and by calling it Poetical Justice, indirectly reflect on the Divine?

The more pains have been taken to obviate the objections arising from the notion of Poetical Justice, as the doctrine built upon it had obtained general credit among us; and as it must be confessed to have the appearance of humanity and good-nature for its supports. And yet the writer of the History of Clarissa is humbly of opinion, that he might have been excused referring to them for the vindication of his Catastrophe, even by those who are advocates for the contrary opinion; since the notion of Poetical Justice, founded on the modern rules, has hardly ever been more strictly observed in works of this nature, than in the present performance.

For, Is not Mr. Lovelace, who could persevere in his villainous views, against the strongest and most frequent convictions and remorse that ever were sent to awaken and reclaim a wicked man—Is not this great, this wilful transgressor, condignly punished; and his punishment brought on thro' the inti-ligence of the very Joseph Leman whom he had corrupted (a); and by means of the very women whom he had debauched (b)—Is not Mr. Belton, who has an Uncle's hastened death to answer for (c)—Are not the whole Harlowe-family—Is not the vile Tomlinson—Are not the infamous Sinclair, and her wretched partners—And even the wicked Servants, who, with their eyes open, contributed their parts to the carrying on of the vile schemes of their respective principals—Are they not All likewise exemplarily punished?

On the other hand, Is not Miss Howe, for her noble friendship to the exalted Lady in her calamities—Is not Mr. Hickman, for his unexceptionable morals, and integrity of life—Is not the repentant and not ungenerous Belford—Is not the worthy Norton—made signally happy?

And who that are in earnest in their profession of Christianity, but will rather envy than regret the triumphant death of Clarissa; whose piety, from her early childhood; whose diffusive charity; whose steady virtue; whose Christian humility; whose forgiving spirit; whose meekness, and resignation, Heaven only could reward (d)?

We shall now, according to expectation given in the Preface to this Edition, proceed to take brief notice of such other objections as have come to our knowledge: For, as is there said, 'This work being ad-


(d) And here it may not be amiss to remind the Reader, that in the Work as Vol. II. p. 245, 246, the dispensations of Providence are justified by herself. And thus the ends her Reflections; and I shall not live always—May my Closing Scene be happy!'

She had her wish. It was happy.
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dressed to the Public as an History of Life and Manners, those parts of it which are proposed to carry with them the force of Example, ought to be as unobjectionable as is consistent with the design of the whole, and with human Nature.

Several persons have censured the Heroine as too cold in her love, too haughty, and even sometimes provoking. But we may presume to say, that this objection has arisen from want of attention to the Story, to the Character of Clarissa, and to her particular Situation.

It was not intended that she should be in Love, but in Liking only, if that expression may be admitted. It is meant to be every-where inculcated in the Story, for Example sake, that she never would have married Mr. Lovelace, because of his immoralities, had she been left to herself; and that her ruin was principally owing to the persecutions of her friends.

What is too generally called Love, ought (perhaps as generally) to be called by another name. Cupidity, or a pagan Stimulus, as some women, even of condition, have acted, are not words too harsh to be substituted on the occasion, however grating they may be to delicate ears. But take the word Love in the gentlest and most honourable sense, it would have been thought by some highly improbable, that Clarissa should have been able to shew such a command of her passions, as makes so distinguishing a part of her Character, had she been as violently in Love, as certain warm and fierce spirits would have had her to be. A few Observations are thrown in by way of Note in the present Edition, at proper places, to obviate this Objection, or rather to bespeak the Attention of the Reader to what lies obviously before them. For thus the Heroine anticipates this very Objection, expostulating with Miss Howe on her contemptuous treatment of Mr. Hickman; which [far from being guilty of the same fault herself] she did on all occasions, and declares she would do, whenever Miss Howe forgot herself, although she had not a day to live:

"O my dear, says she, that it had been my Lot (as I was not permitted to live single) to have met with a man, by whom I could have acted generously and unreservedly!

"Mr. Lovelace, it is now plain, in order to have a pretence against me, taxed my behaviour to him with stiffness and distance. You, at one time, thought me guilty of some degree of Prudery. Difficult situations should be allowed for; which often make seeming occasions for censure unavoidable. I deferred not blame from him, who made mine difficult. And if I had had any other man to deal with than Mr. Lovelace, or had he had but half the merit which Mr. Hickman has, you, my dear, should have found, that my Doctrine, on this subject, should have governed my Practice." See this whole Letter (a); see also Mr. Lovelace's Letter No. lv. Vol. VIII. p. 236, where, just before his Death, he entirely acquits her conduct on this head.

It has been thought by some worthy and ingenious persons, that if Lovelace had been drawn an Infidel or Scoffer, his Character, according to the Taste of the present worke, Sceptical Age, would have been more natural. It is, however, too well known, that there are very many persons, of his Cast, whose actions discredit their belief. And are not the very Devils, in Scripture, said to believe and tremble?

But the Reader must have observed, that great, and it is hoped, good Use, has been made throughout the Work, by drawing Lovelace an Infidel only in Practice; and this as well in the arguments of his friend Belford, as in his own frequent Remorses, when touched with temporary Compunction, and in his last Scenes, which could not have been made, had either

(a) Vol. VII. p. 64, 65. of the First Edition; and p. 231. of this.
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• of them been painted as sentimental Unbelievers. Not to say, that Clarissa, whose great Objec
• tion to Mr. Waverley was, that he was a Scoffer, must have been inexcusable had he known Lovelace to be so, and had given the least attention to his Address. On the contrary, thus she comforts herself, when she thinks he must be his—"This one consolation, however, remains: He is not an Infidel, an Unbeliever. Had he been an Infidel, there would have been no room at all for hope of him; but (priding himself as he does in his fertile invention) he would have been utterly abandoned, irreclaimable, and a Savage (a)." And it must be observed, that Scoffers are too witty in their own Opinion; in other words, value themselves too much upon their profligacy, to aim at concealing it.

Besides, had Lovelace added ribald jests upon Religion, to his other liberties, the freedoms which would then have passed between him and his friend, must have been of a nature truly infernal. And this farther hint was meant to be given, by way of inference, that the man who allowed himself in those liberties either of speech or action, which Lovelace thought shameful, was so far a worse man than Lovelace. For this reason is he everywhere made to treat jests on sacred things and subjects, even down to the Mythology of the Pagans, among Pagans, as undoubted marks of the ill breeding of the jesters; obscene images and talk, as liberties too shameful for even Rakes to allow themselves in; and injustice to creditors, and in matters of Meum and Tuum, as what it was beneath him to be guilty of.

Some have objected to the meekness, to the tameness, as they will have it to be, of the character of Mr. Hickman. And yet Lovelace owns, that he99 upon him with great spirit in the interview between them; once, when he thought a reflection was but implied on Miss Howe (b); and another time, when he imagined himself treated contemptuously (a). Miss Howe, it must be owned (tho' not to the credit of her own character) treats him ludicrously on several occasions. But to she does her Mother. And perhaps a Lady of her lively turn would have treated as whimsically any man but a Lovelace. Mr. Belford speaks of him with honour and respect (b). So does Colonel Morden (c). And so does Clarissa on every occasion. And all that Miss Howe herself says of him, tends more to his reputation than discredit (d), as Clarissa indeed tells her (e).

And as to Lovelace's treatment of him, the Reader must have observed, that it was his way to treat every man with contempt, partly by way of self-exaltation, and partly to gratify the natural gaiety of his disposition. He says himself to Belford (f), 'Thou knowest I love him not, Jack; and whom we love not, we cannot allow a merit to; perhaps not the merit they should be granted.' "Modest and diffident men," writes Belford, to Lovelace, in praise of Mr. Hickman, 'wear not soon off those little precifenesse, which the confident, if ever they had them, presently get over (g).'

But, as Miss Howe treats her Mother as freely as she does her Lover; so does Mr. Lovelace take still greater liberties with Mr. Belford, than he does with Mr. Hickman, with respect to his person, air, and address, as Mr. Belford himself hints to Mr. Hickman (h). And yet he is not so readily believed to the discredit of Mr. Belford, by the Ladies in general, as he is when he disparages Mr. Hickman. Whence can this partiality arise?—

: Mr. Belford had been a Rake: But was in a way of reformation.

(a) See Vol. VI. p. 341. (b) See Vol. VI. p. 357.
Mr. Hickman had always been a good man.
And Lovelace confidently says, That the women love
a man whose regard for them is founded in the
knowledge of them (a).
Nevertheless, it must be owned, that it was not pro
posed to draw Mr. Hickman, as the man of whom
the Ladies in general were likely to be very fond. Had
it been so, Goodness of heart, and Gentleness of manners,
great Affaituity, and invaluable and modeſt Love, would
not of themselves have been sufficent recom-
mendations. He would not have allowed the
least share of preciosity or formality, altho' those de
cfects might have been imputed to his reverence for
the object of his passion: But in his character it was
designed to shew, that the same man could not be
everything; and to intimate to Ladies, that in choosing
companions for life, they should rather prefer the hon-
est heart of a Hickman, which would be all their own,
than to risk the chance of sharing, perhaps with
scores, (and some of those probably the most profligate
of the Sex) the volatile mischievous one of a Love-
lace: In short, that they should chuse, if they wished
for durable happiness, for rectitude of mind, and not
for speciousness of person or address: Nor make a jeſt
of a good man in favour of a bad one, who would
make a jeſt of them and of their whole Sex.
Two Letters, however, by way of accommodation,
are inserted in this edition, which perhaps will give
Mr. Hickman's character some heightening with such
Ladies, as love spirit in a man; and had rather suffer
by it, than not meet with it.—

Women, born to be controul'd,
Stoop to the Forward and the Bold,
Says Waller—And Lovelace too!

Some have wished that the Story had been told in
the usual narrative way of telling Stories designed to
amufe and divert, and not in Letters written by the
respective persons whose history is given in them. The
author thinks he ought not to prescribe to the taste of
others; but imagined himself at liberty to follow his
own. He perhaps mistrusted his talents for the narrat
ive kind of writing. He had the good fortune to
ucceed in the Epistolary way once before. A Story
in which so many persons were concerned either prin
cipally or collaterally, and of characters and dispositions
so various, carried on with tolerable connexion and
perpicuity, in a series of Letters from different per
sons, without the aid of digressions and episodes foreign
to the principal end and design, he thought had ne
vously to be pleaded for it: And that, in the present
age, he supposed would not be a slight recommenda
tion.

But besides what has been said above, and in the
Preface, on this head, the following opinion of an in
genious and candid Foreigner, on this manner of
writing, may not be improperly inserted here.

The method which the Author has pursued in the
History of Clarissa, is the same as in the Life of
Pamela: Both are related in familiar Letters by the
parties themselves, at the very time in which the
events happened: And this method has given the au-
thor great advantages, which he could not have drawn
from any other species of narration. The minute par
ticulars of events, the sentiments and conversation of
the parties, are, upon this plan, exhibited with all the
warmth and spirit, that the passion supposed to be pre
dominant at the very time, could produce, and with
all the distinguishing characteristics which memory
can supply in a History of recent transactions.

Romances in general, and Marivaux's amongst
others, are wholly improbable; because they suppose
the History to be written after the series of events is
closed by the catastrophe: A circumstance which im-
plies a strength of memory beyond all example and

(a) See Vol. V. p. 137.
POSTSCRIPT.

probability in the persons concerned, enabling them, at the distance of several years, to relate all the particulars of a transient conversation: Or rather, it implies a yet more improbable confidence and familiarity between all these persons and the author.

There is, however, one difficulty attending the Epistolary method; for it is necessary, that all the characters should have an uncommon taste for this kind of conversation, and that they should suffer no event, nor even a remarkable conversation, to pass without immediately committing it to writing. But for the preservation of the Letters once written, the author has provided with great judgment, so as to render this circumstance highly probable.

It is presumed that what this gentleman says of the difficulties attending a Story thus given in the Epistolary manner of writing, will not be found to reach the History before us. It is very well accounted for in it, how the two principal Female characters come to take so great a delight in writing. Their subjects are not merely subjects of amusement; but greatly interesting to both: Yet many Ladies there are who now laudably correspond, when at distance from each other, on occasions that far less affect their mutual welfare and friendships, than those treated of by these Ladies. The two principal gentlemen had motives of gaiety and vain-glory for their inducements. It will generally be found, that persons who have talents for familiar writing, as these correspondents are presumed to have, will not forbear amusing themselves with their pens, on less arduous occasions than what offer to these. These

Four (whole Stories have a connexion with each other) out of a great number of characters which are introduced in this History, are only eminent in the Epistolary way: The rest appear but as occasional writers, and as drawn in rather by necessity than choice, from the different relations in which they stand with the four principal persons.

The Length of the piece has been objected to by some, who perhaps looked upon it as a mere Novel or Romance; and yet of these there are not wanting works of equal length.

They were of opinion, that the Story moved too slowly, particularly in the first and second Volumes, which are chiefly taken up with the Altercations between Clarissa and the several persons of her Family.

But is it not true, that those Altercations are the Foundation of the whole, and therefore a necessary part of the work? The Letters and Conversations, where the Story makes the slowest progress, are presumed to be characteristic. They give occasion likewise to suggest many interesting Personalities, in which a good deal of the instruction essential to a work of this nature is conveyed. And it will, moreover, be remembered, that the Author, at his first setting out, apprised the Reader, that the Story (interesting as it is generally allowed to be) was to be principally looked upon as the Vehicle to the Instruction.

To all which we may add, that there was frequently a necessity to be very circumstantial and minute, in order to preserve and maintain that Air of Probability, which is necessary to be maintained in a Story designed to represent real Life; and which is rendered extremely busy and active by the plots and contrivances formed and carried on by one of the principal Characters.

Some there are, and Ladies too! who have supposed, that the excellencies of the Heroine are carried to an improbable, and even to an impracticable height, in this History. But the education of Clarissa from early childhood ought to be considered, as one of her very great

other)
She had a pious, a well-re'd, a not meanly-descended woman for her Nurse, who with her milk, as Mrs. Harlowe says (a), gave her that nurture which no other Nurse could give her. She was very early happy in the conversation-visits of her learned and worthy Dr. Lewen, and in her correspondencies, not with him only, but with other Divines mentioned in her last Will. Her Mother was, upon the whole, a good woman, who did credit to her birth and her fortune; and both delighted in her for those improvements and attainments, which gave her, and them in her, a distinction that caused it to be said, that when she was out of the family, it was considered but as a common family (b). She was moreover a Country Lady; and, as we have seen in Miss Howe's character of her (c), took great delight in rural and household employments; tho' qualified to adorn the brightest circle.

It must be confessed, that we are not to look for Clarissa's among the constant frequenters of Ranelagh and Vaux-hall, nor among those who may be called Daughters of the Card-table. If we do, the character of our Heroine may then indeed be justly thought not only improbable, but unattainable. But we have neither room in this place, nor inclination, to pursue a subject so invidious. We quit it therefore, after we have repeated, that we know there are some, and we hope there are many, in the British dominions or they are hardly anywhere in the European world) who, as far as occasion has called upon them to exert the like humble and modest, yet steady and useful, virtues, have reached the perfections of a Clarissa.

(a) See Vol. IV. p. 74. (b) See Vol. VII. p. 199. See also her Mother's praises of her to Mrs. Norton, Vol. I. p. 260. (c) See Vol. VIII. p. 203. To
TO THE

AUTHOR OF CLARISSA.

I. If, 'mid their round of pleasure, to convey
An useful lesson to the Young and Gay;
To swell their eyes with pearly drops, and share,
With cards and drest, the converse of the fair;
If, with the boasted bards of classic age,
The attention of the learned to engage,
And in the bosom of the rake to raise
A tender, social feeling—merit praise;
The gay, the fair, the learned, ev'n rakes, agree
To give that praise to nature, truth, and thee.

Transported now to harlowe-place, we view
Thy matchless maid her godlike talks pursue;
Visit the sick or needy, and bestow
Drugs to relieve, or words to sooth woe;
Or, with the pious lewen, hear her fear
Heights unattain'd by female minds before.
Then to her ivy-bow'r she pleas'd retires,
And with light touch the trembling keys inspires;
While wakeful philomel no more complains,
But, raptur'd, listens to her sweeter strains.

Now (direful contrast) in each gloomy shade
Behold a pitying swain, or weeping maid!
And, hark! with fullen swing, the tolling bell
Proclaims that loss which language fails to tell.

In awful silence soon a sight appears;
That points their arrows, and renews their tears:
For, lo! far-black'ning all the verdant meads,
With flow parade, the fun'ral pomp proceeds:
Methinks ev'n now I hear th' encumber'd ground,
And pavement, echo with a rumbling sound;
And see the servants tearful eyes declare
With speaking look, the herfe, the herfe, is here!

But, O thou sister of Clarissa's heart,
Can I the anguish of thy soul impart,
When, from thy chariot flown with breathless haste,
Her clay-cold form, yet beauteous, you embrac'd;
And cry'd with heaving sobs, and broken strains,
Are these—are these—my much-lov'd friend's remains?

Then view each harlowe-face; remorse, despair,
And self-condemning grief, are pictur'd there.
Now first the brother feels, with guilty sighs,
Fraternal passions in his bosom rise:
By shame and sorrow equally oppressed,
The sister wrings her hands, and beats her breast.
With streaming eyes, too late, the mother blames
Her tame submission to the tyrant James:
Ev'n he, the gloomy father, over the herse
Laments his rashness, and recalls his curse.
And thus each parent, who, with haughty sway,
Expect's his child to tremble and obey;
Who hopes his pow'r by rigour to maintain,
And meanly worships at the shrine of gain.
Shall mourn his error, and repenting, own,
That bliss can ne'er depend on wealth alone.
Riches may charm, and pageantry invite:
But what are these, unless the minds unite?
Drive then infatiate avarice from your breast,
Nor think a solmes can make clarissa blest.

And you, ye fair, the wish of ev'ry heart,
Tho' grac'd by nature, and adorn'd by art,
Tho'
To the Author of CLARISSA.

To the Author of CLARISSA.

Th' sprightly Youth its vernal bloom unfellow,
And on your cheeks the blush of Beauty glow,
Here see how soon those roses of a day,
Nipt by a frost, fade, wither, and decay!
Nor Youth nor Beauty could Clarissa save,
Snatch'd to an early, not untimely grave.
But still her own unshaken Innocence,
Spotless and pure, unconscious of offence,
In the dread hour of death her bosom warm'd
With more than manly courage, and disarm'd
The griefly king: In vain the tyrant try'd
His awful terrors— for the smil'd, and dy'd.

You too, ye Libertines, who idly jest
With Virtue wrong'd, and Innocence distress'd;
Who vainly boast of what should be your shame,
And triumph in the wreck of female fame;
Be warn'd, like Belford, and behold, with dread,
The Hand of Vengeance hovering o'er your head!
If not, in Belton's Agonies you view
What dying horrors are reserv'd for you.

In vain ev'n Lovelace, healthy, young, and gay,
By Nature form'd to please, and to betray,
Try'd from himself, by change of place, to run;
For that intruder, Thought, he could not shun.
Tasteless were all the pleasures that he view'd
In foreign courts; for Conscience still pursu'd:
The loft Clarissa, each succeeding night,
In flarry garment, swims before his sight;
Nor ease by day her thrill complaints afford,
But far more deeply wound than Morden's word.

O, if a Sage had thus on Attic plains
Improv'd at once, and charm'd the listening swains;
Had he, with matchless energy of thought,
Great Truths like these in antient Athens taught;
On fam'd Illyss's banks in Parian stone
His breathing Bost conspicuous would have shone;

Ev'n Plato, in Lyceum's awful shade,
Th' instructive page with transport had survey'd;
And own'd its author to have well supply'd
The place his Laws to Homer's self deny'd (a).

(a) By the Laws of Plato's ideal Commonwealth, Homer was deny'd a place there, on account of the bad tendency of the morals he ascribes to his Gods and Heroes. But (says the philosopher) as it is fitting that every degree of merit should have its proper reward, pour fragrant oil on the poet's head, and crown him with a woollen wreath, and then banish him to some other city.' Plato de Repub. lib. 3.
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II. /From the same. The three next following Letters brought by a servant in livery, directed To the departed Lady; viz.

III. /From Mrs. Norton. With the news of a general Reconciliation, upon her own consciences.

IV. /From Miss Arabella. In which she affures her of all their returning Love and Favour.

V. /From Mr. John Harlowe. Regretting, that things have been carried so far; and desiring her to excuse his part in what had passed.

VI. /Belford, To Lovelace. His Executorial proceedings. Eleven posthumous Letters of the Lady. Copy of one of them written to himself. Tells Lovelace of one written to him, in pursuance of her promise in her Allegorical Letter (See No. XI. of Vol. VII.) Other Executorial proceedings. The Colonel's Letter to James Harlowe, signifying Clarissa's request to be buried at the feet of her Grandfather.

VII. /From the same. Mrs. Norton arrives. Her surprise and grief to find her beloved young Lady departed. The posthumous Letters calculated to give comfort, and not to reproach.

VIII. IX. X. XI. XII. Copies of Clarissa's posthumous Letters to her Father, Mother, Brother, Sister, and Uncles.

Substance of her Letter to her Aunt Hervey, concluding with advice to her Cousin Dolly.

Substance of her Letter to Mr. Hickman.

IX. Belford, To Lovelace. The wretched Sinclair breaks her leg, and dispatches Sally Martin to beg a visit from him, and that he will procure for her the Lady's forgiveness. Sally's remorse for the treatment she gave her at Rowland's. Acknowledges the Lady's ruin to be in a great measure owing to their intrigues.

X. /From the same. Miss Howe's distress on receiving the fatal news, and the posthumous Letters directed to her. Copy of James Harlowe's Answer to Colonel Morden's Letter, in which he relates the unspeakable distress of the family; endeavors to excuse himself; desires the body may be sent down to Harlowe-Place; and that the Colonel will favour them with his company.

XII. /From the same. Miss Howe's distress on receiving the fatal news, and the posthumous Letters directed to her. Copy of James Harlowe's Answer to Colonel Morden's Letter, in which he relates the unspeakable distress of the family; endeavors to excuse himself; desires the body may be sent down to Harlowe-Place; and that the Colonel will favour them with his company.

XIII. /Belford, To Lovelace. To Mr. Belford.

XIV. /From the same. Miss Howe arrives. The Colonel receives her. Her tender woes, and characteristic behaviour.

XVIII. /From the same. Miss Howe arrives. Amended in spirits. To what owing. Further recriminations of the unhappy Parents. They attempt to see the corpse; but cannot. Could ever wifeful hard-heartednesses, the Colonel abuse, be more severely punished? Substance of the Lady's posthumous Letter to Mrs. Norton.

XX. /From the same. Account of the funeral solemnity. Heads of the eulogium. The universal justice done to the Lady's great and good qualities. Other affecting particulars.

XXII. Belford, To Colonel Morden. Compliments him on his pathetic narratives. Further Account of his Executorial proceedings.

XXV. Belford, To Lovelace. The corpse sent down, attended by the Colonel, and Mrs. Norton.

XXVI. Morden, To Belford. An account of Lovelace's delirious unmanagable fits, and extravagant design, had they not all interposed. They have got Lord M. to him. He endeavors to justify Lovelace by Rakish principles, and by a true story of a villainy which he thinks greater than that of Lovelace by Clarissa.

XXVII. Lovelace, To Belford. Written in the height of his delirium. The whole world, he says, is but one great Bedlam. Every one in it mad but himself.

XXVIII. /Belford, To Morden. Defires that Lovelace, on his recovery, may be prevailed upon to go abroad. And why? Exhorts him and Turville to reform, as he is resolved to do.

XXIX. /Belford, To Lovelace. Describing the terrible impatience, dependence, and death of the wretched Sinclair.

A: the bad boys; often mentioned in this work, without any other stigma than what arises from the wicked principles and affronts occasionally given of the wretches who inhabit it; Mr. Belford here enters into the secret retirements of these creatures, and exposes them in the appearances they are supposed to make, before they are tricked out to amusement and inconsiderate minds.

XXX. /Colonel Morden, To Mr. Belford. With an account of his arrival at Harlowe-Place before the body. The dreadful distress of the whole family in expectation of its coming. The deep remorse of James and Arabella Harlowe. Mutual recriminations on recollecting the numerous infinuations of their inexorable cruelty. Mrs. Norton too ill, he was forced to leave her at St. Albans. He dates again to give a further account of their distress on the arrival of the boys. Solemn respect paid to her memory by crowds of people.

XXXI. /From the same. Further interesting accounts of what passed among the Harlowes. Miss Howe expected to see, for the last time, her beloved friend.

XXXII. /From the same. Miss Howe arrives. The Colonel receives her. Her tender woes; and characteristic behaviour.

XXXIII. /From the same. Mrs. Norton arrives. Amended in spirits. To what owing. Further recriminations of the unhappy Parents. They attempt to see the corpse; but cannot. Could ever wifeful hard-heartednesses, the Colonel abuse, be more severely punished? Substance of the Lady's posthumous Letter to Mrs. Norton.

XXXIV. /From the same. Account of the funeral solemnity. Heads of the eulogium. The universal justice done to the Lady's great and good qualities. Other affecting particulars.

XXXV. /Belford, To Colonel Morden. Compliments him on his pathetic narratives. Further Account of his Executorial proceedings.

XXXVI. /James Harlowe, To Belford. The Lady's Last Will. In the preamble to which, as well as in the body of it, she gives several instructive hints; and displays, in
XXXIX. Colonel Morden, To Mr. Belford. In answer to his prayer to Mr. Hickman. He paints in very strong colours the grief and distress of the whole family on the loss of a child whose character and excellencies rise upon them to their torment.

XL. From the same. Further particulars relating to the execution of the Lady's Will. Gives his thoughts of women's friendships in general; of that of Miss Howe, and his Cousin, in particular. An early habit of familiar Letter-writing, now improving. Captures Miss Howe for her behaviour to Mr. Hickman. He, Hickman's good character. Caution to Parents who desire to preserve their Children's life. He, the Colonel, expects from the generosity of Miss Howe in relation to Mr. Hickman. Weakness of such as are afraid of making their Laft Wills.

XLI. Belford, To Miss Howe. With copies of Clarissa's posthumous Letters; and respectfully, as from Colonel Morden and himself, reminding her of her performing her part of her dear friend's last wishes. Her lively turn upon the oblique of Miss Howe; and his Cousin, in particular. Her lively turn upon the oblique of Miss Howe; and his Cousin, in particular. Miss Howe, To Mr. Belford. Observations on the Letters and subjects he communicates to her. She promises another Letter in an answer to his and Colonel Morden's call upon her in Mr. Hickman's favour. Applauds the Colonel for purchasing her beloved friend's jewels in order to present them to Miss Daily Heroyn.

XLII. From the same. She accounts for, not defends, her treatment of Mr. Hickman. She owns, that he is a man worthy of a better choice; that the value no man more than him; and affires Mr. Belford, and the Colonel, that her endeavours shall not be wanting to make him happy.

XLIV. Mr. Belford, To Miss Howe. A Letter full of grateful acknowledgements for the favour of her.

XLV. Lord M. To Mr. Belford. Acquainting him with his Colonel's setting out for London, in order to embark. Wishes him to prevent a meeting between himself and Mr. Morden.

XLVI. Mr. Belford, To Lord M. Has had a visit from Mr. Lovelace; What passed between them on the occasion. Has an interview with Colonel Morden.

XLVII. From the same. Just returned from attending Mr. Lovelace, part of his way towards Dover. Their solemn parting.

XLVIII. From the same. An account of what passed between himself and Colonel Morden at their next meeting. Their affectionate parting.

XLIX. Miss Howe, To Mr. Belford. Gives, at his request, the character of her beloved friend at large; and an account of the particular distribution of his time in the twenty-four hours of the natural day.

L. Lovelace, To Belford, from Paris. Confidence the conqueror of soul.
II. Belford, To Lovelace. Answers him as to all the particulars he writes about. With a he would bend his course towards the Pyrenees, rather than to the courts he had before visited.

II. Lovelace, To Belford. Has received a letter from Joseph Leaman (who, he says, is conscience-ridden) to inform him, that Colonel Morden resolves to have his will of him. He has hints from Mowbray to the same effect. He cannot bear to be threatened. He will write to the Colonel to know his purpose. He requires Belford fairly to acquaint him with what he knows of it. He cannot get off his regrets on account of the dear Lady for the blood of him.

IIii. Belford, To Lovelace. It would be matter of serious reflection to him, he says, if that very Leman, who had been his machine, should be the instrument of his fall. Befees him to avoid the Colonel: And why.

IV. Lovelace, To Belford. His resentment on believing himself to be threatened. Has written to the Colonel to know his intention: But yet in such a manner that he may handomely avoid taking it as a challenge; this in the like case he vows that he himself should not. Copy of his Letter to the Colonel.

V. Lovelace, To Belford. He is now in his way to Trent, in order to meet Colonel Morden, in pursuance of his Answer to his Letter. Copy of that Answer; and of his Reply. His reflections on his ingratitude to the most excellent of women haunt him in all his amusements, and make him the most miserable of beings. He accuses the Lady of all tyranny, affidulation, and undue reserve: Execrates the women; who, by the efficacy which his wanton and conceited folly gave to their infligations, have amply, he says, revenged upon him their own ruin, which they lay at his door. He is sure of victory; but will not, if he can help it, out of regard to the memory of Clarissa, kill the Colonel.

VI. From the same. Interview with Colonel Morden. To-morrow, thinks he, is the day, that will, in all probability, send either one or two ghosts to attend the Muses of my Clarissa. He doubts not to give the Colonel his life, or his death; and to be able, by next morning Eleven, to write all the particulars.

VII. The Issue of the Duel.
Conclusion.
Postscript.
A Copy of Verses on the Work.

A COLLECTION
Of SUCH of the
Moral and Instructive Sentiments,
CONTAINED IN THE
PRECEDING HISTORY,
As are presumed to be of
GENERAL USE and SERVICE.

With References to the Volume, and Page, where each Sentiment, Caution, Aphorism, Reflection, or Observation, is to be found.
Be a person's Provocations ever so great, her Calamities ever so heavy, she should always remember, that she is God's creature, and not her own. iii. 261.

Persons in Calamity, when they wish for death, should be sure that they wish for it from proper motives. Worldly Disappointments will not, of themselves, warrant such wishes. iii. 266.

Adversity will call forth graces in a noble mind, which could not have been brought to light in prosperous fortune. iv. 64. See also iii. 80.

People in Affliction or Distress cannot be hated by generous minds. iv. 278.

People who thro' Calamity are careless of their health, will not perhaps be able to escape death when they would wish to do so. vi. 342. 370.

In the school of Affliction we are taught to know ourselves, to be compassionate and bear with one another, and to look up to a better state. vi. 386. vii. 111.

The unhappy never want enemies. VII. 74.

The person who makes a proper use of Calamity, may be said to be in the direct road to glory. vii. 111. viii. 31.

Persons who labour under real Evils, will not puzzle themselves with conjuratorial ones. vii. 212.

Calamity is the test of integrity. vii. 203. 202.

Distresses makes the humbled heart diffident. vii. 212. See also vi. 64. vi. 119.

Certainty in a deep Distress is more eligible than suspense. vii. 423. [See Conscience.]

Advice and Cautions to Women.

Every one's eyes are upon the conduct, the visits, the visitors, of a young Lady made early independent, i. 125.

Encroaching and designing men make an artillery of a woman's hopes and fears, and play it upon her at their pleasure. i. 126.

Artful men frequently endeavour to entanglethoughtless women by bold propositions and offers, and, if not checked, to reckon upon silence as concession. i. 249.

Women should be cautious how they give up their own Sex in conversation with the other, in articles that relate to delicacy, i. 183. 276. 277.

Women, however prudent and reserved, should be careful that they do not give the man they intend to encourage, reason to think that they balance on other competitions. i. 202. 208. iii. 127.

Men who want to get a woman into their power, seldom scruple the means. i. 250.

A woman who lends an ear to a Seducer, may, by gentle words, be infinitely drawn in to the perpetration of the most violent acts, i. 542.

When
The confidence which a woman places in a man for his respectful behaviour to her, ought to be withdrawn the moment that the fees in him an abatement of that reverence or respect, which begat her confidence, iii. 290.

A man who means honourably will not be fond of treading in crooked paths, iii. 293.

How vain a thing is it for a woman, who has put herself into the power of a man, to say what she will or will not do! iii. 294.

How can a woman, who (treating herself unpolitely) gives a man an opportunity to run away with her, expect him to treat her politely, iii. 306. See also ii. 24. 240.

The man who makes a flagrant, tho' unsuccessful attempt, and is forgiven, or expostulated with, meets with encouragement to renew it at an opportunity which he may think more favourable, iii. 322. iv. 324.

One devious step at first setting out frequently leads a person into a wilderness of doubt and error, iv. 37.

The man who is backward in urging a Lady to give him her hand at the Altar, ought not to press her to favour him with it at public entertainments, iv. 40.

Libertines, in order the better to carry on their designs upon the unwary of the Female Sex, particularly against those who are weak, frequently make pretences to Platonic Love, iv. 142.

If a woman suffers her Lover to see she is loth to disoblige him, let her beware of an encroacher, iv. 146.

The Libertine, who by his specious behaviour has laid asleep a woman's suspicion and caution, is in the way to complete all his views, iv. 173.

If a woman will keep company with a man who has reason to think himself suspected by her, I am sure, says Lovelace, it is a very hopeful sign, ibid.

Women are apt to allow too much to a kneeling Lover, iv. 215.

Nine parts in ten of women who fall, says Lovelace, owe their disgrace to their own vanity or levity, or want of circumspection and proper reserve, iv. 237.

Liberines, equally tyrannical and excessive, expect that a wife should have no will, no eyes, no love, no hate, but at their direction, iv. 248.

Travelling together gives opportunities of familiarity between the Sexes, says Lovelace, iv. 253. Women therefore should be choice of the company they travel with.

Women should be early taught to think highly of their Sex; for pride, at Lovelace says, is an excellent substitute for virtue, iv. 313.

Women of penetration, falling accidentally into company with a Libertine and his associates, will make them reflecting-glasses to one another for her own service, iii. 343.

The nicest circumstances cannot be too nice to be attended to by women who are obliged either to converse or correspond with free livers, v. 268.

A woman who, when attempted, descends to expostulation, lets the offender know, that he intends to forgive him, v. 296.

A man, whatever are his professions, always thinks the worse of a woman, who forgives him for making an attempt on her virtue, v. 297.

A man, who offers indecencies to a woman, depends for forgiveness upon his own confidence, and her bashfulness, v. 320.

The woman who takes any indirect steps in favour of a libertinage, if she escape present ill-treatment from him, indulges herself, when his Wife, to his future jealousy and censure, v. 344.

A woman of the brightest talents, who throws herself into the power of a Libertine, brings into question those talents, as well as her discretion, not only with himself; but with his lead companions, to whom, in secret triumph, he will be proud to shew his prize, iv. 344. vii. 46.

A modest woman fallen into gross company should avow her correctness by her eye, and not affect ignorance of meanings too obvious to be concealed, iv. 347.

A woman who has put herself into the power of a designing man, must be satisfied with very poor excuses and pretences, for delay of marriage, iv. 349.

Want of power is the only bound that a libertine puts to his views upon any of the Sex, ibid.

A fallen woman is the more inexcusable, as, from the cradle, the Sex is warned against the delusions of men, iv. 361.

Men presume greatly on the liberties taken, and laughed off, in Romping, v. 1. See also iv. 191.

A Lady conscious of dignity of person should mingle with it a sweetness of manners, to make herself beloved, as well as respected, by all who approach her, v. 41.

A man who infulls the modesty of a woman, as good as tells her, that he has seen something in her conduct, that warned his presumption, v. 128.

A man who has offered the least indignity to a woman, yet expects forgiveness from her, must think her as weak as he is wicked, v. 129. 203. vi. 222.

The woman who behaves with disrespect, either to her accepted Lover, or to her Husband, gives every vain man hope of standing well with her, v. 136, 137. vi. 315.

Clarissa apprehends that Lovelace might have ground to doubt her conduct, from having been able to prevail upon her, to correspond with him against paternal prohibition, and the light of her own judgment, v. 136. vi. 126, 127.

The nicest circumstances cannot be too nice to be attended to by women who are obliged either to converse or correspond with free livers, v. 268.

A woman who, when attempted, descends to expostulation, lets the offender know, that he intends to forgive him, v. 296.

A man, whatever are his professions, always thinks the worse of a woman, who forgives him for making an attempt on her virtue, v. 297.

A man, who offers indecencies to a woman, depends for forgiveness upon his own confidence, and her bashfulness, v. 320.

The woman who takes any indirect steps in favour of a libertinage, if she escape present ill-treatment from him, indulges herself, when his Wife, to his future jealousy and censure, v. 344.
The preceding History.

The pen, next to the needle, of all employments, whether for improvement or amusement, is the most proper and best adapted to the genius of women, viii. 201, 202.

The woman who neglects the useful and the elegant, which distinguishes her own Sex, for the sake of obtaining the learning which is supposed peculiar to men, incurs more contempt by what she foregoes, than the gains credit by what she acquires, viii. 203.

The practical knowledge of the domestic duties is the principal glory of a woman, viii. 204.

The woman who aims at more than a knowledge of the beauties and graces of her mother tongue, too often endangers her family usefulness, ibid.

Young Ladies should endeavour to make up for their defects in one part of their education, by their excellence in another, viii. 208.


Air and Manner. Address.

Air and Manner are often more expressive than words, i. 7.

That Address in a man for which he is often most valued by a woman, is generally owing to his affurance, i. 239.

A concession should be made with a grace, or not at all, iii. 202.

What a mere personal advantage is a plausible Address without morals! iv. 32.

A specious address frequently abates even a justly conceived displeasure, vi. 410.

There is a Manner in speaking that may be liable to exception, when the words without that Manner will bear none, vii. 267.

Anger. Displeasure.

Anger and disgust alter the property, at least the appearance, of things, ii. 98.

People hardly ever do anything in Anger, of which they do not repent, ii. 125.

A person of hard features should not allow himself to be very angry, ii. 166.

We should not be angry at a person's not doing that for us, which he has a right either to do, or to let alone, ii. 244, 245, 248, iv. 316, 317.

Faulty people should rather be sorry for the occasion they have given for Anger, than repent it, iii. 176.

Nothing can be lovely in a man's eye with which he is displeased, v. 12.

Hat Cruelty which children are permitted to shew to birds, and other animals, will most probably exert itself on their fellow-creatures, when at years of maturity, iv. 14.

Let the parents of such a child expect a Lovelace, iv. 342. vi. 272.

When we reflect upon the cruelties daily practised upon such of the animal creation as are given us for food, or which we en-snare for our diversion, we shall be obliged to own, says even Lovelace, that there is more of the savagery in human nature, than we are aware of, iv. 16, 17, 18.

Infinitely beauties are there to be found in a weeping eye, Lovel, iv. 23.

Hard-heartedness is an essential in the character of a Libertine, iv. 109. 317.

No heart bursts, says the savage Lovelace, be the occasion for sorrow what it will, which has the kindly relief of tears, v. 67.

[See Libertine. Tears.

Death. Dying.

Melancholy objects and subjects will at times impress the most profigate spirits. [They should not therefore be run away from.] iv. 356.

What is Death, but a cessation from mortal life? vi. 377.
It is but the finishing of an appointed course, ibid.

The refreshing Inn, after a fatiguing journey, ibid.

The end of a life of cares and troubles, ibid.

Those men who give themselves airs of bravery on reflecting upon the last scenes of others, may be expected, if innocent at the time, to behave the most pitifully in their own, vii. 159.

What a dreadful thing is Death, to a person who has not one comfortable reflection to revolve! vii. 162.

What would I give, says the departing Belton, to have but one year of life before me, and to have the same sense of things I now have! ibid.

[See also the dying Belton’s plea to his Physician, and treatment of him, and of his own Sister, because they could give him no hope, vii. 187-190.

The seeds of Death are sown in us when we begin to live, and grow up, till, like rampant weeds, they choke the tender flower of life, vii. 159.

In beholding the Death of a friend, we are affected as well by what must one day be our own case, as by his agonies, vii. 191.

To be cut off by the sword of injured friendship is the most dreadful of all Deaths, next to Suicide, vii. 193.


What, in the last solemn moments, must be the reflection of those (if capable of reflection) whose study and pride it has been to seduce the innocent, and to ruin the weak, the unguarded, and the friendless; perhaps, too, by themselves made friendless? ibid.

[See the shocking and outrageous behaviour of Sinclair at her Death, vii. 49. & seq.

See also the violent Death of Lovelace, viii. 246. & seq.

What are twenty or thirty years to look back upon? viii. 31.
In a long life, what friends may we not have to mourn for? ibid.
What temptations may we not have to encounter with? ibid.

In the loss of a dear friend, it is an high satisfaction to be able to reflect, that we have no acts of unkindness to reproach ourselves with, viii. 38.

Time only can combat with advantage very heavy deprivations, viii. 84.

Nature will be given way to, till sorrow has in a manner ex-hausted itself; then reason and religion will come in seasonably, with their powerful aids, to raise the drooping heart, ibid.


Much disagreeable evil will arise to a woman of the least Deli-cacy, from an Husband who is given to wine, i. 269.

What young woman of Delicacy would be thought to have inclinations to violent, that she could not conquer them? or a will to stubborn, that she would not, at the entreaty and advice of her friends, attempt the conquest? ii. 75.

Punishment is out of doors the moment a Daughter clandestinely quits her Father’s house, ii. 238.

How inexcusable are those giddy creatures, who in the same hour leap from a parent’s window to an Husband’s bed! ibid.

Numberless
Worthy persons, if inadvertently drawn into a Deviation, will endeavour instantly to recover their lost ground, that they may not bring error into habit, iii. 326.

A criminal Deviation in one friend is likely to cast a shade upon the other, iii. 326.

To the pure every little Deviation, says Lovelace, seems offensive, iv. 4.

One deviates step at first setting out, frequently leads a person into a wilderness of doubt and error, iv. 37. 75.

When we are betrayed into a capital Deviation, lesser Deviations will hardly be avoidable, v. 155.

She who is too ready to excuse a wilful Deviation in another, renders her own virtue suspectable, Jam. Hart. vi. 343, 344.


Dignity. Quality.

Upon true Quality and hereditary Distinction, if sense be not wanting, honours and affluence fit easily, i. 270.

If we assume a Dignity, and disgrace not by arrogance our assumption, every-body will treat us with respect and deference, ii. 11.

Hereditary Dignity conveys more disgrace than honour to descendants who have not merit to adorn it, ii. 223.

Gentleman is a title of distinction, which a Prince may not deserve, iii. 150.

The first Dignity ought to be accompanied with the first merit, iv. 19.

Grandeur, says Lovelace, always makes a man's face shine in a woman's eye, v. 336.

People who are fenced in either by their Years or Quality, should not, says Lovelace, take freedoms that a man of spirit ought to refrain from others, vi. 214.

True Dignity admits not of pride or arrogance, vi. 301.

Some men have a native Dignity in their manner, which will procure them more regard by a look, than others can obtain by the most imperious commands, vii. 183.

The man who is good by choice, as well as by education, has that Quality in himself [that true Dignity], which ennobles human nature, and without which the most dignified by birth or rank are ignoble, vii. 240.

Women who will not assume some little Dignity, and exact respect from men, will render themselves cheap, and perhaps have their modesty and diffidence repaid with scorn and infults, Mrs. Howe, viii. 177.

[See Advice to Women, Courtship. Delicacy. Libertine,&c.
Double Entendre.

It is an odious thing in a man to look fly and leering at a woman, whose modesty is invaded by another by indecent hints or Double Entendre, iii. 331.

What a goodness is there in the mind of that man, who thinks to reach a Lady's heart by wounding her ears? iii. 320.

Well-bred men, who think themselves in virtuous company, will not allow in themselves such liberties of speech, as tho' not free enough for open cenure, are capable of conveying impure images to the heart, iii. 332.

Men who go out of their way to hint free things, must either be guilty of absurdity, meaning nothing; or, meaning something, of rudeness, ibid.

Obcenity is so shameful even to the guilty, that they cannot hint at it, but under a double meaning, iv. 346.

Even Lovelace declares, that he never did, nor ever will, talk to a Lady in a way that modestly will not permit her to answer him in, vii. 145.

[See Delicacy.


The genius of a man who is fond of his person, or Dress, seldom strikes deep into intellectual subject, i. 278.

A man vain of his person, endeavouring to adorn it, frequently renders himself ridiculous, ibid.

Woman owe to themselves, and to their Sex, to be always neat, and never to be surprized, by accidental visitors, in such a dihabille as would pain them to be seen in, ii. 149.

All that hoops are good for, says Miss honour, is, to clean dirty faces, and to keep fellows at distance, ii. 168.

The mind is often indicated by outward Dress, iii. 332.

Homely persons, the more they endeavour to adorn themselves, the more they expose the defects they want to hide, iv. 27.

If women, says Lovelace, would make themselves appear as elegant to an Husband, as they were defirous to appear to him while a Lover, the Rake, which all women love, would last longer in the Husband than it generally does, iv. 156.

A woman who would preserve a Lover's respect to her person, will be careful of her appearance before him when in dihabille, iv. 245.

- Full Dress creates dignity, augments consciousnes, and keeps at-diffance an encroacher, ibid.

An elegant woman, in her earliest hour, will, for her own pleasure, be as nice as others in full dress, ibid.

Elegant Dress contributes greatly to keep passion alive, v. 273.

Dress gives great advantage to women who have naturally a genteel air, and have been well educated, v. 277.

Per-