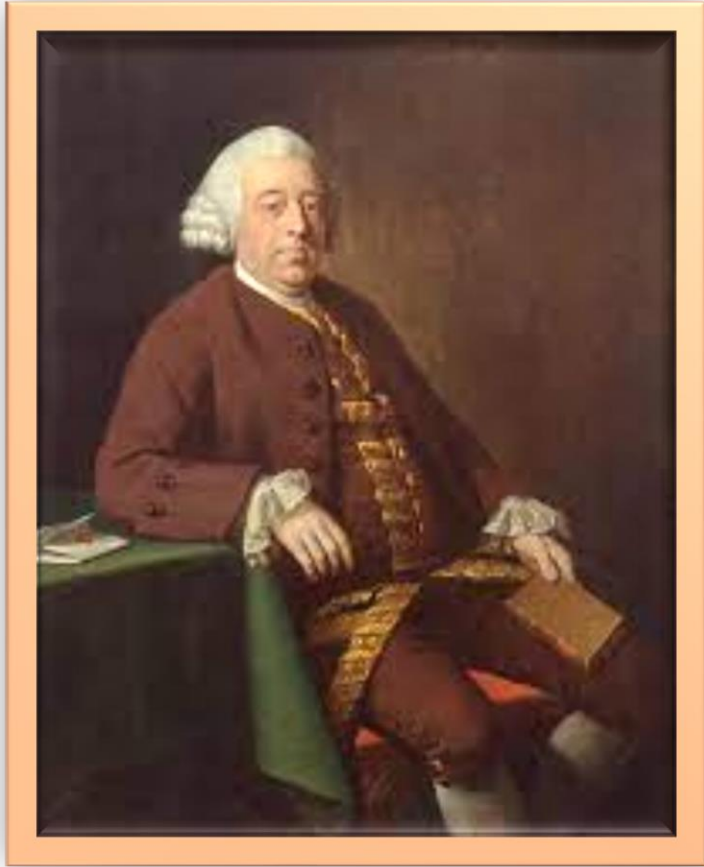




# CLARISSA & PAMELA

Or

The Stories of Two Young Ladies



*Samuel Richardson*

- Born in Derbyshire in 1689
- His parents were farmers
- He was a printer by trade
- He became a novelist due to his skills as letter writer
- He has six children who all died in childhood
- His most popular works are:
  1. Pamela
  2. Clarissa
  3. Sir Charles Grandison
- Printed 500 different works
- Died in London in 1761



# PAMELA



- Pamela Andrews is a 15-year-old **servant**.
- On the death of her mistress, her mistress's son, "Mr. B," begins a series of stratagems designed to seduce her.
- These failing, he **abducts** her and ultimately threatens to **rape** her.
- Pamela **RESISTS**, and soon afterward Mr. B offers marriage—an outcome that Richardson presents as a **REWARD** for her **virtue**.
- The second half of the novel shows Pamela winning over those who had disapproved of the misalliance.



# «PAMELA OR THE VIRTUE REWARDED» (1740)

- The subtitle “Virtue Rewarded” makes clear that **virtue** is important to the story.
- In the novel, “virtue” is most often synonymous with virginity
- As the novel goes on, however, it soon becomes clear that chastity isn’t Pamela’s only virtue.
- **The Editor** himself states directly that he hopes audience will see Pamela as an **all-around ROLE MODEL** and strive to **EMULATE** her virtuous behavior.
- Pamela is also patient, open-minded and able to forgive—all of which are tenets of the **Christian faith**.
- Even after enduring all of Mr. B’s abuse, for instance, Pamela never hates him, and she ultimately forgives him and all his accomplices.



# STYLE

- Pamela can be considered **the first novel** because **it explores its protagonist's interior life in a new way.**
- Samuel Richardson wrote his novels using the **epistolary novel style**, in which all the books are made up of letters.
- These letters are meant to be written during the time that the stories take place by the main character.
- **Pamela has been described as being a feminist piece of literature** because it rejects traditional views of women and supports the new and changing role of women in society.

P A M E L A:  
OR,  
V I R T U E Rewarded.  
In a SERIES of  
F A M I L I A R L E T T E R S  
FROM A  
Beautiful Young D A M S E L,  
To her P A R E N T S.  
Now first Published  
In order to cultivate the Principles of V I R T U E  
and R E L I G I O N in the Minds of the Y O U T H  
of BOTH SEXES.  
A Narrative which has its Foundation in T R U T H and  
N A T U R E, and at the same time that it agreeably presents  
to a variety of scenes and different Characters, is wisely choic'd  
of all their Intercourse, which, in too many Plays calculated for  
entertainment only, tend to obscure the Moral they should exhibit.  
In Two VOLUMES.  
THE SECOND EDITION.  
To which are prefixed, EXTRACTS from several excellent  
LETTERS written to the Editor on the Subject.  
V O L. I.  
L O N D O N:  
Printed for C. RIVINGTON, in St. Paul's Church-  
Yard; and J. OSBORN, in Peter-street, near  
St. Dunstons.



# FORTUNE



- Pamela was the **bestseller** of its time
- It was read by countless buyers of the novel and even aloud in groups
- The novel was also integrated into sermons
- It became an early «**multimedia**» **event**
- Pamela-themed artifacts were produced such as prints, paintings and a set of playing cards decorated with lines from Richardson's works
- By May 1741 Pamela reached the fourth edition and was dramatized in Italy by Goldoni (La Pamela), who wrote the sequel in 1759 : «Pamela maritata»



# UNFORTUNATE CLARISSA

- In short, through Pamela Richardson suggested that a virtuous demeanor would always be rewarded.
- Still a Puritan paradigm : **goodness → reward**

**BUT**

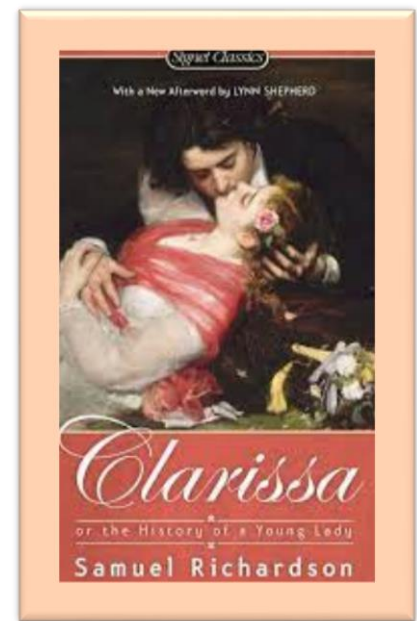
What would be the consequences of inappropriate behaviour for a woman?

- Richardson will answer this question with his second masterpiece ( 1 million words, 9 volumes): «Clarissa»



# CLARISSA (1748)

- Robert Lovelace **courts** Clarissa's sister, Arabella, and he is **rejected**.
- Lovelace is attracted **to** Clarissa.
- Clarissa's siblings **begrudge** her :
  1. Arabella is jealous of Lovelace's interest for her,
  2. **She was left a piece of land** by their grandfather.
- The family dislikes Lovelace because:
  1. He is a libertine.
  2. He went on a duel with Clarissa's brother, James Harlowe.





# MR LOVELACE, A TRUE LOVER?

- The name is formed by two nouns: love – lace
- LACE: a cord or string for holding or drawing together, esp., a shoelace.



## HENCE

Mr Lovelace seems to draw girls' affection like a moth to a flame

## BUT

The word «lace» can be somehow ominous , foreboding danger.



# MR SOLMES



- Clarissa's family wants her to marry Mr Solmes.
- She objects because he is:
  1. Old
  2. Unpleasant
  3. Unrefined
- The family suspects Clarissa has feeling for Lovelace.
- They **restrict** Clarissa's social life and freedom, she can't:
  1. Leave her room.
  2. Correspond with her friend Anna Howe.
- As consequence of these restrictions she :
  1. **Pretends** to agree and marry Mr Solmes,
  2. **Continues** to communicate with Anne in secret,
  3. **Begins** a correspondence with **Lovelace**.



# PRUDENCE AND OBEDIENCE

- MISS CLARISSA HARLOWE, TO MISS HOWE [HER PRECEDING NOT AT THAT TIME RECEIVED.] FRIDAY, MARCH 3. (..)
- I had but just got into my own apartment, and began to think of sending Hannah to **beg** an audience of my mother (the more encouraged by her condescending goodness at breakfast) when Shorey, her woman, brought me her **commands** to attend me in her closet.
- My father, Hannah told me, was just gone out of it with a **positive angry** countenance. Then I as much **dreaded** the audience as I had wished for it before. I went down however; but, apprehending the subject she intended to talk to me upon, approached her **trembling**, and my heart in **visible palpitations**.
- She **saw** my **concern**. **Holding out** her kind arms, as she sat, “**Come, kiss me**, my dear”, said she, with a **smile** like a sun-beam breaking through the cloud that overshadowed her naturally benign aspect—”Why **flutters** my **jewel** so?”



- This **preparative sweetness**, with **her goodness** just before, confirmed my apprehensions. **My mother saw the bitter pill wanted gilding.**
- O my Mamma! was all I could say; and I clasped my arms round her neck, and my face sunk into her bosom. My child! my child! restrain, said she, your powers of moving! I dare not else trust myself with you.—And my tears trickled down her bosom, as hers bedewed my neck. (..)
- Lift up your sweet face, **my best** child, **my own** Clarissa Harlowe!—O **my** daughter, **best beloved** of **my heart**, lift up a face so ever **amiable** to me!—Why these sobs?—Is an **apprehended duty** so affecting a thing, that before I can speak—But I am glad, my love, you can guess at what I have to say to you. I am spared the pains of breaking to you what was a task upon me reluctantly enough undertaken to break to you.
- (...)You know, my dear, what I every day forego, and undergo, for the sake of peace. Your papa is a very good man, and means well; but **he will not be controuled; nor yet persuaded.** You have sometimes seemed to pity me, that I am obliged to give up every point. Poor man! his reputation the less for it; mine the greater.(...)You are a **dutiful**, a **prudent**, and a **wise** child, (..) so I hope, **you would not** add, I am sure, to my trouble: **you would not wilfully** break that peace which costs your mother so much to preserve. **Obedience is better than sacrifice.**

O **my Clary** Harlowe(...) **I see** your concern! **I see** your perplexity! **I see** your conflict! [loosing her arm, and rising, not willing I should see how much she herself was affected]. I will leave you a moment.—Answer me not—(.) I am not prepared for your irresistible expostulation, she was pleased to say.

I will leave you to recollection: and I **charge** you, on my blessing, that all this **my truly maternal tenderness** be **not thrown away upon you**. And then she withdrew into the next apartment; wiping her eyes as she went from me; as mine overflowed; my heart taking in the whole compass of her meaning. She soon returned, having recovered more steadiness.


Still on my knees, I had thrown my face across the chair she had sat in. Look up to me, my Clary Harlowe—No sullenness, I hope! No, indeed, my ever-to-be-revered Mamma.—And I arose. **I bent** my knee. **She raised** me. **No kneeling to me, but with knees of duty and compliance. Your heart**, not your knees, **must bend. It is absolutely determined**. Prepare yourself therefore **to receive your father**, when he visits you by-and-by, as he would wish to receive you. But on this one quarter of an hour depends **the peace of my future life**, the satisfaction of all the family, and your own security from a man of violence: and **I charge you** besides, **on my blessing, that you think of being Mrs. Solmes**.

There went the **dagger** to my heart, and **down I sunk**: and when I recovered, found myself in the arms of my Hannah, my sister's Betty holding open my reluctantly-opened palm, my laces cut, my linen scented with hartshorn; and my mother **gone** (...)

# HOW THE STORY CONTINUES

- Lovelace convinces Clarissa to **elope** (with a trick)
- She becomes his prisoner for many months.
- Clarissa tries to find a reconciliation with her family.
- He is in love with her, but he hates the idea of marriage, so his goal is to force her into “cohabitation,” rather than marriage.
- Kept in many lodges, even a brothel, where the prostitutes are disguised as high class ladies by Lovelace.
- Having been involved with (and ruined by) Lovelace in the past, these women are jealous of Clarissa and encourage Lovelace to **rape** her



- Clarissa's virtue has a powerful effect on Lovelace and sometimes **sways** him **away** from his bad intentions.
  - Eventually Clarissa escapes, but Lovelace finds her and takes her back to Mrs. Sinclair's brothel.
  - Mrs. Sinclair drugs Clarissa and Lovelace **rapes her WHILE SHE IS UNCONSCIOUS.**
  - When she awakes, Clarissa goes temporarily mad.
  - Lovelace regrets his action.
  - L. plans to marry her, but **HE IS DETERMINED TO RAPE HER AGAIN**, if she **refuses her consent.**
  - Clarissa manages to escape.
- 

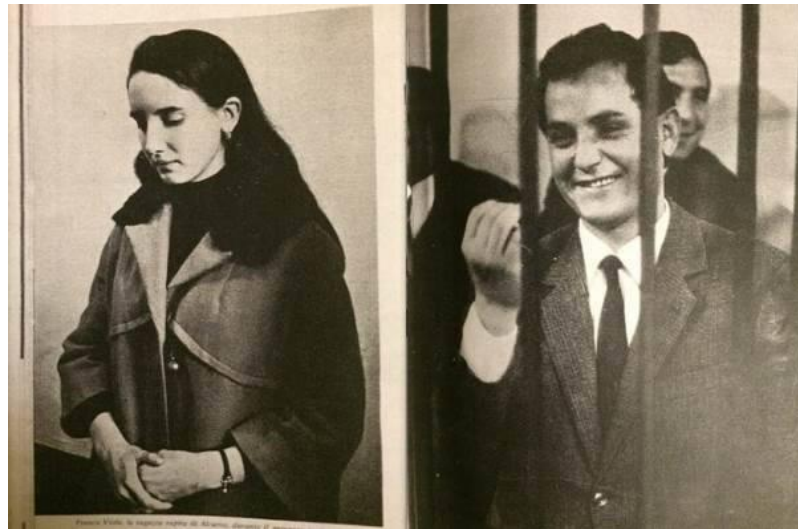
# THE SHOTGUN WEDDING

- On 26 December 1965, at the age of 17, Franca was kidnapped (together with her 8-year-old brother Mariano, who was immediately released) by Melodia with the help of twelve friends, with whom she devastated the young girl's home and attacked her mother who tries in vain to defend his daughter.
- The girl is raped and segregated for eight days in a farmhouse outside the town and later in the house of Melodia's sister in Alcamo.





- On January 2, 1966, the police **tracked down** the place where they were holding the young woman prisoner and freed her, arresting Melodia and her accomplices.
- According to the morality of the time, a girl who emerged from such an affair, no longer a virgin, would necessarily have to marry her kidnapper, thus saving her honor and that of her family.
- Otherwise, she would have remained a spinster and branded a shameless woman for life.



- At the time, Italian legislation, in particular Article 544 of the Penal Code, admitted the possibility of **EXTINGUISHING the crime of rape**, even against a minor, if it had been followed by the so-called shotgun marriage, contracted between the accused and the offended person.
- **Sexual violence**, in fact, was considered an **OUTRAGE** against **morality** and **NOT A CRIME** against the **person**.
- During the trial that followed, the defense tried in vain to discredit the girl, claiming that she consented to the elopement, the so-called "*fuitina*".



# BECOMING A SYMBOL

- Franca Viola becomes a symbol of freedom and dignity having the guts to refuse the shotgun wedding.
- The girl married in 1968 a young fellow villager and childhood friend, the accountant Giuseppe Ruisi, who insisted on wanting to marry her, despite her trying to dissuade him from the idea due to fears of reprisals.
- The couple will have three children.
- Giuseppe Saragat, President of the Republic, sent the newlyweds a wedding gift to show Franca his solidarity and sympathy and that of the Italians.
- In that same year the two were received by Pope Paul VI in a private audience.





## STASERA LA SENTENZA DI TRAPANI

# «Mia figlia Franca non sposerà mai l'uomo che l'ha rapita e disonorata»

Così ha dichiarato (in una intervista) il padre della diciottenne - Assente la ragazza, egli ha seguito tutte le udienze. Non ha battuto ciglio né si è spaventato quando uno dei difensori gli ha prospettato l'avvenire che lo attende: «Finito il processo, cessato il clamore, tu, che hai voluto questa storia, rimarrai solo ed avrai paura...» - In aula hanno parlato altri avvocati difensori - Le arringhe si concludono stamane; subito dopo i giudici si riuniscono per il verdetto

(Dal nostro inviato speciale)

Trapani, 16 dicembre.

Tutto è pronto per la sentenza: oggi, ultime arringhe; domani, riunione dei giudici in camera di consiglio. Quale la conclusione di questa storia? Le previsioni sono per una pena severa, almeno nei confronti di Filippo Melodia, anche se inferiore, forse, a quella richiesta dal pubblico ministero.

Il giovane di Alcamo, che fino a ieri sera ha ostentato uno spavaldo ottimismo, oggi, di fronte all'impegno dei suoi difensori, ha dato l'impressione di essersi reso conto, quasi all'improvviso, di quanto sia grave la sua situazione. In un intervallo dell'udienza, parlando con uno dei suoi avvocati, ha chiesto, preoccupato: «Scusate, ma voi che ne pensate?». Una domanda alla quale non è stato facile trovare una risposta tranquillizzante.

Franca Viola è rimasta ad Alcamo: come ieri e come il giorno prima, da quando, cioè, le hanno detto che la sua presenza nel palazzo dove a Trapani si amministra la giustizia non è indispensabile. Si è chiusa in casa all'inizio della settimana e non è più uscita: non per timore di rappresaglie, perché se mai questo pericolo potrà sorgere in un secondo momento, quando i sostenitori di Filippo Melodia cercheranno di convincerla, ancora una volta, a sposare il giovane per strap-



Bernardo Viola segue taciturno le battute del processo. E' un uomo robusto, dall'aria decisa, che ha reagito nel modo più civile all'affronto fatto alla figlia (Tel. Ansa)

storia — Bernardo ha reagito nel modo più civile, ma meno comprensibile da queste parti, si è rivolto cioè alla polizia.

Ma è vero che ha agito

celato orgoglio —, ma ora è troppo presto per pensarci. Lo farà successivamente. La fidanzerà con un bravo giovane...».

«Ma se Franca non lo conosce neanche, se neanche lei sa chi possa essere questo "bravo" giovane, come si fa a prevedere un fidanzamento?», gli ha contestato acutamente un giornalista siciliano.

«Il fidanzamento è fatto proprio per conoscersi bene», ha replicato Bernardo Viola.

Ultima giornata, oggi, destinata alla discussione, dalla mattina fino alla sera, per dare la possibilità ai giudici di riunirsi domani per tempo in camera di consiglio. Una discussione diversa nel tono e negli argomenti rispetto a quella di ieri: i difensori, questa volta, al contrario di quanto avevano fatto i loro colleghi dal quale sono stati preceduti e che si erano limitati a sostenere che l'episodio di Alcamo era dovuto soltanto ad una speculazione politico-giornalistica in funzione antisiciliana, hanno preferito affrontare il problema e cercare di spiegarlo.

E così l'avv. Salvatore Bologna ha sottolineato che il ratto è, in Sicilia, l'unico sistema perché due fidanzati possano coronare il loro sogno d'amore. «A Milano — ha detto — qualsiasi Filippo Melodia avrebbe incitato Franca Viola a fare una passeggiata in macchina e poi, d'accordo con lei, non

sarebbero più tornati a casa. Ad Alcamo, anche volendo, Franca Viola, per l'ambiente in cui vive, ha potuto accettare di fuggire con l'innamorato soltanto se rapita».

L'on. Rocco Guilo, socialista, ha osservato che il problema può e deve essere risolto attraverso la modifica del costume, la riforma della scuola e dell'economia, ma sarebbe inutile ignorare che esiste.

L'on. Girolamo Bellavista, infine, che pure ha sostenuto come tesi principale la inesistenza di taluni reati (niente associazione per delinquere, niente danneggiamenti perché non esistono le prove che il responsabile sia Filippo Melodia, niente violenza carnale perché il giovanotto «conquistò» la ragazza non la sera del ratto, ma soltanto uno o due giorni dopo, e questo dimostra che tutto si svolse con il consenso di lei), ha voluto ricordare ai giudici che in caso di condanna la pena dovrebbe essere minima, con le attenuanti generiche.

«Noi — ha detto a conclusione della sua arringa — depreciamo questo episodio di costume. Ma sarebbe ingiusto che, mentre voi giudici vi acclorgete a basificare un ambiente, Filippo Melodia, figlio di questo ambiente, paghi in modo sproporzionato per colpe che, obiettivamente, non sono soltanto sue».

Guido Guidi

## Dibattito alla Camera sul prezzo dell'olio d'oliva

(Nostra agenzia particolare)

Roma, 16 dicembre.

(ar. sa.) La Camera ha iniziato stamane l'esame del decreto legge del 9 novembre scorso che contiene norme sul pagamento dell'integrazione ai produttori di olio d'oliva.

Il provvedimento è importante sotto il profilo tecnico-economico, in quanto riguarda la distribuzione di circa 80 miliardi forniti dall'apposito fondo comunitario per garantire agli olivicoltori un prezzo remunerativo, su per ciò eguale agli anni scorsi, anche se il prezzo all'ingrosso diminuirà di oltre 200 lire al chilo.

Ma ha finito per diventare importante anche sotto il profilo politico perché su di esso la maggioranza si è divisa tanto al Senato quanto alla Camera. Il dissenso è nato intorno all'art. 43, che si occupa dell'ammasso volontario; in pratica, il testo governativo consente alla Federazione la gestione di notevoli fondi, grazie alla facoltà concessa ai produttori di delegare all'ente ammassatore la riscossione dell'integrazione comunitaria di 218 lire al chilo.

A Palazzo Madama, su proposta del socialista Bonarino, il testo dell'art. 43 era stato modificato, attribuendo all'Alma (la nuova azienda statale per gli interventi nel mercato agricolo) la responsabilità esclusiva del pagamento.

Passato il provvedimento alla Camera, i democristiani, non riusciti in sede di consultazione, a ripristinare il testo governativo, l'esito del voto è stato incerto (21 contro 20) e deciso soltanto dall'appoggio dato da liberali e missini alle tesi del gruppo dc. Dopo questo voto il gruppo socialista annunciò la presentazione in aula dell'emendamento Bonarino.

L'inizio del dibattito in assemblea non ha riservato sorprese. I democristiani hanno ribadito la loro intenzione di tornare al testo originario.

Comunisti e socialpellegrini hanno vivacemente criticato la politica olivicola del governo e, in particolare, le norme del decreto-legge circa l'integrazione di prezzo.

Nessun socialista ha stamane preso la parola; il dibattito riprenderà probabilmente martedì.

## Riprendono le trattative fra editori e giornalisti

Roma, 16 dicembre.

# OUTCOMES

- Following Franca's example, many girls will begin to refuse shotgun weddings.
- Only in 1981 shotgun weddings will be canceled along with honor killings by Italian legislation.
- On 8 March 2014 she was awarded the honor of Grand Officer of the Order of Merit of the Italian Republic by the then president Giorgio Napolitano.
- Melodia was sentenced to 11 years and released from prison in 1976. He was killed by unknown assailants on 13 April 1978, near Modena, with a shotgun (lupara).



# BACK TO THE STORY.....

- Once Clarissa has been raped, she stops eating.
- She continues to seek reconciliation with her family, but in vain.
- Lovelace accidentally discovers Clarissa's location.
- Lovelace's friend Belford becomes Clarissa's protector and keeps Lovelace away.
- Lovelace is now truly determined to marry Clarissa.
- She prefers the idea of death to that of marrying such a rascal.
- Her health steadily worsens, and she begins to prepare for death.
- Clarissa makes her will, appoints Belford her executor.
- She dies , expressing forgiveness for everybody.



- Only when the Harlowes are informed about Clarissa's death finally, do they see the wrong of their treatment of their daughter and die soon after.
- James and Arabella marry badly and are miserable for the rest of their lives.
- Lovelace is killed by Clarissa's cousin.
- All the good characters are rewarded with happy marriages.
- Belford collects Clarissa's letters in order to make her story known and **prevent other women from committing similar sins.**

*The end*





# THE PREFACE

- Richardson's novel consists of letters, mostly between two virtuous young ladies and two **rakish** young men.
- The author assures the reader that the men's letters, although wicked, are decent and not wholly immoral.
- The **events** are presumed to be **instructive to young readers**.
- He hopes the book will act as a **warning** to both **parents and children**.
- Parents are **ADVISED** not to try to force their **children into marriage**.
- Daughters are **WARNED** against preferring attractive libertines to honest, serious men,



# THE IMMORAL RAKE AND THE INNOCENT HEROINE

- Against the precept that “*a reformed rake makes the best husband.*”
- This misconception leads young women to prefer libertines to sober, respectable men.
- Clarissa thinks she could **REFORM** Lovelace, but this will lead her into disaster.
- The autocratic measures of Clarissa’s parents put Lovelace in her way.
- Parents need to shepherd their daughters away from danger.



# WOMEN AND INDEPENDENCE

- Clarissa tries to achieve her autonomy in a society that prohibits women from wielding any power whatsoever.
- Clarissa's inheritance would provide her with an opportunity for independence .
- Clarissa cares more about her family's acceptance than about the property.
- If she had accepted the estate, Clarissa would have achieved independence from her family.
- Her loyalty to them and to social mores prevents her from doing so.



# ENCLOSURE

- Clarissa's movements are increasingly limited by her family:
  1. she cannot write letters or go to church,
  2. she is confined to her room, with a maid guarding her.
- Her will escape from this confinement to end up controlled and confined by Lovelace.
- Clarissa finally escapes after her rape, but enclosure continues to follow her until the end.
- As she nears death, Clarissa stops taking carriages, then she stops walking, then she does not leave her room, then she is confined to a chair—and, finally, to her coffin.
- In the book's conclusion, it becomes clear that Clarissa can only escape confinement in death.



# FORTUNE



- Richardson' s Clarissa was a **financial and critical success**.
- Contemporary readers traveled to the Upper Flask, the tavern Clarissa and Lovelace stopped at in Hampstead.
- Sir Joshua Reynolds painted his niece reading Clarissa
- Samuel Johnson praised *Clarissa* as "*the first book in the world for the knowledge it displays of the human heart*".



