

seducer into marriage. In these cases, the seduction narratives themselves construct knowledge of the heart as necessary for protecting the heart and demonstrate that the self is dependent on the knowledge of prior narratives of seduction, contradicting the traditional dictum that reading novels of seduction can lead women astray.

In her final chapter on the melodramatic tales of seduction that became popular during the 1790s, Binhammer traces the role that such narratives played in court trials. Such tales helped established the affective significance of a man having won a woman's heart (whether or not he had physically seduced her) and influenced key court decisions offering financial compensation for women whose jilting suitors had broken their hearts. On the other hand, melodramatic seduction narratives also "point towards a new landscape of seduction for nineteenth-century women where," as in the abridged versions of *Clarissa*, "the first step outside the path of virtue becomes imagined as also the last" (175).

Binhammer's work effectively counters Nancy Armstrong's earlier Foucaultian analysis of the domestic woman choosing her own "sexual and domestic confinement" (2), although Binhammer does not refer to the portion of Armstrong's analysis in which she argues that "the modern individual was first and foremost a woman" (Nancy Armstrong, *Desire and Domestic Fiction* [Oxford: Oxford University Press, 1987], 8). Nevertheless, Binhammer's book has implications that reach across the lines of gender and lay the groundwork for future studies, not only of the changing perceptions of women's selfhood in the nineteenth century but also of parallel developments in male selfhood and emergent notions of the modern individual.

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Lynn Shepherd. *Clarissa's Painter: Portraiture, Illustration, and Representation in the Novels of Samuel Richardson*. Oxford: Oxford University Press, 2009. x+272pp. £65. ISBN 978-0-19-956669-3.

At the outset it should be noted that this is an important book. Lynn Shepherd advances a line of enquiry that was initiated by Margaret Anne Doody, Janet Aikins, Janine Barchas, and myself, among others—all of us stressing, in various ways, Samuel Richardson's fine understanding of the graphic arts as well as the influence and application of that understanding. Shepherd, however, posits a much greater influence, one that extends well beyond anything initially observed by Doody in *A Natural Passion: A*

Study of the Novels of Samuel Richardson (Oxford: Clarendon Press, 1974), or, for that matter, in any other interested scholarship to date.

This not to say that *Clarissa's Painter* is accessible only to Richardson specialists. Shepherd's first chapter introduces ways of discussing the intentions operating in mid-eighteenth-century portraiture and more specifically the marriage portrait and family portraiture, as well as conversation pieces, that are productive to the greater understanding of any number of eighteenth-century novels. Extending her discussion even to galleried presentations of female subjects for the marriage market, Shepherd brings all to bear not only on Richardson's novels and what is represented there but also on the illustrations of the texts themselves as well as upon their mutual interplay; in turn, she offers numerous examples and compelling arguments that these painterly compositional models and contexts are intentionally integrated throughout all of Richardson's fiction with increasing sophistication and effect. "The most obvious example in the texts is *Clarissa*, where one of Lovelace's subtler strategies to exert control over the heroine is to see her—and make us see her—not as an individual, but as a series of female portrait archetypes" (23).

In chapter 2, Shepherd briefly turns to all five of Richardson's portraits but concentrates on Francis Hayman's conversation piece and family portrait (1740–41) and discusses how all relate in compositional terms and how the novelist expresses his intentions. She then brings this discussion to bear on Richardson's choice of plates when he reissued *Pamela*. Fundamentally, Shepherd argues that the detailed presentation of a subject's physical person, let us say, what one might otherwise understand as a kind of *effictio*, rhetorically speaking, even as Richardson's characters themselves stress and consciously employ the trope, is also available and perhaps best understood according to contemporary painterly compositional models known to Richardson by way of Hayman, Joseph Highmore, and others, and known within the novels by the characters themselves. So that when Harriet Byron, who possesses a painterly sensibility, offers a description of Charlotte Grandison, that description is expressed and best understood in painterly terms (198).

Chapter 3 treats *Pamela's* illustrations with great care. Shepherd incorporates discussion of the family portrait/conversation piece in detail with regard to Richardson's placement of characters, their gestures, movements, and physical attitudes. She continues this close analysis with respect to representative examples of engraved illustrations prepared for the texts.

In her fourth chapter, Shepherd asserts the influence of the graphic arts on *Clarissa*, noting "how often and how consistently [Richardson] resorts to the vocabulary of painting and portraiture in describing his art" (112). She argues that "the novel can be read as a sequence of inverted and distorted family pictures in which Clarissa moves, literally and metaphorically, from being the subject of the piece to its beholder, an

outsider,” and one who is forced to read the composition—or to assume “the place designed for her” within it (115). She then essentially untangles what was somewhat confused with regard to Joseph Highmore’s sketch books (119) and additionally discusses three of his drawings that were mostly unknown (or not previously discussed) in terms of their verbal or written expression in the novel. Shepherd expands her discussion beyond Lovelace’s manipulation and mastery of many literary forms and argues that Lovelace and Clarissa essentially contend over the use of visual tropes and compositional modes, giving evidence that “Lovelace creates a fake ‘family piece,’” and “that Clarissa detects him doing it” (131).

Shepherd’s fifth chapter extends this detailed pictorial reading to *Sir Charles Grandison*. Here appears some of the most detailed and insightful criticism recently dedicated to this novel. Bringing *Grandison* to the fore, she treats the primacy of the portrait’s influence as well the physical presence of dynastic portraiture in the work, noting Richardson’s increasing sensitivity to and reliance upon graphic conventions in this his last novel. Shepherd observes the operation of three modes: physical portraiture, tableaux including portraits of individuals, and the form of the medal—as it was enjoying a sort of renaissance at that moment. Among Richardson’s numerous printers’ devices, Shepherd finds evidence of his use of the medal as an appropriate form to represent or convey the austere Sir Charles Grandison. While Shepherd effectively argues that Richardson “broadens the perspective of the novel beyond the intimate confines of the conversation piece” (229), I cannot find convincing evidence presented here, or at least evidence as compelling as what was presented in her fourth chapter, that the medal enjoys a similar influence in *Sir Charles Grandison*.

The concluding chapter is not so much a summation of what has come before as it is an establishment of the influence of Richardson’s pictorialism on Jane Austen. It is well known that Austen greatly admired Richardson, and building primarily upon the work of Jocelyn Harris and Jane Stabler, Shepherd turns to *Mansfield Park* in order to argue that Richardson’s influence extends well beyond “the many striking similarities among many of the characters, notably Fanny and Harriet, and Edmund and Sir Charles” (232), and considers that influence in terms of the portrait and the marriage portrait.

This book is documented and presented quite well, although I feel that the type might be a bit larger, and at a cost of approximately US\$120, the price might be somewhat lower to reach more readers.

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