

sometimes too readily assumes his readers' assent as well as prior knowledge; a good many paragraphs call out for illustration and/or argument; see for example the interesting paragraph contrasting Catholic anagogy and Protestant typology (pp 25-6). I found myself following this reasonably cheerfully until the sentence 'Imaginatively speaking, as examples of truth, the prototypes of the Bible were less profuse, and their mythological figures tended to be less personal than those in Catholic anagogy,' at which point some discussion of the meaning in this context of 'profuse' and 'personal' would have been welcome. Similarly with the statement (p 32) that 'the baroque world was not so much a counter-statement to the nascent physical sciences; it was actually the accompanying philosophical statement of that scientific truth.' Such statements are either self-evident to most of a book's intended readership, or they need more argument than they are given here.

A similar problem arises when Raspa cites poetic texts; it is not always perfectly clear that they illustrate his theme in the ways he suggests, as for example on p 40: is it so very clear that all the cited passages represent pleas 'for the use of the senses to write poetry according to the requirements of the meditative psychology'? Is it an accurate reading of Donne's Holy Sonnet 'Why are wee by all creatures waited on?' to say that in it all earthly creatures are subject to man, not because he rules, but because he meditates (see p 46)? I cannot myself see what in the poem would support such an interpretation. We all need to internalize that *liber amicus* of whom Horace spoke, and to school ourselves to temper zeal with discretion. (ALAN RUDRUM)

Daniel Defoe. *Roxana The Fortunate Mistress*. Edited by David Blewett.
Penguin Books 1982. 416. \$5.95

Serious students of Defoe at all levels now have available to them a substantial number of moderately priced modern editions of Defoe's major texts. The Penguin English Library is responsible for some of the best of these classroom texts including a *Robinson Crusoe*, a *Moll Flanders*, a *Tour Through the Whole Island of Great Britain*, and a *Journal of the Plague Year*. David Blewett's edition of *Roxana*, in the same series, is a welcome newcomer.

As Blewett's readable introduction makes clear, *Roxana*, Defoe's last novel, is one in which the reader's attention is firmly focused on the social and moral implications of the heroine's choice of life - 'the opposite circumstances of a *wife* and a *whore*,' to borrow Defoe's graphic phrase. Defoe emphasizes the ways in which the vanities of female beauty and worldly ambition can destroy personal relations, normal human affections, and inner peace. Blewett, supplementing the chapter on *Roxana* in

his recent book, finds structural parallels in the novel which intensify this basic theme of Roxana's moral choice between virtuous poverty and respectable marriage on one side and sinful prosperity and glamorous whoredom on the other. These structural parallels are both spatial and temporal. Blewett even provides his reader with a map of London to illustrate the geographical and spatial parallel to Roxana's moral choices which he finds in the physical distance between the dissolute and aristocratic West End and the respectable prosperity and bourgeois morality of the City. He also asserts a deliberate and conscious decision by Defoe to underscore Roxana's choices in life by contrasting France, with its dissolute aristocratic values, to Holland, with its antithetical bourgeois mercantile values. Rather less tidy, but more complex and more convincing, is Blewett's argument that the novel's double time scheme, which ostensibly sets the novel in the reign of Charles II, thus evoking the atmosphere of the Restoration Court and its masquerades, is intended to draw attention to Defoe's view of the moral decline of the age of George I, compared with the moral probity of the courts of King William, one of Defoe's heroes, and that of Queen Anne. As Blewett puts it: 'Shortly after the arrival of George I in England, as it seemed to Defoe, many of the morally deplorable practices of Charles II's time were revived. Both the King and the Prince of Wales kept mistresses, the theatres flourished, the extravagant new Italian opera came into vogue and, above all, the masquerades were revived and given royal support.'

Both Paul Alkon and Blewett have discussed the importance to the novel of the double time scheme elsewhere, and it is a pity that the inevitable space limitations of an introduction to a popular edition do not allow Blewett to develop more fully his views on Defoe's structural artistry.

The balance of Blewett's introduction deals lucidly and elegantly with Defoe's portraiture of Roxana's psychological destruction, near-madness, and ultimate despair. Largely avoiding the excesses of modern psychological jargon, and sensibly explaining the eighteenth-century terminology, Blewett demonstrates the power of the dark ending of the novel, and one can only agree with his judgment that Defoe's depiction of Roxana's 'secret hell within' is one of the finest things he ever wrote.

An edition of this kind is designed chiefly for student readers, and any discussion of the critical apparatus and the textual methodology has to recognize that fact. Blewett's choice of the 1724 first edition as his copy-text is impeccable, and his conservative use of both very limited modernization, and silent emendation, is laudable. The annotation, all twenty-six pages of it, fulfils its stated primary aim of 'helping the reader understand Defoe's text.' Many undergraduate students on both sides of the Atlantic require assistance at least at the level which is offered here, and if the more sophisticated reader is surprised at the assumption that he

or she requires to be told what a curate is, or what silver plate is, then he is not fully cognizant of what is not being done in the high school or grammar school in the 1980s. Blewett's edition is a reliable and conscientious job well done. (R.H. CARNIE)

Samuel L. Macey. *Money and the Novel: Mercenary Motivation in Defoe and His Immediate Successors*
Sono Nis Press. 184. \$12.00

From antiquity to the Renaissance Fortune meant luck or fate, the fickle arbitress of human destiny; eventually she was enthroned as a goddess, invariably represented with her emblem, the wheel, signifying vicissitude. When in the seventeenth century she was finally dethroned by Providence, she lost her unlucky aspect and thereafter was associated only with good luck, or wealth. As the major modern genre the novel reflects the change. In modern fiction when men seek their fortunes they mean money, often in the form of heiresses, young ladies fortunate enough to possess 'a fortune.' Samuel Macey contends that the novel from Defoe to Jane Austen 'was structured by time and motivated by money' (in the latter case, the protagonist, not the author, is meant). Thirty years ago A.A. Mendilow in his *Time and the Novel* provided the first important consideration of a subject still very much under discussion. Macey's new book attempts to do for the second part of his equation what Mendilow's did for the first.

Money and the Novel is a well-organized and readable survey of 'mercenary motivation' in the novels of Defoe, Richardson, Fielding, and Jane Austen. Macey divides his subject into two main categories and his book into two parts. Part One deals with those characters who seek to become wealthy by accumulating capital; Part Two with those who achieve the same goal by acquiring a dowry or an estate through marriage or inheritance. Defoe is the only novelist treated in Part One and it is clear that Macey, who devotes half his book to him, is more at home with Defoe than with his successors. The novels are interpreted in the light of Defoe's discussions of economic questions in his many non-fictional works, enabling Macey to show, for example, that there is a link between the fate of his protagonists and Defoe's belief that the acquisition of a moderate fortune (one yielding about £1000 per annum) should be followed by genteel retirement. This notion works well for some novels, such as *Colonel Jack*, and somewhat less well for others, such as *Robinson Crusoe* and *Moll Flanders*, but, in his desire to show how much the novels are alike, Macey forces *Roxana* to fit the pattern. He would have been wiser to recognize how startlingly unlike Defoe's other fiction *Roxana* is, and to