

Pamela Or Virtue Rewarded By Samuel Richardson

'Pamela under the Notion of being a Virtuous Modest Girl will be introduced into all Families, and when she gets there, what Scenes does she represent? Why a fine young Gentleman endeavouring to debauch a beautiful young Girl of Sixteen.' (Pamela Censured, 1741) One of the most spectacular successes of the burgeoning literary marketplace of eighteenth-century London, Pamela also marked a defining moment in the emergence of the modern novel. In the words of one contemporary, it divided the world 'into two different Parties, Pamelists and Antipamelists', even eclipsing the sensational factional politics of the day. Praised for its morality, and denounced as pornography in disguise, it vividly describes a young servant's long resistance to the attempts of her predatory master to seduce her. Written in the voice of its low-born heroine, but by a printer who fifteen years earlier had narrowly escaped imprisonment for the seditious output of his press, Pamela is not only a work of pioneering psychological complexity, but also a compelling and provocative study of power and its abuse. Based on the original text of 1740, from which Richardson later retreated in a series of defensive revisions, this edition makes available the version of Pamela that

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aroused such widespread controversy on its first appearance. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more. For a fascinating glimpse into eighteenth-century morals and values, take a look at Samuel Richardson's *Pamela, or Virtue Rewarded*. A blockbuster of a bestseller in its day, *Pamela* recounts the tribulations of a poor housekeeper who is forced constantly to fend off the prurient advances of her employer. Her reward? *Pamela* is offered -- and accepts -- her lustful master's hand in marriage and is thrust into upper-class society.

Pamela in Her Exalted Condition follows the heroine of Richardson's hugely popular first novel into married life. In the process, he explores both the experience of women beyond the stage of courtship and provides a fascinating insight into the social and cultural life of the mid eighteenth century. The first ever scholarly edition of the novel, this volume features a critically edited text, general and textual introductions, full annotations and textual apparatus. Appendices describe all the editions published in

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Richardson's lifetime as well as early nineteenth-century editions. The original illustrations from the popular octavo edition of 1742 and Richardson's index are reproduced. The publication of this novel in the Cambridge edition allows the sequel to Pamela to take its rightful place in the critical study of Richardson's development as a novelist.

Pamela, Or Virtue Rewarded The Floating Press

Published together for the first time, Eliza Haywood's *Anti-Pamela* and Henry Fielding's *An Apology for the Life of Mrs. Shamela Andrews* are the two most important responses to Samuel Richardson's novel *Pamela*. *Anti-Pamela* comments on Richardson's representations of work, virtue, and gender, while also questioning the generic expectations of the novel that *Pamela* establishes, and it provides a vivid portrayal of the material realities of life for a woman in eighteenth-century London. Fielding's *Shamela* punctures both the figure Richardson established for himself as an author and *Pamela*'s preoccupation with virtue. This Broadview edition also includes a rich selection of historical materials, including writings from the period on sexuality, women's work, *Pamela* and the print trade, and education and conduct.

Reproduction of the original: *The Sheik* by E.M Hull

Pamela or Virtue Rewarded by Samuel Richardson.

Pamela; or, Virtue Rewarded is an epistolary novel by English writer Samuel Richardson, first published in 1740. It tells the story of a beautiful 15-year-old

maidservant named Pamela Andrews, whose country landowner master, Mr. B, makes unwanted and inappropriate advances towards her after the death of his mother. After Mr. B attempts unsuccessfully to seduce and rape her multiple times, he eventually rewards her

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virtue when he sincerely proposes an equitable marriage to her. Pamela, who is emotionally fragile and confused by Mr. B's manipulation, accepts his proposal. In the novel's second part, Pamela marries Mr. B and tries to acclimatize to upper-class society. The story, a best-seller of its time, was very widely read but was also criticized for its perceived licentiousness and glorification of abuse. Samuel Richardson, the first, in order of time, of the great English novelists, was born in 1689 and died at London in 1761. He was a printer by trade, and rose to be master of the Stationers' Company. That he also became a novelist was due to his skill as a letter-writer, which brought him, in his fiftieth year, a commission to write a volume of model "familiar letters" as an aid to persons too illiterate to compose their own. The notion of connecting these letters by a story which had interested him suggested the plot of "Pamela" and determined its epistolary form—a form which was retained in his later works. This novel (published 1740) created an epoch in the history of English fiction, and, with its successors, exerted a wide influence upon Continental literature. It is appropriately included in a series which is designed to form a group of studies of English life by the masters of English fiction. For it marked the transition from the novel of adventure to the novel of character—from the narration of entertaining events to the study of men and of manners, of motives and of sentiments. In it the romantic interest of the story (which is of the slightest) is subordinated to the moral interest in the conduct of its characters in the various situations in which they are placed. Upon this aspect of the "drama of human life"

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Richardson cast a most observant, if not always a penetrating glance. His works are an almost microscopically detailed picture of English domestic life in the early part of the eighteenth century.

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In *Hypocrisy and the Politics of Politeness*, Jenny Davidson considers the arguments that define hypocrisy as a moral and political virtue in its own right. She shows that these were arguments that thrived in the medium of eighteenth-century Britain's culture of politeness. In the debate about the balance between truthfulness and politeness, Davidson argues that eighteenth-century writers from Locke to Austen come down firmly on the side of politeness. This is the case even when it is associated with dissimulation or hypocrisy. These writers

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argue that the open profession of vice is far more dangerous for society than even the most glaring discrepancies between what people say in public and what they do in private. This book explores what happens when controversial arguments in favour of hypocrisy enter the mainstream, making it increasingly hard to tell the difference between hypocrisy and more obviously attractive qualities like modesty, self-control and tact.

Pamela; or, Virtue Rewarded is an epistolary novel with the aid of English creator Samuel Richardson, a singular which became first posted in 1740.

Considered the primary actual English novel, it serves as Richardson's version of conduct literature approximately marriage. Pamela tells the story of a 15-yr-old maidservant named Pamela Andrews, whose company, Mr. B, a wealthy landowner, makes unwanted and inappropriate advances closer to her after the demise of his mother. Pamela strives to reconcile her robust non secular schooling along with her desire for the approval of her employer in a sequence of letters and, later within the novel, journal entries all addressed to her impoverished mother and father. After various unsuccessful tries at seduction, a chain of sexual attacks, and a prolonged length of kidnapping, the rakish Mr. B eventually reforms and makes Pamela a honest proposal of marriage. In the radical's 2d component Pamela marries Mr. B and attempts to acclimatize to

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her new position in upper-magnificence society. An event is here defined as the decisive turn, the surprising point in the plot of a narrative, which constitutes its tellability, the motivation for reading it. The book describes a framework for the narratological definition of this term and its dependence on the historical, socio-cultural and literary context. A series of analyses of canonical British novels and tales, from the early modern period to the end of the 20th century, demonstrates in detail how this concept can be put into practice for a specific contextual interpretation of the eventfulness of these texts.

O what News, since I writ my last! the young Squire hath been here, and as sure as a Gun he hath taken a Fancy to me; Pamela, says he, (for so I am called here) you was a great Favourite of your late Mistress's; yes, an't please your Honour; says I; and I believe you deserved it, says he; thank your Honour for your good Opinion, says I; and then he took me by the Hand, and I pretended to be shy: Laud, says I, Sir, I hope you don't intend to be rude; no, says he, my Dear, and then he kissed me, 'till he took away my breath--and I pretended to be Angry, and to get away, and then he kissed me again, and breathed very short, and looked very silly; and by Ill-Luck Mrs. Jervis came in, and had like to have spoiled Sport.--How troublesome is such Interruption! You shall hear now soon, for I shall not

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come away yet, so I res

One of the most spectacular successes of the flourishing literary marketplace of eighteenth-century London, Pamela also marked a defining moment in the emergence of the modern novel. In the words of one contemporary, it divided the world "into two different Parties, Pamelists and Anti-pamelists," even eclipsing the sensational factional politics of the day. Praised for its morality, and denounced as pornography in disguise, it vividly describes a young servant's long resistance to the attempts of her predatory master to seduce her. Written in the voice of its low-born heroine, Pamela is not only a work of pioneering psychological complexity, but also a compelling and provocative study of power and its abuse.

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