

Cambridge University Press
978-0-521-84895-4 - Samuel Richardson: Pamela: Or, Virtue Rewarded
Edited by Albert J. Rivero
Frontmatter
[More information](#)

THE CAMBRIDGE EDITION OF
THE WORKS OF SAMUEL RICHARDSON 2

PAMELA: OR, VIRTUE REWARDED

Cambridge University Press

978-0-521-84895-4 - Samuel Richardson: Pamela: Or, Virtue Rewarded

Edited by Albert J. Rivero

Frontmatter

[More information](#)

THE CAMBRIDGE EDITION OF
THE WORKS AND CORRESPONDENCE OF
SAMUEL RICHARDSON

GENERAL EDITORS

Thomas Keymer *University of Toronto*

Peter Sabor *McGill University*

Thanks are expressed to the Social Sciences and Humanities
Research Council of Canada, the Leverhulme Trust, the Chancellor Jackman
Professorships Program, the Canada Research Chairs Program and Le
Fonds québécois de la recherche sur la société et la culture for
providing research funding towards the creation
of this edition.

ADVISORY BOARD

Paula R. Backscheider, David Blewett, Margaret Anne Doody, David Fairer,
Isobel Grundy, Jocelyn Harris, John Mullan, Claude Rawson, John Richetti,
Kathryn Sutherland, Janet Todd, Howard Weinbrot

Cambridge University Press
978-0-521-84895-4 - Samuel Richardson: Pamela: Or, Virtue Rewarded
Edited by Albert J. Rivero
Frontmatter
[More information](#)

THE CAMBRIDGE EDITION OF
THE WORKS AND CORRESPONDENCE OF
SAMUEL RICHARDSON

THE WORKS

- 1 Early Works
- 2 Pamela: or, Virtue Rewarded
- 3 Pamela in Her Exalted Condition
- 4–7 Clarissa: or, The History of a Young Lady
- 8–11 Sir Charles Grandison
- 12 Later Works and Index

In Preparation:
THE CORRESPONDENCE OF

Cambridge University Press

978-0-521-84895-4 - Samuel Richardson: Pamela: Or, Virtue Rewarded

Edited by Albert J. Rivero

Frontmatter

[More information](#)

SAMUEL RICHARDSON



PAMELA: OR, VIRTUE REWARDED

EDITED BY

Albert J. Rivero



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press
978-0-521-84895-4 - Samuel Richardson: Pamela: Or, Virtue Rewarded
Edited by Albert J. Rivero
Frontmatter
[More information](#)

CAMBRIDGE UNIVERSITY PRESS
Cambridge, New York, Melbourne, Madrid, Cape Town,
Singapore, São Paulo, Delhi, Tokyo, Mexico City
Cambridge University Press
The Edinburgh Building, Cambridge CB2 8RU, UK
Published in the United States of America by Cambridge University Press, New York

www.cambridge.org
Information on this title: www.cambridge.org/9780521848954

© Cambridge University Press 2011

This publication is in copyright. Subject to statutory exception
and to the provisions of relevant collective licensing agreements,
no reproduction of any part may take place without the written
permission of Cambridge University Press.

First published 2011

Printed in the United Kingdom at the University Press, Cambridge

A catalogue record for this publication is available from the British Library

Library of Congress Cataloguing in Publication data
Richardson, Samuel, 1689–1761.
[Pamela]

Pamela, or, Virtue rewarded / Samuel Richardson ; edited by Albert J. Rivero.

p. cm. – (The Cambridge edition of the works of Samuel Richardson ; 2)

Includes bibliographical references and index.

ISBN 978-0-521-84895-4

1. Master and servant – Fiction. 2. Kidnapping victims – Fiction. 3. Women household
employees – Fiction. 4. Virtue – Fiction. 5. England – Fiction. I. Rivero, Albert J., 1953–
II. Title. III. Title: Pamela. IV. Title: Virtue rewarded.

PR3664.P35 2011
823'.6 – dc22 2011006850

ISBN 978-0-521-84895-4 Hardback

Cambridge University Press has no responsibility for the persistence or
accuracy of URLs for external or third-party internet websites referred to
in this publication, and does not guarantee that any content on such
websites is, or will remain, accurate or appropriate.

Cambridge University Press

978-0-521-84895-4 - Samuel Richardson: Pamela: Or, Virtue Rewarded

Edited by Albert J. Rivero

Frontmatter

[More information](#)

To Lisa and Albert

Cambridge University Press
978-0-521-84895-4 - Samuel Richardson: Pamela: Or, Virtue Rewarded
Edited by Albert J. Rivero
Frontmatter
[More information](#)

CONTENTS

List of Illustrations x
General Editors' Preface xiii
Acknowledgements xviii
Chronology xix
List of Abbreviations xxviii
General Introduction xxxi
Textual Introduction lxxvii

PAMELA: OR, VIRTUE REWARDED I

APPENDICES

*I Introduction to the Second Edition of
Pamela: or, Virtue Rewarded (1741)* 463
II Contents from Octavo Edition (1742) 481
III Illustrations from Octavo Edition (1742) 498
Emendations 513
Word-division 516
Bibliographical Descriptions of Early Editions 520
Explanatory Notes 542
Index 577

ILLUSTRATIONS

1	Title page, <i>Pamela: or, Virtue Rewarded</i> . Reproduced by kind permission of the Newberry Library, Chicago	<i>page 2</i>
2	Engraving by Hubert Gravelot, facing Vol. I, p. 4 of octavo edition (1742) of <i>Pamela: or, Virtue Rewarded</i> . Reproduced by kind permission of the William Ready Division of Archives and Research Collections, McMaster University Library	499
3	Engraving by Hubert Gravelot, facing Vol. I, p. 123 of octavo edition (1742) of <i>Pamela: or, Virtue Rewarded</i> . Reproduced by kind permission of the William Ready Division of Archives and Research Collections, McMaster University Library	500
4	Engraving by Hubert Gravelot, facing Vol. I, p. 151 of octavo edition (1742) of <i>Pamela: or, Virtue Rewarded</i> . Reproduced by kind permission of the William Ready Division of Archives and Research Collections, McMaster University Library	501
5	Engraving by Hubert Gravelot, facing Vol. I, p. 214 of octavo edition (1742) of <i>Pamela: or, Virtue Rewarded</i> . Reproduced by kind permission of the William Ready Division of Archives and Research Collections, McMaster University Library	502
6	Engraving by Hubert Gravelot, facing Vol. I, p. 290 of octavo edition (1742) of <i>Pamela: or, Virtue Rewarded</i> . Reproduced by kind permission of the William Ready Division of Archives and Research Collections, McMaster University Library	503
7	Engraving by Hubert Gravelot, facing Vol. I, p. 358 of octavo edition (1742) of <i>Pamela: or, Virtue Rewarded</i> . Reproduced by kind permission of the William Ready Division of Archives and Research Collections, McMaster University Library	504
8	Engraving by Hubert Gravelot, facing Vol. I, p. 373 of octavo edition (1742) of <i>Pamela: or, Virtue Rewarded</i> . Reproduced by kind permission	

	ILLUSTRATIONS	
		xi
of the William Ready Division of Archives and Research Collections, McMaster University Library		505
9 Engraving by Hubert Gravelot, facing Vol. II, p. 32 of octavo edition (1742) of <i>Pamela: or, Virtue Rewarded</i> . Reproduced by kind permission of the William Ready Division of Archives and Research Collections, McMaster University Library		506
10 Engraving by Hubert Gravelot, facing Vol. II, p. 89 of octavo edition (1742) of <i>Pamela: or, Virtue Rewarded</i> . Reproduced by kind permission of the William Ready Division of Archives and Research Collections, McMaster University Library		507
11 Engraving by Hubert Gravelot, facing Vol. II, p. 175 of octavo edition (1742) of <i>Pamela: or, Virtue Rewarded</i> . Reproduced by kind permission of the William Ready Division of Archives and Research Collections, McMaster University Library		508
12 Engraving by Hubert Gravelot, facing Vol. II, p. 249 of octavo edition (1742) of <i>Pamela: or, Virtue Rewarded</i> . Reproduced by kind permission of the William Ready Division of Archives and Research Collections, McMaster University Library		509
13 Engraving by Hubert Gravelot, facing Vol. II, p. 267 of octavo edition (1742) of <i>Pamela: or, Virtue Rewarded</i> . Reproduced by kind permission of the William Ready Division of Archives and Research Collections, McMaster University Library		510
14 Engraving by Hubert Gravelot, facing Vol. II, p. 305 of octavo edition (1742) of <i>Pamela: or, Virtue Rewarded</i> . Reproduced by kind permission of the William Ready Division of Archives and Research Collections, McMaster University Library		511
15 Engraving by Hubert Gravelot, facing Vol. II, p. 404 of octavo edition (1742) of <i>Pamela: or, Virtue Rewarded</i> . Reproduced by kind permission of the William Ready Division of Archives and Research Collections, McMaster University Library		512

Cambridge University Press

978-0-521-84895-4 - Samuel Richardson: Pamela: Or, Virtue Rewarded

Edited by Albert J. Rivero

Frontmatter

[More information](#)

GENERAL EDITORS' PREFACE

The Cambridge Edition of the Works of Samuel Richardson is the first fully annotated scholarly edition of Richardson's works, including his securely attributable minor works, ever to have been undertaken. Five substantial collected editions have been published before now: *The Works of Samuel Richardson*, with an introduction by Edward Mangin (19 volumes, 1811); *The Works of Samuel Richardson*, with an introduction by Leslie Stephen (12 volumes, 1883); *The Novels of Samuel Richardson*, with an introduction by William Lyon Phelps (19 volumes, 1901–2); *The Novels of Samuel Richardson*, with an introduction by Ethel M. McKenna (20 volumes, 1902); and finally *The Novels of Samuel Richardson* (18 volumes, 1929–31). None of these editions, however, contains any explanatory or textual apparatus, and none contains any of Richardson's writings beside his three major novels.

In the absence of any scholarly alternative, the last of these collected editions, the Shakespeare Head edition, has passed as standard for almost a century, though with no visible credentials for doing so. It is attractively printed, on fine paper, but suffers from several obvious shortcomings. First, it is extremely scarce; only five hundred copies were issued, many to individual subscribers, and few libraries possess copies. Second, it was anonymously edited, and a brief note on the text is ambiguous; to what extent, and if so on what principles, the text was modernized or corrected remains unclear. Third, the choice of copy-text for the novels, Richardson's octavo edition in each case, is highly questionable. A compulsive reviser and, unusually, his own printer, with complete and direct control over the production process, Richardson changed the texts of his novels with each edition that he printed. He issued one edition of each novel in octavo, in contrast to the smaller duodecimo size normally used. Intended for wealthier buyers, the octavo editions were printed on better paper, with more generous margins and leading, and, in the case of *Pamela*, with twenty-nine engravings by two of the foremost book-illustrators of the day. The octavo editions, however, represented a stage in the process of revision that was intermediate and in some respect tangential to the genealogy of the text: in the

Cambridge University Press

978-0-521-84895-4 - Samuel Richardson: *Pamela: Or, Virtue Rewarded*

Edited by Albert J. Rivero

Frontmatter

[More information](#)

xiv GENERAL EDITORS' PREFACE

case of all three novels, Richardson went on to make extensive further changes, working from the previous duodecimo edition and losing many of the octavo revisions as he did so.¹ One might expect a standard edition to use as copy-text either the original version or the final revision, but not a text midway between – or aside from – these two significant states.

Groundbreaking annotated editions of individual works have appeared since the 1970s, notably in the Oxford English Novels, Oxford World's Classics and Penguin Classics series, but these have been limited in scope and ambition by their trade or textbook formats, and have not extended to significant works such as *Æsop's Fables* and the continuation of *Pamela*. Over the same period, other kinds of scholarship on Richardson – biographical, bibliographical, critical, historical – have flourished as never before, and large advances have also been made in relevant contextual fields. In light of all this work, and of the unprecedented research resources now available to editors of eighteenth-century literature, the time has come to provide Richardson's whole output with explanatory apparatus of the scale and depth that already exists for other major novelists of the period, such as Fielding, Smollett, and Sterne. The detailed introductions, comprehensive annotations, and bibliographical appendices of the Cambridge Edition provide comprehensive accounts of the composition, publication, and subsequent textual history of all his works, with the extensive commentary and additional material necessary to situate and understand them in their cultural, historical, linguistic, and literary contexts.

No perfect solution exists to the question of copy-text. The five previous collected editions all derive, with varying degrees of directness and accuracy, and without apparent awareness of the textual issues, from interim revised versions of all three novels. By contrast, most of the single-novel editions published since the 1970s revert to the earliest published state of each work, with an implied or explicit preference, critical or theoretical, for primary utterance over retrospective intervention, or for the version of each novel that generated controversy over the version that sought to allay it. Yet there is no simple choice to be made here between original and final authorial intentions or textual states, for neither can be clearly established. There is nothing particularly 'original' about the first edition of *Clarissa*, which in a process resembling scribal publication had already circulated for years in manuscript copies among at least a dozen readers, with several distinct stages of authorial revision undertaken during the process (the pre-publication

¹ The exception here is the octavo edition of *Sir Charles Grandison*, which, though labelled the 'second' edition, was published simultaneously with the 'first' (duodecimo) edition. In effect, *Sir Charles Grandison* has two separate first editions in different states, with minor corrections incorporated in the octavo version (Robert Craig Pierson, 'The Revisions of Richardson's *Sir Charles Grandison*', *Studies in Bibliography* 21 (1966), 163–89).

Cambridge University Press

978-0-521-84895-4 - Samuel Richardson: *Pamela: Or, Virtue Rewarded*

Edited by Albert J. Rivero

Frontmatter

[More information](#)

manuscripts do not survive). There is nothing definitively 'final' about either the last octavo or the last duodecimo edition of *Pamela* published in Richardson's lifetime, each of which omits revisions included in the other, and both of which were followed decades later by a posthumous edition in which subsequent authorial revisions mingle, undetectably and inextricably, with alterations apparently made on their own initiative by Richardson's daughters. Strictly speaking, the first edition of Vol. V–VI of *Sir Charles Grandison* is not Richardson's own but a Dublin piracy, based on preliminary sheets of the novel stolen from his business premises, and here too, as in both *Pamela* and *Clarissa*, the authenticity of his final authorial revisions is obscured by intermingling familial interventions. From months or years before publication to decades after Richardson's death, all the novels were in a state of instability and flux that renders illegitimate any notion of a single authoritative text. At the same time, the swarming complexity of the textual situation makes clear not only the practical impossibility but also the theoretical undesirability of attempting to establish a composite or eclectic text. Numerous versions exist of the major works, all with a claim to validity and interest, none with a definitive claim to eclipse all other versions.

In these unusually complicated circumstances, the Cambridge Edition of the Works of Samuel Richardson takes as its copy-text the earliest version of each work to have been authorized and published. Richardson's subsequent rounds of revision are essential to complete understanding, and it may simplify the situation to say, as a previous editor has done of Richardson's characteristically deferential or precautionary practices as a reviser, that 'to the extent that he allowed outside pressure to influence his work, each edition is progressively less his own, further removed from the original conception, and often destructive of the spontaneity or colloquial tone of the first edition'.² But it is certainly true that much of Richardson's work as a reviser was palliative or defensive in the face of readerly incomprehension or conventional taste, and that cumulatively his revisions can dim our sense of his originality and distinctiveness as a writer, and of the impact made on his culture by the novels in their original published states. It is inevitable that competing trajectories are sometimes in play in the revision process, and among thousands of local adjustments, individual changes sometimes pull away from the larger trend. In comparison with later versions, however, the basic characteristics of a Richardson novel in its first edition are clear enough: in matters of linguistic, moral, and social decorum, it is typically more provocative and transgressive; and in matters of meaning and interpretation, it is typically more indeterminate and open. At a time when electronic databases now make all editions published

² Samuel Richardson, *Sir Charles Grandison*, ed. Jocelyn Harris, 3 vols. (London: Oxford University Press, 1972), I, p. xxviii.

Cambridge University Press

978-0-521-84895-4 - Samuel Richardson: Pamela: Or, Virtue Rewarded

Edited by Albert J. Rivero

Frontmatter

[More information](#)

xvi GENERAL EDITORS' PREFACE

before 1800 available in digitized form, moreover, it makes more sense for readers interested in Richardson's revisions, or more generally in the pressures exerted on innovative works by conservative tastes, to work forward from a first-edition text rather than backward from a later version – the more so given the interrupted state of the revisions on Richardson's death, the ambiguous status of the posthumous editions, and the consequent impossibility of securely identifying final authorial intention in any published edition.

A further rationale for the choice of first-edition copy-texts is their direct link to Richardson's correspondence, in which the single most important topic is the composition, correction, publication, and interpretation of his novels. The vast majority of this protracted and, for the period, unprecedentedly rich and detailed debate on the art of fiction concerns either first editions or pre-publication versions, no longer extant, to which the earliest printed state is the closest surviving witness. Published alongside this edition is a companion edition of Richardson's complete known correspondence, most of it previously unpublished, in which his consultations, discussions and disputes with readers of the novels are recorded at length.

An important further component of the Cambridge Edition of the Works of Samuel Richardson, absent from previous collected editions, is Richardson's minor and occasional writing, in the first and last volumes of the edition. The first volume includes the two works from which Richardson's *Pamela* most immediately arose: his Æsopian collection of 1739 and *Letters Written to and for Particular Friends* (1741). These appear alongside other securely attributed writings of the same period and two substantial pamphlets of the mid-1730s: *The Apprentice's Vade Mecum* and *A Seasonable Examination of . . . Play-Houses*. All of these publications have generated considerable interest for some decades, but the absence of scholarly editions has impeded critical study of the works in their own right or in relation to the novels. The last volume includes an annotated text of Richardson's fragmentary attempt at a fourth novel, 'The History of Mrs. Beaumont', partly published by Anna Laetitia Barbauld in 1804 but edited here from the autograph manuscript in the Morgan Library, supplemented by additional fragments in the hand of Richardson's daughter Martha Bridgen, now at the Fondren Library, Rice University. The volume also contains Richardson's important *Rambler* essay of 1751 (approvingly cited by Austen in *Northanger Abbey*) and what appears to have been his final publication, an essay written for Smollett's *British Magazine* of April 1760, as well as a general index to the edition as a whole.

The Cambridge Edition of the Works of Samuel Richardson is designed to become the uniform scholarly edition. It has extensive historical and textual introductions, providing authoritative accounts of the composition, publication, early reception and subsequent revision of each work. Material on the personal

Cambridge University Press

978-0-521-84895-4 - Samuel Richardson: Pamela: Or, Virtue Rewarded

Edited by Albert J. Rivero

Frontmatter

[More information](#)

GENERAL EDITORS' PREFACE xvii

and professional circumstances in which Richardson wrote the work, and on pre-publication circulation, consultation, and revision, is presented in full, as is whatever information can be established about the commercial practicalities of contracts, print runs, and sales. There are also ample linguistic and historical notes, addressing Richardson's use of language (the love for neologisms and puns, for example, that made him the most significant living presence in Johnson's *Dictionary*), as well as literary and cultural allusions. Emendation is conservative, and the meticulous preparation of the copy-texts by compositors under Richardson's direct supervision removes the need for more than very occasional minor correction. Textual apparatus includes, for each novel, tables of emendations, noting the source and authority of each emendation adopted; mid-production variants among different states of the first edition revealed by horizontal collation; tables of cancellantia and cancellanda, recording the variant text of the cancellanda where surviving evidence makes this possible; and other relevant appendices including descriptive bibliographies of principal editions and tables of word-division. Given the number of editions involved, and the thousands of changes typically made between each edition and the next, vertical collation, even if achievable, would be impossible to use. Instead, the significant additions in principal later editions of the novels will be included as substantive appendices, notably the new paratextual material added in the second and sixth editions of *Pamela* and the volume of *Letters and Passages Restored* published by Richardson in 1751 to provide readers of *Clarissa* in its first edition with the additions made in the third.

Cambridge University Press

978-0-521-84895-4 - Samuel Richardson: Pamela: Or, Virtue Rewarded

Edited by Albert J. Rivero

Frontmatter

[More information](#)

ACKNOWLEDGEMENTS

Many people and institutions have helped me in the preparation of this edition. First, I wish to thank Tom Keymer and Peter Sabor, my general editors, for their friendship, advice, and good humour; all that is valuable in this volume is owing to their superb guidance. Linda Bree and her editorial staff at Cambridge University Press, especially Maartje Scheltens, have offered their expert support throughout; they have been a pleasure to work with. David Vander Meulen taught me how to operate a Hinman Collator, access to which was provided by the University of Wisconsin–Milwaukee Golda Meir Library. I am grateful to Alex Pettit for being a great friend and for instituting the first version of the textual protocols followed in this edition; I thank Ashley Brookner Bender and Laura Thomason Wood for assisting Alex in the early editorial stages. Warm thanks are also due to Paula Backscheider, Martin C. Battestin, Nick Burckel, Christopher Daniel, John Dussinger, Michael Patrick Gillespie, Jocelyn Harris, Diane Hoeveler, Paul Hunter, George Justice, Steve Karian, Devoney Looser, Tim Machan, John Pauly, Kris Ratcliffe, Jeff Snell, Madeline Wake, and Howard Weinbrot for their personal and professional support during the years it took to complete this project. For granting me access to the collections in their care, I am indebted to the staffs of the American Antiquarian Society, Bodleian Library, British Library, Cornell University Library, Fondren Library (Rice University), Marquette University Library, McMaster University Library, Milwaukee Public Library, Morgan Library, National Art Library (Victoria and Albert Museum), National Library of Scotland, Newberry Library, New York Public Library, Princeton University Library, and the University of Chicago Library. Finally, I owe my most heartfelt gratitude to my wife, Lisa, and my son, Albert, for always being there with their love and encouragement; they both assisted in proofreading and Lisa, in addition, assembled the index.

CHRONOLOGY

- 1682
2 June Marriage in London of SR's parents, Samuel Richardson, Sr (d. 1727), a master joiner, and Elizabeth Hall (d. 1736)
- 1687 Family leaves London for Derbyshire at about this time, perhaps for political reasons
- 1689
July–August Born and baptized in Mackworth, near Derby, the fourth of nine children from the marriage
- 1695–9 Family returns to London during this period, settling in the Tower Hill district
- 1701–2 Probably educated at the Merchant Taylors' School, where his schoolfellows know him as '*Serious* and '*Gravity*'
- 1706
1 July Apprenticed to John Wilde, a printer of Aldersgate
- 1713
2 July Completes apprenticeship with Wilde, where SR has become 'the Pillar of his House'
- 1715
13 June Made freeman of the Stationers' Company and a citizen of London
- 1715–20 Works as a compositor and corrector in Wilde's business
- 1720 Manages the printing business of the Leake family on the corner of Blue Ball and Salisbury Courts; begins printing

xx CHRONOLOGY

- private bills for James Blew, a lawyer and parliamentary agent
- 1721 Buys 'Printing Presses and Letter Utensils of trade' from the Leakes and sets up as master printer in their former premises, where he resides until 1736; remains in the Salisbury Court district for his entire career
- 23 November Marries Martha, daughter of John Wilde; five sons and a daughter from the marriage die in infancy
- 1722
- 5 March Granted the livery of the Stationers' Company
- 6 August Three Leake apprentices turned over to SR, the first of twenty-four apprentices bound to him during his career
- 1722–4 Denounced to the ministry by Samuel Negus, a printer, as one of the 'disaffected printers . . . Said to be High-Flyers'; continues printing Tory–Jacobite material, including the Duke of Wharton's periodical *The True Briton* (1723–4)
- 1725
- December Begins printing *The Daily Journal* (to 1737), one of several newspapers and periodicals printed by SR until the mid-1740s
- 1727
- 11 April Elected to junior office as Renter Warden in the Stationers' Company
- 1728 Rents a second Salisbury Court house, opposite the first, for *Daily Journal* operations (to 1736)
- September Identified to the ministry by Edmund Curll as printer of a seditious number of *Mist's Weekly Journal*
- 1730
- December *The Infidel Convicted*, possibly by SR
- 1731
- 23 January Death of Martha (Wilde) Richardson
- February Becomes a junior shareholder in the Stationers' Company, purchasing progressively more senior levels of stock in 1736, 1746, and 1751

October	Incur financial losses on the collapse of the Charitable Corporation; embroiled until mid-1733 in related legal proceedings
1733	
3 February	Marries Elizabeth Leake (d. 1773), sister of the Bath bookseller James Leake
February	Appointed first official printer to the House of Commons (to 1761), responsible for public bills and committee reports; SR thereby becomes 'more independent of Booksellers (tho' I did much Business for them) than any other Printer'
December	<i>The Apprentice's Vade Mecum</i>
23 December	Baptism of daughter Elizabeth, d. 1734
1734	
	Expands business premises into a third house, in Blue Ball Court (to 1740)
1735	
2 January	Baptism of daughter Mary (Polly), m. 1757 (to Philip Ditcher), d. 1783
April	<i>A Seasonable Examination of the Pleas and Pretensions of the Proprietors of, and Subscribers to, Play-Houses</i>
June	Probably begins printing the pro-ministerial <i>Daily Gazetteer</i> (to 1746)
1736	
	Moves to 'House of a very grand outward Appearance' on Salisbury Square, which he occupies until 1756; also rents Corney House, a tenement of Sutton Court, Chiswick, as a weekend/summer retreat (to 1738)
January	<i>Gentleman's Magazine</i> publishes a light verse epistle by SR, noting that 'the Publick is often agreeably entertain'd with his Elegant Disquisitions in Prose'
16 July	Baptism of daughter Martha (Patty), m. 1762 (to Edward Bridgen), d. 1785
1737	
16 August	Baptism of daughter Anne (Nancy), d. 1803
1738	
Summer	Rents large semi-rural retreat at North End, Fulham (to 1754)

xxii CHRONOLOGY

- October Edits and prints updated second edition of Defoe's *Tour*; also subsequent editions of 1742, 1748, 1753, and 1761–2
- 1739
- 26 April Baptism of son Samuel, d. 1740
- 10 November Starts writing *Pamela*
- 20 November *Æsop's Fables*
- 1740
- January Completes draft of *Pamela*, revising the text over the ensuing months
- 29 March *The Negotiations of Sir Thomas Roe in His Embassy to the Ottoman Porte*, edited and printed by SR for the Society for the Encouragement of Learning
- 17 July Baptism of twelfth and last child, Sarah (Sally), m. 1763 (to Richard Crowther), d. 1773
- 6 November *Pamela; or, Virtue Rewarded*
- 1741
- 23 January Expands his printing premises behind Salisbury Court
Letters Written to and for Particular Friends
- 28 May Opening volume of John Kelly's *Pamela's Conduct in High Life*, a spurious continuation, published; SR starts planning his own authorized continuation
- 1 December Elected to the Court of Assistants, ruling body of the Stationers' Company
- 7 December *Pamela in Her Exalted Condition*, SR's continuation
- 1742
- 8 May Sixth edition of *Pamela*, in octavo format and with twenty-nine engravings by Hubert Gravelot and Francis Hayman: the first simultaneous publication of both parts
- May Wins large contract to print the *Journals* of the House of Commons (to 1761)
- 1744
- June–July Begins printing the *Philosophical Transactions of the Royal Society* (to 1761), one of several major projects for learned societies
- December Earliest references in SR's correspondence to *Clarissa*, which already exists in some form of draft
- December Sends part of the novel in manuscript to Aaron Hill; manuscript copies in various states of revision circulate among SR's friends until 1747

1746	
Summer	Assists the ministry in finding shorthand experts to help prosecute Jacobite rebels
December	Hill sends SR his ‘Specimen of New Clarissa’, a test abridgement of the novel’s opening
1747	
1 December	<i>Clarissa</i> , Vols. I and II
1748	
28 April	<i>Clarissa</i> , Vols. III and IV
5 July	William Richardson, nephew, apprenticed to SR
2 August	Advertises in the <i>Whitehall Evening-Post</i> for contact with Lady Bradshaigh, who has been sending pseudonymous letters about <i>Clarissa</i>
6 December	<i>Clarissa</i> , Vols. V–VII
1749	
June	Prints <i>Answer to the Letter of a Very Reverend and Worthy Gentleman</i> , a defence of <i>Clarissa</i> ’s fire scene, for private distribution
August	Publishes notes responding to Albrecht von Haller’s critique of <i>Clarissa</i> in the <i>Gentleman’s Magazine</i>
December	Prints <i>Meditations Collected from the Sacred Books</i> for private distribution
1750	
6 March	First face-to-face meeting with Lady Bradshaigh, thereafter his closest literary adviser
August	Death of SR’s brother Benjamin; household joined by Benjamin’s fourteen-year-old daughter Susanna (Sukey), ‘whom my Wife has in a manner adopted’
1751	
January	Sections of <i>Sir Charles Grandison</i> start to circulate in manuscript among SR’s friends
17 February	Publishes an essay (no. 97) on courtship and marriage in Samuel Johnson’s periodical <i>The Rambler</i> , based on SR’s letter of 8 September 1750 to Frances Grainger
20 April	Expanded third edition of <i>Clarissa</i> ; new material separately published as <i>Letters and Passages Restored from the Original Manuscripts of the History of Clarissa</i>

xxiv CHRONOLOGY

- 1752
 28 September Fire at SR's printing house causes extensive damage and loss of stock; takes on additional Salisbury Court premises at about this time, probably as a warehouse and workmen's residence
- 1753
 May Begins distributing printed sheets of *Sir Charles Grandison* among friends
 2 June Writes autobiographical letter to Johannes Stinstra, his Dutch translator
 30 June Attains rank of Upper Warden in the Stationers' Company
 August Learns that four Dublin booksellers have stolen most of *Sir Charles Grandison* in printed sheets and plan to publish an unauthorized edition; halts printing and fires suspected employees
 14 September *The Case of Samuel Richardson, of London, Printer; with Regard to the Invasion of His Property* printed for free distribution
 13 November *Sir Charles Grandison*, Vols. I–IV, simultaneously published in duodecimo ('first') and octavo ('second') editions; Vols. I–VI of the piracy appear in Dublin the same month, before SR can bring out his authorized Vols. V–VI
 11 December *Sir Charles Grandison*, Vols. V–VI (duodecimo) and Vol. V (octavo)
- 1754
 1 February Prints *An Address to the Public*, a further attack on the Dublin pirates and on George Faulkner, an Irish bookseller, with whom he had failed to negotiate a solution
 14 March *Sir Charles Grandison*, Vol. VII (duodecimo) and Vol. VI (octavo)
 19 March Revised third edition of *Sir Charles Grandison* (duodecimo)
 April Prints two commentaries on *Sir Charles Grandison*, *Answer to a Letter from a Friend* and *Copy of a Letter to a Lady*, for private distribution; the latter explains that there will be no further volumes
 6 July Becomes Master of the Stationers' Company for a one-year term
 July–October Rents and renovates new weekend house at Parson's Green, which his wife and daughters make their main home

- 1755
 February Begins writing a fragmentary ‘History of Mrs. Beaumont’ (partly published in 1804), possibly as the basis for a new novel
- 6 March *A Collection of the Moral and Instructive Sentiments, Maxims, Cautions, and Reflexions, Contained in the Histories of Pamela, Clarissa, and Sir Charles Grandison*
- 5 August William Richardson completes apprenticeship and becomes SR’s overseer
- July–December Builds expensive new business premises in Salisbury Court, renovating the adjoining house as a residence, which he occupies the following spring
- 1757
 June Approached by Erasmus Reich, a Leipzig bookseller, with proposals to bring out a German edition of his selected correspondence, which he starts to prepare
- 1758
 May Abandons the Reich project, but continues preparing letters for possible posthumous publication
- August–September Revises and corrects Urania Hill Johnson’s novel *Almira*, which she publishes six months after SR’s death, rejecting most of the revisions
- 1759
 May Prints Edward Young’s *Conjectures on Original Composition*, composed by Young with SR’s collaborative involvement
- Summer William Richardson leaves SR’s employment to start his own printing business
- 1760
 28 April Revises and contributes to a translation of Marguerite de Lussan’s *The Life and Heroic Actions of Balbe Berton*, printed by William Richardson
- 24 June Enters partnership with Catherine Lintot, heir to the printer Henry Lintot, in a law patent with monopoly rights to print books on common law
- 1761
 March Borrows Lady Bradshaigh’s annotated copies of *Pamela* and *Clarissa* to make further revisions

xxvi CHRONOLOGY

- 28 June Suffers stroke during a visit from the portraitist Joseph Highmore
- 4 July Dies, leaving an estate of £14,000 and bequeathing manuscripts to his daughters; buried in St Bride's, Fleet Street, beside his first wife and infant children
- September William Richardson returns to Salisbury Court, taking over SR's business with a partner, Samuel Clarke
- 1762 Posthumous revised editions of *Pamela* and *Sir Charles Grandison*
- 1765
- March 'Six Original Letters upon Duelling' published in the *Candid Review and Literary Repository*
- 1771
- 25 January Publication of Anna Meades's *The History of Sir William Harrington, written some years since, and revised and corrected by the late Mr. Richardson*; SR's daughters contest the claim, but he had indeed advised Meades in 1757–8
- 1780 William Richardson issues proposals for a uniform edition of the novels, 'with corrections', but the edition does not materialize
- 1784 Anne Richardson and Martha Bridgen plan a new edition of *Pamela*, based on unpublished final revisions by SR, to be 're-revised' by themselves
- 1786
- January–February Authorized 'Memoirs of Richardson', perhaps by Edward Bridgen, published in the *Universal Magazine*
- 1792 'New edition' of *Clarissa*, 'with the last corrections by the author', prepared with the involvement of Anne Richardson and SR's granddaughter Sarah Crowther Moodie
- 1801 Fourteenth edition of *Pamela*, prepared from Anne Richardson's copy, 'with numerous alterations . . . by the Author'
- 1803 Death of Anne, SR's last surviving child

Cambridge University Press
978-0-521-84895-4 - Samuel Richardson: Pamela: Or, Virtue Rewarded
Edited by Albert J. Rivero
Frontmatter
[More information](#)

CHRONOLOGY xxvii

- 1804
July *The Correspondence of Samuel Richardson*, edited, with a
 substantial biographical memoir, by Anna Laetitia
 Barbauld
- 1810 ‘New edition’ of *Sir Charles Grandison*, probably from
 Anne Richardson’s copy, ‘with the last corrections by the
 author’; fifteenth edition of *Pamela*, with further ‘numerous
 corrections and alterations’, apparently from Anne’s
 annotated copy of the fourteenth edition

ABBREVIATIONS

<i>Clarissa</i>	Samuel Richardson, <i>Clarissa. Or, The History of a Young Lady</i> , 7 vols. (1747–8)
Eaves and Kimpel	T. C. Duncan Eaves and Ben D. Kimpel, <i>Samuel Richardson: A Biography</i> (Oxford: Clarendon Press, 1971)
<i>ESTC</i>	<i>English Short Title Catalogue</i> (online version)
<i>EW</i>	Samuel Richardson, <i>Early Works</i> , ed. Alexander Pettit (Cambridge University Press, 2011)
FM	Forster Collection, Victoria and Albert Museum
Johnson	Samuel Johnson, <i>A Dictionary of the English Language</i> , 2 vols. (1755)
<i>Joseph Andrews</i>	Henry Fielding, <i>Joseph Andrews</i> , ed. Martin C. Battestin (Middletown, CT: Wesleyan University Press, 1967)
Keymer	Samuel Richardson, <i>Pamela</i> , ed. Thomas Keymer and Alice Wakely, intro. Thomas Keymer (Oxford University Press, 2001)
Keymer and Sabor	Thomas Keymer and Peter Sabor, <i>Pamela in the Marketplace: Literary Controversy and Print Culture in Eighteenth-Century Britain and Ireland</i> (Cambridge University Press, 2005)
Maslen	Keith Maslen, <i>Samuel Richardson of London, Printer: A Study of His Printing Based on Ornament Use and Business Accounts</i> (Dunedin: University of Otago, 2001)
McKillop	Alan Dugald McKillop, <i>Samuel Richardson: Printer and Novelist</i> (Chapel Hill: University of North Carolina Press, 1936; repr. Shoe String Press, 1960)
<i>ODEP</i>	<i>The Oxford Dictionary of English Proverbs</i> , 3rd edn, rev. F. P. Wilson (Oxford: Clarendon Press, 1970)

Cambridge University Press
 978-0-521-84895-4 - Samuel Richardson: Pamela: Or, Virtue Rewarded
 Edited by Albert J. Rivero
 Frontmatter
[More information](#)

- OED* *O[xford] E[nglish] D[ictionary] Online* (Oxford University Press, 2008)
- Pamela* 2 Samuel Richardson, *Pamela; or, Virtue Rewarded . . . And afterwards, In her Exalted Condition*, vols 3–4 (1742)
- Sabor Samuel Richardson, *Pamela; or, Virtue Rewarded*, ed. Peter Sabor, intro. Margaret Anne Doody (Harmondsworth: Penguin, 1980)
- Sale (1936) William Merritt Sale, Jr, *Samuel Richardson: A Bibliographical Record of His Literary Career with Historical Notes* (New Haven, CT: Yale University Press, 1936)
- Sale (1950) William Merritt Sale, Jr, *Samuel Richardson: Master Printer* (Ithaca, NY: Cornell University Press, 1950)
- SCG Samuel Richardson, *The History of Sir Charles Grandison*, 2nd edn, 6 vols. (1753–4)
- Shamela Henry Fielding, *The Journal of a Voyage to Lisbon, Shamela, and Occasional Writings*, ed. Martin C. Battestin (Oxford: Clarendon Press, 2008)
- Spectator *The Spectator*, ed. Donald Bond, 5 vols. (Oxford: Clarendon Press, 1965)
- Tilley Morris Palmer Tilley, *A Dictionary of the Proverbs of England in the Seventeenth and Eighteenth Centuries* (Ann Arbor: University of Michigan Press, 1950)

Cambridge University Press

978-0-521-84895-4 - Samuel Richardson: *Pamela: Or, Virtue Rewarded*

Edited by Albert J. Rivero

Frontmatter

[More information](#)

GENERAL INTRODUCTION

Samuel Richardson's first full-length work of prose fiction, *Pamela: or, Virtue Rewarded*, was published anonymously on 6 November 1740 in two small duodecimo volumes; it became an instant bestseller and cultural event. Posing as 'editor' of a genuine correspondence, Richardson gave his readers, 'In a Series of Familiar Letters' (title page), the fascinating story of a young servant-girl who, withstanding the assaults of her late lady's rakish son, manages to convert him from his wicked ways and becomes his wife. Combining pious commentary with sexual titillation, and offering what its detractors affirmed was a recipe for social climbing, the novel spawned many publications, both from those who relished its religious message and from those who deplored its dubious morality. The so-called 'Pamela controversy', especially after Henry Fielding joined the fray with *Shamela* (first published on 2 April 1741, with a second edition appearing on 3 November 1741), has often been interpreted as one of the crucial events in the development of the English novel.¹ By May 1742, *Pamela: or, Virtue Rewarded* had reached its sixth edition (in

¹ For the most comprehensive and accurate account of the events surrounding the novel's publication and reception, see Thomas Keymer and Peter Sabor, *Pamela in the Marketplace: Literary Controversy and Print Culture in Eighteenth-Century Britain and Ireland* (Cambridge University Press, 2005); I am deeply indebted to this work for my own account of the *Pamela* vogue. I am also indebted to Alan Dugald McKillop, *Samuel Richardson: Printer and Novelist* (Chapel Hill: University of North Carolina Press, 1936; repr. Shoe String Press, 1960), pp. 3–106, and T. C. Duncan Eaves and Ben D. Kimpel, *Samuel Richardson: A Biography* (Oxford: Clarendon Press, 1971), pp. 100–53. Still of some interest, but superseded by Keymer and Sabor's book, is Bernard Kreissman's monograph, *Pamela-Shamela: A Study of the Criticisms, Burlesques, Parodies, and Adaptations of Richardson's Pamela* (Lincoln: University of Nebraska Press, 1960). Most of the documents, including visual representations, generated by the novel's publication are conveniently reproduced in the six volumes of Thomas Keymer and Peter Sabor (eds.), *The Pamela Controversy: Criticisms and Adaptations of Samuel Richardson's Pamela, 1740–1750* (London: Pickering & Chatto, 2001). For an astute analysis of the cultural issues at stake, see James Grantham Turner, 'Novel Panic: Picture and Performance in the Reception of Richardson's *Pamela*', *Representations* 48 (1994), 70–96. Turner here follows Terry Eagleton, who views *Pamela* less as a novel than as 'a password or badge of allegiance, code for what became a whole cultural event'. For Eagleton, 'the modern equivalent of *Pamela* would . . . be . . . a phenomenon like Superman. The literary text . . . is merely the occasion or organizing principle of a multimedia affair, stretching all

Cambridge University Press

978-0-521-84895-4 - Samuel Richardson: *Pamela: Or, Virtue Rewarded*

Edited by Albert J. Rivero

Frontmatter

[More information](#)

xxxii GENERAL INTRODUCTION

octavo format, with illustrations). In an attempt to legitimize his heroine's social elevation and to reassert his right as the sole purveyor of her story, Richardson had published on 7 December 1741 a continuation in two volumes, detailing Pamela's life 'In her Exalted Condition'. An inveterate reviser, Richardson continued to tinker with both parts of the novel for the rest of his life, with an 'eighth edition' (the fourth of the sequel) being published on 18 October 1761, three months after his death. A 'new edition, being the fourteenth', claiming to incorporate the author's final 'corrections and alterations' (title page), was published in four volumes in 1801. Issued by what was essentially the same group of booksellers, a 'fifteenth' edition, also in four volumes and with further corrections, appeared in 1810.

Such, in short, is the history of the publication of what was arguably the most influential novel published in Britain in the eighteenth century. This history, as well as the history of the novel's initial critical reception, has often been told. It is not my purpose here to rehearse either one or both of these histories in detail, but instead to offer a brief general introduction to *Pamela: or, Virtue Rewarded* that will outline circumstances surrounding its composition, publication, early reception, and revisions. My aim is to sketch out, in so far as it is possible, the historical context of the novel's first appearance, not to offer a new critical interpretation or to engage in critical disputes. At the end of this introduction, I shall offer a brief rationale of the principles governing my annotations. Although in the ensuing pages I shall sometimes refer to the sequel, my focus throughout is on the original novel, reserving information on *Pamela in Her Exalted Condition* for my General Introduction to that work, published in a separate volume.

CIRCUMSTANCES OF COMPOSITION

Writing to Johannes Stinstra, the Dutch translator of *Clarissa*, on 2 June 1753, Richardson provides his own account of the genesis of *Pamela*:

You ask, 'If I had a Model before my Eyes, in some of my Pieces?' The Story of Pamela had some slight Foundation in Truth. Several Persons of Rank were guessed at, as having in my Mind sat for the two Principal Characters in that Piece: But no one Conjecture came near the Truth; nor was it likely that it should; for I myself knew no more of the Story, than what I recollected a Gentleman told me of it Fifteen Years before I sat down to write it; & as it was related to him by an Innkeeper in the

the way from domestic commodities to public spectacles, instantly recodable from one cultural mode to the next' (*The Rape of Clarissa: Writing, Sexuality and Class Struggle in Samuel Richardson* (Oxford: Basil Blackwell, 1982), p. 5). Building on the cultural analyses of Turner and Eagleton, William B. Warner examines what he calls 'The *Pamela* Media Event' in *Licensing Entertainment: The Elevation of Novel Reading in Britain, 1684–1750* (Berkeley: University of California Press, 1998), pp. 176–230.

Cambridge University Press

978-0-521-84895-4 - Samuel Richardson: *Pamela: Or, Virtue Rewarded*

Edited by Albert J. Rivero

Frontmatter

[More information](#)

Neighbourhood of the happy Pair; & which Gentleman had been, at the Time, several Years dead.

The writing it then, was owing to ye following Occasion: –Two Booksellers, my particular Friends, entreated me to write for them a little Volume of Letters, in a common Style, on such Subjects as might be of Use to those Country Readers who were unable to indite for themselves. Will it be any Harm said I, in a Piece you want to be written so low, if we should instruct them how they should think & act in common Cases, as well as indite? They were the more urgent with me to begin the little Volume for this Hint. I set about it, & in the Progress of it, writing two or three letters to instruct handsome Girls, who were obliged to go out to Service, as we phrase it, how to avoid the Snares that might be laid against their Virtue; the above story recurred to my Thought: And hence sprung *Pamela*.²

The ‘little Volume’ Richardson refers to here is *Letters Written to and for Particular Friends, On the Most Important Occasions*, commonly known as *Familiar Letters*, probably begun in September or October of 1739, though its publication was delayed until 23 January 1741, as Richardson turned his attention to completing the project that had so adventitiously ‘sprung’ from him.³ The one-paragraph Letter CXXXVIII, from ‘A Father to a Daughter in Service, on hearing of her Master’s attempting her Virtue’, is clearly the germ of the second letter in *Pamela*, in which her parents advise Pamela to return to them ‘if you find the least Attempt made upon your Virtue’ (p. 12). But, unlike the daughter in *Familiar Letters*, who in her answer (Letter CXXXIX) succinctly apprises her father that ‘I have this Day left the House’, even though her master has not made another ‘vile Attempt’ (*EW*, p. 464), Pamela stays, a fateful decision not only for herself and her author but also for the history of the English novel. The two booksellers who persuaded Richardson to undertake *Familiar Letters* were his close friends and associates in the printing trade, John Osborn and Charles Rivington, who would also become the booksellers for *Pamela* and from whom, as he informs Stinstra, Richardson ‘accepted of 20 Guineas for two Thirds of the Copy-Right; reserving to myself only one Third’.⁴ Given the spectacular success that lay ahead, it is evident, from this split in copyright shares, that Richardson, while cutting a relatively respectable deal for a first-time author of a novel, undersold himself.⁵

2 Richardson to Stinstra, 2 June 1753. All references to Richardson’s correspondence are to the Cambridge Edition of the Correspondence of Samuel Richardson, gen. eds. Thomas Keymer and Peter Sabor, in progress.

3 Samuel Richardson, *Letters Written to and For Particular Friends, On the Most Important Occasions. Directing not only the Requisite Style and Forms To be Observed in Writing Familiar Letters; But How to Think and Act Justly and Prudently, in the Common Concerns of Human Life* (London, 1741). The full title of this work suggests that the stylistic and formal concerns of the traditional letter-writer are here secondary to issues of moral and ethical conduct.

4 Richardson to Stinstra, 2 June 1753.

5 Other than this figure, we have no other surviving evidence of how much money Richardson made from *Pamela*. William Merritt Sale, Jr, writes that ‘an indication of how completely Richardson

Cambridge University Press

978-0-521-84895-4 - Samuel Richardson: Pamela: Or, Virtue Rewarded

Edited by Albert J. Rivero

Frontmatter

[More information](#)

xxxiv GENERAL INTRODUCTION

A dozen years before his account to Stinstra, in late January or early February 1741, in reply to a query from Aaron Hill, Richardson had offered a similar version of the 'original groundwork of fact, for the general foundation of Pamela's story' but placed the gentleman's telling of it to him 'about twenty-five years ago'. In this earlier, fuller version, Richardson paints a detailed portrait of the lady, 'one of the greatest beauties in England; but the qualities of her mind had no equal: benevolent, prudent, and equally beloved and admired by high and low'. He continues:

That she had been taken at twelve years of age, for the sweetness of her manners and modesty, and for an understanding above her years, by Mr. B—'s mother, a truly worthy lady, to wait on her person. Her parents, ruined by suretiships, were remarkably honest and pious, and had instilled into their daughter's mind the best principles . . .

That the girl, improving daily in beauty, modesty, and genteel and good behaviour, by the time she was fifteen, engaged the attention of her lady's son, a young gentleman of free principles, who, on her lady's death, attempted, by all manner of temptations and devices, to seduce her. That she had recourse to as many innocent stratagems to escape the snares laid for her virtue; once, however, in despair, having been near drowning; that, at last, her noble resistance, watchfulness, and excellent qualities, subdued him, and he thought fit to make her his wife . . . ⁶

The details of the original Mrs. B's story are so similar to those represented in *Pamela* that it is difficult to determine whether Richardson is reconstructing or obfuscating the historical origins of his novel, especially when one considers how the 'story' has been transmitted – from Richardson's recollection of a story told to him, 'many years before', by a friend, now dead, who, in turn, had heard it from the landlord of an inn. While it is entirely possible that Richardson, given

underestimated the value of the book as a publishing venture may be found in the fact that in 1776 a one-sixteenth share of *Pamela* sold for £18' (*Samuel Richardson: A Bibliographical Record of His Literary Career with Historical Notes* (New Haven, CT: Yale University Press, 1936), p. 16). But by then, though its popularity had waned, the novel was nonetheless still valuable 'as a publishing venture' precisely because of its initial spectacular success, not to mention Richardson's established reputation as the author of *Clarissa* and *Sir Charles Grandison*. Perhaps a more accurate measure of what a novelist might have expected as a lump sum payment for his work (as was the custom) in the early 1740s may be had in Henry Fielding's willingness (possibly prompted by the pressure of debt) to take only £25 for *Joseph Andrews* before James Thomson advised him to approach Thomson's own publisher, the bookseller Andrew Millar – even though, as Martin C. Battestin suggests, the details of the anecdote describing the selling of *Joseph Andrews* 'are suspiciously elaborate' (General Introduction, *Joseph Andrews*, ed. Martin C. Battestin (Middletown, CT: Wesleyan University Press, 1967), p. xxviii). That Fielding was actually paid £183 ius. might have been the result not only of Millar's munificence but also of the recent success of *Pamela*, which had very likely raised the price of that kind of literature. Millar later paid Fielding £600 for *Tom Jones* and £800–1000 for *Amelia*.

⁶ Richardson to Hill, [c.1 February 1741]. The original of this letter has not survived; the letter is quoted, undated, by Anna Laetitia Barbauld in the biographical preface to her six-volume edition of *The Correspondence of Samuel Richardson* (London, 1804), I, pp. lxi–lxxvi. The date given here is conjectural and derives from Eaves and Kimpel, p. 626. Richardson is answering Hill's letter of 15 January 1741; Hill replies to the letter cited here on 9 February 1741.