

Pamela (1740)

“What then is left me but words?” (249)

- Has Richardson read Haywood? Defoe?
- What is the history of the Andrews family fortunes? (48)
- What are the differences in the ethos of *Pamela* and *Moll Flanders*?
- The general reading public, in 1740s, was consumed with *Pamela*; the novel is wholly consumed with her “virtue” or chastity; what kind of model of gender does this give us? For Fielding, this is no more than the whole world being obsessed with “a poor girl’s little &c,” and people read it less for edification and more for titillation. Where is the line?
- What does this novel have to say about affective individualism and modernity, as the critical texts we’ve encountered seem to define them? Is this novel subversive in any way?
- What does this novel have to say about publicity and privacy, as they were changing in the 18th century?
- What does this novel have to say about the changing institution of marriage (or rather, the institutionalization of marriage), as Stone describes it?
- In this novel, the hand operates as a twinned synecdoche—a part that represents the whole. It is at once a body part, and so represents the entire body; but it is also a term describing the written product of the hand, and so represents the entire text. To what uses is this synecdoche put in the novel?
- Deference to him as a wife, rebelliousness to him as a servant—do you have any difficulty with this??
- What kinds of “trials” does Pamela undergo throughout the novel?
- How is Pamela’s relationship with money different from Moll Flander’s?
- Is there anything gothic about *Pamela*? Has Charlotte Dacre read *Pamela*? The “darker side” of *Pamela*—dueling, Godfrey in Jamaica (500), illegitimate children, attempted rape, imprisonment; sent a “little Negro boy” to wait on Miss Goodwin, but died of smallpox (504)
- Doubt as a moral tool... “why need I be thus in doubt?” We generally get Pamela’s sense of doubt, but after volume 1, we begin to see B’s perspective (though still in negative)—see page 237
- *Pamela* as sentimental novel? Purpose of reading? (130, 137); “tears stood in my eyes” (496); “I wept at this moving tale” (502); “There is such a sweet simplicity in thy story, as thou tellest it; such an honest artlessness in thy mind, and.... the sight of your papers, I dare say, will crown the work” (475)

Key Scenes: Opening (43); Summer house (55); B in Closet (93ff); Editor/Break (123); Sunflower (165); Carp (168); Bull (187, 191, 206); Contemplates suicide (212); Colbrand/Law (218-9); Duty: (205, 245, 157); Proposals (227); B disguised as Nan (237-241); Gypsy (261); B searches P (271); Writes to family for return of letters (289); Marriage speculations (296ff); marriage (374ff); 393ff--B's "injunctions"; Davers arrives (401); conversation about marrying up/down (441ff); B a dueller, Sally Godfrey (451); Davers and P reconciled/hands (455); The "rules" P observes from B's "stately lecture" (467); Return to Bedfordshire (477); meets Miss Goodwin (495 – [“her mother chose that

name for her, because she would not have her called by her own" 496]; B as writer (514—though P is "rhymester, not poetess")

Novel form:

Low language: din their ears, goggling eyes, boiled chicken with butter and parsley; 224; dirty joke (172, cf. expurgations/revisions); "fat face!" 409

Writing to the Moment; 211; physicality of: 236

152, 165 (inclusion of letters), 184-5, 191, 208, 214, 221 (P's comments on letters), 231

Names—individuality

Interior expression—letters, diary, journals; later, revelation of the elite's

individuality, particular experience

Privacy—epistolary; but, rendered public—public sphere of civic action, public participation in civil society; duty to speak one's mind

Appearance of authenticity (fiction of letters as real; editor)

Editor's presence: 123ff, 155 (footnotes)

DETAIL/particularity!! (some criticized for "low")

A 'contingent world'

Aware of itself as x romance (real/history; disparaging comments on romance--"romantic idiot" (202); "horrid romancing" (219)

Writing

130, 123, 150, 154-5,

156 ("I have all along shewed your letters to my master")—all seeing eye/plots

160 ("Now, Mrs. Pamela, let me see you write something")

168, 178, 235, 236, 245, 263, 184,

268 ("I long to see the particulars of your plot...")

306 ("you who have such command over your pen")

286-8 (P to return with letters)

284 (P considers whether to tear out her writing/not allow parents to see it)

283 ("papers have been returned")

281 ("my story, surely, would furnish out a surprising kind of novel, if it were to be well told")

275 ("I would have you...continue writing by all means")

149—writing as a possible site of rebellion [see control of information]

196, 200: letters gone awry, Jewkes/Pamela's letters cross

Misreading: 204

Hides papers: 210

False letter/plant: 236

Contract (230); no contract w/Williams (235); B brings P the license (357)

Hand: 241ff; power, and consent (340)

"I wish I had kept this letter, that I might have shewn you how a man who generally acts like a fool, can take upon him to write like a Lord. But I suppose it is of my sister's

penning, and he, poor man, is the humble copier" (361)—**quality of hand/text suggests**

quality of mind

“pleasing manner in which you relate...your sufferings” “beautiful in tears” (307)

purposes of writing/reading 198, 276*, 282, 467; 75, 87, 130*, 116, 150* (pleasing relation of escape”; 131—“to ease mind”; to negotiate proper interpretations; Davers’ wants to read P’s letters (474)

P tells Davers of B's "attempts" (472); Davers asks to see her letters/journals (474)

"there is such a sweet simplicity in thy story, as thou tellest it; such an honest artlessness in thy mind, and.... the sight of your papers, i dare say, will crown the work" (475)

Miss Darnford and P "have agreed on a correspondence" (477)

“I would have you speak as you think”—but only when appropriate! (339); ‘I mean not to discourage you from suggesting to me, on every proper occasion, the pious impulses of your own amiable mind...’ (363)

Before ceremony, P’s verses read (350ff)

Signs her name “Pamela”, not “her name” (387); Davers asks what she should call P (443)

“correspondence” (319) leads to physical intimacy; writing/letters. “criminal conversation,” “criminal correspondence”

Litigation regarding “criminal conversation” (also called, tellingly, “criminal correspondence”) appeared in the late 17th century—“rested on a legal fiction that adultery caused damage to a husband’s property” (see B’s considerations of inheritance, should he not marry P); “property-based language to describe illicit sexual intercourse”; monetary relief awarded to plaintiff (man) whose property was injured (M.J. Ganz, review of Laura Korobkin’s *Criminal Conversation: Sentimentality and 19th century Legal Stories of Adultery*, 1998).

“Women, who had been seen as the more lustful sex, were now seen as the passive victims of scheming males. Cuckolds, who had been universally perceived as objects of ridicule and the butt of stage humor, became objects of sympathy who now had recourse at law. Previously the only remedy for a failed marriage was a ruling by an ecclesiastical court granting a legal separation without remarriage. By the mid-eighteenth century, a deceived husband could take civil action in the courts of the King’s Bench or Common Pleas against his wife’s lover for the "loss of comfort and society" and claim damages. Adultery, or "criminal conversation" as it was legally described, had become a crime and not a sin. The civil courts did not have the power to grant a separation, however. For that the victim still had to take his case to the Church, but the cuckold who had once been considered helpless before his wife’s sexuality now had "a chance to reassert his power and turn the tables on his wife’s lover" (174). But although men could sue their rivals, they had to be careful not to be perceived as being excessively vindictive, or the jury might shift its sympathy to the accused.

The changed attitude permitted men to claim the moral high ground. They had behaved with propriety and their willingness to forgive an errant wife became a sign of strength

not of weakness. This changed attitude is also evident in the words used to describe and therefore trivialize the offense. The "whoredom" of the seventeenth century became "gallantry" in the eighteenth. Thus, Samuel Pepys could describe his acts of adultery as his "follies," and his wife was fighting a losing battle when she forced him to write a letter to his paramour, denouncing her as a "whore." By the eighteenth century the term was restricted to streetwalking prostitutes." (Robert Braddock, review of *Fashioning Adultery: Gender, Sex and Civility in England, 1660-1740*, 2002)

Letter/body: 159 ("I put what I was writing in my bosom, and asked her for more paper"; more bosoms: 165, 168); 264, 270ff (I *will* see them), 278, 287 (with letters, Pamela returns); **Hand:** **241ff.** **But:** absence... no details of marriage night (380); in marriage, she becomes a "cipher" (390); later, "what a sweet shape is here! It would make one regret to lose it (i.e. grow big in pregnancy) (397)

Hand

43 ("and he took me by the hand; yes, he took my hand before them all")

44 ("let me see what a hand you write")

115 ("holding both my hands between his")

195, 206, 232, 240, 241, 242, 243, 245, 247, 248, 281, 306 ("honored me by kissing my hand"), 303 (B's reading of Longman's hand); 295 ("taking my hand"); 292 ("took my hand"); 291 ("will you give me your hand?"); 270 ("and took both my hands"); **Hand:** 241ff; marriage scene: "the joining of our hands afterwards, the declaration of our being married..." (375)

Davers slaps her hands (419)

"I gave my hand to my dear master... 'Accept of it... my heart is with it'" (509)

Power

84 ("for he is a lord, and above the world's opinion [irony]. And indeed I never heard of any couple so happy as you, my dear parents, though you labour so hard for a poor livelihood")

129, 143, 148, 151, 165, 166—B's power over others (material dependence)

143 ("as I had owned myself to be the servant of the squire, they were of opinion that they ought not to intermeddle between a man of his rank and his servant. They were under great obligations to their landlord, they added, and they expected repairs, and other favors from him")

147-8 ("You have so great power over my master, that you will be soon mistress of us all..." "he is my master; and if he bids me do a think that I can do, I think I ought to do it... suppose he should bid you cut my throat?")

151, 165—W's material dependence on B (repeated!); 157, 164, 170, 172, 201, 203, 205, 226, 229, 242, 247, 248, 249, 258, 299 (wife/servant); 258, 297 (fires servants); nan: "I must, if my mistress bids me" (151)

B's right to read P's letters (265)

Domestic servitude and the injunction on servants to keep their masters' secrets (see Folkenflik): Information control; Pamela's writing compromises B's ability to control his reputation: 64, 138, 96, 98, 105, 123; Richardson's manipulation of perspective through the control of information, the plotting of the novel/release of information (i.e., the letter Pamela writes p.129, and the one she writes p.154); the dramatic irony in John Arnold's continuing a "poor honest" man, though we know he's been giving B her letters;

"my master's beneficence may be said to be God-like" (309)

Duties of a servant, duties of a wife? Father's injunction: "I need not, I am sure, prompt your obedience in whatever will most oblige so good a gentleman" (333); P: "It will be my pleasure, as well as my duty, to obey you in every thing, and I will write up to the conclusion of this day, that you may see how happy you have made me" (381); "my prison is become my palace" (378)

Of a husband, of a master? Of a wife? "since all her wishes are answered in the delight her generous heart takes in promoting the happiness of others, it shall be my study to make all care for herself unnecessary" (385); "what a sweet shape is here! It would make one regret to lose it (i.e. grow big in pregnancy) (397)

Effect of letters?

Reading

75 (parents reading letters)

Purpose of letters: 87, 130; pleasant reading if able to escape (150); to ease the mind (131)

How should Father interpret competing letters? (125)

116 (B has seen her writing)

Novels/romances: 124, 128

138-140 (Farmer Monkton's reading, interpreting)

156 (discovers B has been reading her letters—Arnold)

151 ("with what pleasure shall I afterwards read these my letters")

171, 172, 202, 234, 197, 200, 209, 214, 247, 248, 287,

265 (B should read "every line that such a servant as *my* Pamela writes")—power, rank

268 ("I long to see the particulars of your plot...")

303 ("to read your moving journal")

296 (Davens' letter read over and over)

285 ("expressed in so sweet, so innocent a manner")

275 (B, scene of reading)

314-5 (B won't see more papers w/o consent; but, cannot consent that you should withhold it from me); reading and power

Privacy of P's letters ("there are twenty things nobody should see but ourselves, and especially not the 'squire!", 315); P voluntarily (so-called!) gives her letters to B... for approval... (317)

P must "be shown to" the neighboring gentry/Darnfords, like her letters? (316)

Davens reads Bs letter to P (416ff)

Miss Goodwin loves to read (498)

Reform: 301, 305 (issue of inheritance a factor); 311; “I shall, by degrees, be more habituated to this way of thinking, as I more and more converse with you...” (362); “and that, my dear girl, is everything! ‘tis all I want! ‘tis all that heaven itself requires of us!...” (368); “And thus the dear, once naughty assailer of her innocence, by a blessed turn of Providence, is become the kind, the generous protector and rewarder of it!” (375); “we husbands, in this neighborhood, are resolved to turn over a new leaf with our wives, and your lord and master shall shew us the way...” (426); P has converted B from libertinism, may convert Davers from pride (443); B seeks to “learn honest English” (339); P a “pattern” for all ladies (322); 443; **reading pamela’s letters causes change**; Davers’ reassessment of Worden (475)

Through sentiment, feeling, expression

Privacy: 315; cf. control of information; letters are private (265); hand as sign of interiority (361); “I gave my hand to my dear master...’ Accept of it...my heart is with it” (509); Privacy of P’s letters (“there are twenty things nobody should see but ourselves, and especially not the ‘squire!’”, 315); B’s attempts to waylay her letters; strip search...

Marriage: 305 (issue of inheritance); “what the lawyers tell us...marriage is the highest consideration the law knows...” (379); **husband is head—for a woman to marry someone beneath her is degrading, but for a man to do so, raises the woman (441)**;

Law: 266, 271, 280 (“proof”)

In letters, “equal” (268)

“know your duty... dost think thyself above it? What possesses thee to dare look upon thyself as my sister?” (411)

Plotting

147, 157, 160, 197, 200, 168, 208, 223, 268, 306 (“for we have both been a couple of plotters”)

Lincolnshire: 146, 237

Bedfordshire: starts; returns (477)

Revolutionary?

247; 197 (between life and virtue); ability of servants to resist? On kings (428); Laesae magestatis (426); (428); “Who is there that has a right to censure me? Whom have I hurt by it? Have I not an estate, free and independent?” (442); “since things are as they are, what signifies standing out?” (447); “daring to adhere to good lessons” (239); “I would have you speak as you think” (339); “How came I to be his property?”

Subversive elements of Pamela? 83 (P’s characters of the visiting women—“but don’t you wonder to find *me* scribble so much about *family* and *birth*?”); *my* value; what

belongs to me (102, 116); choice vs. duty—where is the line? When can one disobey? (146); P's reflections on Monkton (142) as a tyrant; writing at all rebellious? What about Pamela's voice? May be revolutionary as a servant, but as a wife? P's reflections on class 410; 411; P interrupts B (235); "for their impertinence to me...never has a girl of your degree set a large family in such a jumble (258); equality—leave "side by side" [cf. stone, companionate marriage] (257, 379, 268); marry on my own terms (297); "treasonable" (265); P takes in Godfrey's child (497, though she escaped the poor woman's fate)

Rank, Value, Worth (B)

71 ("undervalued himself twice?")

128, 147-8, 163, 170, 173, 251, 225, 201, 217, 288, 280, 293 (Davens on marriage)
(P)

55 ("you have taught me to forget myself, and what belongs to me; you have lessened the distance that fortune has made between us, by demeaning yourself, to be so free to a poor servant")-- P's doubleness

83 ("but don't you wonder to find me scribble so much about family and birth? When, had I reason to boast of it, I should, if I know my own mind, very little value myself upon it; but, contrarily, think with the poet I have heard quoted, that virtue is the only nobility")

116, 145, 197, 200, 213, 218, 230, 294 (sees lineage/rank/value as mutable)

Proper disposal of money (3xx, 381, 481, 506--charity)

Possession/Self-Possession

B "undervalues" self; self worth, possession, self-possession; "How came I to be his property?"

Subversive elements of Pamela? 83 (P's characters of the visiting women—"but don't you wonder to find *me* scribble so much about *family* and *birth*?"); *my* value; what belongs to me (102, 116); choice vs. duty—where is the line? When can one disobey? (146); P's reflections on Monkton (142) as a tyrant; writing at all rebellious? What about Pamela's voice?

As a servant, she possesses herself; as a wife, she is possessed by her husband... (426)

Common tropes of middle class/bourgeois love/value systems?

She can reform him; wife/servant (obedience,duty); validated by "choice"; virtue or death; money doesn't matter, it's the inside that counts ["her fine person made me a lover; but it was her mind, that made me a husband" (493)]; ideal of equality, but not fact

In form, as well as in content

Freedoms taken with distance: before marriage, he is descending; after, we are shown, as reader, B's past, Davens' past (431), their private worlds, as well (cf. control of information); what does this do for us as readers? What do you think Richardson is allowing to happen? Novel personalizes the elite (431)

“you are well read, I see; and we shall make out between us, before we have done, a pretty story for a romance” (65)

“What then is left me but words?” (249)

“pretty chit-chat” almost “disarmed” B (251)

“the catastrophe of the pretty novel” (268)

“a surprising kind of novel” (281)

Control of information: 138, 201, 225*, 245

Jewkes

144-6, 152, 160, 162 (beats), 172 (dirty joke), 176, 182 (neighs), 219, 226, 233

P’s doubleness: “Thus foolishly dialogued I with my heart; and yet, all the time, this heart was Pamela” (287)

“Why can’t I hate him?” (235)

Deference to him as a wife..., rebelliousness to him as a servant—any difficulty with this??

Forbidden to call him master, but continues to do so (cf. revisions...) 373)

Colbrand

“honest Swiss” (201); B threatens P with vicarious rape through C? (203); description of (206); threatens to marry P to him, purchase her back [form of wife sale, Stone] (218); somehow associated with B’s darker life...; B has killed (451); Sally Godfrey (452, 457, 471, following—P wonders about it throughout; Colbrand: 201, 206, 218; fight over Godfrey, wounds another (499)

“Robbing”: 238, 163 (“and pray...how came I to be his property? What right has he in me, but such as a thief may plead to stolen goods?”); 280; 92—Theif; love is thief; “shall I rob her of that?” (280)

Money: 118, 250, 176, 193, 203, 228, 235

Kindness, Friend:

“Manage” 163

Conduct: 174, 175, 296ff (P as wife)

Davers: “such ancient blood in your veins, untainted...cannot think of you debasing yourself” (294)—her letter, reflections on marriage

Writing/Conduct: 174

Words/Meanings: 160 (“what do you call honour...what does he call honour?”); 175, 255 (honesty v. honor)

Contract: Proposals (227), Williams’ with B (235), Duty (205, 269), long negotiation (250ff); B’s will (510); consent;

Concealment: 93 (in closet)

Disguise: 237ff (B as Nan); 88 (P as young country girl)

Clothing: 76, 87, 110ff (parcels); P dresses in fine linen, silk shoes, etc (337); Mr. Andrews wears B's clothes (345); B's ruminations on the wig (345); why aren't you dressed yet?? "Indeed, sir, I will correct myself this instant!" (371); Davers: "*my lady*; for I think you are dressed out like one" (403); P calls Jackey a "tinsel toy, for he was laced all over..." (412); P has "had a good deal of employment in choosing patterns for my new clothes" (489)

takes her hand many times; P refuses to wait on them
"honor--or rather misfortune" 415

Davers reads B's letter to P 416

"stooping to such painted dirt, to the disgrace of a family, ancient and unsullied beyond most in the kingdom" 418

colbrand interposes 422, takes her to darnfords

hand/heart; body/mind (427)

429, 30--hand

Davers comes into their bedroom 434ff

B: why am i to be thus insolently called to account by you? (438--P's property speech)

he took her by the hand to lead her out (438)

Lady Davers: "suppose i had married my father's groom?" (440ff)

they dine (446ff)--carp (447)

B a dueller? Davers' accusations 451

Davers weeps; takes their hands 452

B to P: how dare you approach me! (453)

"and then he took both our hands, and joined them" (455)

all this "in the garden" (456)

proud hearts don't come down all at once (459)

the "lesson" (461)

I will endeavour, as i said before, to conform myself, in all things, to your will" (462)

"generally educated wrong" (463); "Romances"; expectations of marriage

the "rules" P observes from B's "stately lecture" (467)

"Miss Sally Godfrey"--another story in the wings...

P tells Davers of B's "attempts" (472); Davers asks to see her letters/journals (474)

"there is such a sweet simplicity in thy story, as thou tellest it; such an honest artlessness in thy mind, and.... the sight of your papers, i dare say, will crown the work" (475)

Miss Darnford and P "have agreed on a correspondence" (477)

Return to bedfordshire estate 477ff