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Pamela

Samuel Richardson

Read by **Clare Corbett** and cast



1	Pamela to her Father and Mother	5:46
2	John and Elizabeth Andrews to Pamela	4:34
3	Pamela to her Father	1:48
4	Pamela to her Mother	2:30
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21	Pamela to her Father and Mother	3:54
22	Pamela to her Father and Mother	7:27
23	Pamela to her Father and Mother	9:02
24	Pamela to her Father and Mother	7:07
25	'He talked a good deal to Mrs Jervis...'	7:55
26	Pamela to her Parents	8:03
27	'I was hush; but she said, Pr'ythee, my good girl...'	5:36
28	Pamela to her Father and Mother	7:16
29	Pamela to her Father and Mother	6:18
30	'You do well, sir, said I, to even your wit...'	4:49
31	Pamela to her Father and Mother	11:39
32	Pamela to her Father and Mother	7:29
33	'After which, I turned to my own, and said...'	9:45
34	Pamela to her Father and Mother	11:04
35	Pamela to her Father and Mother	9:13
36	Verses on my going away	2:30
37	Narrator – 'Here it is necessary the reader should know...'	2:25
38	Squire B. to Goodman Andrews	3:09
39	Narrator – 'It is easy to guess at the poor old man's...'	10:07
40	Pamela to Mrs Jervis	0:59

41	Narrator – ‘This, though it quieted not entirely...’	1:34
42	Pamela to her Father and Mother	2:57
43	‘The long-hoped for Thursday morning came...’	7:15
44	‘Well, I believe I set out about eight o’clock...’	5:57
45	Squire B. to Pamela	1:50
46	‘I but too well apprehended that the letter...’	1:34
47	Squire B. to Farmer Norton	0:45
48	‘He had said, too cunningly for me...’	6:53
49	‘About eight at night, we entered the court-yard...’	6:53
50	‘I am now come down in my writing to this present SATURDAY...’	6:21
51	‘I am now come to SUNDAY.’	7:43
52	Squire B. to Pamela	6:45
53	‘I am now come to MONDAY, the 5th day...’	7:34
54	Tuesday and Wednesday	10:31
55	Thursday	9:21
56	Reverend Williams to Pamela	3:02
57	Pamela to Reverend Williams	3:00
58	‘I had but just time to transcribe this...’	3:04
59	Friday, Saturday	3:14
60	Squire B. to Pamela	3:16

61	Reverend Williams to Pamela	4:26
62	'I made a thousand sad reflections upon the former part...'	7:25
63	Pamela to Squire B.	4:21
64	Sunday	3:01
65	Monday, Tuesday, Wednesday	4:20
66	Reverend Williams to Pamela	3:11
67	Thursday, Friday, Saturday the 14th, 15th, 16th of my bondage	1:09
68	Sunday	10:19
69	Pamela to her Mother and Father	1:57
70	Monday morning	10:45
71	Monday afternoon	6:29
72	Tuesday, Wednesday	2:00
73	Thursday	4:22
74	Friday	6:23
75	Saturday, Sunday	0:59
76	Monday, Tuesday, the 25th and 26th of my heavy restraint	10:09
77	'Alas for me, what a fate is mine...'	6:53
78	'And now I am come to the close of Wednesday...'	5:50
79	Thursday, Friday, Saturday, Sunday, the 28th, 29th, 30th, 31st etc.	6:36
80	'Pause here a little, Pamela, on what thou art about...'	7:23

81	'And so saying, I arose; but was so stiff with my hurts...'	4:49
82	'While everyone was thus differently employed...'	5:53
83	Sunday afternoon	3:13
84	Monday, Tuesday, Wednesday, the 32nd, 33rd and 34th days etc.	1:09
85	Thursday	1:11
86	Friday, the 36th day of my imprisonment	4:26
87	Saturday morning	7:17
88	'I arose; but said with a deep sigh...'	6:49
89	Twelve o'clock, Saturday noon	7:09
90	Continuation of letters between Squire B. and Pamela	6:44
91	'I took a copy of this for your perusal...'	2:23
92	Almost twelve o'clock, Saturday night	6:49
93	Sunday morning	6:24
94	Tuesday night	8:45
95	'She heard me run on all this time...'	9:16
96	'I was so weak all day on Monday...'	8:41
97	Wednesday morning	8:22
98	Wednesday night	7:02
99	'It is impossible for me to express the agitations...'	7:28
100	'Well then, said he, I may promise myself...'	10:06

101	Thursday morning	5:15
102	Friday night	8:36
103	Two o'clock	5:38
104	Saturday six o'clock	5:17
105	'I expect, continued he, that you will answer me directly...'	7:27
106	'Well, but, resumed he, as to these writings of yours...'	7:24
107	'I went to my closet, and there I sat me down...'	7:18
108	Sunday morning	6:56
109	'He led me then to the side of the pond...'	5:52
110	Three o'clock	2:54
111	Monday	6:10
112	'So away drove the chariot!'	10:43
113	Monday morning eleven o'clock	5:17
114	Monday morn near three o'clock	9:44
115	Tuesday morning	6:12
116	Lady Davers to Squire B.	6:28
117	Wednesday morning	3:59
118	'At last the welcome message came...'	6:35
119	'He said, You are very good, my dearest girl!'	5:54
120	'There I stopped; for I had prattled a great deal...'	5:50

121	'Meanwhile, said the good gentleman, let me hear...'	5:17
122	'Why, your good angel, Pamela, said he...'	5:46
123	'In this manner, my dear father and mother...'	5:46
124	'The chariot brought us home at near the hour of two...'	8:35
125	Thursday	7:49
126	'My good master saw me all bathed in tears...'	8:43
127	'So Pamela, continued my master, we fell into conversation...'	4:20
128	Friday	7:45
129	'They drank a glass of sack each...'	7:20
130	About four o'clock	6:10
131	Mrs Jewkes tells me, my master was much surprised...'	5:47
132	So he took my father by the hand, and led him in...'	6:58
133	'In this manner, my dear mother, did we pass...'	5:00
134	'My master kindly said, Come, Mr Andrews...'	6:08
135	Saturday	4:49
136	'My master took notice of my psalm...'	6:16
137	'The conversation was most agreeable to me...'	8:56
138	'We walked on till we came to the coach...'	8:04
139	'After dinner we went and looked into the chapel...'	9:31
140	Sunday	5:22

141	'At dinner, do what I could, I was forced to take...'	4:38
142	'Then Mr Williams, pulling out his little pocket...'	6:51
143	'We all, as before, and the cook-maid too...'	5:40
144	'We went in to tea; and all that the ladies could prevail...'	4:40
145	Monday	6:47
146	'So now, my dear parents, have I been brought to fix...'	6:09
147	Tuesday	6:30
148	Wednesday	6:31
149	'He kindly withdrew, to give me time to recollect myself...'	6:05
150	'Thus kind and soothing, and honourably affectionate...'	5:57
151	Thursday, six o'clock in the morning	2:07
152	Half an hour past eight o'clock	8:16
153	Thursday, near three o'clock	8:02
154	'And thus, my dearest dear parents, is your happy, happy...'	6:27
155	'So I went up to my chamber...'	5:20
156	'I took a turn in the garden with Mrs Jewkes...'	4:59
157	Eight o'clock at night	4:33
158	Friday evening	7:25
159	'When we came home, which was about dinner-time...'	8:35
160	'Now, my dearest Pamela, said he, what other things...'	5:01

161	Saturday morning, the third of my happy nuptials	9:32
162	Saturday, seven o'clock in the evening	7:49
163	Sunday, the fourth day of my happiness	6:01
164	'Then my dear, continued the charming man...'	8:06
165	'I then went up and dressed myself, as like a bride...'	5:28
166	'Thus we talked, till we heard the coaches...'	7:13
167	Monday, the fifth day	3:35
168	Tuesday morning, eleven o'clock	6:29
169	'Well, no I will tell you all that happened...'	7:11
170	'I would have removed the chair, to have gone out...'	6:16
171	'The cloth was laid in another parlour...'	6:04
172	'She seemed quite surprised, and looked now...'	5:30
173	'Well, but Pamela, said my lady, come hither...'	9:41
174	'Well, so much for this kind letter!'	6:03
175	'So I sat down in the window, all in a sad fluster...'	7:13
176	'When the chariot stopped, which was not till six o'clock...'	9:06
177	'He very kindly presented me to the two stranger ladies...'	4:55
178	'The greatest part of the company having sat down to loo...'	4:51
179	'Lady Jones brought up the discourse about Lady Davers again...'	7:43
180	'I told her ladyship, that I was still innocent...'	9:53

181	'After supper, nothing would serve Miss Darnford...'	6:40
182	Tuesday morning, the sixth of my happiness	7:05
183	'About one o'clock my master came up again...'	6:19
184	'Her woman came up, just as he had led me...'	6:33
185	'And so, returned she, you say you are actually...'	6:56
186	'He had sent for me down, and I came, though unwillingly...'	7:34
187	'I pressed my foot to his, and said, softly...'	5:59
188	'By these kind managements the dinner passed over...'	7:06
189	'She was greatly moved at this...'	6:23
190	'I was so frightened (for then I saw he took amiss...)'	6:18
191	'About seven o'clock my master sent word...'	7:02
192	'When her ladyship took leave, to go to bed...'	5:54
193	'But to convince you, my dear, continued he, of your fault...'	6:18
194	'Then I must have been morally sure, that she preferred me...'	5:46
195	'I thanked him for these kind rules...'	9:21
196	Wednesday, the seventh	6:10
197	'But I understand, child, said she...'	6:43
198	Wednesday night	1:13
199	Saturday	5:58
200	'We went down again to the parlour...'	7:19

201	'When Mr Longman and Mrs Jervis had dined...'	7:44
202	'When the servants had dined, I desired to see...'	8:55
203	Sunday night	2:00
204	Monday	5:14
205	Wednesday evening	9:42
206	Thursday	9:33
207	'As we came home together in the chariot...'	6:56
208	'Poor lady! said I; how her story moves me!'	4:55
209	'I got a boat directly, and went on board the ship...'	5:23
210	Monday morning	6:18
211	'In the afternoon we went again to church...'	5:49
212	Tuesday	5:30
213	'Grief still choaked up the passage of my words...'	4:48
214	Friday	4:19
215	Narrator – 'Here end, at present, the letters of Pamela...'	8:54

Total time: 21:51:26

Samuel Richardson

(1689–1761)

Pamela

Samuel Richardson was born in Mackworth, Derbyshire, on 19 August 1689, one of nine children. His father was a master cabinetmaker, and although he wished his son to go into the church, he could not afford the education required, so sent Samuel into trade, allowing him to make his own choice. Samuel chose that of printer, to gratify his passion for reading. Aged seventeen he was apprenticed to a London printer whom he served for seven years. In 1721 he set up his own business, and became a successful printer and publisher of political newspapers and journals.

Although his formal education was basic, and unlike most authors of the period he had neither Latin nor Greek, he showed early promise as a story-teller, entertaining his schoolfellows with tales he had either read or invented. In the

light of his future epistolary novels it is interesting to note that Richardson also showed early ability in letter-writing. When he was only eleven years old he wrote to a neighbour of his family who was notorious for spreading defamatory gossip. Young Samuel took it upon himself to send a letter to the woman, forty years his senior, telling her to desist. When the woman complained to his parents, his mother congratulated Samuel on his intentions, but chided him for taking such a liberty with an adult.

In 1721 he married, but tragically all five of his children died, his wife predeceasing the last child. He re-married in 1733, and the same year he published *The Apprentices' Vade Mecum*, intended as a guide to help apprentices lead a moral life. Richardson was later commissioned to produce a collection of template letters

for the use of the semi-literate writing home. One theme he chose was 'to instruct handsome girls who were obliged to go out to service how to avoid snares that might be laid against their virtue'. This idea gave rise to *Pamela, or Virtue Rewarded*, an epistolary novel, written, according to Richardson, 'through all my other business, between 10 November, 1789 and 10 January, 1740', a speed which suggests a remarkable burst of creative energy.

The success and notoriety of the novel could not have been foreseen and must have astonished its author. The book's enthusiastic reception led to five editions being reprinted within the following year, to various foreign-language translations, to sermons, newspaper articles, plays, musical entertainments, and even to *Pamela* memorabilia such as paintings, playing cards, fans, waxworks and teacups. Richardson claimed that his story was based on true events, generally believed to be the history of sixteen-year-old Hannah Sturges, a coachman's daughter, who married a baronet, Sir Arthur Heselrig in 1725.

The spread of literacy and the rise of the middle classes had created an audience of readers eager to be entertained, but it was Richardson's avowed intention to 'turn young people into a cause of reading different from the pomp and parade of romance-writing' which would 'tend to promote the cause of Religion and Virtue'. There is also evidence of Richardson's political stance in a story where accepted social positions are overturned and his heroine complains, 'If all men are born free, how is it that all women are born slaves?'

The appearance of Eliza Haywood's counter-blast, *Anti-Pamela: or Feigned Innocence Detected*, split readers into 'Pamelists', those who accepted Richardson's stated intention of moral instruction, and 'Anti-Pamelists', who accused him of presenting a licentious tale disguised as a virtuous tract. Among the 'Anti-Pamelists', the most effective voice was that of the author Henry Fielding in his satirical parody *Shamela*. Fielding, who would go on to write *Joseph Andrews* (1742), purported to be the story of Pamela's brother, showed his contempt

for Richardson's stated moral intentions by writing a mirror-image of the story, in which the innocent virgin Pamela, fiercely protecting her innocence, is turned into Shamela, a sexually experienced trollop and predatory social climber who has set her sights on marriage with the foolish Squire Booby but intends, once she has the Squire safely in her clutches, to continue her steamy affair with the hypocritical Reverend Williams.

Fielding's introduction to *Shamela* attacks Richardson's use of 'puffs' by well-known literary figures used to promote *Pamela*. *Shamela* opens with a recommendation by 'Connie Keyber', (a transparently disguised Colley Cibber (1671–1757) the famous actor-playwright generally ridiculed for his brash personality and self-promotion) and is followed by letters from Mr Puff the Editor, and from Parson Tickletext. The latter's enthusiastic reception of the book is intended to satirize the Church's naïve acceptance of *Pamela* as a morality tale. Richardson was well aware of the value of promotional publicity, and there were even rumours that the Reverend Benjamin Slocombe,

who recommended *Pamela* from his pulpit, had been bribed £10 to do so.

The success of *Pamela* also gave rise to the appearance of at least three spurious 'continuations' of the book by other hands, forcing Richardson to publish his own sequel, *Pamela in her Exalted Condition*, in 1741. This drew complaints that in it the author showed his ignorance of correct behaviour and address in high society. Such criticism must have been galling to a writer conscious of his lack of formal education and social position, and it led Richardson to make alterations in the subsequent editions.

This Naxos audio version follows the first edition of 1740, which contains the author's original conception of Pamela's lively country speech and certain of the more graphic descriptions of the Squire's sexual advances which were to be airbrushed out of later versions.

Notes by Neville Jason

Cast

Pamela	Clare Corbett
Author	Neville Jason
Squire	Tom Burke
Father/John	David Shaw-Parker
Parson Williams	Joe Marsh
Lady Davers	Georgina Sutton



Clare Corbett was the Carleton Hobbs winner in 2000 and since then has been heard on BBC Radio Repertory and seen in regional theatres. She is a familiar face to television viewers having appeared in *The Bill*, *Fastnet*, *Spooks*, *Casualty* and *Final Demand*. She has also read *Venus and Adonis* for Naxos AudioBooks.



Neville Jason trained at RADA where he was awarded the diction prize by Sir John Gielgud. Among his numerous recordings for Naxos AudioBooks are *The Once and Future King*, *Remembrance of Things Past* and *War and Peace*; he also directed *Lady Windemere's Fan*, *Hamlet* and *A Midsummer Night's Dream*.



Tom Burke trained at RADA and has since had several notable television roles in *Casanova*, *Bella and the Boys*, *State of Play*, *Dracula* and *Heroes and Villains*. He has appeared in the films *Third Star* and *Clean Skin*, as well the plays *The Doctor's Dilemma* and *Reasons to be Pretty*.



David Shaw-Parker trained at RADA and began his career with the Royal Shakespeare Company in 1977. His recent theatre appearances include *My Fair Lady*, *The False Servant* and *Oedipus Rex* at The Royal National Theatre, and *The Country Wife*, *Acorn Antiques*, *Heavenly Ivy* and *Uncle Vanya* in London's West End. He has recorded extensively for BBC radio and his previous recordings for Naxos AudioBooks include *Plato's Symposium* and *Alice Through the Looking Glass*.



Joe Marsh graduated from Bristol Old Vic Theatre School in 2008, having previously read English at the University of Cambridge. His theatre credits include Alexander Onassis in *Aristo* (Chichester Festival Theatre) and Olivia in *Twelfth Night* (Lord Chamberlain's Men). His television credits include *Silent Witness* and *Above Suspicion*. He has also read *Cousin Phillis* and *The Vikings* for Naxos AudioBooks.



Georgina Sutton trained at the Webber Douglas Academy of Dramatic Art. She has toured extensively to repertory theatres around the UK and her audio work includes voice commercials for Classic FM. She has read *The Great Poets – Elizabeth Barrett Browning and Christina Rossetti* and *The Virgin and the Gypsy* for Naxos AudioBooks.

Credits

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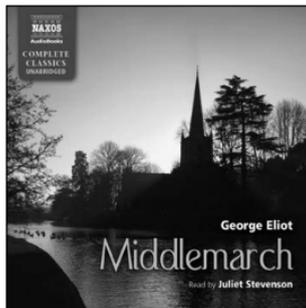
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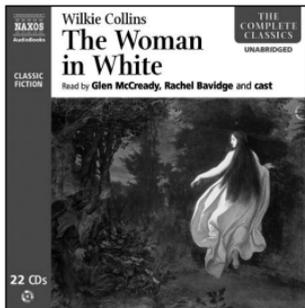
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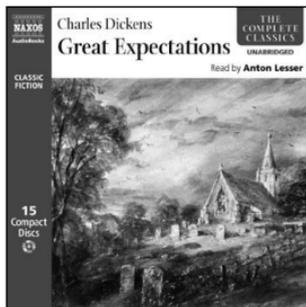
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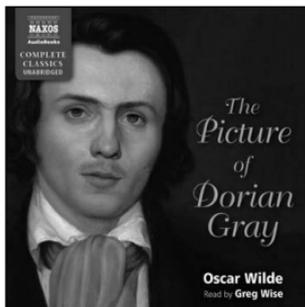
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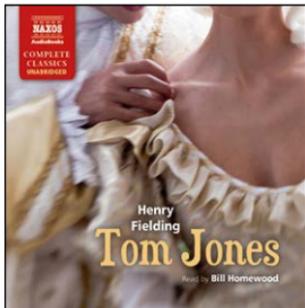
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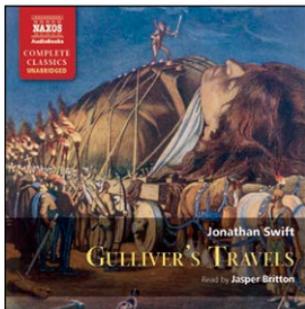
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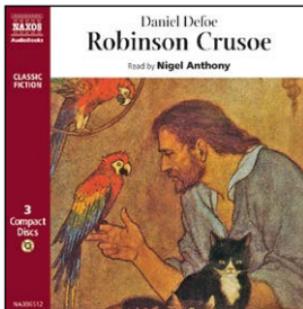
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Samuel Richardson

Pamela

Read by **Clare Corbett** and cast

Pamela, Samuel Richardson's tale of a beautiful teenage servant-girl protecting her virtue from the amorous advances of her master, created a furore on its publication in 1740. The reading public was split into two factions: those who accepted the story as an encouragement to virtuous behaviour, and those who saw it as disguised pornography. Written in the form of a series of letters from Pamela to her parents, *Pamela* is a landmark in the development of the English novel.

Cast

Pamela	Clare Corbett
Author	Neville Jason
Squire	Tom Burke
Father/John	David Shaw-Parker
Parson Williams	Joe Marsh
Lady Davers	Georgina Sutton

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