

## Samuel Richardson A Biography

Samuel Richardson emerges in Fysh's analysis as a man on the cusp of change - in the organization of the printing industry and of labor generally, and in the nature of the literary text - and his work as a printer as well as his literary works (the two being fundamentally inseparable) come to be seen as instrumental in and representative of these changes. Examines Samuel Richardson's letters and novels, and explores the interconnection between fiction and correspondence in eighteenth-century literature. The definitive biography of the fascinating William James, whose life and writing put an indelible stamp on psychology, philosophy, teaching, and religion—on modernism itself. Often cited as the “father of American psychology,” William James was an intellectual luminary who made significant contributions to at least five fields: psychology, philosophy, religious studies, teaching, and literature. A member of one of the most unusual and notable of American families, James struggled to achieve greatness amid the brilliance of his theologian father; his brother, the novelist Henry James; and his sister, Alice James. After studying medicine, he ultimately realized that his true interests lay in philosophy and psychology, a choice that guided his storied career at Harvard, where he taught some of America’s greatest minds. But it is

James's contributions to intellectual study that reveal the true complexity of man. In this biography that seeks to understand James's life through his work—including *Principles of Psychology*, *The Varieties of Religious Experience*, and *Pragmatism*—Robert D. Richardson has crafted an exceptionally insightful work that explores the mind of a genius, resulting in “a gripping and often inspiring story of intellectual and spiritual adventure” (*Publishers Weekly*, starred review). “A magnificent biography.” —*The Washington Post*

*The Birth and Death of the Author* is a work about the changing nature of authorship as a concept. In eight specialist interventions by a diverse group of the finest international scholars it tells a history of print authorship in a set of author case studies from the fifteenth to the twenty-first century. The introduction surveys the prehistory of print authorship and sets the historical and theoretical framework that opens the discussion for the seven succeeding chapters. Engaging particularly with the history of the materials and technology of authorship it places this in conversation with the critical history of the author up to and beyond the crisis of Barthes' 'Death of the Author'. As a multi-authored history of authorship itself, each subsequent chapter takes a single author or work from every century since the advent of print and focuses in on the relationship between the author and the reader. Thus they

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explore the complexities of the concept of authorship in the works of Thomas Hoccleve and John Lydgate (Andrew Galloway, Cornell University), William Shakespeare and Christopher Marlowe (Rory Loughnane, University of Kent), John Taylor, "the Water Poet" (Edel Semple, University College Cork), Samuel Richardson (Natasha Simonova, University of Oxford), Herman Melville (and his reluctant scrivener 'Bartleby') (William E. Engel, Sewanee, The University of the South), James Joyce (Brad Tuggle, University of Alabama), and Grant Morrison (Darragh Greene, University College Dublin).

Samuel RichardsonA BiographyOxford : Clarendon PressSamuel Richardson:a BiographySamuel Richardson : a biographyClarissa; or, The history of a young ladyEveryman's LibraryPamela, Or Virtue Rewarded: [in a Series of Familiar Letters from a Beautiful Young Damsel to Her ParentsPublished in Order to Cultivate Principles of Virtue and Religion in the Minds of the Young of Both Sexes].Making Gender, Culture, and the Self in the Fiction of Samuel RichardsonThe Novel IndividualAshgate Publishing, Ltd.

An authoritative review of literary biography covering the seventeenth century to the twentieth century A Companion to Literary Biography offers a comprehensive account of literary biography spanning the history of the genre across three centuries. The editor – an esteemed literary

biographer and noted expert in the field – has encouraged contributors to explore the theoretical and methodological questions raised by the writing of biographies of writers. The text examines how biographers have dealt with the lives of classic authors from Chaucer to contemporary figures such as Kingsley Amis. The Companion brings a new perspective on how literary biography enables the reader to deal with the relationship between the writer and their work. Literary biography is the most popular form of writing about writing, yet it has been largely neglected in the academic community. This volume bridges the gap between literary biography as a popular genre and its relevance for the academic study of literature. This important work:

- Allows the author of a biography to be treated as part of the process of interpretation and investigates biographical reading as an important aspect of criticism
- Examines the birth of literary biography at the close of the seventeenth century and considers its expansion through the eighteenth, nineteenth and twentieth centuries
- Addresses the status and writing of literary biography from numerous perspectives and with regard to various sources, methodologies and theories
- Reviews the ways in which literary biography has played a role in our perception of writers in the mainstream of the English canon from Chaucer to the present day

Written for students at the undergraduate level, through postgraduate and

doctoral levels, as well as academics, *A Companion to Literary Biography* illustrates and accounts for the importance of the literary biography as a vital element of criticism and as an index to our perception of literary history.

This biography of Richardson, emphasizes three areas of his work. Firstly it examines literary contextualization, reassessing the relationship between Richardson and early 18th-century popular fiction. This is further developed in light of new evidence which discredits Richardson's professed lack of acquaintance with French and English amatory fiction. Secondly it looks at political contextualization. Biographical evidence is used to highlight Richardson's youthful political dissidence and the clash between his residually oppositional sympathies and establishment printing thereafter, following through into a reading of the novels. Both *Pamela* and *Clarissa* trace conflicts arising when legitimate authority turns tyrannical, and are riddled with a politicized vocabulary of liberty, treason, rebellion, and usurpation.

*Pamela; or, Virtue Rewarded* is an epistolary novel by Samuel Richardson, first published in 1740. It tells the story of a beautiful 15-year-old maidservant named Pamela Andrews, whose country landowner master, Mr. B, makes unwanted advances towards her after the death of his mother. After attempting unsuccessfully to seduce and rape her, her virtue is

eventually rewarded when he sincerely proposes an equitable marriage to her. In the novel's second part, Pamela marries Mr. B and tries to acclimatise to upper-class society. The story, a best-seller of its time, was very widely read but was also criticized for its perceived licentiousness. A gypsy fortuneteller approaches Pamela and passes her a bit of paper warning her against a sham-marriage. Pamela has hidden a parcel of letters under a rosebush; Mrs. Jewkes seizes them and gives them to Mr. B, who then feels pity for what he has put her through and decides to marry her. She still doubts him and begs him to let her return to her parents. He is vexed but lets her go. She feels strangely sad when she bids him goodbye. On her way home he sends her a letter wishing her a good life; moved, she realises she is in love. When she receives a second note asking her to come back because he is ill, she accepts. Pamela and Mr. B talk of their future as husband and wife and she agrees with everything he says. She explains why she doubted him. This is the end of her trials: she is more submissive to him and owes him everything now as a wife. Mr. Williams is released. Neighbours come to the estate and all admire Pamela. Pamela's father comes to take her away but he is reassured when he sees Pamela happy. Finally, she marries Mr. B in the chapel. But when Mr. B has gone to see a sick man, his sister Lady Davers comes to threaten Pamela and

considers her not really married. Pamela escapes by the window and goes in Colbrand's chariot to be taken away to Mr. B. The following day, Lady Davers enters their room without permission and insults Pamela. Mr. B, furious, wants to renounce his sister, but Pamela wants to reconcile them. Lady Davers, still contemptuous towards Pamela, mentions Sally Godfrey, a girl Mr. B seduced in his youth, now mother of his child. He is cross with Pamela because she dared approach him when he was in a temper. Lady Davers accepts Pamela. Mr. B explains to Pamela what he expects of his wife. They go back to Bedfordshire. Pamela rewards the good servants with money and forgives John, who betrayed her. They visit a farmhouse where they meet Mr. B's daughter and learn that her mother is now happily married in Jamaica; Pamela proposes taking the girl home with them. The neighbourhood gentry who once despised Pamela now praise her.

Letters written to and for particular friends Samuel Richardson The 18th century was a wealth of knowledge, exploration and rapidly growing technology and expanding record-keeping made possible by advances in the printing press. In its determination to preserve the century of revolution, Gale initiated a revolution of its own: digitization of epic proportions to preserve these invaluable works in the largest archive of its kind. Now for the first time these high-quality digital copies of original 18th

century manuscripts are available in print, making them highly accessible to libraries, undergraduate students, and independent scholars. Western literary study flows out of eighteenth-century works by Alexander Pope, Daniel Defoe, Henry Fielding, Frances Burney, Denis Diderot, Johann Gottfried Herder, Johann Wolfgang von Goethe, and others. Experience the birth of the modern novel, or compare the development of language using dictionaries and grammar discourses. We are delighted to publish this classic book as part of our extensive Classic Library collection. Many of the books in our collection have been out of print for decades, and therefore have not been accessible to the general public. The aim of our publishing program is to facilitate rapid access to this vast reservoir of literature, and our view is that this is a significant literary work, which deserves to be brought back into print after many decades. The contents of the vast majority of titles in the Classic Library have been scanned from the original works. To ensure a high quality product, each title has been meticulously hand curated by our staff. Our philosophy has been guided by a desire to provide the reader with a book that is as close as possible to ownership of the original work. We hope that you will enjoy this wonderful classic work, and that for you it becomes an enriching experience.

This book concerns itself with dress in the novels of

Samuel Richardson, and how attire confirms, contributes to, or challenges the characters' fashioning of self and the self as others (characters or readers) perceive it.

Regarded by some as the leading novelist of the Eighteenth Century, Samuel Richardson is best known for his epistolary novels, which changed the course of English literature. This comprehensive eBook presents the complete works of Samuel Richardson, with numerous illustrations, rare texts appearing in digital print for the first time, informative introductions and the usual Delphi bonus material. (Version 1)

\* Beautifully illustrated with images relating to Richardson's life and works \* Concise introductions to the novels and other texts \* ALL 4 novels, with individual contents tables \* Images of how the books were first printed, giving your eReader a taste of the original texts \* Excellent formatting of the texts \* The complete translation of AESOP'S FABLES, first time in digital print \* Special numerical and alphabetical contents tables for the fables \* Includes Richardson's non-fiction, with rare essays - spend hours exploring the author's wide range of texts \* Special criticism section, with essays evaluating Richardson's contribution to literature \* Features two biographies, including Thomson's seminal study - discover Richardson's literary life \* Scholarly ordering of texts into chronological order and literary genres Please visit [www.delphiclassics.com](http://www.delphiclassics.com) to browse through our range of exciting titles CONTENTS: The Novels PAMELA; OR, VIRTUE REWARDED PAMELA IN HER EXALTED CONDITION CLARISSA; OR THE HISTORY OF A YOUNG LADY THE HISTORY OF SIR CHARLES GRANDISON The Fables AESOP'S FABLES The Non-Fiction THE INFIDEL CONVICTED THE APPRENTICE'S VADE MECUM THE SEASONABLE EXAMINATION OF THE PLEAS AND

PRETENSIONS LETTERS WRITTEN TO AND FOR PARTICULAR FRIENDS A TOUR THRO' THE WHOLE ISLAND OF GREAT BRITAIN COPY OF LETTER TO A LADY, WHO WAS SOLICITOUS FOR AN ADDITIONAL VOLUME TO THE HISTORY OF SIR CHARLES GRANDISON ANSWER TO A LETTER FROM A FRIEND SIX ORIGINAL LETTERS UPON DUELLING PREFACE TO AUBIN: A COLLECTION OF ENTERTAINING HISTORIES AND NOVELS The Poetry A VERSE FROM THE GENTLEMAN S MAGAZINE The Criticism REMARKS ON CLARISSA, &c. by Sarah Fielding THE ENGLISH NOVELISTS by William Hazlitt The Biographies THE LIFE OF SAMUEL RICHARDSON by Sir Walter Scott SAMUEL RICHARDSON: A BIOGRAPHICAL AND CRITICAL STUDY by Clara Linklater Thomson Please visit [www.delphiclassics.com](http://www.delphiclassics.com) to browse through our range of exciting titles

Excerpt from The Novels of Samuel Richardson: With a Life of the Author, and Introductions That also was a short one; to signify, according to promise, as I found, to Signor Jeronymo della Porretta, the actual celebration of his nuptials. I returned it to him Like my brother, ' was all I said. It concluded with a caution, given in the most ardent terms, against precipitating the admirable Clementina. We went up to the bride. She was dressing. Her aunt was with her, and her two cousins Holles, who went not home the preceding night. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at [www.forgottenbooks.com](http://www.forgottenbooks.com) This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do,

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however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

Samuel Richardson (1689-1761), the English writer and printer best known for his epistolary novels, including *Pamela* (1740) and *Clarissa* (1748), had preserved copies of his extensive correspondence with a view to its eventual publication, and these volumes, edited by Anna Laetitia Barbauld and first published in 1804, contain her selection from his papers. Richardson became a printer's apprentice in 1706 and for the rest of his life managed a successful printing business in addition to writing his highly popular and influential novels ...

Helen Johns reads some fascinating early writings by Jane Austen from the fictionalised *A Collection of Letters*. A prolific letter writer herself, in this collection we see how the budding writer is experimenting, and starting to explore the medium as a literary convention.

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

*Pamela in Her Exalted Condition* follows the heroine of

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Richardson's hugely popular first novel into married life. In the process, he explores both the experience of women beyond the stage of courtship and provides a fascinating insight into the social and cultural life of the mid eighteenth century. The first ever scholarly edition of the novel, this volume features a critically edited text, general and textual introductions, full annotations and textual apparatus. Appendices describe all the editions published in Richardson's lifetime as well as early nineteenth-century editions. The original illustrations from the popular octavo edition of 1742 and Richardson's index are reproduced. The publication of this novel in the Cambridge edition allows the sequel to Pamela to take its rightful place in the critical study of Richardson's development as a novelist.

Since the publication of his novel Pamela; or Virtue Rewarded in 1740, Samuel Richardson's place in the English literary tradition has been secured. But how can that place best be described? Over the three centuries since embarking on his printing career the 'divine' novelist has been variously understood as moral crusader, advocate for women, pioneer of the realist novel and print innovator. Situating Richardson's work within these social, intellectual and material contexts, this new volume of essays identifies his centrality to the emergence of the novel, the self-help book, and the idea of the professional author, as well as his influence on the development of the modern English language, the capitalist economy, and gendered, medicalized, urban, and national identities. This book enables a fuller understanding and appreciation of Richardson's life,

work and legacy, and points the way for future studies of one of English literature's most celebrated novelists. Clarissa Harlowe, the tragic heroine of *Clarissa*, is a beautiful and virtuous young lady whose family has become wealthy only recently and now desires to become part of the aristocracy. Their original plan was to concentrate the wealth and lands of the Harlowes into the possession of Clarissa's brother James Harlowe, whose wealth and political power will lead to his being granted a title. Clarissa's grandfather leaves her a substantial piece of property upon his death, and a new route to the nobility opens through Clarissa marrying Robert Lovelace, heir to an earldom. James's response is to provoke a duel with Lovelace, who is seen thereafter as the family's enemy. James also proposes that Clarissa marry Roger Solmes, who is willing to trade properties with James to concentrate James's holdings and speed his becoming Lord Harlowe. The family agrees and attempts to force Clarissa to marry Solmes, whom she finds physically disgusting as well as boorish. Desperate to remain free, she begins a correspondence with Lovelace. When her family's campaign to force her marriage reaches its height, Lovelace tricks her into eloping with him. Joseph Lemman, the Harlowes' servant, shouts and makes noise so it may seem like the family has awoken and discovered that Clarissa and Lovelace are about to run away. Frightened of the possible aftermath, Clarissa leaves with Lovelace but becomes his prisoner for many months. She is kept at many lodgings and even a brothel, where the women are disguised as high-class ladies by Lovelace himself. She

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refuses to marry him on many occasions, longing to live by herself in peace. She eventually runs away but Lovelace finds her and tricks her into returning to the brothel. Lovelace intends to marry Clarissa to avenge her family's treatment of him and wants to possess her body as well as her mind. He believes if she loses her virtue, she will be forced to marry him on any terms. As he is more and more impressed by Clarissa, he finds it difficult to believe that virtuous women do not exist. The pressure he finds himself under, combined with his growing passion for Clarissa, drives him to extremes and eventually he rapes her by drugging her. Through this action, Clarissa must accept and marry Lovelace. It is suspected that Mrs. Sinclair (the brothel manager) and the other prostitutes assist Lovelace during the rape. Lovelace's action backfires and Clarissa is ever more adamantly opposed to marrying a vile and corrupt individual like Lovelace. Eventually, Clarissa manages to escape from the brothel but Lovelace finds her and by deception manages to get her back to the brothel. She escapes a second time, is jailed for a few days following a charge by the brothel owner for unpaid bills, is released and finds sanctuary with a shopkeeper and his wife. She lives in constant fear of again being accosted by Lovelace who, through one of his close associates and also a libertine – John Belford – as well as through his own family members, continues to offer her marriage, to which she is determined not to accede. She becomes dangerously ill due to the mental duress. As her illness progresses, she and John Belford become friends and she appoints him the executor of her will. She is dying

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and is determined to accept it and proceeds to get all her affairs in order. Belford is amazed at the way Clarissa handles her approaching death and laments what Lovelace has done. In one of the many letters sent to Lovelace he writes "if the divine Clarissa asks me to slit thy throat, Lovelace, I shall do it in an instance."

Eventually, surrounded by strangers and her cousin Col. Morden, Clarissa dies in the full consciousness of her virtue and trusting in a better life after death. Belford manages Clarissa's will and ensures that all her articles and money go into the hands of the individuals she desires should receive them. Lovelace departs for Europe and his correspondence with his friend Belford continues. During their correspondence Lovelace learns that Col. Morden has suggested he might seek out Lovelace and demand satisfaction on behalf of his cousin. He responds that he is not able to accept threats against himself and arranges an encounter with Col. Morden. They meet in Munich and arrange a duel. The duel takes place, both are injured, Morden slightly, but Lovelace dies of his injuries the following day. Before dying he says "let this expiate!" Clarissa's relatives finally realise the misery they have caused but discover that they are too late and Clarissa has already died. The story ends with an account of the fate of the other characters.

'I beg as soon as you get Fielding's Joseph Andrews, I fear in Ridicule of your Pamela and of Virtue in the Notion of Don Quixote's Manner, you would send it to me by the very first Coach.' (George Cheyne in a letter to Samuel Richardson, February 1742) Both Joseph

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Andrews (1742) and Shamela (1741) were prompted by the success of Richardson's Pamela (1740), of which Shamela is a splendidly bawdy parody. But in Shamela Fielding also demonstrates his concern for the corruption of contemporary society, politics, religion, morality, and taste. The same themes - together with a presentation of love as charity, as friendship, and in its sexual taste - are present in Joseph Andrews, Fielding's first novel. It is a work of considerable literary sophistication and satirical verve, but its appeal lies also in its spirit of comic affirmation, epitomized in the celebrated character of Parson Adams. This revised and expanded edition follows the text of Joseph Andrews established by Martin C. Battestin for the definitive Wesleyan Edition of Fielding's works. The text of Shamela is based on the first edition, and two substantial appendices reprint the preliminary matter from Conyers Middleton's *Life of Cicero* and the second edition of Richardson's Pamela (both closely parodied in Shamela). A new introduction by Thomas Keymer situates Fielding's works in their critical and historical contexts. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

Recovers and analyzes novel manuscripts and post-publication revisions to construct a new narrative about

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eighteenth-century authorship.

Samuel Richardson (1689-1761), the English writer and printer best known for his epistolary novels, including *Pamela* (1740) and *Clarissa* (1748), had preserved copies of his extensive correspondence with a view to its eventual publication, and these volumes, edited by Anna Laetitia Barbauld and first published in 1804, contain her selection from his papers. Richardson became a printer's apprentice in 1706 and for the rest of his life managed a successful printing business in addition to writing his highly popular and influential novels. After the success of *Pamela*, Richardson regularly corresponded with leading contemporary literary figures including Henry Fielding and Samuel Johnson. The letters provide fascinating insights into Richardson's life and literary and social activities, as well as discussions of current affairs. Volume 1 contains a biography of Richardson by Mrs Barbauld; this is followed by his correspondence with friends such as Aaron Hill and the Scots printer William Strahan.

**NAMED ONE OF THE BEST BOOKS OF THE YEAR BY NPR** • From the renowned author of "The Lottery" and *The Haunting of Hill House*, a spectacular new volume of previously unpublished and uncollected stories, essays, and other writings. Features "Family Treasures," nominated for the Edgar Award for Best Short Story Shirley Jackson is

one of the most important American writers of the last hundred years. Since her death in 1965, her place in the landscape of twentieth-century fiction has grown only more exalted. As we approach the centenary of her birth comes this astonishing compilation of fifty-six pieces—more than forty of which have never been published before. Two of Jackson's children co-edited this volume, culling through the vast archives of their mother's papers at the Library of Congress, selecting only the very best for inclusion. *Let Me Tell You* brings together the deliciously eerie short stories Jackson is best known for, along with frank, inspiring lectures on writing; comic essays about her large, boisterous family; and whimsical drawings. Jackson's landscape here is most frequently domestic: dinner parties and bridge, household budgets and homeward-bound commutes, children's games and neighborly gossip. But this familiar setting is also her most subversive: She wields humor, terror, and the uncanny to explore the real challenges of marriage, parenting, and community—the pressure of social norms, the veins of distrust in love, the constant lack of time and space. For the first time, this collection showcases Shirley Jackson's radically different modes of writing side by side. Together they show her to be a magnificent storyteller, a sharp, sly humorist, and a powerful feminist. This volume includes a Foreword by the celebrated literary critic and Jackson

biographer Ruth Franklin. Praise for *Let Me Tell You* “Stunning.”—*O: The Oprah Magazine* “Let us now—at last—celebrate dangerous women writers: how cheering to see justice done with [this collection of] Shirley Jackson’s heretofore unpublished works—uniquely unsettling stories and ruthlessly barbed essays on domestic life.”—*Vanity Fair* “Feels like an uncanny dollhouse: Everything perfectly rendered, but something deliciously not quite right.”—*NPR* “There are . . . times in reading [Jackson’s] accounts of desperate women in their thirties slowly going crazy that she seems an American Jean Rhys, other times when she rivals even Flannery O’Connor in her cool depictions of inhumanity and insidious cruelty, and still others when she matches Philip K. Dick at his most hallucinatory. At her best, though, she’s just incomparable.”—*The Washington Post* “Offers insights into the vagaries of [Jackson’s] mind, which was ruminant and generous, accommodating such diverse figures as Dr. Seuss and Samuel Richardson.”—*The New York Times Book Review* “The best pieces clutch your throat, gently at first, and then with growing strength. . . . The whole collection has a timelessness.”—*The Boston Globe* “[Jackson’s] writing, both fiction and nonfiction, has such enduring power—she brings out the darkness in life, the poltergeists shut into everyone’s basement, and offers them up, bringing wit and even joy to the

examination.”—USA Today “The closest we can get to sitting down and having a conversation with . . . one of the most original voices of her generation.”—The Huffington Post

Proposing that Samuel Richardson's novels were crucial for the construction of female individuality in the mid-eighteenth century, Bonnie Latimer shows that Richardson's heroines are uniquely conceived as individuals who embody the agency and self-determination implied by that term. In addition to placing Richardson within the context of his own culture, recouping for contemporary readers the influence of Grandison on later writers, including Maria Edgeworth, Sarah Scott, and Mary Wollstonecraft, is central to her study. Latimer argues that Grandison has been unfairly marginalised in favor of *Clarissa* and *Pamela*, and suggests that a rigorous rereading of the novel not only provides a basis for reassessing significant aspects of Richardson's fictional oeuvre, but also has implications for fresh thinking about the eighteenth-century novel. Latimer's study is not a specialist study of Grandison but rather a reconsideration of Richardson's novelistic canon that places Grandison at its centre as Richardson's final word on his re-envisioning of the gendered self. The epistolary novel is a form which has been neglected in most accounts of the development of the novel. This book argues that the way that the

eighteenth-century epistolary novel represented consciousness had a significant influence on the later novel. Critics have drawn a distinction between the self at the time of writing and the self at the time at which events or emotions were experienced. This book demonstrates that the tensions within consciousness are the result of a continual interaction between the two selves of the letter-writer and charts the oscillation between these two selves in the epistolary novels of, amongst others, Aphra Behn, Eliza Haywood, Samuel Richardson, Fanny Burney and Charlotte Smith.

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