

ENGL 315

Alex Chun

*SATURDAY Evening, the First of my publik Abasement.*

I have cry'd all the Time I was to sleep and intirely thru this Day, also! O dearest of Sirs, will you believe your poor *Pamela's* Confusion at this last unabash'd Plot, most dastardly of Crosses! Were I to tell you full-pert, and I have writ such a letter I dare not send, your Mercies may be wanting for so foolish a Creature, this Maiden of Dishonour, your poor *Pamela*. By some Misadventure of God's Will, I find every Pacquet to you, to my beloved Spouse and Master, to every Servant, and yes! my most private Doubts, drolling, and odd Words too, published!

My dearest Master and Husband is just gone to conquer the Matter, but Oh! even his great Honour and Power may not diffuse this May-game for the Masses.—But when, then shall the unspeakable cease to be spoken? It seems, said he, this *Davers*, once my own but the Thought of I now despise, has vex'd myself and my beloved *Pamela* intirely; and to the dishonourable Publick!

My dear Father and Mother, how I have a Knack for embarrassing this kind, beloved Master! As I conceive it, my Papers were stolen by degrees, my Closet being no longer locked after the sweet turn of my Master's Intentions. But such a foolish, unworthy Creature am I, to neglect these papers my Master treasures as much as I; and so they are at once lost *and* to be found at any Establishment in town.

*Your ever duiful but troubled Daughter,*

PAMELA B-----.

*Ten o'Clock at Night.*

I would have supp'd with Mrs. *Jewkes* and Mrs. *Jervis*, but this *Robin* is just flew in and near upturned the Table! Forgive—but he stop'd short, for *Colbrand* near enlarged the

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Doorway with his Mass—nay, it is him and Another! And my Master return'd as well, his noble Figure behind the other Men, Face possessed as I have but once seen in my Closet with my Virtue at steak, &c. Life is now hard upon you, growled this angry *Colbrand!* And, my Master boomed, your Libertine Face shall meet the pure Face of my own *Pamela*, whom you slander'd, which is to say, and is the same as, slander against Myself and Everything that is mine! *Pamela*, behold this vile thing *Richardson*, whom even your forgiving Soul may never forgive, some Sights thus being Life-long! O my dear Parents! I knew not how to respond, so poor a Creature am I, undeserving of this Emotion. My Legs quiver'd below me for, believe your unworthy Child, my unkind Word would have been this naughty bravo *Richardson's* End at my Master and *Colbrand's* furious hands. I must quit this Pen, but I leave you knowing that, by degrees, I convinced my chivalrous Master to spare the base Life of this Man and instead send him Bag and Baggage, so long as he repent, pay Service, and above all, my Master's name be censur'd from every page; and so I shall appear as Mrs. B-----.

*Your ever merciful yet humble Daughter.*

I sought to capture the essence of Richardson's writing by incorporating the same voice he gave Pamela in addition to his formatting of the letters, using language fitting of the time period. This was accomplished by referencing the glossary and the body of the text. The title of the letter has Richardson's increased letter-spacing for the day name, one of Pamela's signatures includes small caps as seen in some letters, and the standard five hyphens is mimicked when she uses her married name. I've used Richardson's etcetera format as a way to show Pamela's limited time for letter writing in the almost moment-to-moment section of the letter, highlighting Richardson and the novel's awareness of time. I showed Pamela's self-referential and self-humbling writing in addition to her hints of her new power over the men around her. Her emotional

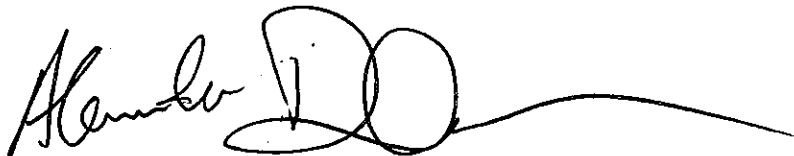
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expression of events is preserved, with many exclamation points and dramatic effects such as crying and exclaiming "O Sirs!"

The letter is billed as a lost letter to her parents that continues on page 504 where the book leaves off, although I hadn't finished reading *Pamela* at the time of writing. It is a subtle parody in that I have included Richardson as a character himself, yet true to Richardson's goal of providing a realistic experience by plausibly, though a little fancifully (like the rest of the novel) explaining how the reader came to read Pamela's letters. Like Richardson, I have hidden instructional material for young readers, which can be seen when Pamela knows she could have the fictional Richardson killed, but instead shows mercy and bargains a deal to have Richardson blank out their last name in the text. This adds to the realism of the novel, explaining why Mr. B. is known only as such and is completely plausible given Richardson's ear for criticism and subsequent revision.

*I have adhered to the Oberlin College Honor Code in this assignment*

A handwritten signature in black ink, appearing to read "Alexander D.", followed by a long, sweeping horizontal line that extends to the right.

