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# *Shamela*

**Henry Fielding**

Read by **Clare Corbett**  
and cast

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<b>1</b>	<b>Shamela by Henry Fielding – An Apology for the Life of...</b>	0:54
<b>2</b>	To Miss Fanny, etc. from Conny Keyber	4:20
<b>3</b>	Letters to the Editor – The Editor to Himself	0:34
<b>4</b>	John Puff Esq. to the Editor	1:06
<b>5</b>	Parson Tickletext to Parson Oliver	5:44
<b>6</b>	Parson Oliver to Parson Tickletext	6:30
<b>7</b>	Shamela Andrews to Mrs Henrietta Maria Honora Andrews	1:00
<b>8</b>	Shamela Andrews to Henrietta Maria Honora Andrews	1:05
<b>9</b>	Henrietta Maria Honora Andrews to Shamela Andrews	0:45
<b>10</b>	Shamela Andrews to Henrietta Maria Honora Andrews	0:37
<b>11</b>	Henrietta Maria Honora Andrews to Shamela Andrews	1:05
<b>12</b>	Shamela Andrews to Henrietta Maria Honora Andrews	4:01
<b>13</b>	Thursday Night, Twelve o'clock	2:31
<b>14</b>	Friday Morning	0:57
<b>15</b>	Mrs Lucretia Jervis to Henrietta Maria Honora Andrews	3:38
<b>16</b>	Henrietta Maria Honora Andrews to Lucretia Jervis	0:53

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17	Shamela Andrews to Henrietta Maria Honora Andrews	0:47
18	Parson Williams to Pamela Andrews	3:07
19	'You find, Mamma, what a charming way he hath of Writing...'	2:39
20	Shamela to her Mother and Squire Booby to Pamela	0:41
21	'Now, Mamma, what think you?'	5:47
22	'I went directly into my Room, where Mrs Jewkes came...'	5:46
23	Henrietta Maria Honora Andrews to Shamela Andrews	1:12
24	Shamela Andrews to Henrietta Maria Honora Andrews	5:15
25	Parson Williams to Pamela	1:10
26	Parson Williams to Squire Booby	1:14
27	'The Fate of poor Mr Williams shocked me...'	1:01
28	Shamela Booby to Henrietta Maria Honora Andrews	5:53
29	'When we were drest, the Coach was by my Desire ordered...'	6:36
30	'Well; at Dinner Mr Booby was very civil to Mr Williams...'	6:58
31	From Parson Oliver – 'So much for Mrs Shamela or Pamela...'	4:43
32	Parson Tickletext to Parson Oliver	1:51

**Total time: 1:30:38**

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**Henry Fielding**

**(1707–1754)**

# *Shamela*

Henry Fielding was born at Sharpham, Somerset, and educated at Eton College. His satirical plays critical of the government of Sir Robert Walpole led to the establishment of censorship in the theatre with the Licensing Act of 1737, a restriction which only ended some two hundred and fifty years later with the abolition of the Lord Chamberlain's Office in 1968.

The Licensing Act put paid to the production of satirical plays, so Fielding turned his attention to the law and became a barrister. However he did not give up writing, and published articles in journals and periodicals under the pseudonym of Captain Hercules Vinegar. In 1739 he launched *The Champion*, a satirical newspaper, which enabled him to attack the government and injustice in society.

Fielding's anger at the success of

Richardson's *Pamela* led to his writing *Shamela*, followed by *Joseph Andrews* in 1742. Although *Joseph Andrews* was purportedly about Pamela's brother, the tale took on a life of its own beyond parody and was to start Fielding's career as a novelist. Two years later, in 1744, he published his most successful novel, *Tom Jones*.

His life in the law ran parallel to that of a writer, and he became Chief Magistrate, participating in the foundation of the Bow Street Runners, precursor of the modern police force.

Samuel Richardson's *Pamela*, which elicited Fielding's excoriating parody *Shamela*, had its origins in a collection of template letters for the use of the semi-literate writing home. One of Richardson's aims was 'to instruct handsome girls who were obliged to go out to service how to avoid snares that might be laid

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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?'

But some readers declined to accept Richardson's avowed moral intentions. The appearance of Eliza Haywood's counter-blast, *Anti-Pamela: or Feigned Innocence Detected*, split readers into 'Pamelists', those who accepted that *Pamela* was intended as a morality tale, and 'Anti-Pamelists', those who accused Richardson of presenting licentious scenes disguised as a moral tract.

Among the 'Anti-Pamelists', the most effective voice was that of Henry Fielding in *Shamela*. Fielding attacked Richardson's novel by writing a mirror-image of the story, in which the innocent virgin *Pamela*, fiercely protecting her virtue, is turned into *Shamela*, a sexually experienced trollop and predatory social climber who has set her sights on marriage with the

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foolish Squire Booby but intends, once she has the Squire safely in her clutches, to continue her steamy affair with the hypocritical Reverend Williams.

In his introduction to the letters in *Shamela*, Fielding attacks the 'puffs' used by Richardson to promote *Pamela* prior to publication. He invents parodies of the promotions of literary and social celebrities. The first is a recommendation by 'Connie Keyber', a transparently disguised Colley Cibber, the famous actor-playwright generally ridiculed for his brash personality and self-promotion, whose biography had appeared in 1739. This is followed by letters from Mr Puff the Editor, and from Parson Tickletext. The latter's enthusiastic reception of the book satirizes 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.

Henry Fielding's *Shamela* was published anonymously, but there was little doubt at the time as to its authorship, which has since been established by modern scholarship. In 1754 ill-health drove Fielding to seek the sun, and he moved to Lisbon, Portugal, but died two months later.

## Notes by Neville Jason

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## Cast

<b>Shamela</b>	Clare Corbett
<b>Author/Conny Keyber:</b>	Neville Jason
<b>Squire Booby</b>	Tom Burke
<b>Parson Oliver/Editor</b>	David Shaw-Parker
<b>John Puff/Parson Williams</b>	Joe Marsh
<b>Henrietta Andrews/Lucretia Jervis</b>	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.

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## Credits

Produced by Neville Jason

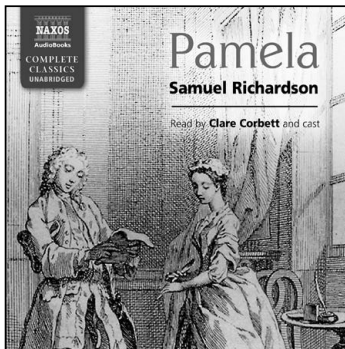
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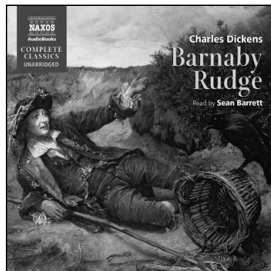
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Read by Clare Corbett and cast

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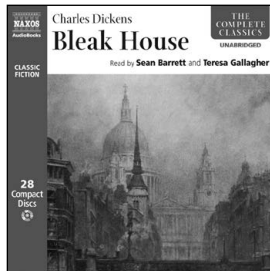
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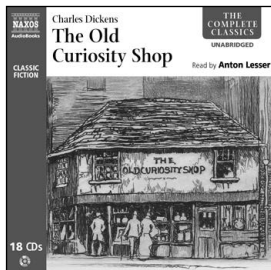
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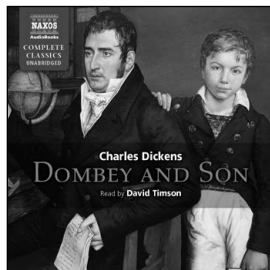
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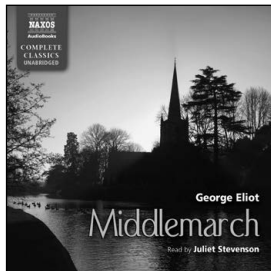
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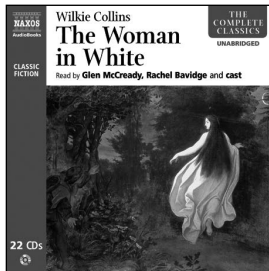
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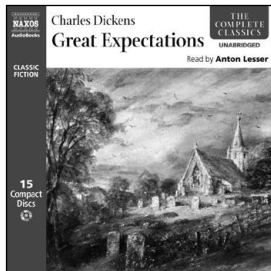
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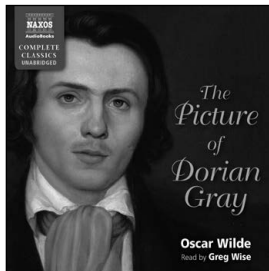
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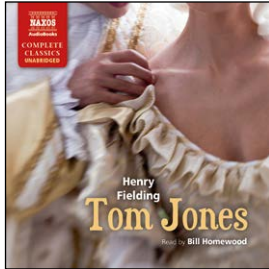
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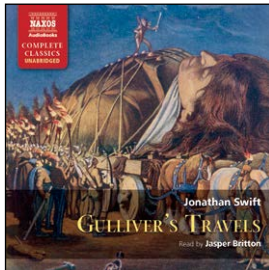
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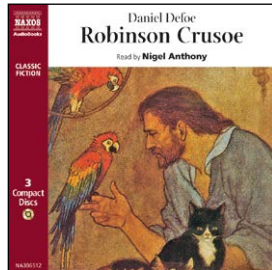
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Read by Nigel Anthony

Henry Fielding

# Shamela

Read by **Clare Corbett** and cast

*Shamela* is a bawdy, spirited and hilarious response to Samuel Richardson's hugely popular 1740 novel, *Pamela*.

In this pointed satire, *Shamela* (which transpires to be the real name of Richardson's *Pamela*) reveals the ulterior motives behind the events that took place in *Pamela*. *Shamela* is unlike the virtuous young lady portrayed in Richardson's novel and she takes command of her master, Squire Booby. Our heroine has planned it all out from the start and she is determined to entrap her master into marriage.

Fielding, most famous as the author of *Tom Jones* and *Joseph Andrews*, equated morality with expediency, and he takes advantage of the comic form to provide a multi-layered satire of contemporary politics and values. He lampoons political figures, the clergy and contemporary writers with criticisms that, most importantly, contribute to a comic tour-de-force unlike any other.

## Cast

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