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APPENDIXES

1. Synopsis of Novel *Clarissa*

Clarissa tells the story of a virtuous, beautiful young woman who is brought to tragedy by the wickedness of her world. The eighteen-year-old Clarissa Harlowe is universally loved and admired, considered an exemplary woman by everyone around her. The Harlowes are an up-and-coming family, possessing great wealth but little status. The other members of the family are avaricious and eager to improve their standing in the world, and Clarissa becomes the victim of their greed. The trouble starts when Richard Lovelace, a dashing libertine, comes to pay court to Clarissa's sister, Arabella, but is attracted by Clarissa instead. Arabella's jealousy combines with the resentment of their brother, James, who holds a grudge against Lovelace from college days, and sets the family against him.

A duel between the two, in which Lovelace wounds James but spares his life, crystallizes their hatred. The family becomes suspicious of Clarissa, forbids her from corresponding with Lovelace, and commands her to marry a horrible rich man named Roger Solmes. Clarissa refuses to consider marrying Solmes and carries on a clandestine correspondence with Lovelace. She also continues to secretly correspond with her best friend, Anna Howe. As she continues to resist marriage to Solmes, Clarissa is increasingly confined, until she is barely able to leave her room. Finally Lovelace takes advantage of Clarissa's fear of a forced marriage by tricking her into running away with him.

Once Clarissa has run away, she is in Lovelace's power. Her reputation is ruined and her family refuses to forgive her. Lovelace is an adept manipulator, enjoying the "contrivances" he invents to keep Clarissa in his web. He is in love with her, but he hates the idea of marriage, so his goal is to force her into "cohabitation," rather than marriage. Clarissa is innocent and virtuous and does not see through Lovelace's tricks. Furthermore, she refuses to compromise any of her strict tenets of behavior, even to save her. Lovelace repeatedly tests Clarissa's virtue as a means of testing the character of the entire sex: if Clarissa is truly an exemplary woman, she will withstand his contrivances and remain a model of goodness. His intention, however, is to force Clarissa to compromise her strict morals, sully her reputation, and

gain full control over her. Without suspecting that she is playing into his hands, she goes with him to London, where he secures lodgings at Mrs. Sinclair's house. Clarissa is unaware that this is a brothel and the women she meets there are whores. Having been involved with (and ruined by) Lovelace in the past, these women are jealous of Clarissa and encourage Lovelace to rape her.

At the same time, Clarissa's virtue has a powerful effect on Lovelace and sometimes sways him away from his bad intentions. After several battles between his wicked heart and his protesting conscience, Lovelace's joy in intrigue and the whores' instigations seal Clarissa's doom. Finally suspecting Lovelace's vileness, Clarissa escapes, but Lovelace finds her and tricks her back to Mrs. Sinclair's brothel. There, Mrs. Sinclair drugs Clarissa and Lovelace rapes her while she is unconscious. When she awakes, Clarissa goes temporarily mad, and Lovelace regrets his action. The rape has failed to put Clarissa fully in his power because she has never compromised her virtue. He begins to talk with more seriousness about marrying her, but also thinks he will try to rape her again and see if he can get her consent, thus abandoning her principles. Clarissa, sensing the danger, runs away, this time successfully.

Once Clarissa has been raped, she stops eating and no longer worries about worldly problems like reputation. She continues to seek reconciliation with her family, but they remain adamant. One of Lovelace's plots gone wrong allows him to accidentally discover Clarissa's location, but at the same time it damages her health and cements her conviction of his wickedness. Lovelace's friend Belford becomes Clarissa's protector, keeping Lovelace away but mediating between him and Clarissa. Lovelace is now truly determined to marry Clarissa, but she prefers the idea of death to that of marrying such a criminal. Her health steadily worsens, and she begins to prepare for death.

With remarkable equanimity, Clarissa makes her will, appoints Belford her executor, puts her affairs in order, and even orders a coffin. She finally dies, expressing forgiveness for everyone in her life and joyful anticipation of heaven. The Harlowes finally see how wrong their treatment of Clarissa has been. Mr. and Mrs. Harlowe die soon after, and James and Arabella marry badly and are miserable for the rest of their lives. Lovelace fails to reform and is killed by Clarissa's cousin Morden

in a duel. Anna, Hickman, Belford, and the other good characters are rewarded with happy marriages. Belford takes on the project of collecting the letters that tell Clarissa's story so that it can be an example to protect other women from similar fates.

2. Biography of Samuel Richardson

Samuel Richardson (baptised 19 August 1689 – 4 July 1761[1]) was an English writer and printer best known for three epistolary novels: *Pamela; or, Virtue Rewarded* (1740), *Clarissa: Or the History of a Young Lady* (1748) and *The History of Sir Charles Grandison* (1753). He was a printer and publisher for most of his life, printing almost 500 works, including journals and magazines. He was known to work periodically with the London bookseller Andrew Millar. Richardson had been apprenticed young to a printer, whose daughter he eventually married. He lost his first wife along with five sons, but remarried and had four daughters who reached adulthood, but no male heirs to continue the print shop. As it ran down, he wrote his first novel at the age of 51 and immediately joined the popular and admired writers of his day. The leading figures Richardson knew included Samuel Johnson and Sarah Fielding, and also the eminent physician and behmenist George Cheyne and the theologian and writer William Law, whose books he printed. At the request of Law, Richardson printed some poems by John Byrom. In the London literary world he rivalled Henry Fielding, and the two responded to each other's literary styles. His name joined the *Index Librorum Prohibitorum* established by the Pope listing books Catholics were not allowed to read.

Richardson, one of nine children, was probably born in 1689 in Mackworth, Derbyshire, to Samuel and Elizabeth Richardson. It is unsure where in Derbyshire he was born because Richardson always concealed the location, but it has recently been discovered that Richardson probably lived in poverty as a child. The older Richardson was, according to the younger, a very honest man, descended of a family of middling note, in the country of Surrey, but which having for several generations a large number of children, the not large possessions were split and divided, so that he and his brothers were put to trades; and the sisters were married to tradesmen.

His mother, according to Richardson, "was also a good woman, of a family not ungentle; but whose father and mother died in her infancy, within half-an-hour of each other, in the London pestilence of 1665".

The trade his father pursued was that of a joiner (a type of carpenter, but Richardson explains that it was "then more distinct from that of a carpenter than now

it is with us"). In describing his father's occupation, Richardson stated that "he was a good draughtsman and understood architecture", and it was suggested by Samuel Richardson's son-in-law that the senior Richardson was a cabinetmaker and an exporter of mahogany while working at Aldersgate-street. The abilities and position of his father brought him to the attention of James Scott, 1st Duke of Monmouth. However this, as Richardson claims, was to Richardson senior's "great detriment" because of the failure of the Monmouth Rebellion, which ended in the death of Scott in 1685. After Scott's death, the elder Richardson was forced to abandon his business in London and live a modest life in Derbyshire.

Early life

The Richardson was not exiled forever from London; they eventually returned, and the young Richardson was educated at Christ's Hospital grammar school. The extent that he was educated at the school is uncertain, and Leigh Hunt wrote years later:

It is a fact not generally known that Richardson... received what education he had (which was very little, and did not go beyond English) at Christ's Hospital. It may be wondered how he could come no better taught from a school which had sent forth so many good scholars; but in his time, and indeed till very lately, that foundation was divided into several schools, none of which partook of the lessons of the others; and Richardson, agreeably to his father's intention of bringing him up to trade, was most probably confined to the writing school, where all that was taught was writing and arithmetic.

However, this conflict with Richardson's nephew's accounts that "it is certain that [Richardson] was never sent to a more respectable seminary' than 'a private grammar school" located in Derbyshire".

I recollect that I was early noted for having invention. I was not fond of play, as other boys; my school-fellows used to call me Serious and Gravity; and five of them particularly delighted to single me out, either for a walk, or at their father's houses, or at mine, to tell them stories, as they phrased it. Some I told them, from my reading, as true; others from my head, as mere invention; of which they would be most fond, and often were affected by them. One of them particularly, I remember, was for putting me to write a history, as he called it, on the model of Tommy Pots; I now forget what it was, only that it was of a servant-man preferred by a fine young lady

(for his goodness) to a lord, who was a libertine. All of my stories carried with them, I am bold to say, a useful moral.

Samuel Richardson on his storytelling

Little is known of Richardson's early years beyond the few things that Richardson was willing to share. Although he was not forthcoming with specific events and incidents, he did talk about the origins of his writing ability; Richardson would tell stories to his friends and spent his youth constantly writing letters. One such letter, written when Richardson was almost 11, was directed to a woman in her 50s who was in the habit of constantly criticizing others. "Assuming the style and address of a person in years", Richardson cautioned her about her actions. However, his handwriting was used to determine that it was his work, and the woman complained to his mother. The result was, as he explains, that "my mother child me for the freedom taken by such a boy with a woman of her years" but also "commended my principles, though she censured the liberty taken".

After his writing ability was known, he began to help others in the community write letters. In particular, Richardson, at the age of 13, helped many of the girls that he associated with to write responses to various love letters they received. As Richardson claims, "I have been directed to chide, and even repulse, when an offence was either taken or given, at the very time that the heart of the chider or repulser was open before me, overflowing with esteem and affect". Although this helped his writing ability, he in 1753 advised the Dutch minister Stinstra not to draw large conclusions from these early actions:

You think, Sir, you can account from my early secretaryship to young women in my father's neighbourhood, for the characters I have drawn of the heroines of my three works. But this opportunity did little more for me, at so tender an age, than point, as I may say, or lead my enquiries, as I grew up, into the knowledge of female heart.

He continued to explain that he did not fully understand females until writing *Clarissa*, and these letters were only a beginning.

Early career

The elder Richardson originally wanted his son to become a clergyman, but he was not able to afford the education that the younger Richardson would require, so

he let his son pick his own profession. He selected the profession of printing because he hoped to "gratify a thirst for reading, which, in after years, he disclaimed". At the age of 17, in 1706, Richardson was bound in seven-year apprenticeship under John Wilde as a printer. Wilde's printing shop was in Golden Lion Court on Aldersgate Street, and Wilde had a reputation as "a master who grudged every hour... that tended not to his profit".

I served a diligent seven years to it; to a master who grudged every hour to me that tended not to his profit, even of those times of leisure and diversion, which the refractoriness of my fellow-servants obliged him to allow them, and were usually allowed by other masters to their apprentices. I stole from the hours of rest and relaxation, my reading times for improvement of my mind; and, being engaged in correspondence with a gentleman, greatly my superior in degree, and of ample fortune, who, had he lived, intended high things for me; these were all the opportunities I had in my apprenticeship to carry it on. But this little incident I may mention; I took care that even my candle was of my own purchasing, that I might not, in the most trifling instance, make my master a sufferer (and who used to call me the pillar of his house) and not to disable myself by watching or sitting-up, to perform my duty to him in the day time.

Samuel Richardson on his time with John Wilde

While working for Wilde, he met a rich gentleman who took an interest in Richardson's writing abilities and the two began to correspond with each other. When the gentleman died a few years later, Richardson lost a potential patron, which delayed his ability to pursue his own writing career. He decided to devote himself completely to his apprenticeship, and he worked his way up to a position as a compositor and a corrector of the shop's printing press. In 1713, Richardson left Wilde to become "Overseer and Corrector of a Printing-Office". This meant that Richardson ran his own shop, but the location of that shop is unknown. It is possible that the shop was located in Staining Lane or may have been jointly run with John Leake in Jewin Street

In 1719, Richardson was able to take his freedom from being an apprentice and was soon able to afford to set up his own printing shop, which he did after he moved near the Salisbury Court district close to Fleet Street. Although he claimed to

business associates that he was working out of the well-known Salisbury Court, his printing shop was more accurately located on the corner of Blue Ball Court and Dorset Street in a house that later became Bell's Building. On 23 November 1721 Richardson married Martha Wilde, the daughter of his former employer. The match was "prompted mainly by prudential considerations", although Richardson would claim later that there was a strong love-affair between Martha and him. He soon brought her to live with him in the printing shop that served also as his home.

A key moment in Richardson's career came on 6 August 1722 when he took on his first apprentices: Thomas Gover, George Mitchell, and Joseph Chrichley. He would later take on William Price (2 May 1727), Samuel Jolley (5 September 1727), Bethell Wellington (2 September 1729), and Halhed Garland (5 May 1730).

One of Richardson's first major printing contracts came in June 1723 when he began to print the bi-weekly *The True Briton* for Philip Wharton, 1st Duke of Wharton. This was a Jacobite political paper which attacked the government and was soon censored for printing "common libels". However, Richardson's name was not on the publication, and he was able to escape any of the negative fallout, although it is possible that Richardson participated in the papers as far as actually writing one himself. The only lasting effect from the paper would be the incorporation of Wharton's libertine characteristics in the character of Lovelace in Richardson's *Clarissa*, although Wharton would be only one of many models of libertine behavior that Richardson would find in his life. In 1724, Richardson befriended Thomas Gent, Henry Woodfall, and Arthur Onslow, the latter of those would become the Speaker of the House of Commons.

Over their 10 years of marriage, the Richardson had five sons and one daughter, and three of the boys were named Samuel after their father, but all of the boys died after just a few years. Soon after William, their fourth child, died, Martha died on 25 January 1731. Their youngest son, Samuel, was to live past his mother for a year longer, but succumbed to illness in 1732. After his final son died, Richardson attempted to move on with his life; he married Elizabeth Leake, and the two moved into another house on Blue Ball Court. However, Elizabeth and his daughter were not the only ones living with him because Richardson allowed five of his apprentices to

lodge in his home. Elizabeth had six children (five daughters and one son) with Richardson; four of their daughters, Mary, Martha, Anne, and Sarah, reached adulthood and survived their father. Their son, another Samuel, was born in 1739 and died in 1740.

In 1733, Richardson was granted a contract with the House of Commons, with help from Onslow, to print the Journals of the House. The 26 volumes of the work soon improved his business. Later in 1733, he wrote *The Apprentice's Vade Mecum*, urging young men like himself to be diligent and self-denying. The work was intended to "create the perfect apprentice". Written in response to the "epidemick Evils of the present Age", the text is best known for its condemnation of popular forms of entertainment including theatres, taverns and gambling. The manual targets the apprentice as the focal point for the moral improvement of society, not because he is most susceptible to vice, but because, Richardson suggests, he is more responsive to moral improvement than his social betters. During this time, Richardson took on five more apprentices: Thomas Verren (1 August 1732), Richard Smith (6 February 1733), Matthew Stimson (7 August 1733), Bethell Wellington (7 May 1734), and Daniel Green (1 October 1734). His total staff during the 1730s numbered seven, as his first three apprentices were free by 1728, and two of his apprentices, Verren and Smith, died soon into their apprenticeship. The loss of Verren was particularly devastating to Richardson because Verren was his nephew and his hope for a male heir that would take over the press.

Later career

After the failures of the Pamela sequels, Richardson began to compose a new novel. It was not until early 1744 that the content of the plot was known, and this happened when he sent Aaron Hill two chapters to read. In particular, Richardson asked Hill if he could help shorten the chapters because Richardson was worried about the length of the novel. Hill refused, saying. You have formed a style, as much your property as our respect for what you write is, where verbosity becomes a virtue; because, in pictures which you draw with such a skillful negligence, redundancy but conveys resemblance; and to contract the strokes, would be to spoil the likeness.

In July, Richardson sent Hill a complete "design" of the story, and asked Hill to try again, but Hill responded, "It is impossible, after the wonders you have shown in Pamela, to question your infallible success in this new, natural, attempt" and that "you must give me leave to be astonished, when you tell me that you have finished it already" However, the novel was not complete to Richardson's satisfaction until October 1746. Between 1744 and 1746, Richardson tried to find readers who could help him shorten the work, but his readers wanted to keep the work in its entirety. A frustrated Richardson wrote to Edward Young in November 1747:

What contentions, what disputes have I involved myself in with my poor Clarissa through my own diffidence, and for want of a will! I wish I had never consulted anybody but Dr. Young, who so kindly vouchsafed me his ear, and sometimes his opinion.

Richardson did not devote all of his time just to working on his new novel, but was busy printing various works for other authors that he knew. In 1742, he printed the third edition of Daniel Defoe's *Tour through Great Britain*. He filled his few further years with smaller works for his friends until 1748, when Richardson started helping Sarah Fielding and her friend Jane Collier to write novels. By 1748, Richardson was so impressed with Collier that he accepted her as the governess to his daughters. In 1753, she wrote *An Essay on the Art of Ingeniously Tormenting* with the help of Sarah Fielding and possibly James Harris or Richardson. and it was Richardson who printed the work. But Collier was not the only author to be helped by Richardson, as he printed an edition of Young's *Night Thoughts* in 1749.

By 1748 his novel *Clarissa* was published in full: two volumes appeared in November 1747, two in April 1748, and three in December 1748. Unlike the novel, the author was not faring well at this time. By August 1748, Richardson was in poor health. He had a sparse diet that consisted mostly of vegetables and drinking vast amounts of water, and was not robust enough to prevent the effects of being bled upon the advice of various doctors throughout his life. He was known for "vague 'startings' and 'paroxysms'", along with experiencing tremors. Richardson once wrote to a friend that "my nervous disorders will permit me to write with more impunity than to read" and that writing allowed him a "freedom he could find nowhere else".

However, his condition did not stop him from continuing to release the final volumes *Clarissa* after November 1748. To Hill he wrote: "The Whole will make Seven; that is, one more to attend these two. Eight crowded into Seven, by a smaller Type. Ashamed as I am of the Prolixity, I thought I owed the Public Eight Vols. in Quantity for the Price of Seven". Richardson later made it up to the public with "deferred Restorations" of the fourth edition of the novel being printed in larger print with eight volumes and a preface that reads: "It is proper to observe with regard to the present Edition that it has been thought fit to restore many Passages, and several Letters which were omitted in the former merely for shortening-sake.

The response to the novel was positive, and the public began to describe the title heroine as "divine *Clarissa*". It was soon considered Richardson's "masterpiece", his greatest work, and was rapidly translated into French in part or in full, for instance by the abbé Antoine François Prévost, as well as into German. The Dutch translator of *Clarissa* was the distinguished Mennonite preacher, Johannes Stinstra (1708–1790), who as a champion of Socinianism had been suspended from the ministry in 1742. This gave him sufficient leisure to translate *Clarissa*, which was published in eight volumes between 1752–1755. However, Stinstra later wrote in a letter to Richardson of 24 December 1753 that the translation had been "a burden too heavy for [his] shoulders". In England there was particular emphasis on Richardson's "natural creativity" and his ability to incorporate daily life experience into the novel. However, the final three volumes were delayed, and many of the readers began to "anticipate" the concluding story and some demanded that Richardson write a happy ending. One such advocate of the happy ending was Henry Fielding, who had previously written *Joseph Andrews* to mock Richardson's *Pamela*. Although Fielding was originally opposed to Richardson, Fielding supported the original volumes of *Clarissa* and thought a happy ending would be "poetical justice". Those who disagreed included the Sussex diarist Thomas Turner, writing in about July 1754: "*Clarissa Harlow* [sic], I look upon as a very well-wrote thing, tho' it must be allowed it is too prolix. The author keeps up the character of every person in all places; and as to the maner [sic] of its ending, I like it better than if it had terminated in more happy consequences."

Others wanted Lovelace to be reformed and for him and Clarissa to marry, but Richardson would not allow a "reformed rake" to be her husband, and was unwilling to change the ending. In a postscript to Clarissa, Richardson wrote:

if the temporary sufferings of the Virtuous and the Good can be accounted for and justified on Pagan principles, many more and infinitely stronger reasons will occur to a Christian Reader in behalf of what are called unhappy Catastrophes, from a consideration of the doctrine of future rewards; which is everywhere strongly enforced in the History of Clarissa.

Although few were bothered by the epistolary style, Richardson feels obliged to continue his postscript with a defence of the form based on the success of it in Pamela.

Death

In his final years, Richardson received visits from Archbishop Secker, other important political figures, and many London writers. By that time, he enjoyed a high social position and was Master of the Stationers' Company. In early November 1754, Richardson and his family moved from the Grange to a home at Parsons Green. It was during this time that Richardson received a letter from Samuel Johnson asking for money to pay for a debt that Johnson was unable to afford. On 16 March 1756, Richardson responded with more than enough money, and their friendship was certain by this time.

At the same time as he was associating with important figures of the day, Richardson's career as a novelist drew to a close. Grandison was his final novel, and he stopped writing fiction afterwards. It was Grandison that set the tone for Richardson's followers after his death. However, he was continually prompted by various friends and admirers to continue to write along with suggested topics. Richardson did not like any of the topics, and chose to spend all of his time composing letters to his friends and associates. The only major work that Richardson would write would be A Collection of the Moral and Instruction Sentiments, Maxims, Cautions, and Reflexions, contained in the Histories of Pamela, Clarissa, and Sir Charles Grandison. Although it is possible that this work was inspired by Johnson asking for an "index rerum" for Richardson's novels, the Collection contains more of a focus on "moral and instructive" lessons than the index that Johnson sought.

After June 1758, Richardson began to suffer from insomnia, and in June 1761, he was afflicted with apoplexy. This moment was described by his friend, Miss Talbot, on 2 July 1761:

Poor Mr. Richardson was seized on Sunday evening with a most severe paralytic stroke.... It sits pleasantly upon my mind, that the last morning we spent together was particularly friendly, and quiet, and comfortable. It was the 28th of May – he looked then so well! One has long apprehended some stroke of this kind; the disease made its gradual approaches by that heaviness which clouded the cheerfulness of his conversation, that used to be so lively and so instructive; by the increased tremblings which unfitted that hand so peculiarly formed to guide the pen; and by, perhaps, the querulousness of temper, most certainly not natural to so sweet and so enlarged a mind, which you and I have lately lamented, as making his family at times not so comfortable as his principles, his study, and his delight to diffuse happiness, wherever he could, would otherwise have done (186–187).

Two days later, aged 71, on 4 July 1761, Richardson died at Parsons Green and was buried at St. Bride's Church in Fleet Street near his first wife Martha.