



**UNIVERSITETET  
I OSLO**

Institutt for litteratur, områdestudier og europeiske språk

**WRITTEN EXAMINATION  
SPRING 2014  
4 pages**

**ENG2303 – British Literature in the Age of Enlightenment  
4 hours**

**Thursday, 28 May 2014**

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**You are allowed to use one English–English dictionary.  
The question must be answered in English.  
The answer must be written on copy-sheets.**

*Answer ONE question*

1. Discuss the age of Enlightenment as an age of satire with reference to as many texts on your syllabus as possible.

*OR*

2. Single out two themes that you think of as important in John Gay's *The Beggar's Opera* (1728) and consider the ways in which they are developed in the play.

*OR*

3. Daniel Defoe's *Moll Flanders* (1722) starts with a preface recommending the novel "as a Work from every part of which something may be learned." Consider arguments for and against the view that this novel teaches the reader some kind(s) of lesson(s).  
(TEXT PROVIDED – see below)

**The grades will be published in Studentweb within 3 weeks.**

**For an explanation of the mark obtained, please contact the exam administrator, Kristin Berstad ([k.m.berstad@ilos.uio.no](mailto:k.m.berstad@ilos.uio.no)) within one week after the exam results have been published in StudentWeb. Remember to include your name and candidate number. The examiner will then decide whether to give a written or oral explanation.**

THE  
**FORTUNES**  
 AND  
**MISFORTUNES**  
 Of the F A M O U S  
*Moll Flanders, &c.*

Who was Born in NEWGATE, and during a Life of continu'd Variety for Threescore Years, besides her Childhood, was Twelve Year a Whore, five times a Wife (whereof once to her own Brother) Twelve Year a Thief, Eight Year a Transported Felon in Virginia, at last grew Rich, liv'd Honest, and died a Penitent.

*Written from her own MEMORANDUMS.*

LONDON: Printed for, and Sold by W. CHETWOOD, at *Cato's-Head*, in *Russel-Street*, *Covent-Garden*; and T. EDLING, at the *Prince's-Arms*, over-against *Exeter-Change* in the *Strand*. MDDCXXI.

THE  
 PREFACE.

THE World is so taken up of late with Novels and Romances, that it will be hard for a private History<sup>1</sup> to be taken for Genuine, where the Names and other Circumstances of the Person are concealed, and on this Account we must be content to leave the Reader to pass his own Opinion upon the ensuing Sheets, and take it just as he pleases.

THE Author is here suppos'd to be writing her own History, and in the very beginning of her Account, she gives the Reasons why she thinks fit to conceal her true Name, after which there is no Occasion to say any more about that.

It is true, that the original of this Story is put into new Words, and the Style of the famous Lady we here speak of is a little alter'd, particularly she is made to tell her own Tale in modest Words than she told it at first; the Copy which came first to Hand, having been written in Language more like one still in *Newgate*,<sup>2</sup> than one grown Penitent and Humble, as she afterwards pretends<sup>3</sup> to be.

THE Pen employ'd in finishing her Story, and making it what you now see it to be, has had no little difficulty to put it into a Dress fit to be seen, and to make it speak Language fit to be read: When a Woman debauch'd from her Youth, nay, even being the Off-spring of Debauchery and Vice, comes to give an Account of all her vicious Practises, and even to descend to the particular Occasions and Circumstances, by which she first became wicked; and of all the progression of Crime which she run through in threescore Year, an

1. Echoing a commonplace of the period, Defoe argues for the historical authenticity of his work; in the preface to *Roxana* (1724), for example, he claims that, since "the Foundation of This is laid in Truth of Fact . . . the Work is not a Story, but a History." He thus distinguishes his "private History" from such fictional narratives as Eliza Haywood's libricious *Love in Excess* (1719), also published by William Chetwood (the publisher of *Moll-Flanders*) and identified as "a novel" on its title page, and from such scandalous romances or "secret histories" as Delariviere Manley's politically-charged *The New Atalantis* (1709).  
 2. London's most famous (and infamous) prison for serious offenders. Defoe was imprisoned there in 1703 (May–November) on the charge of publishing a "seditious pamphlet," *The Shortest Way with the Dissenters* (1702).  
 3. Asserts or alleges, not necessarily with intent to deceive.

Author must be hard put to it to wrap it up so clean, as not to give room, especially for vicious Readers to turn it to his Disadvantage.

ALL possible Care however has been taken to give no leud<sup>4</sup> Ideas, no immodest Turns in the new dressing up this Story, no not to the worst parts of her Expressions; to this Purpose some of the vicious part of her Life, which cou'd not be modestly told, is quite left out, and several other Parts are very much shortn'd; what is left 'tis hop'd will not offend the chastest Reader, or the modestest Hearer: and as the best use is made even of the worst Story, the Moral 'tis hop'd will keep the Reader serious, even where the Story might incline him to be otherwise: To give the History of a wicked Life repented of, necessarily requires that the wick'd Part should be made as wicked, as the real History of it will bear; to illustrate and give a Beauty to the Penitent part, which is certainly the best and brightest, if related with equal Spirit and Life.

It is suggested there cannot be the same Life, the same Brightness and Beauty, in relating the penitent Part, as is in the criminal Part: If there is any Truth in that Suggestion, I must be allow'd to say, 'tis because there is not the same taste and relish in the Reading, and indeed it is too true that the difference lyes not in the real worth of the Subject; so much as in the Gust<sup>5</sup> and Palate of the Reader.

BUT as this Work is chiefly recommended to those who know how to Read it, and how to make the good Uses of it, which the Story all along recommends to them; so it is to be hop'd that such Readers will be much more pleas'd with the Moral, than the Fable, with the Application,<sup>6</sup> than with the Relation; and with the End of the Writer, than with the Life of the Person written of.

THERE is in this Story abundance of delightful Incidents, and all of them usefully apply'd. There is an agreeable turn Artfully given them in the relating, that naturally instructs the Reader, either one way, or other. The first part of her leud Life with the young Gentleman at *Colchester*, has so many happy Turns given it to expose the Crime, and warn all whose Circumstances are adapted to it, of the ruinous End of such things, and the foolish Thoughtless and abhor'd Conduct of both the Parties, that it abundantly atones for all the lively Description she gives of her Folly and Wickedness.

THE Repentance of her Lover at the *Bath*, and how brought by the just alarm of his fit of Sickness to abandon her; the just Caution given there against even the lawful Intimacies of the dearest Friends, and how unable they are to preserve the most solemn Resolutions

4. Lewd.

5. Individual taste, liking, or inclination.

6. Practical lesson derived from a general statement. As appears below, Defoe is borrowing the word from homiletics, to signify the "religious Uses" to which a preacher "applies" a "doctrine" after "opening" (i.e., interpreting) a biblical text.

of Vertue without divine Assistance; these are Parts, which to a just Discernment will appear to have more real Beauty in them, than all the amorous Chain of Story, which introduces it.

IN a Word, as the whole Relation is carefully garb'd<sup>7</sup> of all the Levity, and Looseness that was in it: So it is all applied, and with the utmost care to virtuous and religious Uses. None can without being guilty of manifest Injustice, cast any Reproach upon it, or upon our Design in publishing it.

THE Advocates for the Stage, have in all Ages made this the great Argument to persuade People that their Plays are useful, and that they ought to be allow'd in the most civiliz'd, and in the most religious Government; Namely, That they are applied to virtuous Purposes, and that by the most lively Representations, they fail not to recommend Vertue and generous Principles, and to discourage and expose all sorts of Vice and Corruption of Manners; and were it true that they did so, and that they constantly adhered to that Rule, as the Test of their acting on the *Theatre*, much might be said in their Favour.

THROUGHOUT the infinite variety of this Book, this Fundamentals<sup>8</sup> is most strictly adhered to; there is not a wicked Action in any Part of it, but is first or last rendered Unhappy and Unfortunate: There is not a superlative Villain brought upon the Stage, but either he is brought to an unhappy End, or brought to be a Penitent: There is not an ill thing mention'd, but it is condemn'd, even in the Relation, nor a virtuous just Thing, but it carries its Praise along with it: What can more exactly answer the Rule laid down, to recommend, even those Representations of things which have so many other just Objections lying against them? Namely, of Example, of bad Company, obscene Language, and the like.

UPON this Foundation this Book is recommended to the Reader, as a Work from every part of which something may be learned, and some just and religious Inference is drawn, by which the Reader will have something of Instruction, if he pleases to make use of it.

ALL the Exploits of this Lady of Fame, in her Depredations upon Mankind stand as so many warnings to honest People to beware of them, intimating to them by what Methods innocent People are drawn in, plunder'd and robb'd, and by Consequence how to avoid them. Her robbing a little innocent Child, dress'd fine by the vanity of the Mother, to go to the Dancing-School, is a good Memento to such People hereafter; as is likewise her picking the Gold-Watch from the young Ladies side in the *Park*.

HER getting a parcel from a hair-brained Wench at the Coaches

7. Cleansed.

8. I.e., fundamental principle.

in *St. John-street*; her Booty made at the Fire, and again at *Harnwich*; all give us excellent Warnings in such Cases to be more present to ourselves in sudden Surprizes of every Sort.

HER application to a sober Life, and industrious Management at last in *Virginia*, with her Transported Spouse, is a Story fruitful of Instruction, to all the unfortunate Creatures who are oblig'd to seek their Re-establishment abroad; whether by the Misery of Transportation,<sup>9</sup> or other Disaster; letting them know, that Diligence and Application have their due Encouragement, even in the remotest Parts of the World, and that no Case can be so low, so despicable, or so empty of Prospect, but that an unwearied Industry will go a great way to deliver us from it, will in time raise the meanest Creature to appear again in the World, and give him a new Cast<sup>1</sup> for his Life.

THESE are a few of the serious Inferences which we are led by the Hand to in this Book, and these are fully sufficient to Justifie any Man in recommending it to the World, and much more to Justifie the Publication of it.

THERE are two of the most beautiful Parts still behind,<sup>2</sup> which this Story gives some idea of, and lets us into the Parts of them, but they are either of them too long to be brought into the same Volume; and indeed are, as I may call them whole Volumes of themselves, (*viz.*) I. The Life of her Governness, as she calls her, who had run thro', it seems in a few Years all the eminent degrees of a Gentlewoman, a Whore, and a Bawd; a Midwife, and a Midwife-keeper, as *they are call'd*, a Pawn-broker, a Child-taker, a Receiver of Thieves, and of Thieves purchase, that is to say, of stolen Goods; and in a Word, her self a Thief, a Breeder up of Thieves, and the like, and yet at last a Penitent.

THE second is the Life of her Transported Husband, a Highway-man; who it seems liv'd a twelve Years Life of successful Villany upon the Road, and even at last came off so well, as to be a Voluntier Transport, not a Convict; and in whose Life there is an incredible Variety.

BUT as I have said, these are things too long to bring in here, so neither can I make a Promise of their coming out by themselves.<sup>3</sup>

WE cannot say indeed, that this History is carried on quite to the End of the Life of this famous *Moll Flanders*, as she calls her self,

9. Since the middle of the seventeenth century, to relieve prison overcrowding and sometimes in lieu of execution, convicted criminals were transported to the English colonies in America to work off their sentences under conditions often resembling slavery.

2. Yet to come.

3. Always alert to future marketing possibilities, Defoe here sets up expectations for sequels or spinoffs. Although several such publications appeared, none can be attributed to him. For example, *Fortune's Fickle Distribution* (1730) offers the reader, in three parts, a condensed version of the life and death of Moll Flanders; the life of Jane Hackabout, her governness; and the life of James Mac-Faul, her Lancashire husband.

for no Body can write their own Life to the full End of it, unless they can write it after they are dead; but her Husband's Life being written by a third Hand, gives a full Account of them both, how long they liv'd together in that Country, and how they came both to *England* again, after about eight Year, in which time they were grown very Rich, and where she liv'd it seems, to be very old; but was not so extraordinary a Penitent, as she was at first; it seems only that indeed she always spoke with abhorrence of her former Life, and of every Part of it.

IN her last Scene at *Maryland*, and *Virginia*, many pleasant things happen'd, which makes that part of her Life very agreeable, but they are not told with the same Elegancy as those accounted for by herself; so it is still to the more Advantage that we break off here.