

I have mentioned that I saved the skins of all the creatures that I killed – I mean four-footed ones – and I had them hung up, stretched out with sticks, in the sun, by which means some of them were so dry and hard that they were fit for little; but others, it seems, were very useful. The first thing I made of these was a great cap for my head, with the hair on the outside, to shoot off the rain; and this I performed so well that, after, I made me a suit wholly of those skins – that is to say, a waistcoat, and breeches open at the knees, and both loose; for they were rather wanting to keep me cool than to keep me warm. I must not omit to acknowledge that they were wretchedly made; for if I was a bad carpenter, I was a worse tailor. However, they were such as I made a very good shift with, and when I was abroad, if it happened to rain, the hair of the waistcoat and cap being outermost, I was kept very dry.

After this, I spent a great deal of time and pains to make an umbrella. I was indeed in great want of one, and had a great mind to make one. I had seen them made in the Brazils, where they are very useful in the great heats which are there, and I felt the heat every jot as great here, and greater too, being nearer the equinox; besides, as I was obliged to be much abroad, it was a most useful thing to me, as well for the rains as the heats. I took a world of pains at it, and was a great while before I could make anything likely to hold; nay, after I thought I had hit the way, I spoiled two or three before I made one to my mind. But at last I made one that answered indifferently well; the main difficulty I found was to make it to let down. I could make it spread, but if it did not let down too, and draw in, it would not be portable for me any way but just over my head, which would not do. However, at last, as I said, I made one to answer. I covered it with skins, the hair upwards, so that it cast off the rain like a pent-house, and kept off the sun so effectually that I could walk out in the hottest of the weather with greater advantage than I could before in the coolest, and when I had no need for it, I could close it, and carry it under my arm.

Thus I lived mightily comfortable, my mind being entirely composed by resigning to the will of God, and throwing myself wholly upon the disposal of His providence. This made my life better than sociable, for when I began to regret the want of conversation, I would ask myself, whether thus conversing mutually with my own thoughts, and (as I hope I might say) with even my Maker, by ejaculations and petitions, was not better than the utmost enjoyment of human society in the world?

I cannot say that, after this, for five years, any extraordinary thing happened to me, but I lived on in the same course, in the same posture and place, just as before. The chief thing I was employed in, besides my yearly labour of planting my barley and rice, and curing my raisins – of both which I always kept up just enough to have sufficient stock of the year's provisions beforehand – I say, besides this yearly labour, and my daily labour of going out with my gun, I had one labour, to make me a canal, which at last I

GLOSSARY

- I ... shift with (l.12)*: I made do with very well
- was abroad (l.13)*: went out
- outermost (l.14)*: placed on the outside
- jot (l.19)*: little bit
- equinox (l.19)*: the equator
- answered indifferently well (l.25)*: served my purpose quite well
- it ... portable for me (l.27)*: I wouldn't be able to carry it
- pent-house (l.30)*: roof
- composed (l.35)*: calm
- providence (l.36)*: divine guidance
- ejaculations and petitions (l.40)*: emotional utterances and prayers
- curing (l.46)*: preserving by drying in the sun

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Read the following notes about five eighteenth-century novels. For Number 1 and at least two others indicate which of the above influences seem to apply.

1 *The Life and strange surprising Adventures of Robinson Crusoe* (1719).

By Daniel Defoe (?1660–1731), a journalist and pamphleteer with a tradesman's preoccupation with the details of life. Often thought of as the first English novel. About a man wrecked on a desert island for twenty years (Defoe identified with the hero but had never visited a desert island himself). A description of the industrious, sensible, methodical way in which he struggles to build up a life for himself. Sees people in terms of their economic, rather than their emotional or moral virtues. Describes people according to what John Locke called their 'primary qualities' (those which can be measured objectively, such as size, weight, number and shape) rather than their 'secondary qualities' (such as smell, colour and beauty which depend more on our subjective perceptions). Regards God as the Senior Partner in his commercial enterprises, a Power that provides, though a comfort when ill. Written as a personal memoir in a series of episodes. Plain style.

2 *Gulliver's Travels* (1726)

By Jonathan Swift (see pages 100–106). A fable (a story that teaches a lesson, with people who have never actually existed or animals who behave like human beings). A series of episodes about the travels of a surgeon on a merchant ship. Shipwrecked on Lilliput, where the inhabitants are six inches high making their self-importance seem ridiculous; shipwrecked on Brobdingnag, where the inhabitants are as tall as church steeples and Gulliver, an eighteenth-century man who believes in the power of reason, is made to feel petty; shipwrecked on the flying island of Laputa, where the inhabitants are absorbed in ridiculous forms of scientific enquiry and philosophical speculation; shipwrecked on the island of the Houyhnhnms, where horses endowed with reason contrast with the dirty and brutal Yahoos, beasts in human shape. The book appeals to all ages but the darker satire is usually ignored by the young. Swift believed that man would destroy himself without divine aid. Precise, sober style used for ironic effect.

3 *Pamela* (1740–1741)

By Samuel Richardson (1689–1761), the son of a humble middle-class furniture maker. Sometimes called the first true modern novel because of a sustained and realistic representation of the day-to-day behaviour and psychology of the main characters. Written in epistolary form (as a series of letters), with Richardson pretending to be the 'editor'. There are six correspondents, each with their own particular style and point of view. Part I: Pamela, a servant, resists attempts by her employer to seduce and rape her. However, she eventually marries him! Part II is about their married life together. Richardson wished to instruct readers 'how to think and act justly and prudently in the common concerns of human life'. The book was a great popular success; parodied by Henry Fielding, in *Apology for the life of Mrs Shamela Andrews* (1741), because it also pretended to be a book of moral instruction when Pamela seemed to use her virtue to obtain social advancement (the subtitle of Richardson's novel was *Virtue Rewarded*).

4 *Tom Jones* (1749)

By Henry Fielding (1707–1754), a magistrate of aristocratic birth and classical education, with no false delicacy in sexual matters. Disliked what he saw as Richardson's self-satisfaction and hypocrisy. The book is a vigorous and entertaining 'comic epic' (a panoramic narrative of manners and behaviour), containing mock-heroism and many classical allusions. Written as a series of events rather than around a plot. Many direct 'intrusions' by the author.

Characters: social types presented as characteristic human types, with basic human motives. In contrast with Richardson, they are seen externally. About the life of a foundling (a baby of unknown parentage), discovered by an enlightened landowner, Squire Allworthy. Tom is a generous, handsome young man with an inclination to fleshly lusts. Falls in love with Squire Western's daughter, Sophie, intended for the treacherous Blifil. Disgraced by his enemies and his own behaviour, Tom is disowned by Squire Allworthy. After a series of adventures on the road, he is eventually united with Sophie and they are married.

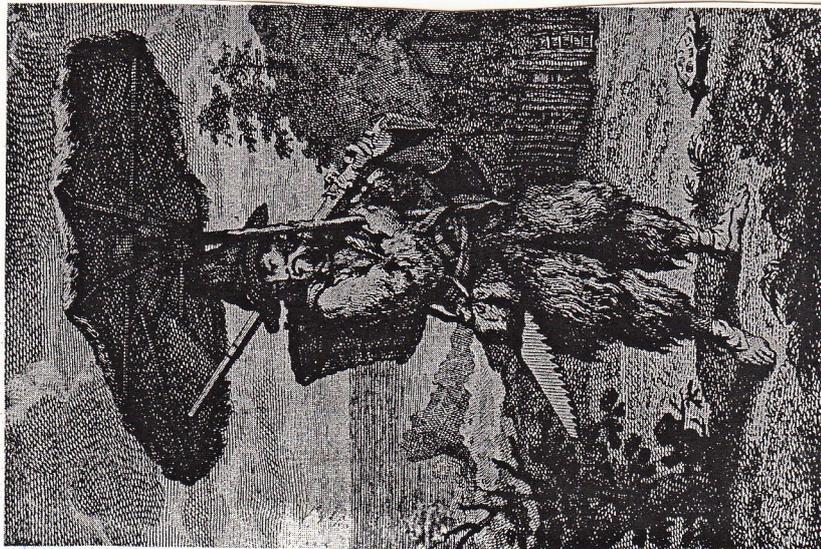
5 *The Life and Opinions of Tristram Shandy* (1760–1767)

By Laurence Sterne (1713–1768), the son of an impoverished army officer. Became Anglican priest. However, he understood human instinct. Highly 'subjective' novel full of sexual humour, emotion and fantasy, controlled by cool, ironic wit. Anticipates 'stream of consciousness' novels of twentieth century. Narrator pretends he can't really begin. Nominal hero, Tristram, not born till Vol IV! The circumstances preceding and during birth dealt with in elaborate detail. Full of talk of immediate relatives and neighbours. Sounds

like a conventional biography but full of digressions, jokes played on the reader, and questioning of philosophical assumptions about Time and the association of ideas. Many reservations expressed about the novel by Sterne's contemporaries on both literary and moral grounds.

4.6.1 *Robinson Crusoe* (1719)

Read the following extract from *Robinson Crusoe*. Where can you see the influence of Puritanism?



Robinson Crusoe