

**UNIVERSITY COLLEGE LONDON**

*University of London*

**EXAMINATION FOR INTERNAL STUDENTS**

*For the following qualifications :-*

*B.A.*

**The Restoration and the 18th century**

COURSE CODE : ENGLN06

DATE : 08-MAY-02

TIME : 10.00

TIME ALLOWED : 3 hours

02-N0100-3-80

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**TURN OVER**

## The Restoration and the Eighteenth Century

Candidates must not present substantially the same material in any two answers, whether on this paper or in other parts of the examination.

Answer question 1 and two other questions.

1. Discuss one of the following passages in relation to the work from which it is taken, and, if you wish, to any other relevant works of the period.

- (a) You think this cruel? Take it for a rule,  
No creature smarts so little as a fool.  
Let peals of laughter, Codrus! round thee break,  
Thou unconcerned canst hear the mighty crack:  
5 Pit, box, and gallery in convulsions hurled,  
Thou standst unshook amidst a bursting world.  
Who shames a scribbler? Break one cobweb through,  
He spins the slight, self-pleasing thread anew:  
Destroy his fib or sophistry; in vain,  
10 The creature's at his dirty work again,  
Throned in the centre of his thin designs,  
Proud of a vast extent of flimsy lines!  
Whom have I hurt? Has poet yet, or peer,  
Lost the arched eyebrow, or Parnassian sneer?  
15 And has not Colley still his lord, and whore?  
His butchers Henley, his freemasons Moore?  
Does not one table Bavius still admit?  
Still to one bishop Philips seem a wit?  
Still Sapho—'Hold! For God sake—you'll offend,  
20 No names—be calm—learn prudence of a friend:  
I too could write, and I am twice as tall;  
But foes like these'—One flatterer's worse than all;  
Of all mad creatures, if the learned are right,  
It is the slaver kills, and not the bite.  
A fool quite angry is quite innocent: 25  
Alas! 'tis ten times worse when they *repent*.

Pope, An Epistle to Dr Arbuthnot

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(b)

An age in her embraces past,  
Would seem a winter's day;  
When life and light, with envious haste,  
Are torn and snatched away.

But, oh how slowly minutes roll,  
When absent from her eyes  
That feed my love, which is my soul,  
It languishes and dies.

5

For then no more a soul but shade,  
It mournfully does move;

10

And haunts my breast, by absence made  
The living tomb of love.

You wiser men despise me not;  
Whose love-sick fancy raves,  
On shades of souls, and heaven knows what;  
Short ages live in graves.

15

Whene'er those wounding eyes, so full  
Of sweetness, you did see;  
Had you not been profoundly dull,  
You had gone mad like me.

20

Nor censure us, you who perceive  
My best-beloved and me,  
Sigh and lament, complain and grieve,  
You think we disagree.

Alas! 'Tis sacred jealousy!  
Love raised to an extreme;  
The only proof 'twixt her and me,  
We love, and do not dream.

25

Fantastic fancies fondly move,  
And in frail joys believe:  
Taking false pleasure for true love;  
But pain can ne'er deceive.

30

Kind jealous doubts, tormenting fears,  
And anxious cares, when past,  
Prove our heart's treasure fixed and dear,  
And make us blessed at last.

35

Rochester, 'The Mistress'

CONTINUED

*Seven o'Clock.*

(c) THO' I dread to see him, yet do I wonder I have not. To be sure something is resolved against me, and he stays to hear all her Stories. I can hardly write; yet, as I can do nothing else, I know not how to forbear!—Yet I cannot hold my Pen!—How crooked and trembling the Lines!—I must leave off, till I can get quieter Fingers!—Why should the Guiltless tremble so, when the Guilty can possess their Minds in Peace! 5

*SATURDAY Morning.*

NOW let me give you an Account of what passed last Night; for I had no Power to write, nor yet Opportunity, till now. 10

This naughty Woman held my Master till half an Hour after seven; and he came hither about five in the Afternoon. And then I heard his Voice on the Stairs, as he was coming up to me. It was about his Supper; for he said, I shall chuse a boil'd Chicken, with Butter and Parsley.—And up he came! 15

He put on a stern and majestick Air; and he can look very majestick when he pleases. Well, perverse *Pamela*, ungrateful Runaway, said he, for my first Salutation!—You do well, don't you, to give me all this Trouble and Vexation? I could not speak; but throwing myself on the Floor, hid my Face, and was ready to die with Grief and Apprehension.—He said, Well may you hide your Face! well may you be ashamed to see me, vile forward one, as you are!—I sobb'd, and wept, but could not speak. And he let me lie, and went to the Door, and called Mrs. *Jewkes*.—There, said he, take up that fallen Angel!—Once I thought her as innocent as one!—But I have now no Patience with her. The little Hypocrite prostrates herself thus, in hopes to move my Weakness in her Favour, and that I'll raise her from the Floor myself. But I shall not touch her: No, said he, cruel Gentleman as he was! let such Fellows as *Williams* be taken in by her artful Wiles; I know her now, and see that she is for any Fool's Turn, that will be caught by her. 20 25 30

I sighed, as if my Heart would break!—And Mrs. *Jewkes* lifted me up upon my Knees; for I trembled so, I could not stand. Come, said she, Mrs. *Pamela*, learn to know your best Friend; confess your unworthy Behaviour, and beg his Honour's Forgiveness of all your Faults. I was ready to faint; and he said, She is Mistress of Arts, I'll assure you; and will mimick a Fit, ten to one, in a Minute. 35

I was struck to the Heart at this; but could not speak presently; only lifted up my Eyes to Heaven!—And at last made shift to say—God forgive you, Sir!—He seem'd in a great Passion, and walked up and down the Room, casting sometimes an Eye to me, and seeming as if he would have spoken, but check'd himself.—And at last he said, When she has acted this her first Part over, perhaps I will see her again, and she shall soon know what she has to trust to. 40 45

And so he went out of the Room: And I was quite sick at Heart!—Surely, said I, I am the wickedest Creature that ever breath'd!

Richardson, Pamela

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(d)

All travel has its advantages. If the passenger visits better countries, he may learn to improve his own, and if fortune carries him to worse, he may learn to enjoy it.

Mr Boswell's curiosity strongly impelled him to survey Iona, or Icolmkil, which was to the early ages the great school of theology, and is supposed to have been the place of sepulture for the ancient kings. I, though less eager, did not oppose him. 5

That we might perform this expedition, it was necessary to traverse a great part of Mull. We passed a day at Dr Maclean's, and could have been well contented to stay longer. But Col provided us horses, and we pursued our journey. This was a day of inconvenience, for the country is very rough, and my horse was but little. We travelled many hours through a tract, black and barren, in which, however, there were the reliques of humanity; for we found a ruined chapel in our way. 10

It is natural, in traversing this gloom of desolation, to inquire, whether something may not be done to give nature a more cheerful face, and whether those hills and moors that afford heath cannot with a little care and labour bear something better? The first thought that occurs is to cover them with trees, for that in many of these naked regions trees will grow, is evident, because stumps and roots are yet remaining; and the speculatist hastily proceeds to censure that negligence and laziness that has omitted for so long a time so easy an improvement. 15 20

To drop seeds into the ground, and attend their growth, requires little labour and no skill. He who remembers that all the woods, by which the wants of man have been supplied from the Deluge till now, were self-sown, will not easily be persuaded to think all the art and preparation necessary, which the Georgick writers prescribe to planters. Trees certainly have covered the earth with very little culture. They wave their tops among the rocks of Norway, and might thrive as well in the Highlands and Hebrides. 25

But there is a frightful interval between the seed and timber. He that calculates the growth of trees, has the unwelcome remembrance of the shortness of life driven hard upon him. He knows that he is doing what will never benefit himself; and when he rejoices to see the stem rise, is disposed to repine that another shall cut it down. 30

Plantation is naturally the employment of a mind unburdened with care, and vacant to futurity, saturated with present good, and at leisure to derive gratification from the prospect of posterity. He that pines with hunger, is in little care how others shall be fed. The poor man is seldom studious to make his grandson rich. It may be soon discovered, why in a place, which hardly supplies the cravings of necessity, there has been little attention to the delights of fancy, and why distant convenience is unregarded, where the thoughts are turned with incessant solicitude upon every possibility of immediate advantage. 35 40

Johnson, A Journey to the Western Islands

CONTINUED

2. Thrice happy beasts are, who because they be  
Of reason void, are so of foppery.

(Rochester, 'Tunbridge Wells')

How does reason make people ridiculous in the literature of the period?

3. 'Human Understanding, seated in the Brain, must be troubled and overspread by Vapours, ascending from the lower Faculties' (Swift, A Tale of a Tub). Discuss in relation to any other author or authors of the period.
4. Either: (a) Is marriage taken seriously by playwrights of the period? You should refer to at least two plays.
- Or: (b) 'Every word is to thrust or parry' (Samuel Johnson, 'Life of Congreve'). Discuss verbal combat in comic drama of the period. You should refer to at least two plays.
5. Others, by wearisome steps and regular gradations, climb up to knowledge; your Lordship is flown up to the top of the hill: you are an enthusiast in wit; a poet and philosopher by revelation.

(Sir Francis Fane, 'Dedicatory Epistle to the Earl of Rochester')

Discuss this view of Rochester's writing.

6. Does Aphra Behn's gender make any significant difference to our understanding of her writing?
7. Either: (a) To what extent can Dryden's work be appreciated without reference to the political and religious controversies of his times?
- Or: (b) 'He was the first who joined argument with poetry' (Samuel Johnson on Dryden). How important is 'argument' in Dryden's poetry?

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8. 'I notice a whiff of Swift in my notes. I too am a desponder in my nature' (Charles Kinbote in Vladimir Nabokov's Pale Fire). Do Swift's writings show him to be a desponder?
9. Either (a) What kinds of imaginative engagement with antiquity have you found in the work of any writer of the period?
- Or: (b) Rarely has so great a book been written in a lost cause. In the war between Ancients and Moderns, Swift wages a battle for the Ancients, when, for the most part, the Moderns had already effectively won that war.

(Miriam Kosh, on A Tale of a Tub)

How does a hostility to modernity animate any author or authors of the period?

10. Studios he sate, with all his books around,  
Sinking from thought to thought, a vast profound!  
Plung'd for his sense, but found no bottom there;  
Then writ, and flounder'd on, in mere despair.

(Pope, The Dunciad, 1729 version)

In what ways was any author of the period preoccupied with the failures of other writers?

11. What does Providence mean to Defoe and his characters?
12. 'Tis the persecuting Spirit has rais'd the bantering one ... The greater the Weight is, the bitterer will be the Satire. The higher the Slavery, the more exquisite the Buffoonery.

(Shaftesbury)

Discuss the ways in which one or two satirical writers of the period make satire out of bitterness or defeat.

CONTINUED

13. Either: (a) It is a collection of independent maxims, tied together into a fasciculus by the printer, but having no natural order or logical dependency.

(Thomas De Quincey, on Pope's 'Essay on Criticism')

Do Pope's poems have coherent structures?

- Or: (b) Byron called Pope 'the most beautiful of poets'. Why might he have thought so?

14. Either: (a) Considerate readers will not enter upon the perusal of the piece before them, as if it were designed only to divert and amuse.

(Samuel Richardson, Preface to the third edition of Clarissa)

Does Richardson's moral earnestness detract from our enjoyment of his fiction?

- Or: (b) Samuel Johnson said of Richardson's Clarissa, 'There is always something that she prefers to the truth'. Do you agree?

15. Either: (a) 'The only Source of the true Ridiculous (as it appears to me) is Affectation' (Henry Fielding, Preface to Joseph Andrews). Discuss 'the Ridiculous' in Fielding's writing.

- Or: (b) Fielding glories in his copious remarks and digressions as the least imitable part of his work, and especially in those initial chapters to the successive books of his history, where he seems to bring his arm-chair to the proscenium and chat with us in all the lusty ease of his fine English.

(George Eliot, Middlemarch)

Discuss the relationship between Fielding's 'remarks and digressions' and his narrative.

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16. Discuss the ways in which letters are used in any work or works of the period that are not novels.

17.           Sweet Sensibility! thou keen delight!  
              Thou hasty moral! sudden sense of right!

(Hannah More, Sensibility: A Poetical Epistle)

What is the relationship between sensibility and morality in literature of the period?

18. In what ways does crime interest any writer or writers of the period?

19. How was the work of eighteenth-century novelists shaped by the need to justify their genre?

20.       The rise of the novel cannot be understood fully without considering how its conventions were shaped by the contributions of a large number of women, their writing deeply marked by the 'femininity' insistently demanded of them.

(Jane Spencer, The Rise of the Woman Novelist)

Discuss.

21.       It is as if there are two selves in Gray's Elegy: a judicious, normative self, resting confidently on traditional wisdom and values, and a deeper unofficial self of confused and subversive passions.

(Roger Lonsdale)

How illuminating do you find it to apply this contrast to the poetry of Gray, or any other poet or poets writing in the period?

22. In its entry on 'Eighteenth-Century Poetry', the Encyclopædia Britannica describes Smart and Cowper sharing 'an alertness to the mystery of the commonplace'. Discuss this 'alertness' with reference to either or both of these writers, or to any other poet of the period.

CONTINUED

23. Each digression, seeming vain  
And only fit to entertain,  
Is found, on better recollection,  
To have a nice and just connection,  
To help the whole with wond'rous art,  
Whence it seems idly to depart.

(Charles Churchill, on Sterne)

Do you agree with Churchill's defence of Sterne?

24. It is natural for us to seek a Standard of Taste; a rule, by which the various sentiments of men may be reconciled.

(David Hume)

How did the idea of Taste influence any writer or writers of the period?

25. Either: (a) William Empson remarked of T.S.Eliot that he spoke 'with Johnsonian pessimism' but without Johnson's 'gusto'. Write an essay either on Johnson's gusto, or his pessimism, or both.
- Or: (b) 'What I most envy Burke for, is, his being constantly the same' (Johnson). How far do you find Johnson 'the same' within the works of his you have read? You should make reference to his writings in at least two genres (for example, poetry, fiction, biography, travel writing, essays).

26. I am, I flatter myself, completely a citizen of the world. - In my travels through Holland, Germany, Switzerland, Italy, Corsica, France, I never felt myself from home.

(James Boswell)

How do any of the travel writings of the period negotiate the question of national differences?

27. What contribution did periodical writing make to the literature of the period?

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28. Discuss the significance for any author of the period of one of the following: patronage, collaboration, anonymity, reviewing, manuscript circulation, booksellers.

END OF PAPER