

**EXAMINATION FOR INTERNAL STUDENTS**

*For The Following Qualification:-*

*B.A.*

**The Restoration and the 18th century**

**COURSE CODE : ENGLN06**

**DATE : 06-MAY-03**

**TIME : 10.00**

**TIME ALLOWED : 3 Hours**

## 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) Birds feed on birds, beasts on each other prey,  
But savage man alone does man betray:  
Pressed by necessity, they kill for food,  
Man undoes man, to do himself no good.  
With teeth and claws, by nature armed, they hunt 5  
Nature's allowance, to supply their want.  
But man, with smiles, embraces, friendships, praise,  
Inhumanely his fellow's life betrays;  
With voluntary pains works his distress,  
Not through necessity, but wantonness. 10  
For hunger, or for love they bite, or tear,  
Whilst wretched man is still in arms for fear.  
For fear he arms, and is of arms afraid:  
From fear, to fear, successively betrayed.  
Base fear, the source whence his best passions came, 15  
His boasted honour, and his dear-bought fame.  
The lust of power, to whom he's such a slave,  
And for the which alone he dares be brave;  
To which his various projects are designed,  
Which makes him generous, affable, and kind. 20  
For which he takes such pains to be thought wise,  
And screws his actions, in a forced disguise;  
Leads a most tedious life in misery,  
Under laborious, mean hypocrisy.  
Look to the bottom of his vast design, 25  
Wherein man's wisdom, power and glory join:  
The good he acts, the ill he does endure,  
'Tis all from fear, to make himself secure.  
Merely for safety after fame they thirst,  
For all men would be cowards if they durst. 30

Rochester, 'A Satire against Mankind'

TURN OVER

(b) One dedicates, in high Heroic prose,  
 And ridicules beyond a hundred foes;  
 One from all *Grubstreet* will my fame defend,  
 And, more abusive, calls himself my friend.  
 This prints my Letters, that expects a Bribe, 5  
 And others roar aloud, 'Subscribe, subscribe.'

There are, who to my Person pay their court,  
 I cough like *Horace*, and, tho' lean, am short,  
*Ammon*'s great Son one shoulder had too high,  
 Such *Ovid*'s nose, and 'Sir! You have an *Eye*—' 10  
 Go on, obliging Creatures, make me see  
 All that disgrac'd my Betters, met in me:  
 Say for my comfort, languishing in bed,  
 'Just so immortal *Maro* held his head:'  
 And when I die, be sure you let me know 15  
 Great *Homer* dy'd three thousand years ago.

Why did I write? what sin to me unknown  
 Dipt me in Ink, my Parents', or my own?  
 As yet a Child, nor yet a Fool to Fame,  
 I lisp'd in Numbers, for the Numbers came. 20  
 I left no Calling for this idle trade,  
 No Duty broke, no Father dis-obey'd.  
 The Muse but serv'd to ease some Friend, not Wife,  
 To help me thro' this long Disease, my Life,  
 To second, ARBUTHNOT! thy Art and Care, 25  
 And teach, the Being you preserv'd, to bear.

Pope, An Epistle to Dr Arbuthnot

CONTINUED

(c)

Now I will give you a Picture of this Wretch! She is a broad, squat, pury, fat Thing, quite ugly, if any thing God made can be ugly; about forty Years old. She has a huge Hand, and an Arm as thick as my Waist, I believe. Her Nose is flat and crooked, and her Brows grow over her Eyes; a dead, spiteful, grey, goggling Eye, to be sure, she has. And her Face is flat and broad; and as to Colour, looks like as if it had been pickled a Month in Salt-petre: I dare say she drinks!— She has a hoarse man-like Voice, and is as thick as she's long; and yet looks so deadly strong, that I am afraid she would dash me at her Foot in an Instant, if I was to vex her.—So that with a Heart more ugly than her Face, she frightens me sadly; and I am undone, to be sure, if God does not protect me; for she is very, very wicked—indeed she is.

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This is but poor helpless Spight in me!—But the Picture is too near the Truth notwithstanding. She sends me a Message just now, that I shall have my Shoes again, if I will accept of her Company to walk with me in the Garden—To *waddle* with me, rather, thought I.

15

Well, 'tis not my Business to quarrel with her downright. I shall be watch'd the narrower, if I do; and so I will go with the hated Wretch.—O for my dear Mrs. *Jervis!* or rather, to be safe with my dear Father and Mother!

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Oh I'm out of my Wits, for Joy! Just as I have got my Shoes on, I am told, *John*, honest *John*, is come, on Horseback!—God bless him! What Joy is this! But I'll tell you more by-and-by. I must not let her know, I am so glad to see this dear blessed *John*, to be sure!—O but he looks sad, as I see him out of the Window! What can be the Matter!—I hope my dear Parents are well, and Mrs. *Jervis*, and Mr. *Longman*, and every body, my naughty Master not excepted—for I wish him to live and repent of all his Wickedness to poor me.

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O dear Heart! what a World do we live in!—I am now to take up my Pen again! But I am in a sad Taking truly! Another puzzling Tryal, to be sure!

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Here is *John*, as I said; and the poor Man came to me, with Mrs. *Jewkes*, who whisper'd, that I would say nothing about the Shoes, for my own sake, as she said. The poor Man saw my Distress, and my red Eyes, and my haggard Looks, I suppose; for I had had a sad Time of it, you must needs think; and he would have hid it, but his Eyes run over. Oh Mrs. *Pamela!* said he; Oh Mrs. *Pamela!*—Well, honest Fellow-servant, said I, I cannot help it at present! I am oblig'd to your Honesty and Kindness, to be sure; and then he wept more. Said I, (for my Heart was ready to break to see his Grief; for it is a touching thing to see a Man cry) Tell me the worst! Is my Master coming? No, no, said he, and sobb'd.—Well, said I, is there any News of my poor Father and Mother? how do they do?—I hope, well, said he; I know nothing to the contrary: There is no Mishap, I hope, to Mrs. *Jervis*, or Mr. *Longman*, or my Fellow-servants! No—said he, poor Man! with a long N—o, as if his Heart would burst. Well, thank God then! said I.

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The Man's a Fool, said Mrs. *Jewkes*, I think; what ado is here! why sure thou'rt in Love, *John*. Dost thou not see young Madam is well?

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Richardson, Pamela

TURN OVER

(d)

After church, we walked down to the Quay. We then went to Macbeth's castle. I had a romantick satisfaction in seeing Dr Johnson actually in it. It perfectly corresponds with Shakspeare's description, which Sir Joshua Reynolds has so happily illustrated, in one of his notes on our immortal poet:

This castle hath a pleasant seat: the air  
Nimble and sweetly recommends itself  
Unto our gentle sense, &c.

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Just as we came out of it, a raven perched on one of the chimney-tops, and croaked. Then I repeated

'... The raven himself is hoarse,  
That croaks the fatal entrance of Duncan  
Under my battlements.'

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We dined at Mr Keith's. Mrs Keith was rather too attentive to Dr Johnson, asking him many questions about his drinking only water. He repressed that observation, by saying to me, 'You may remember that Lady Errol took no notice of this.'

15

Dr Johnson has the happy art (for which I have heard my father praise the old Earl of Aberdeen) of instructing himself, by making every man he meets tell him something of what he knows best. He led Keith to talk to him of the Excise in Scotland, and, in the course of conversation, mentioned that his friend Mr Thrale, the great brewer, paid twenty thousand pounds a year to the revenue; and that he had four casks, each of which holds sixteen hundred barrels – above a thousand hogsheads.

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After this there was little conversation that deserves to be remembered. I shall therefore here again glean what I have omitted on former days. Dr Gerard, at Aberdeen, told us, that when he was in Wales, he was shewn a valley inhabited by Danes, who still retain their own language, and are quite a distinct people. Dr Johnson thought it could not be true, or all the kingdom must have heard of it. He said to me, as we travelled, 'these people, sir, that Gerard talks of, may have somewhat of a *peregrinity* in their dialect, which relation has augmented to a different language'. I asked him if *peregrinity* was an English word: he laughed, and said, 'No.' I told him this was the second time that I had heard him coin a word. When Foote broke his leg, I observed that it would make him fitter for taking off George Faulkner as Peter Paragrath, poor George having a wooden leg. Dr Johnson at that time said, 'George will rejoice at the *depeditation* of Foote'; and when I challenged that word, laughed, and owned he had made it, and added that he had not made above three or four in his dictionary.\*

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\*When upon the subject of this *peregrinity*, he told me some particulars concerning the compilation of his *Dictionary*, and concerning his throwing off Lord Chesterfield's patronage, of which very erroneous accounts have been circulated. These particulars, with others which he afterwards gave me – as also his celebrated letter to Lord Chesterfield, which he dictated to me – I reserve for his *Life*.

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## Boswell, The Journal of a Tour to the Hebrides

CONTINUED

2. In what ways did court culture influence the writing of any Restoration author or authors?
3. Dryden is fascinated by the handing on (translatio) of culture from one society or one generation to another, and by the rewriting of the past which is the necessary task of each new age.

(Paul Hammond)

Discuss.

4. Discuss the relationship between comedy and sex in Rochester's work.
5. All women together ought to let flowers fall upon the tomb of Aphra Behn, for it was she who earned them the right to speak their minds.

(Virginia Woolf).

Write an essay on the female voice in Aphra Behn's work.

6. Either: (a) Discuss the claim that the comic drama of the Restoration was frivolous as well as immoral.  
Or: (b) In what ways did Restoration Comedy prepare the way for Augustan social satire?
7. When the difficulty of artful rhyming is interposed, when the poet commonly confines his sense to his couplet, and must contrive that sense into such words that the rhyme naturally follows them, not they the rhyme; the fancy then gives leisure for the judgement to come in.

(Dryden)

Discuss in relation to the use of rhyme by any poet of the period.

8. 'The Devil who I said laid the Snare, as readily prompted me, as if he had spoke' (Moll Flanders). How convincing are Defoe's characters' accounts of their sins and errors?
9. Either: (a) 'Its proper power to hurt each creature feels' (Pope). In what ways is Pope's poetry about hurting or being hurt?  
Or: (b) Discuss Pope's use of allusion.
10. Discuss the uses of the grotesque in satire of the period.

TURN OVER

11. Posterity must have a high idea of the taste and good sense of the British nation, when they are informed that twenty-thousand of these papers were sometimes sold in a day.

(Theophilus Cibber on The Spectator, 1753)

What was the appeal of periodical literature in the eighteenth century?

12. 'Translators must take liberties' (Introduction, The Oxford Book of Classical Verse in Translation). Discuss in relation to any translations or imitations of the period.
13. Either: (a) 'Written for the Universal Improvement of Mankind' (Swift, subtitle of A Tale of a Tub). Does Swift's writing aim at improvement?
- Or: (b) Swift leads us, with the insinuating charms of his plausible rhetoric, through a maze of conflicting definitions, only to abandon us before some terrifying image of ourselves.

(David Nokes)

Discuss.

14. The preface to Robinson Crusoe declares it to be 'a just History of Fact; neither is there any appearance of Fiction in it'. Write on authenticity and factuality as strategies in eighteenth-century fiction.
15. Either: (a) 'Sir there is more knowledge of the heart in one letter of Richardson's than in all Tom Jones' (Samuel Johnson). How do you think Richardson shows 'knowledge of the heart'? (You need not compare him with Fielding, though you may if you wish).
- Or: (b) There was frequently a necessity to be very circumstantial and minute, in order to preserve and maintain that air of probability, which is necessary to be maintained in a story designed to represent real life.

(Richardson, Postscript to Clarissa)

Discuss the 'circumstantial and minute' in Richardson's fiction.

16. Either: (a) Fielding described his own novels as 'comic epics in prose'. Is this description accurate?
- Or: (b) Before Fielding was a novelist he was a writer for the stage. How did his knowledge of drama influence his fiction?
17. Are the concerns of women novelists in the period different from those of men? (You should compare at least one female with at least one male writer.)
18. How are sensibility and sentiment criticised by eighteenth-century writers?

CONTINUED

19. 'Tristram, sport of small accidents!' Discuss accident in Sterne's fiction.

20. All-bounteous Heaven has added to my Prayer  
A softer Climate and a Purer air

(Lady Mary Wortley Montagu, 'Constantinople')

How did any writer or writers of the period express the pleasures of travel?

21. Either: (a) Johnson has his own form of unmasking and demythologizing, but it consists usually of revealing unsuspected richness in apparently commonplace areas of life.

(Pat Rogers)

Write on the commonplace in Johnson's thought.

Or: (b) Discuss the role of primitivism in Johnson's work.

22. Still in Constraint your suffering Sex remains,  
Or bound in formal, or in real Chains.

(Pope, 'Epistle to Martha Blount')

How constrained or unconstrained was the poetry written by women in the period?

23. How autobiographical is biographical writing of the period? (You may concentrate on one writer if you wish.)

24. Samuel Richardson talked of his fiction as 'writing to the moment', composed in 'a present tense manner'. How does this description fit the work of any writer of the period, other than Richardson?

25. Write an essay on the role of memory in the work of any one writer of the period.

26. Write an essay on one of the following: literary criticism, eighteenth-century drama, diaries and journals, tragedy, argumentative prose. (You may concentrate on one writer if you wish.)

END OF PAPER