

**UNIVERSITY COLLEGE LONDON**

University of London

**EXAMINATION FOR INTERNAL STUDENTS**

For The Following Qualification:-

**B.A.**

**The Restoration and the 18th century**

**COURSE CODE : ENGLN06**

**DATE : 20-MAY-05**

**TIME : 14.30**

**TIME ALLOWED : 3 Hours**



- (b) Pictures like these, dear Madam, to design,  
 Asks no firm hand, and no unerring line;  
 Some wandering touches, some reflected light,  
 Some flying stroke alone can hit 'em right: 5  
 For how should equal Colours do the knack?  
 Chameleons who can paint in white or black?  
 'Yet Cloe sure was form'd without a spot' –  
 Nature in her then err'd not, but forgot.  
 'With ev'ry pleasing, ev'ry prudent part,  
 Say, what can Cloe want?' – She wants a Heart. 10  
 She speaks, behaves, and acts just as she ought;  
 But never, never, reach'd one generous Thought.  
 Virtue she finds too painful an endeavour,  
 Content to dwell in Decencies for ever.  
 So very reasonable, so unmov'd, 15  
 As never yet to love, or to be lov'd.  
 She, while her Lover pants upon her breast,  
 Can mark the figures on an Indian chest;  
 And when she sees her Friend in deep despair,  
 Observes how much a Chintz exceeds Mohair. 20  
 Forbid it Heav'n, a Favour or a Debt  
 She should e'er cancel – but she may forget.  
 Safe is your Secret still in Cloe's ear,  
 But none of Cloe's shall you ever hear.  
 Of all her Dears she never slander'd one, 25  
 But cares not if a thousand are undone.  
 Would Cloe know if you're alive or dead?  
 She bids her prudent Footman put it in her head.  
 Cloe is prudent – Would you too be wise?  
 Then never break your heart when Cloe dies. 30

Pope, An Epistle to a Lady

CONTINUED

(c) He is a Giant of a Man, for Stature; taller by a good deal, than Harry Mawldige, in your Neighbourhood, and large-bon'd, and scraggy; and a Hand! – I never saw such an one in my Life. He has great staring Eyes, like the Bull's that frightened me so. Vast Jawbones sticking out; Eyebrows hanging over his Eyes; two great Scars upon his Forehead, 5 and one on his left Cheek; and two huge Whiskers, and a monstrous wide Mouth; blubber Lips; long yellow Teeth, and a hideous Grin. He wears his own frightful long Hair, ty'd up in a great black Bag, a black Crape Neckcloth, about a long ugly Neck; and his Throat sticking out like a Wen. As to the rest, he was drest well enough, and had a Sword on, with a nasty red Knot to it; Leather Garters, buckled below his Knees; and a Foot – near as long as his Arm, I verily think. 10

He said, He fright de Lady, and offer'd to withdraw; but she bid him not; and I told Mrs Jewkes, That as she knew I had been crying, she should not have called me to the Gentleman without letting me know he was there. I soon went up to my Closet; for my Heart aaked all the time I was at Table; not being able to look upon him without Horror, and this Brute of a Woman, tho' she saw my Distress, before this Addition to it, no doubt did it on purpose to strike me more into Terror. And indeed it had its Effect; for when I went to-bed, I could think of nothing but his hideous Person, and my Master's more hideous Actions; and thought them too well pair'd; and when I dropt asleep, I dream'd they were both coming to my Bed-side, with the worst Designs; and I jump'd out of Bed in my Sleep, and frightened Mrs Jewkes; till, waking with the Terror, I told her my Dream: And the wicked Creature only laughed, and said, All I fear'd was but a Dream, as well as that; and when it was over, and I was well awake, I should laugh at it as such! 15 20 25

Richardson, Pamela

TURN OVER

(d) Gory, my lord's black servant, was sent as our guide, to conduct us to the high road. The circumstance of each of them having a black servant was another point of similarity between Johnson and Monboddoo. I observed how curious it was to see an African in the north of Scotland, with little or no difference of manners from those of the natives. Dr Johnson laughed to see Gory and Joseph riding together most cordially. 'Those two fellows,' said he, 'one from Africa, the other from Bohemia, seem quite at home.' He was much pleased with Lord Monboddoo today. He said, he would have pardoned him for a few paradoxes, when he found he had so much that was good; but that, from his appearance in London, he thought him all paradox; which would not do. He observed, that his lordship had talked no paradoxes today. 'And as to the savage and the London shopkeeper,' said he, 'I don't know but I might have taken the side of the savage equally, had any body else taken the side of the shopkeeper.' He had said to my lord, in opposition to the value of the savage's courage, that it was owing to his limited power of thinking, and repeated Pope's verses, in which 'Macedonia's madman' is introduced, and the conclusion is,

Yet ne'er looks forward farther than his nose.

I objected to the last phrase, as being low. JOHNSON. 'Sir, it is intended to be low; it is satire. The expression is debased, to debase the character.'

When Gory was about to part from us, Dr Johnson called to him, 'Mr Gory, give me leave to ask you a question! Are you baptized?' Gory told him he was, and confirmed by the Bishop of Durham. He then gave him a shilling.

We had tedious driving this afternoon, and were somewhat drowsy.

Last night I was afraid Dr Johnson was beginning to faint in his resolution; for he said, 'If we must ride much, we shall not go; and there's an end on't.' Today, when he talked of Sky with spirit, I said, 'Why, sir, you seemed to me to despond yesterday. You are a delicate Londoner; you are a maccaroni; you can't ride.' JOHNSON. 'Sir, I shall ride better than you. I was only afraid I should not find a horse able to carry me.' I hoped then there would be no fear of getting through our wild tour.

Boswell, The Journal of a Tour to the Hebrides

CONTINUED

2. 'He did not trifle; he went to extremes, becoming a *dedicated* libertine, a saint of debauchery' (Thom Gunn). How illuminating do you find this view of Rochester?
3. Either: (a) How important is a knowledge of contemporary developments in theatre design or stage conventions for an appreciation of Restoration comedy?  
Or: (b) 'Seldom do they probe character deeply or present ideas which are more than commonplaces' (R. D. Hume). How accurate is this assessment of Restoration comedies?
4. Carol Barash has suggested that Aphra Behn 'is constantly involved in calling attention to the codes of gender and sexuality at work in her own writing'. Do you agree?
5. Either: (a) 'He was a stranger to the pathos' (Edward Young, on Dryden). Do you find pathos anywhere in Dryden's poems?  
Or: (b) Dryden's greatest subject was the emergence into history of the modern city. Much of his conduct as a writer – the forms he chose or invented, the kinds of human behaviour he examined, and his choice of a poetic rhetoric – were responses to the challenges posed by that subject.

(Harold Love)

Discuss.

6. 'At its best translation will always have answered the need for another voice' (Jeremy Maule and Adrian Poole). How did translation broaden the range of poets in this period?
7. 'Defoe flouts the orderliness of literature to demonstrate his total devotion to the disorderliness of life' (Ian Watt). Discuss.
8. Either: (a) To what extent do Pope's writings present humanity as what he calls (in the *Essay on Man*) 'the glory, jest and riddle of the world'?  
Or: (b) Pope prefaced some of his poems with prose 'Arguments'. Discuss the argumentativeness of his poetry.
9. To what extent did satirical writers of the period hope to reform the vices of their age?

TURN OVER

10. Swift's greatness is no matter of moral grandeur or human centrality; our sense of it is merely a sense of great force.

(F.R. Leavis)

Is it?

11. Macaulay praised Addison for having  
reconciled wit and virtue, after a long and disastrous separation, during which wit had been led astray by profligacy, and virtue by fanaticism.

Is this judgement borne out by your reading of *The Spectator* or any other eighteenth-century periodical?

12. I should have been glad, that you and two or three more people had liked them, which would have satisfied my ambition on this head amply.

(Thomas Gray)

Write on Gray's sense of his audience.

13. Old castles, old pictures, old histories, and the babble of old people make one live back into centuries that cannot disappoint one.

(Horace Walpole)

Was this the attraction of past times and past cultures for writers of this period?

14. What do you take to be the appeal of the picaresque?

15. Either: (a) 'The virtues of Fielding's heroes are the vices of a truly good man' (Richardson, as reported by Boswell). Do you agree?

Or: (b) According to one contemporary reader, the 'manners' of Fielding's novels were 'intirely English'. Write on Fielding's presentations of England and Englishness.

16. The literature of sensibility, according to Patricia Meyer Spacks, 'registered the unease of a culture wishing and not wishing to confront its own inequities'. How socially radical were the sentimental novels of the eighteenth century?

17. 'The novel is the epic of the world abandoned by God' (Leopold Damrosch, Jr.). Is this definition borne out by your reading of the novels of the period?

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18. Either: (a) Write on scenes of reading in Richardson's novels.  
Or: (b) 'Nobody could be more submissive to patriarchal order, more eloquent an ideologue of bourgeois pieties, than Clarissa Harlowe' (Terry Eagleton). Do you agree?
19. Either: (a) A sort of knowingness, the wit of which depends, first on the modesty it gives pain to; or secondly, the innocence and innocent ignorance over which it triumphs; or thirdly, on a certain oscillation in the individual's own mind between the remaining good and the encroaching evil of his own nature, a sort of dallying with the devil.

(Coleridge, on Sterne)

Discuss Sterne's knowingness in the light of part or all of Coleridge's remark.

- Or: (b) 'Just a succession of surprise, surprise, surprise' (David Hume, on *Tristram Shandy*). Consider the functions of surprise in Sterne's fiction.
20. It has been said that the novel underwent a process of 'feminization' in this period. Write on any aspect of this process.
21. There is in general a distinction, almost an impassable one, between the power of embodying the serious and the ludicrous; but these contradictory faculties were reconciled in Hogarth.

(Hazlitt)

Discuss, with reference either to Hogarth or to any writer of the period who seems to you to have reconciled these contradictory powers.

22. Smart achieved a dramatic dissolution of the capacity of words to be and mean through the linguistic resources of insanity.

(Allan Ingram)

Write on the linguistic transformativeness of Smart's poems or those of any other poet of the period who aimed at a 'dissolution' of language.

23. What part did bad writing play in the evolution of a conception of literature in this period?

TURN OVER



24. Critic-learning flourish'd most in France:  
The rules, a nation born to serve, obeys;  
And Boileau still in right of Horace sways.  
But we, brave Britons, foreign laws despis'd,  
And kept unconquer'd, and unciviliz'd;  
Fierce for the liberties of wit, and bold,  
We still defy'd the Romans as of old.

(Pope, *An Essay on Criticism*).

Discuss the idea of a national tradition in any writing of the period.

25. Either: (a) 'To make common sense sound unpredictable was one of his weapons' (Peter Levi, on Samuel Johnson). Discuss this view of Johnson's writing.

Or: (b) Hester Thrale reports that Johnson

had studied medicine diligently in all its branches, but had given particular attention to the diseases of the imagination, which he watched in himself with a solicitude destructive of his own peace.

Use this remark as the starting-point for an essay on imagination in Johnson's writings.

26. Boswell's literary delight in shaping these naïve, illusioned episodes long after he has experienced their actual, disillusioning denouements suggests his fine sensitivity to the pattern of comic disillusion in much of the literature he admires.

(Paul Fussell)

Use part or all of this remark as the starting-point for an essay on Boswell's autobiographical or biographical writing.

27. Donald Davie argues that Cowper derives his poetic excellence

not from departing from an accepted style or breaking through its limits, but on the contrary by adhering strictly to the accepted norm, pushing the style to its limits but not an inch beyond them.

Do you agree?

CONTINUED

28. Leigh Hunt said of Fanny Burney:

She is a comic genius, who ought to have had nothing to do with tragedy and tragic tones, except by way of the mock-heroical.

Is this the limit of Burney's achievement?

29. Write an essay on one of the following places as it relates to the literature of the period: Scotland, Wales, Italy, Greece, Scandinavia, the Orient. (You may limit your answer to the work of a single writer if you wish.)

30. Consider the importance for the literature of the period of any one of the following: crime, science, copyright, anthologies, the 'battle of the books', war, patriotism, slavery, domestic servants.

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