

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 : 12–MAY–06

TIME : 10.00

TIME ALLOWED : 3 Hours

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 from the period.

(a)

Amidst the crowd next I myself conveyed,
For now there comes (whitewash and paint being laid)
Mother and daughter, mistress and the maid ;
And squire with wig and pantaloons displayed.
But ne'er could conventicle, play, or fair 5
For a true medley with this herd compare.
Here lords, knights, squires, ladies, and countesses,
Chandlers, mum-bacon-women, sempstresses,
Were mixed together ; nor did they agree
More in their humours than their quality. 10
Here waiting for gallant, young damsel stood,
Leaning on cane, and muffled up in hood ;
The would-be wit, whose business 'twas to woo,
With hat removed, and solemn scrape of shoe,
Bowling advanceth, then genteelly shrugs, 15
And ruffled foretop he in order tugs,
And thus accosts her : 'Madam, methinks the weather
Is grown much more serene since you came hither :
You influence the heavens – and should the sun
Withdraw himself to see his rays outdone, 20
Your luminaries would supply the morn,
And make a day before the day be born.'
With mouth screwed up, and awkward winking eyes,
And breasts thrust forward – 'Lord, sir,' she replies,
'It is your goodness, and not my deserts 25
Which makes you show your learning, wit, and parts.'
He, puzzled, bites his nails, both to display
The sparkling ring, and think what next to say.
And thus breaks out afresh : 'Madam, egad,
Your luck last night at cards was mighty bad ; 30
At cribbage, fifty-nine, and the next show
To make your game, and yet to want those two.
Gad damn me madam, I'm the son of a whore
If in my life I saw the likes before.'

Rochester, 'Tunbridge Wells'

TURN OVER

(b)

NOTHING so true as what you once let fall,
'Most Women have no Characters at all.'
Matter too soft a lasting mark to bear,
And best distinguish'd by black, brown, or fair.
How many pictures of one Nymph we view, 5
All how unlike each other, all how true!
Arcadia's Countess, here, in ermin'd pride,
Is there, Pastora by a fountain side.
Here Fannia, leering on her own good man,
And there, a naked Leda with a Swan. 10
Let then the Fair one beautifully cry,
In Magdalen's loose hair and lifted eye,
Or drest in smiles of sweet Cecilia shine,
With simp'ring Angels, Palms, and Harps divine;
Whether the Charmer sinner it, or saint it, 15
If Folly grow romantic, I must paint it?
Come then, the colours and the ground prepare!
Dip in the Rainbow, trick her off in Air;
Chuse a firm Cloud before it fall, and in it
Catch, e'er she change, the Cynthia of this minute. 20
Rufa, whose eye quick-glancing o'er the Park,
Attracts each light gay meteor of a Spark,
Agrees as ill with Rufa studying Locke,
As Sappho's diamonds with her dirty smock;
Or Sappho at her toilet's greazy task, 25
With Sappho fragrant at an ev'ning Mask:
So morning Insects that in muck begun,
Shine, buzz, and fly-blow in the setting-sun.
How soft is Silia! fearful to offend,
The Frail one's advocate, the Weak one's friend: 30
To her, Calista prov'd her conduct nice,
And good Simplicius asks of her advice.
Sudden, she storms! she raves! You tip the wink,
But spare your censure; Silia does not drink.
All eyes may see from what the change arose, 35
All eyes may see—a Pimple on her nose.
Papillia, wedded to her am'rous spark,
Sighs for the shades—'How charming is a Park!
A Park is purchas'd; but the Fair he sees
All bath'd in tears—'Oh odious, odious Trees!' 40

Pope, *Epistle to a Lady*

CONTINUED

- (c) And I am glad of the Method I have taken of making a Journal of all that passes in these first Stages of my Happiness, because it will sink the Impression still deeper; and I shall have recourse to them for my better Regulation, as often as I shall mistrust my Memory.
- Let me see: What are the Rules I am to observe from this awful Lecture? Why, these: 5
1. That I must not, when he is in great Wrath with any body, break in upon him, without his Leave.—*Well, I'll remember it, I warrant. But yet I fancy this Rule is almost peculiar to himself.*
 2. That I must think his Displeasure the heaviest thing that can befall me. *To be sure I shall.* 10
 3. And so that I must not wish to incur it, to save any body else. *I'll be further if I do.*
 4. That I must never make a Compliment to any body at his Expence. 15
 5. That I must not be guilty of any Acts of wilful Meanness! *There is a great deal meant in this; and I'll endeavour to observe it all. To be sure, the Occasion on which he mentions this, explains it; that I must say nothing, tho' in Anger, that is spiteful or malicious; that is disrespectful or undutiful, and such-like.* 20
 6. That I must bear with him, even when I find him in the wrong. *This is a little hard, as the Case may be!*
I wonder whether poor Miss Sally Godfrey be living or dead!
 7. That I must be as flexible as the Reed in the Fable, lest, by resisting the Tempest, like the Oak, I be torn up by the Roots. *Well! I'll do the best I can!—There is no great Likelihood, I hope, I should be too perverse; yet, sure, the Tempest will not lay me quite level with the Ground neither.* 25
 8. That the Education of young People of Condition is generally wrong. Memorandum, *That if any Part of Childrens Education fall to my Lot, I never indulge or humour them in things that they ought to be restrain'd in.* 30
 9. That I accustom them to bear Disappointments and Controul.
 10. That I suffer them not to be too much indulged in their Infancy.
 11. Nor at School. 35
 12. Nor spoil them when they come home.
 13. For that Children generally extend their Perverseness from the Nurse to the Schoolmaster; from the Schoolmaster to the Parents.
 14. And, in their next Step, as a proper Punishment for all, make their own Selves unhappy. 40
 15. That undutiful and perverse Children make bad Husbands and Wives; *And, collaterally, bad Masters and Mistresses.*

Richardson, *Pamela*

TURN OVER

(d)

This day there was a new moon; and the weather changed for the better. Dr Johnson said of Miss M'Lean, 'She is the most accomplished lady that I have found in the Highlands. She knows French, musick, and drawing, sews neatly, makes shell-work, and can milk cows; in short, she can do every thing. She talks sensibly, and is the first person whom I have found, that can translate Erse poetry literally.' We set out, mounted on little Mull horses. Mull corresponded exactly with the idea which I had always had of it; a hilly country, diversified with heath and grass, and many rivulets. Dr Johnson was not in very good humour. He said, it was a dreary country, much worse than Sky. I differed from him, 'O, sir,' said he, 'a most dolorous country!'

We had a very hard journey to-day. I had no bridle for my sheltie, but only a halter; and Joseph rode without a saddle. At one place, a loch having swelled over the road, we were obliged to plunge through pretty deep water. Dr Johnson observed, how helpless a man would be, were he travelling here alone, and should meet with any accident; and said, 'he longed to get to a country of saddles and bridles'. He was more out of humour to-day, than he has been in the course of our tour, being fretted to find that his little horse could scarcely support his weight; and having suffered a loss, which, though small in itself, was of some consequence to him, while travelling the rugged steeps of Mull, where he was at times obliged to walk. The loss that I allude to was that of the large oak-stick, which, as I formerly mentioned, he had brought with him from London. It was of great use to him in our wild peregrination; for, ever since his last illness in 1766, he has had a weakness in his knees, and has not been able to walk easily. It had too the properties of a measure; for one nail was driven into it at the length of a foot; another at that of a yard. In return for the services it had done him, he said, this morning he would make a present of it to some museum; but he little thought he was so soon to lose it. As he preferred riding with a switch, it was intrusted to a fellow to be delivered to our baggage-man, who followed us at some distance; but we never saw it more. I could not persuade him out of a suspicion that it had been stolen. 'No, no, my friend,' said he, 'it is not to be expected that any man in Mull, who has got it, will part with it. Consider, sir, the value of such a *piece of timber* here!'

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

CONTINUED

2. Either: (a) What part does social class play in Rochester's poems?
Or: (b) 'Merely for safety after fame they thirst, / For all men would be cowards if they durst' ('A Satire against Mankind'). Write on Rochester's transformations of the heroic.
3. Either: (a) How do Restoration comedies written during the 1660s or 1670s (e.g. by Behn, Dryden, Etherege or Wycherley) differ from those written after 1690 (e.g. by Congreve or Vanbrugh)? You may, if you wish, restrict your answer to two plays.
Or: (b) Consider the role of theatres and theatrical language in Restoration comedy. Your answer should make reference to at least two plays.
4. Ros Ballaster writes that: 'in all Behn's work, a strong vein of pragmatism undercuts the utopianism and idealism of the text's overt message.' Do you agree?
5. What was Pepys's attitude towards the Restoration court?
6. Either: (a) As for the rest of those who have written against me, they are such Scoundrels, that they deserve not the least Notice to be taken of them.
(Dryden, Preface to *Fables*)
Has your understanding of Dryden's work been enhanced by paying attention to the views of his personal and political opponents?
Or: (b) Steven Zwicker has detected in the works Dryden produced after the Glorious Revolution a distinctive 'late style'. Do you?
7. Did translators in this period preserve the 'otherness' of their originals? You may, if you wish, limit your answer to a single translator.
8. Either: (a) How did Restoration writers respond to the Civil War and the Interregnum?
Or: (b) How did eighteenth-century writers respond to the Restoration?
9. F. W. Bateson has described the early eighteenth-century periodical as being intended to 'rebuke or reform the individual rather than the nation, moral and social in its objectives rather than political'. Discuss.
10. What was the 'Battle of the Books' about?

TURN OVER

11. Either: (a) G. A. Starr has written of *Roxana* that: 'the technical difficulty of making an unregenerate malefactor her own critic is the book's undoing.' How adept is Defoe in matters of novelistic technique? Your answer should refer to at least two novels.
- Or: (b) In *Serious Reflections of Robinson Crusoe*, Defoe remarked: 'facts that are formed to touch the mind must be done a long way off'. In the light of this remark, compare Defoe's uses of urban and island settings.
12. Either: (a) How important are the titles of Swift's satires for an understanding of their purposes and effects?
- Or: (b) How do the forms of Swift's poems relate to their content?
13. Either: (a) Following the publication of *The Dunciad*, Swift warned Pope that:
- twenty miles from London no body understands hints,
initial letters, or town-facts and passages; and in a few
years not even those who live in London.
- How important for an appreciation of Pope's satires is knowledge about the particular people and events depicted in them?
- Or: (b) 'Pope's is a genius of the old' (Pat Rogers). Discuss.
14. Perhaps the reason why most critics are inclined to prefer a judicious and methodical genius to a great and fruitful one, is because they find it easier for themselves to pursue their observations through an uniform and bounded walk of Art, than to comprehend the vast and various extent of Nature.

(Alexander Pope, Preface to the *Iliad*)

What ideas about literature emerged from debates between authors and critics in this period?

15. A good satirist must be a good rhetorician; he must concern himself with the difficult task of persuading the reader to accept what may often be rather unacceptable material, upsetting the reader's cherished assumptions and habits.

(Kathleen Williams)

How did eighteenth-century satirists approach this task?

CONTINUED

16. Either: (a) Paul Harvey sees Fielding's works as reflecting his 'essentially honest, manly, and humane character'. Are these the qualities you find in Fielding's works? You may, if you wish, confine your answer to *Tom Jones*.

Or: (b) Fielding defines himself as narrator and thus, in effect, duplicates himself. He becomes not only the shaping consciousness of the told story, but the consciousness of that consciousness. He tells the story and at the same time listens to the telling of that story.

(John Preston)

Use this quotation as the starting point for an analysis of Fielding's narrative technique. You may, if you wish, confine your answer to *Tom Jones*.

17. Either: (a) Frank W. Bradbrook writes that Richardson's use of the letter form 'is both more intimate and more objective than the ordinary narrative method, and lends itself to the creation of ironic effects.' Discuss. You may, if you wish, confine your answer to one novel.

Or: (b) Centred around the attempted seduction of a beautiful young woman, *Clarissa* shares many narrative elements with a plethora of early eighteenth-century romances and draws freely upon the conventions of Restoration tragedy.

(Jennie Batchelor)

What sets *Clarissa* apart from such forebears?

18. According to Louis B. Wright, women 'have never subscribed to realism', preferring 'romance in strange opera lands and love stories with happy endings'. Is this view borne out by your reading of fiction by women in this period?
19. 'He that too much refines his delicacy will always endanger his quiet' (Samuel Johnson, *The Rambler*). Do you find this statement substantiated by eighteenth-century novels of sentiment and sensibility?

20. Hogarth wrote that:

I have endeavoured to treat my subjects as a dramatic writer; my picture is my stage, and men and women are my players.

How is Hogarth's art illuminated by thinking of it as dramatic?

TURN OVER

21. Mine, you are to know, is a white Melancholy, or rather Leucocholy, for the most part; which though it seldom laughs or dances, nor ever amounts to what one calls Joy or Pleasure, yet is a good easy sort of state.

(Thomas Gray, in a letter to Gilbert West)

Where, in eighteenth-century lyric poetry, do you find such 'white Melancholy'?

22. The greasy apron round her hips she ties,
And to each plate the scalding clout applies:
The purging bath each glowing dish refines,
And once again the polished pewter shines.

(Mary Leapor, *Crumble Hall*)

How did eighteenth-century poets approach the subject of work?

23. Where creeping waters ooze,
Where marshes stagnate, and where rivers wind,
Cluster the rolling fogs, and swim along
The dusky-mantled lawn.

(James Thomson, *The Seasons*)

What kinds of interest did eighteenth-century writers have in landscape?

24. Either: (a) It is the basis of principle, the belief that truth can be rationally sought and must be expounded plainly, and that men can agree on all important matters, that gives Johnson's thought such amplitude and representative strength.

(Arthur Humphreys)

Do you regard this as an accurate view of Johnson's writings?

- Or: (b) 'Sir, I look upon every day to be lost in which I do not make a new acquaintance' (Samuel Johnson, quoted in Boswell's *Life of Johnson*). Where, in Johnson's works do you find most evidence of this interest in human diversity?

25. How do eighteenth-century debates about biography bear on instances of the genre in this period? You may, if you wish, confine your answer to Boswell's *Life of Johnson*.

CONTINUED

26. Mr Addison travelled through the poets, and not through Italy; for all his ideas are borrowed from the descriptions, and not from the reality. He saw places as they were, not as they are.

Write on eighteenth-century travel writing in the light of this quotation.

27. Either: (a) D. W. Jefferson writes of *Tristram Shandy*:

Sterne's game frequently has the effect of understating the implications of his art, but in other places he makes a comedy of over-elaborating his structures.

Explore these aspects of Sterne's 'game'. You may, if you wish, confine your answer to *Tristram Shandy*.

- Or: (b) Carol Watts finds in Sterne's writings:

the vision of a world, like Hamlet's Elsinore, somehow out of joint, in which catastrophe is visited, in the most comic and accidental ways, from elsewhere.

What balance of tragic and comic elements do you find in Sterne's works? You may, if you wish, confine your answer to *Tristram Shandy*.

28. Discuss the treatment of relations between different generations in the fiction of Fanny Burney. You may, if you wish, confine your answer to one novel.

29. But no prophetic fires to me belong;
I play with syllables, and sport in song.

(William Cowper, *The Task*)

Is Cowper being fair to himself?

30. The darkness of the night, the silence and solitude of the place, the indistinct images of the trees that appeared on every side, 'stretching their extravagant arms athwart the gloom,' conspired with the dejection of spirits occasioned by his loss to disturb his fancy, and raise strange phantoms in his imagination.

(Tobias Smollett, *Ferdinand Count Fathom*)

In what ways did eighteenth-century writers find inspiration in the dark and mysterious?

END OF PAPER