Answer *two* questions. Except where specified, themes can be applied to any author or authors of your choice. You should pay careful attention in your answers to the precise terms of the quotations and questions.

Candidates should not repeat material across different parts of the examination.
1. ‘It is our ignorance of things that chiefly excites our passions.’ (EDMUND BURKE).

2. ‘In Natural Objects we feel ourselves, or think of ourselves, only by Likenesses – among men too often by Differences.’ (SAMUEL TAYLOR COLERIDGE).

   Discuss the representation of the natural world in any literature of the period.

3. ‘All passions especially admiration, express themselves in a very loose and broken manner […] The higher the Rapture, the more broken is the expression.’ (ADAM SMITH).

4. ‘Every thing in this world, said my father, is big with jest, – and has wit in it, and instruction too, – If we can but find it out.’ (LAURENCE STERNE).

5. No more, America, in mournful strain
   Of wrongs, and grievance unredress’d complain,
   No longer shalt thou dread the iron chain
   (PHILLIS WHEATLEY).


7. ‘The Past is the true fountain of knowledge; by whose light alone, consciously or unconsciously employed, can the Present and Future be interpreted or guessed at’ (THOMAS CARLYLE).

8. ‘The uncongenial coalition of barbarous with refined phrases will prevent you in the end from being so generally tasted, as you deserve to be’ (CHARLES LAMB, letter to John Clare).

   Discuss the combination of barbarity and refinement in any literature of the period.

9. ‘All that is literature seeks to communicate power; all that is not literature, to communicate knowledge’ (THOMAS DE QUINCEY).

   Discuss literature of the period in relation to ANY of the following: power, instruction, definitions of literariness.

10. Hell is a city much like London –
    A populous and a smoky city;
    There are all sorts of people undone.
    (PERCY BYSSHE SHELLEY).

11. ‘He that sits calmly and voluntarily to review his life for the admonition of posterity, or to amuse himself, and leaves this account unpublished, may be commonly presumed to tell the truth’ (SAMUEL JOHNSON).
12. ‘I am going to unexplored regions, to the “land of mist and snow”; but I shall kill no albatross, therefore do not be alarmed for my safety.’ (MARY SHELLEY).

13. ‘In Gothic fiction’s relentlessly “architectural” obsessions [...] we not only see the inevitable (punning) Gothic linkage between buildings and stories, but the genre’s presiding fantasies of self-enclaustration [imprisonment], physical debilitation and psychic surrender writ large.’ (TERRY CASTLE).

Consider the imagery of architecture AND/OR imprisonment in any fiction of the period.

14. ‘The books that are put into the hands of youth, do in a great measure direct their pursuits and determine their characters; it is therefore of the first consequence that they should be well chosen.’ (CLARA REEVE).

15. ‘Romanticism as a cultural force is generally regarded as intensely hostile to science, its ideal of subjectivity eternally opposed to that of scientific objectivity’ (RICHARD HOLMES).

16. Breathes there the man with soul so dead,  
Who never to himself hath said,  
This is my own, my native land!  
(WALTER SCOTT).

17. ‘England [is] gazing with astonishment at a French Struggle for Liberty and not knowing whether to blame or applaud’ (EDMUND BURKE).

18. ‘A traveller I am, / And all my tale is of myself’ (WILLIAM WORDSWORTH).

19. ‘You know, laughing is the sign of a rational animal’ (GEORGE GORDON, LORD BYRON).

20. ‘Like satire, sensibility assumed the moral high ground, and aimed to improve its readers’ (JANE STABLER).