Answer three questions, including at least one from Section 1 (1660-1760) and at least one from Section 2 (1760-1830). All questions are equally weighted. 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.
Section 1 (Literature in English from 1660 to 1760)

1. So from all modern follies he
   Has vindicated eloquence and wit.
   His candid style like a clean stream does slide
   And his bright fancy all the way
   Does like the sunshine in it play.
   (ABRAHAM COWLEY, *To the Royal Society*)

   Discuss EITHER literary style OR representations of science in any literature of the period.

2. The world was all before them, where to choose
   Their place of rest, and providence their guide:
   They hand in hand with wandering steps and slow,
   Through Eden took their solitary way.
   (JOHN MILTON)

3. ‘That which has made me publish this book is: 1. For that wickedness like a flood is like to drown our English world’ (JOHN BUNYAN).

4. No walls confine! Can nothing hold my mind?
   Can I no rest or satisfaction find?
   Must I behold eternity,
   And see
   What things above the heavens be?
   (THOMAS TRAHERNE)

5. ‘The Rhetorick of Love is half-breath’d, interrupted words, languishing Eyes, flattering Speeches, broken Sighs, pressing the hand, and falling Tears’ (APHRA BEHN).

   Discuss literature of the period in relation to ANY of the following: sincerity; bodily affect; imitation.

6. JUPITER:
   Fate is, what I
   By vertue of Omnipotence have made it:
   And pow’r Omnipotent can do no wrong:
   Not to my self, because I will’d it so:
   Nor yet to Men, for what they are is mine.
   (JOHN DRYDEN)

   Discuss representations of divinity in any ONE OR MORE writers of the period.

7. ‘One’s cruelty is one’s power’ (WILLIAM CONGREVE).
8. ‘She neither advis’d with Friends, nor turn’d over Antient or Modern authors, nor prudently submitted to the Correction of such as are, or think they are good Judges, but with an English spirit and Genius, set out upon the Forlorn Hope […] to retrieve, if possible, the Native Liberty, Rights and Privileges of the Subject’ (MARY ASTELL).

You may explore ANY aspect(s) of this statement.

9. Happy the man whom this bright court approves,
   His sovereign favours, and his country loves:
   Happy next him, who to these shades retires,
   Whom nature charms, and whom the Muse inspires.
   (ALEXANDER POPE)

10. When God created thee, one would believe
    He said the same as to the snake of Eve:
    ‘To human race antipathy declare,
    ‘Twixt them and thee be everlasting war.’
    But oh! the sequel of the sentence dread,
    And whilst you bruise their heel, beware your head.
    (LADY MARY WORTLEY MONTAGU, in reply to Alexander Pope)

    Discuss literature of the period in relation to ANY of the following: satire; invective; gender relations.

11. ‘That part of life which we spend in company, is the most pleasing of all our moments; and therefore I think behaviour in it should have its laws as the part of our being which is generally esteemed the most important’ (RICHARD STEELE).

12. ‘Romances at this time were quite out of fashion, and the press groaned under the weight of Novels, which sprung up like Mushrooms every year’ (CLARA REEVE).

13. ‘Whatever in the Manners of this People appears to me to be singular and fantastical, I will also give thee some Account of’ (GEORGE LYTTELTON, Letters from a Persian in England, to his Friend at Ispahan).

14. MIRANDA: Now to avoid the Impertinence and Roguery of an old Man, I have thrown my self into the Extravagance of a young one; if he shou’d despise, slight or use me ill, there’s no Remedy from a Husband, but the Grave; and that’s a terrible Sanctuary to one of my Age and Constitution.
    (SUSANNA CENTLIVRE)

    Discuss representations of marriage in any literature of the period.
15. The city swarms intense. The public haunt,  
   Full of each theme and warm with mix’d discourse,  
   Hums indistinct.  
   (JAMES THOMSON)

16. I fruitless mourn to him that cannot hear,  
   And weep the more because I weep in vain.  
   (THOMAS GRAY)

17. ‘The mind is a kind of theatre, where several perceptions successively make their appearance’ (DAVID HUME).

18. ‘The author, when unpatronized by the Great, has naturally recourse to the bookseller. There cannot, perhaps, be imagined a combination more prejudicial to taste than this’ (OLIVER GOLDSMITH).

19. ‘Consideration of the place of different kinds of writing, different forms of circulation, and […] the specific circumstances of different women writers and readers, illuminates the paradoxical and changing understandings of the “public” in this period’ (SUE WISEMAN).

You may explore ANY aspect(s) of this statement.

20. ‘Of course politics can, perhaps must, inform literature – the modern sensibility argues – but this should be indirect and as far as possible removed through literary device if art is not to descend into mere propaganda’ (BREAN HAMMOND).

Section 2 (Literature in English from 1760 to 1830)

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).