

1. For most Victorian Writers, the conflict of religion and science constitutes a principal issue in their works. Discuss the texts of the following writers by examining their crisis of doubt and their statement of faith:

1) Alfred Lord Tennyson 2) Matthew Arnold 3) Thomas Carlyle.
2. Analyze the purpose of criticism in Matthew Arnold's *The Function of Criticism at the Present Time*.
3. Paraphrase and explicate any three poems selected from Meredith's *Modern Love*.
4. According to Matthew Arnold and most mind-Victorian writers, the rain of criticism is "to see the object as it really is." How does Walter Pater modify Arnold's idea in *The Renaissance*?
5. How does the "conclusion" of *The Renaissance* anticipate the aesthetic principle and practices of modern writers?
6. Explain the following terms: 1) Aestheticism 2) Decadence

- 3) The Pre-Raphaelite Brotherhood 4) problem play
5) stream of consciousness 6) The theater of the
absurd.
7. Briefly discuss following the writings: 1)
Swinburne's "Ave Atque Vale" 2) Oscar Wilde's
"Impression Du Matin 3) Joseph Conrad's *Heart of
Darkness*" 4) Virginia Woolf's "The Mark on the Wall"
and "Modern Fiction."
8. Explicate two of Thomas Hardy's poems: 1) "The
Convergence of the Twain" 2) "In Time of the Breaking
of Nations."
9. Many of William Butler Yeats' poems are structured
around a set of oppositions. How does this structure
appear in "Sailing to Byzantium," "The Second Coming"
and "A Prayer for my Daughter"?