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Decide which of the choices given below would correctly complete the passage if inserted in the corresponding blanks. Select the correct choice for each blank. With so much feeling astir and so many novel ideas being agitated, it might seem logical to expect a flourishing school of Romantic drama. Yet only a few isolated works, more interesting than irreplaceable, compose the dramatic (26)\_\_\_\_\_ of the Romantics. Shelleys Cenci, Byrons Manfred, and Kleists brilliant pieces in several (27)\_\_\_\_\_. Ironically, Shakespeares new role (28)\_\_\_\_\_ emancipator had a curiously paralyzing effect on the theatre down to the middle of the century and beyond. In England, poet after poet tried his hand (29)\_\_\_\_\_ poetic drama, only to fail from (30)\_\_\_\_\_ to be Shakespearean. On the Continent, various misconceptions about him and old habits of classical tragedy prevented a new drama from (31)\_\_\_\_\_. Victor Hugos plays contained brilliant verse, and their form influenced grand opera (Wagners no less than Verdis), but the fact remained: the dramatic quality could be found everywhere in Romanticist art (32)\_\_\_\_\_ on the stage. Reflection (33)\_\_\_\_\_ this point suggests that, quite apart from Shakespeare, the very concern of the Romantics (34)\_\_\_\_\_ exploring the inner and outer worlds (35)\_\_\_\_\_ hampered the playwright. Perhaps great drama requires that one or the other world (36)\_\_\_\_\_ as settled so that conflict, (37)\_\_\_\_\_ is the essence of

drama, develops between a strong new force and a solid resistance.  
(38)\_\_\_\_\_, the Romantics found themselves in an age when both inner and outer worlds were (39)\_\_\_\_\_ and from that double uncertainty derived their creative (40)\_\_\_\_\_. 26. A) outcome B) income C) output D) input 27. A) kinds B) genres C) types D) categories 28. A) as B) for C) with D) in 29. A) in B) for C) to D) at 30. A) so anxious a desire B) too anxious a desire C) so anxious desire D) too anxious desire 31. A) coming to life B) come to life C) bringing to life D) bring to life 32. A) beside B) besides C) except D) except for 33. A) on B) for C) to D) in 34. A) on B) with C) in D) at 35. A) simultaneously B) spontaneously C) supernaturally D) suspensively 36. A) take B) has been taken C) be taken D) taken 37. A) that B) what C) whose D) which 38. A) Be that as it may B) May it be that C) As it may that be D) As is may be that 39. A) in force B) in progress C) in shape D) in flux 40. A) implosion B) impetus C) impiety D) impetuosity

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