



A Level

English

Session: 1957 June
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Code: 3

ENGLISH

101

ADVANCED LEVEL

PAPER I (COMPOSITION AND COMMENT)

(Two hours and a half)

Answer both sections.

SECTION A

1. Summarise in your own words the content of the following passage. The arrangement of the subject-matter and the length of your summary are left to your discretion; but it should be a summary and not a paraphrase, it should be written in consecutive grammatical prose, and it should make clear the most important points in the original passage:

It is obvious that most children, if they were left to them-

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Passage removed due to third part copyright restrictions

lately, no attempt was made to create those conditions in education. From BERTRAND RUSSELL, *Sceptical Essays*, 1928.

2. Translate the following passage into good MODERN ENGLISH. You should follow the original closely, altering it only where the diction, syntax, word-order, spelling or idiom is archaic:

Warre or battel as a thing very beastly, and yet to no kinde of beastes in so much use as to man, the Utopians do detest and abhorre. And contrarie to the custome almooste of all other nations, they counte nothyng so much against glorie, as glory gotten in warre. And therefore though they do daylie practise and exercise themselves in the discipline of warre, and not onelie the men, but also the women upon certen appointed daies, lest they should be to seke in the feate of armes, if nede should require, yet they never go to battell, but either in the defence of their owne countrey, or to drive out of their frendes lande the enemies that have invaded it, or by their power to deliver from the yocke and bondage of tirannye some people, that be therewith oppressed. Which thing they do of meere pitie and compassion. Howbeit they sende helpe to their frendes; not ever in their defence. But sometymes also to requite and revenge injuries before to them done. But this they do not onlesse their counsell and advise in the matter be asked, whiles it is yet newe and freshe.

From the English version, 1551, of SIR THOMAS MORE'S *Utopia*.

SECTION B

3. Without paraphrasing the contents of these two passages differentiate between the attitudes to literature expressed in them. In what ways and with how much success does each poet suit his style to the communication of his thought?—

- (a) But what strange art, what magic can dispose
The troubled mind to change its native woes?
Or lead us willing from ourselves, to see
Others more wretched, more undone than we?

This BOOKS can do;—nor this alone; they give
 New views to life, and teach us how to live;
 They soothe the grieved, the stubborn they chastise,
 Fools they admonish, and confirm the wise:
 Their aid they yield to all: they never shun
 The man of sorrow, nor the wretch undone:
 Unlike the hard, the selfish, and the proud,
 They fly not sullen from the suppliant crowd;
 Nor tell to various people various things,
 But show to subjects what they show to kings.

GEORGE CRABBE.

(b) A curious remedy for present cares,

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And in the margin Doomsday rears his head.

EDMUND BLUNDEN.

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PAPER II (SHAKESPEARE)

(Two hours and a half)

You are allowed ten minutes in which to read through the paper before you begin to write your answers.

Answer Section A and two questions in Section B.

You must answer questions on at least three of the set plays, of which one must be a tragedy.

SECTION A

1. Choose **two** of the following passages, of which **one** must be taken from passages (a) to (d) and **one** from passages (e) to (g), then:

(i) rewrite each of your chosen passages in full in plain MODERN ENGLISH. Your chief object is to make the meaning of the passage as clear as possible;

(ii) comment on what interests you most in each. (You may be able to consider dramatic effectiveness, or use of imagery, or subject-matter, or diction, or more than one of these);

(iii) indicate in **two or three** sentences the exact context of each.

(a) Therefore our sometime sister, now our queen,
 Th'imperial jointress to this warlike state,
 Have we, as 'twere with a defeated joy,
 With an auspicious and a dropping eye,
 With mirth in funeral, and with dirge in marriage,
 In equal scale weighing delight and dole,
 Taken to wife; nor have we herein barr'd
 Your better wisdoms, which have freely gone
 With this affair along. For all, our thanks.
 Now follows that you know: young Fortinbras,
 Holding a weak supposal of our worth,
 Or thinking by our late dear brother's death
 Our state to be disjoint and out of frame,
 Co-leagued with this dream of his advantage—
 He hath not fail'd to pester us with message
 Importing the surrender of those lands
 Lost by his father, with all bands of law,
 To our most valiant brother. (Hamlet.)

(b) A. We will ourselves provide.
 Most holy and religious fear it is
 To keep those many many bodies safe
 That live and feed upon your Majesty.

- B. The single and peculiar life is bound
 With all the strength and armour of the mind
 To keep itself from noyance; but much more
 That spirit upon whose weal depends and rests
 The lives of many. The cease of majesty
 Dies not alone, but like a gulf doth draw
 What's near it with it. It is a massy wheel,
 Fix'd on the summit of the highest mount,
 To whose huge spokes ten thousand lesser things
 Are mortis'd and adjoin'd; which when it falls,
 Each small annexment, petty consequence,
 Attends the boist'rous ruin. Never alone
 Did the king sigh, but with a general groan.
- C. Arm you, I pray you, to this speedy voyage;
 For we will fetters put about this fear,
 Which now goes too free-footed. (*Hamlet.*)

(c) A. He was too hard for him directly, to say the troth on't; before Corioli he scotch'd him and notch'd him like a carbonado.

B. An he had been cannibally given, he might have broil'd and eaten him too.

A. But more of thy news!

C. Why, he is so made on here within as if he were son and heir to Mars; set at upper end o' th' table; no question asked him by any of the senators but they stand bald before him. Our general himself makes a mistress of him, sanctifies himself with's hand, and turns up the white o' th' eye to his discourse. But the bottom of the news is, our general is cut i' th' middle and but one half of what he was yesterday, for the other has half by the entreaty and grant of the whole table. He'll go, he says, and sowl the porter of Rome gates by th' ears; he will mow all down before him, and leave his passage poll'd. (*Coriolanus.*)

- (d) First he was
 A noble servant to them, but he could not
 Carry his honours even. Whether 'twas pride,

Which out of daily fortune ever taints
 The happy man; whether defect of judgment,
 To fail in the disposing of those chances
 Which he was lord of; or whether nature,
 Not to be other than one thing, not moving
 From th' casque to th' cushion, but commanding peace
 Even with the same austerity and garb
 As he controll'd the war; but one of these—
 As he hath spices of them all—not all,
 For I dare so far free him—made him fear'd,
 So hated, and so banish'd. But he has a merit
 To choke it in the utt'rance. So our virtues
 Lie in th' interpretation of the time;
 And power, unto itself most commendable,
 Hath not a tomb so evident as a chair
 T'extol what it hath done. (*Coriolanus.*)

- (e) When he shall hear she died upon his words,
 Th' idea of her life shall sweetly creep
 Into his study of imagination,
 And every lovely organ of her life
 Shall come apparell'd in more precious habit,
 More moving, delicate, and full of life,
 Into the eye and prospect of his soul,
 Than when she liv'd indeed. Then shall he mourn,
 If ever love had interest in his liver,
 And wish he had not so accused her—
 No, though he thought his accusation true.
 Let this be so, and doubt not but success
 Will fashion the event in better shape
 Than I can lay it down in likelihood.
 But if all aim but this be levell'd false,
 The supposition of the lady's death
 Will quench the wonder of her infamy.
 And if it sort not well, you may conceal her,
 As best befits her wounded reputation,

In some reclusive and religious life,
Out of all eyes, tongues, minds, and injuries.
(*Much Ado About Nothing.*)

- (f) Not for Bohemia, nor the pomp that may
Be thereat glean'd, for all the sun sees or
The close earth wombs, or the profound seas hides
In unknown fathoms, will I break my oath
To this my fair below'd. Therefore, I pray you,
As you have ever been my father's honour'd friend,
When he shall miss me—as, in faith, I mean not
To see him any more—cast your good counsels
Upon his passion. Let myself and Fortune
Tug for the time to come. This you may know,
And so deliver: I am put to sea
With her who here I cannot hold on shore.
And most opportune to her need I have
A vessel rides fast by, but not prepar'd
For this design. What course I mean to hold
Shall nothing benefit your knowledge, nor
Concern me the reporting. (*The Winter's Tale.*)

- g) A. Ay me, I see the ruin of my house!
The tiger now hath seiz'd the gentle hind;
Insulting tyranny begins to jet
Upon the innocent and aweless throne.
Welcome, destruction, blood, and massacre!
I see, as in a map, the end of all.
- B. Accursed and unquiet wrangling days,
How many of you have mine eyes beheld!
My husband lost his life to get the crown;
And often up and down my sons were toss'd
For me to joy and weep their gain and loss;
And being seated, and domestic broils
Clean over-blown, themselves the conquerors
Make war upon themselves—brother to brother,
Blood to blood, self against self. O, preposterous

And frantic outrage, end thy damned spleen,
Or let me die, to look on death no more!
(*Richard III.*)

SECTION B

Answer two questions. You must not answer two
questions on the same play.

2. The opening scene of *Hamlet* has been much admired for its swift creation of atmosphere. Choose any other scene in *Hamlet* that you think in some way remarkable, and point out its special qualities and effects.
3. "Claudius is too regal, too good a king, to fill the role of villain naturally and satisfactorily." Discuss.
4. Describe the relationship between Coriolanus and his mother throughout the course of the play.
5. Which does *Coriolanus* reflect more clearly—Ancient Rome or Elizabethan England?
6. What do you understand by "comic relief"? Do you think the phrase adequately describes the effect of the Dogberry scenes in *Much Ado About Nothing*?
7. Which pair of lovers in *Much Ado About Nothing* seems to you to be bound by the deeper affection? Suggest how your impression is affected by Shakespeare's general use of prose for the one pair and verse for the other.
8. "Sicilia and Bohemia are sharply distinguished in the course of *The Winter's Tale*." How does Shakespeare present these kingdoms and their kings?
9. Shakespeare's Last Plays used by some to be thought the work of a tired dramatist bored with his art. What evidence do you find in *The Winter's Tale* for or against this view?
10. "Much of the evil in the play *Richard III* does not stem from Richard personally; it is inherited from the past." Discuss.
11. Do you find in *Richard III* suggestions of pity and humanity which act as a foil to the cruelty and harshness?

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ADVANCED LEVEL

PAPER III

CHAUCER, *The Knight's Tale*; SPENSER, *The Faerie Queene*,
Book II; MILTON, *Paradise Lost*, Books IX and X

(Two hours and a half)

Answer three questions, including Question 1 in Section I. Not more than one question is to be taken from any one Section.

SECTION I

1. Paraphrase two of the following passages, including the passage (a) from Chaucer and either (b) or (c), adding brief explanatory notes on (i) the relation of the passage to its context, (ii) any obscure words or references, (iii) style:

(a) Thanne may men by this ordre wel discerne
That thilke Moevere stable is and eterne.
Wel may men knowe, but it be a fool,
That every part dirryveth from his hool;
For nature hath nat taken his bigynnyng
Of no partie or cantel of a thyng,
But of a thyng that parfit is and stable,
Descendynge so til it be corrumpable.
And therefore, of his wise purveiaunce,
He hath so wel biset his ordinaunce,
That speses of thynges and progressiouns
Shullen enduren by successiouns,
And nat eterne, withouten any lye.

(b) One would have thought, (so cunningly the rude
And scorned partes were mingled with the fine)
That nature had for wantonnesse ensude
Art, and that Art at nature did repine;
So striving each th'other to undermine

Each did the others worke more beautify;
So diff'ring both in willes agreed in fine;
So all agreed, through sweete diversity,
This Gardin to adorne with all variety.

(c) For though the Lord of all be infinite,
Is his wrath also? Be it; man is not so,
But mortal doomed. How can he exercise
Wrath without end on man whom death must end?
Can he make deathless death? That were to make
Strange contradiction, which to God himself
Impossible is held, as argument
Of weakness, not of power. Will he draw out
For anger's sake, finite to infinite
In punished man, to satisfy his rigour
Satisfied never? That were to extend
His sentence beyond dust and nature's law,
By which all causes else according still
To the reception of their matter act,
Not to the extent of their own sphere.

SECTION II

CHAUCER: *The Knight's Tale*

2. How true is it to say that in *The Knight's Tale* Chaucer deliberately avoids the tragic potentialities of his story?

3. "A man moot nedes love, maugree his heed." r

By an analysis of *The Knight's Tale* give an account of the assumptions about the nature of love and the behaviour of lovers which form the basis of the Tale.

4. By a detailed analysis of his account of the pictures in the Temple of Mars, examine the nature of Chaucer's descriptive powers.

SECTION III

SPENSER: *The Faerie Queene*, Book II

5. Give an account of Guyon's temptation by Mammon, and the arguments used by both.
6. It has been said that it is the themes of Life and Death, of Health and Sickness, which dominate Book II. Would you agree? Comment.
7. By a close scrutiny of relevant passages, show how Spenser varied his style to suggest feelings of pleasure and disgust.

SECTION IV

MILTON: *Paradise Lost*, Books IX and X

8. Write an essay on Milton's conception of pride and the part played by it in the Fall.
9. Show, by illustration from Books IX and X of *Paradise Lost*, Milton's ability to create and sustain character.
10. "Milton's aim is to make the eating of the apple appear as an act of overwhelming importance to the whole of mankind." By what methods does he attempt to achieve this effect?

SECTION V

General

11. Write an imaginary conversation (in modern prose if you like) between Sir Guyon and Palamon and Arcite, whom you may imagine meeting before some Elysian tournament.
12. How successfully do Spenser and Milton compose imaginary landscapes for their characters?
13. All three set books contain many references to classical mythology. Compare and contrast the use of classical allusion by any two of the poets concerned.

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ADVANCED LEVEL

PAPER IV (a) (LITERATURE 1579-1700)

*(Two hours and a half)**Answer four questions.**Do not use the same material twice in your answers.*

1. **Either** (a) "*Tamburlaine* is the work of a poet fascinated by the beauty and cruelty of his world." Expand and illustrate this statement with reference to Part I of the play.

Or (b) Would you agree that this play shows Marlowe to be a better poet than dramatist?

2. **Either** (a) "Corn is no sooner ripe, but for all the pricking up of his ears he is pared off by the shins, and made to go upon stumps." Say what you find characteristic of the style of *The Wonderful Year* in this quotation, and suggest how it differs from the style of *The Third Part of Coney-Catching*.

Or (b) "Elizabethan pamphlets are commonly a hotchpotch of racy anecdotes, rhetorical set-pieces and closely observed description of the life of tavern and street." Show how true this is of the two prescribed pamphlets.

3. Discuss **either** of the following comments:

(a) "The dialogue of *The Shoemaker's Holiday* comes to life only in its prose speeches."

(b) "Simon Eyre is a shopkeeper's hero rather than a great comic figure."

4. **Either** (a) "The metaphysical poets are concerned less with the world outside them than with their private sensations and ideas." Discuss with reference to poems in the prescribed anthology of metaphysical verse.

Or (b) "Donne, for not keeping of accent, deserved hanging" (BEN JONSON to Drummond). What pleas would you enter on Donne's behalf?

5. **Either** (a) "Nature I loved, and next to Nature, Art." From your knowledge of the set book, say how well this quotation would fit Marvell.

Or (b) Say what characteristic or noteworthy features of Marvell's writing you have found in two of the following poems: *An Horatian Ode, To his Coy Mistress, Bermudas.*

6. **Either** (a) "Bunyan seems to have lived with the Scriptures alone, indifferent to every production of the human mind." How true is this of *Grace Abounding*?

Or (b) "The vocabulary and images of *Grace Abounding* tell us as much about the author's background and education as do his deliberate confessions." Discuss.

7. Write a short essay on **two or three** outstanding works of Elizabethan translation.

8. Describe the daily life and domestic background of an ordinary Englishman or Englishwoman of the period 1600-50.

9. Discuss briefly any new philosophical ideas presented in the work of any one thinker of the period.

10. Attempt to set an approximate date to the following passage, indicating any characteristic points of style or subject-matter which have helped you to reach your conclusion:

Doubtless women either do or should love those best whose virtue is best, not measuring the deformed man with the reformed mind. The foul toad hath a fair stone in his head, the fine gold is found in the filthy earth, the sweet kernel lieth in the hard shell. Virtue is harboured in the heart of him that most men esteem misshapen. Contrariwise, if we respect more the outward shape than the inward habit, good God into how many mischiefs do we fall? Into what blindness are we led? Do we not commonly see that in painted pots is hidden the deadliest poison? That in the greenest grass is the greatest serpent? In the clearest water the ugliest toad? Doth not experience teach us that in the most curious sepulchre are enclosed rotten bones? That the cypress

tree beareth a fair leaf but no fruit? That the ostrich carrieth fair feathers, but rank flesh? How frantic are those lovers which are carried away with the gay glistening of the fine face, the beauty whereof is parched with the summer's blaze, and chipped with the winter's blast; which is of so short continuance that it fadeth before one perceive it flourish.

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ADVANCED LEVEL

PAPER IV (b) (LITERATURE, 1780-1832)

(Two hours and a half)

Answer four questions.

Do not use the same material twice in your answers.

1. **Either** (a) Wordsworth says of his poems in *Lyrical Ballads* that "the feeling therein developed gives importance to the action and situation, and not the action and situation to the feeling." Take any **three or four** poems in *Poetry and Prose* and say how far you think that this statement would apply to them.

Or (b) Show, with detailed reference to the set poems, in what ways Wordsworth thought Nature could benefit mankind. How important an aspect of the poems do you consider this to be?

2. **Either** (a) Consider the charge of "shallowness" sometimes made against Byron as a poet.

Or (b) How closely related are Byron the poet of nature and Byron the social satirist?

3. **Either** (a) "Keats's *Odes* are chiefly remarkable for their pictorial power and their striking language." Illustrate the features mentioned, and say how far you agree with the opinion expressed.

Or (b) "It is clear both from his poetry and from his letters that Keats was not only a highly sensitive man, but also a man deeply concerned with important human problems." Discuss with reference to the set book.

4. **Either** (a) "It is a mistake to think that all the *Songs of Innocence* are songs of joy, and all the *Songs of Experience* songs of sorrow." Discuss, saying what *you* take the relation between the two sets of Songs to be.

Or (b) How far is it illuminating and how far misleading to call **either** (i) the *Songs of Innocence*, or (ii) the *Songs of Experience*, "simple"?

5. **Either** (a) "The plot of *Guy Mannering* is hackneyed, over-complicated and incoherent. Despite this, the novel is a masterpiece." Estimate the truth of this opinion.

Or (b) To what extent do the characters of *Guy Mannering* seem to you realistic, and to what extent idealised?

6. **Either** (a) "In the course of the novel *Emma* comes to make a number of moral judgments on her own conduct: but the judgments are always made to appear inadequate." Discuss.

Or (b) Describe **two** of the following characters in *Emma*, and show how Jane Austen uses them to bring out qualities in other characters: (i) Miss Bates; (ii) Frank Churchill; (iii) Mr Elton; (iv) Jane Fairfax; (v) Mrs Elton.

7. Give a brief critical survey of **either** (a) one "terror novel," or (b) one Eastern tale, or (c) one biography, written during the period.

8. With a view to bringing out its distinctive characteristics, contrast Shelley's poetry with that of any **one** other poet of the period.

9. Write on **one** of the following as a critic: (a) Hazlitt; (b) Coleridge; (c) Lamb; (d) Scott; (e) Jeffrey; (f) Gifford; (g) De Quincey.

10. Estimate the significance of Peacock as a critic of the Romantic Movement.

11. Compare any **three** writers of the period in respect of the knowledge their work shows of the political and social movements of their time.

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ADVANCED LEVEL

PAPER IV (d) (LITERATURE, 1900-1940)

(Two hours and a half)

Answer **four** questions, of which at least **two** must be taken from Section A.

SECTION A

1. **Either** (a) Estimate Galsworthy's success in demonstrating, in *The Man of Property*, the effect of property on the personal relationships of the Forsyte family.

Or (b) "In *The Man of Property* Galsworthy lays an enormous stress on social conventions but not on the individuals whose lives they affect." Discuss.

2. **Either** (a) "I believe in an aristocracy of the sensitive, the considerate, and the plucky" (E. M. FORSTER). To what extent is *Howard's End* an expression of this belief?

Or (b) Some symbolism, it is clear, centres on the house—"Howard's End"—itself. Discuss the nature of this symbolism, and say whether you consider it effective.

3. **Either** (a) E. M. Forster describes himself as "individualistic and liberalising." What evidence can you provide from *Abinger Harvest* to justify these adjectives?

Or (b) Consider E. M. Forster's method of presenting his political ideas, with reference to **at least two** essays in *Abinger Harvest*, and then attempt to estimate the value of the essays you have chosen.

4. **Either** (a) Write an essay on the importance of Lily Briscoe to the working out of *To the Lighthouse*.

Or (b) "Virginia Woolf's achievement is to have illuminated the value and the significance of apparently ordinary experience." From your reading of *To the Lighthouse* say how far you would agree with this statement.

5. **Either** (a) Estimate Yeats's merit as a poet of **either** love or war and revolution.

Or (b) By a careful analysis and comparison of the following two poems, try to distinguish between Yeats's "early" and his "mature" style:

Red Hanrahan's Song about Ireland

The old brown thorn-trees break in two high over Cummen
Strand,

Under a bitter black wind that blows from the left hand;
Our courage breaks like an old tree in a black wind and dies,
But we have hidden in our hearts the flame out of the eyes
Of Cathleen, the daughter of Houlihan.

The wind has bundled up the clouds high over Knocknarea,
And thrown the thunder on the stones for all that Maeve can
say.

Angers that are like noisy clouds have set our hearts abeat;
But we have all bent low and low and kissed the quiet feet
Of Cathleen, the daughter of Houlihan.

The yellow pool has overflowed high up on Clooth-na-Bare,
For the wet winds are blowing out of the clinging air;
Like heavy flooded waters our bodies and our blood;
But purer than a tall candle before the Holy Rood
Is Cathleen, the daughter of Houlihan.

The Stare's Nest by my Window

The bees build in the crevices
Of loosening masonry, and there
The mother birds bring grubs and flies.
My wall is loosening; honey-bees,
Come build in the empty house of the stare.

We are closed in, and the key is turned
On our uncertainty; somewhere
A man is killed, or a house burned,
Yet no clear fact to be discerned:
Come build in the empty house of the stare.

A barricade of stone or of wood;
Some fourteen days of civil war;
Last night they trundled down the road
That dead young soldier in his blood:
Come build in the empty house of the stare.
We had fed the heart on fantasies,
The heart's grown brutal from the fare;
More substance in our enmities
Than in our love; O honey-bees,
Come build in the empty house of the stare.

6. **Either** (a) What justification is there for asserting that *Murder in the Cathedral* is "too formal to be dramatic"?

Or (b) "I wanted to bring home to the audience the relevance of the situation to their own day." How far do you consider T. S. Eliot was successful in achieving his aim in *Murder in the Cathedral*?

7. **Either** (a) "What, still alive at twenty-two,
A fine, upstanding lad like you!"

Consider the critical implications of this parody, in connection with any poem or poems in A. E. Housman's *Last Poems*.

Or (b) "The content is sordid and violent, the manner formal and detached." Is this, in your opinion, a just comment on *Last Poems*?

8. **Either** (a) "Comedy preaches with better grace than other kinds of drama." Discuss this statement in relation to Shaw's *Heartbreak House*, making clear what you consider to be the burden of his "message".

Or (b) "Heartbreak House is not merely the name of the play... It is cultured leisured Europe before the war." What impression of this "Europe" have you received from *Heartbreak House*?

SECTION B

9. Compare the treatment of fundamental political issues in any **two** works of the period.

10. What evidence do you see, in the novels written during this period, of an adventurous approach to the techniques of fiction? Illustrate your answer by reference to **at least two** novels.

11. Discuss the use in plays of this period of forms, styles or stories from earlier times.

12. If you were compiling an anthology of representative poems of the period, what would be your first three choices? Give your reasons.

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SCHOLARSHIP PAPER

PAPER V

(Three hours)

You are allowed ten minutes in which to read through the paper before you begin to write your answers.

Answer three questions in all, including one from Part I and two from Part II.

PART I

One question only to be answered from this Part.

1. The following passages are taken from three different works of fiction. By a detailed critical comparison of them, try to differentiate between the attitudes adopted by the authors to their subject and between the effects each of them was trying to achieve.

(a) As it grew dusk, the wind fell; its distant moanings were more low and mournful; and, as it came creeping up the road, and rattling covertly among the dry brambles on either hand, it seemed like some great phantom for whom the way was narrow, whose garments rustled as it stalked along. By degrees it lulled and died away, and then it came on to snow.

The flakes fell fast and thick, soon covering the ground some inches deep, and spreading abroad a solemn stillness. The rolling

wheels were noiseless, and the sharp ring and clatter of the horses' hoofs became a dull, muffled tramp. The life of their progress seemed to be slowly hushed, and something death-like to usurp its place.

Shading his eyes from the falling snow, which froze upon their lashes, and obscured his sight, Kit often tried to catch the earliest glimpse of twinkling lights denoting their approach to some not distant town.

(b) Winter, in coming to the country hereabout, advanced in well-marked stages, wherein might have been successively observed the retreat of the snakes, the transformation of the ferns, the filling of the pools, a rising of fogs, the embrowning by frost, the collapse of the fungi, and an obliteration by snow.

This climax of the series had been reached tonight on the aforesaid moor, and for the first time in the season its irregularities were forms without features; suggestive of anything, proclaiming nothing, and without more character than that of being the limit of something else—the lowest layer of a firmament of snow. From this chaotic skyful of crowding flakes the mead and moor momentarily received additional clothing, only to appear momentarily more naked thereby. The vast arch of cloud above was strangely low, and formed as it were the roof of a large dark cavern, gradually sinking in upon its floor; for the instinctive thought was that the snow lining the heavens and that encrusting the earth would soon unite into one mass without any intervening stratum of air at all.

(c) A few light taps upon the pane made him turn to the window. It had begun to snow again. He watched sleepily the flakes, silver and dark, falling obliquely against the lamplight. The time had come for him to set out on his journey westward. Yes, the newspapers were right: snow was general all over Ireland. It was falling on every part of the dark central plain, on the treeless hills, falling softly upon the Bog of Allen and, farther westward, softly falling into the dark mutinous Shannon waves. It was falling, too, upon every part of the lonely churchyard on the hill where Michael Furey lay buried. It lay thickly

drifted on the crooked crosses and headstones, on the spears of the little gate, on the barren thorns. His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead.

2. Compare the following pieces of verse so as to show the view of human life taken in each. How is this related to the verse form, choice of language, imagery, and general poetic effect of each?

- (a) The World's a bubble, and the Life of Man
 Less than a span:
 In his conception wretched, from the womb
 So to the tomb;
 Curst from the cradle, and brought up to years 5
 With cares and fears.
 Who then to frail mortality shall trust,
 But limns the water, or but writes in dust.
 Yet since with sorrow here we live opprest,
 What life is best? 10
 Courts are but only superficial schools
 To dandle fools:
 The rural parts are turn'd into a den
 Of savage men:
 And where's a city from all vice so free, 15
 But may be term'd the worst of all the three?
- Domestic cares afflict the husband's bed,
 Or pains his head:
 Those that live single, take it for a curse,
 Or do things worse: 20
 Some would have children: those that have them moan
 Or wish them gone:
 What is it, then, to have, or have no wife,
 But single thralldom, or a double strife?

- Our own affections still at home to please 25
 Is a disease:
 To cross the seas to any foreign soil,
 Perils and toil:
 Wars with their noise affright us; when they cease,
 We are worse in peace;— 30
 What then remains, but that we still should cry
 Not to be born, or, being born, to die?
- (b) It is not growing like a tree
 In bulk, doth make Man better be;
 Or standing long an oak, three hundred year,
 To fall a log at last, dry, bald, and sere:
 A lily of a day 5
 Is fairer far in May,
 Although it fall and die that night;
 It was the plant and flower of Light.
 In small proportions we just beauties see;
 And in short measures life may perfect be. 10

PART II

Answer two questions from this part. Both questions may be taken from any one of the Sections (a) to (e), or one may be selected from each of any two Sections. If both questions are answered from any one of the Sections (b) to (e), they should not both be concerned mainly with the work of the same author.

(a) SHAKESPEARE

3. Which **one or two** of Shakespeare's less famous plays would you like to see staged, and why?
4. Write a short essay on the common people, taken individually and as the populace in any **two or three** of Shakespeare's Histories or Roman plays.
5. "The comedy of Shakespeare's plays has lost its freshness and much of its point." Is this your experience?

6. Comment on the varied dramatic force of the openings of some of Shakespeare's plays.

7. Which special field of Shakespearean study has contributed most to your understanding and enjoyment of the plays?

(b) CHAUCER, SPENSER, MILTON

8. What do you find typically Chaucerian in *The Knight's Tale*?

9. "Moral pictures in antique frames." How far does the "antiquity" of Spenser's style affect the force of his moral purpose?

10. "Temptations in *The Faerie Queene* are not drawn as tempting, but are shown in their true repulsive nature." Examine Spenser's allegoric method in the light of this suggestion.

11. Milton's latinisms and the remoteness of his style from spoken English have often been criticized. Give your own views on his style.

12. How successful do you consider Milton to have been in turning theology into poetry?

(c) THE PERIOD 1579-1700

13. "Yet should there hover in their restless heads
One thought, one grace, one wonder at the least,
Which into words no virtue can digest."

What importance has Tamburlaine's speech on Beauty for an understanding of Marlowe's dramatic work in general?

14. Write a short critical biography of Dekker, describing his activities both as dramatist and pamphleteer.

15. Describe, and attempt to account for, the increasing volume of rogue literature published in the closing decades of Elizabeth's reign.

16. "The characteristic vigour and individuality of Elizabethan writers lives on in the work of the devotional and religious prose-writers and poets of the seventeenth century." Discuss, referring to at least **two** such seventeenth-century writers.

17. "Marvell is a poet with too many allegiances to be satisfactorily accounted a member of any one particular school." Discuss.

(d) THE PERIOD 1780-1832

18. How far does the Romantic literature which you have read show distrust of the "meddling intellect"?

19. "The best poetry of the period is that which relies most upon *ideas*." Discuss this opinion in relation to the work of at least **two** poets.

20. With reference to **two or three** novels of the period, write a short essay on "The characteristics of Heroes and Heroines in the Early Nineteenth-Century Novel."

21. **Either** (a) Write a short essay on the taste for oddity which you have noticed in your reading of the literature of the period.

Or (b) "Romantic poetry is rich in symbols, for example the snake in *Lamia* and Blake's Clod and Pebble; and in symbolical figures, for example Wordsworth's Leech-Gatherer, and Byron's Childe Harold." Discuss any **two or three** poems of the period which seem to you to make use of symbols or symbolical figures. (You may take any of the poems referred to in the quotation if you wish.)

(e) THE PERIOD 1900-1940

22. What kinds of uncertainty are reflected in the poetry of the period?

23. Refer to **two or three** critical works written between 1900 and 1940, in order to show how far they fulfil Forster's injunction that criticism should "stimulate."

24. "Plays of this period often have too much talk and too little action." Is this true of the plays you have read?

25. Which of the "acknowledged masterpieces of fiction" written in this period have you liked least? Give your reasons.

ENGLISH LITERATURE

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ORDINARY LEVEL, SECOND ALTERNATIVE

(Two hours and a half)

You are allowed ten minutes in which to read through the paper before you begin to write your answers.

Answer five questions. These must include two questions from Section I, and three questions to be chosen freely from one or more of Sections II, III, IV and V.

SECTION I

SHAKESPEARE: *Hamlet; The Winter's Tale.*

Two questions to be answered from this section.

1. Give the context of three of the following passages, in each case:

(i) stating *briefly* who speaks and what circumstances have directly led up to the speech;

(ii) giving the meaning of the passage as fully as possible in MODERN ENGLISH;

(iii) showing *briefly* the importance of the passage in relation to the plot and what it reveals of the characters.

- (a) What it should be,
More than his father's death, that thus hath put him
So much from th' understanding of himself,
I cannot deem of. I entreat you both
That, being of so young days brought up with him,
And sith so neighboured to his youth and haviour,

That you vouchsafe your rest here in our court
Some little time; so by your companies
To draw him on to pleasures, and to gather,
So much as from occasion you may glean,
Whether aught to us unknown afflicts him thus
That, open'd, lies within our remedy.

- (b) And gave you such a masterly report
For art and exercise in your defence,
And for your rapier most especial,
That he cried out 'twould be a sight indeed
If one could match you. The scrimers of their nation
He swore had neither motion, guard, nor eye,
If you oppos'd them. Sir, this report of his
Did Hamlet so envenom with his envy
That he could nothing do but wish and beg
Your sudden coming o'er, to play with you.

- (c) In your affairs, my lord,
If ever I were wilful-negligent,
It was my folly; if industriously
I play'd the fool, it was my negligence,
Not weighing well the end; if ever fearful
To do a thing where I the issue doubted,
Whereof the execution did cry out
Against the non-performance, 'twas a fear
Which oft infects the wisest. These, my lord,
Are such allow'd infirmities that honesty
Is never free of.

- (d) Thy tyranny
Together working with thy jealousies,
Fancies too weak for boys, too green and idle
For girls of nine—O, think what they have done,
And then run mad indeed, stark mad; for all
Thy by-gone fooleries were but spices of it.
That thou betray'dst Polixenes, 'twas nothing;
That did but show thee, of a fool, inconstant,

And damnable ingrateful. Nor was't much
Thou wouldst have poison'd good Camillo's honour,
To have him kill a king—poor trespasses,
More monstrous standing by.

2. "A play dealing with the effect of a mother's guilt upon her son." How far do you regard this as an adequate description of *Hamlet*?

3. Discuss some of Shakespeare's methods of relieving the tragic intensity in *Hamlet*.

4. What changes do you notice in the character of Leontes, in *The Winter's Tale*, as the play proceeds?

5. "Nothing she does or seems
But smacks of something greater than herself;
Too noble for this place."

In the light of this quotation discuss the character of Perdita and her importance in *The Winter's Tale*.

SECTION II

CHAUCER: *The Knight's Tale*

MILTON: *Comus and Some Shorter Poems* (ed. Tillyard), pp. 60-114.

6. (a) Rewrite the following passage in MODERN ENGLISH PROSE so as to bring out the meaning clearly and (b) give a brief account of the circumstances in which the words were spoken and what they reveal of the character of the speaker:

I have heer with my cosyn Palamon
Had strif and rancour, many a day agon,
For love of yow, and for my jalousye,
And Juppiter so wys my soule gye
To speken of a servaunt properly,
With alle circumstances trewely,—
That is to seyn, trouthe, honour, and knyghthede,
Wysdom, humblesse, estaat and heigh kynrede,

Freedom, and al that longeth to that art,—
So Juppiter have of my soule part,
As in this world right now ne knowe I non
So worthy to ben loved as Palamon,
That serveth yow and wol doon al his lyf.

7. Discuss the importance of Theseus in *The Knight's Tale* and give some account of his character.

8. (a) Give as fully as possible the meaning of the following passage in MODERN ENGLISH PROSE and (b) explain briefly by whom these words were spoken and on what occasion:

And thou art worthy that thou shouldst not know
More happiness than this thy present lot.
Enjoy your dear wit and gay rhetoric,
That hath so well been taught her dazzling fence;
Thou art not fit to hear thyself convinced.
Yet should I try, the uncontrolled worth
Of this pure cause would kindle my rapt spirits
To such a flame of sacred vehemence
That dumb things would be moved to sympathise,
And the brute Earth would lend her nerves and shake,
Till all thy magic structures reared so high
Were shattered into heaps o'er thy false head.

9. Illustrate from the poems in this selection Milton's power of combining classical mythology with his own first-hand knowledge of the English countryside.

SECTION III

BUNYAN: *Grace Abounding*

MARVELL: *Selected Poetry and Prose* (ed. Davison)

10. Is Bunyan's religious belief, as set forth in *Grace Abounding*, just "a creed outworn" or has it some significance still for the modern world?

11. What evidence do we find in *Grace Abounding* that to Bunyan the Devil was no mere abstraction but a real person?

12. "He makes us realise the meaning of the struggle evermore going on between the lower passions and the higher nature of man." How do these selections from Marvell bear out the truth of this statement?

13. "Marvell encamps his mind among trees and gardens where the world touches him not." Discuss this statement with reference to these selections.

SECTION IV

KEATS: *Selected Letters and Poems* (ed. Walsh)

BLAKE: *Songs of Innocence and Experience*

JANE AUSTEN: *Emma*

14. What grounds do you find in his poems to support the statement that Keats made of art a refuge from life? Do his letters contain anything to make you question this view?

15. Illustrate the ways in which Keats produces the effect of mystery in his poems.

16. "They are the divine voice of childhood unchallenged by the tests and doubts of experience." Comment on Blake's *Songs of Innocence* in the light of this statement.

17. "And much it grieved my heart to think
What man has made of man." (WORDSWORTH.)

To what extent does this express Blake's attitude as revealed in *Songs of Experience*?

18. What picture do you obtain from *Emma* of the way of life of the upper classes in Jane Austen's day? What did Jane Austen think were its good and bad features?

19. How do (a) Mr Elton, (b) Mr John Knightley, and (c) Robert Martin fall short of what Emma considers a gentleman ought to be?

SECTION V

GALSWORTHY: *The Man of Property*

YEATS: *Selected Poems*

G. B. SHAW: *Heartbreak House*

20. Illustrate from *The Man of Property* Galsworthy's power of conveying to the reader a sense of beauty in London scenes of the Forsyte period.

21. What signs do you find in *The Man of Property* of the break-up of the Victorian middle class?

22. "To reclothe the ancient heroes and make them live again." How far do you think Yeats has succeeded in doing this in *Baile and Aillinn* and *The Grey Rock*?

23. What do we learn of Yeats's friendships from the poems dealing with his own day?

24. In his preface Shaw describes *Heartbreak House* as "The house in which Europe was stifling its soul." How does the play bear out this description?

25. How far would you agree that Captain Shotover, the madman, is the only really sane character in *Heartbreak House*?