



**Cambridge  
Assessment**

# O Level

## English Literature

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**Session:** 1957 June  
**Type:** Question paper  
**Code:** 2

## ENGLISH LITERATURE

4

## ORDINARY LEVEL

*(Two hours and a half)*

*There is an allowance of ten minutes extra for you to study the questions before you begin to write your answers.*

*Answer five questions in all, of which at least three should be taken from Section A, and at least one from Section B.*

## SECTION A

*Answer at least three questions (but not more than four) from this Section, selecting your questions from at least two books.*

CHAUCER: *The Pardoner's Prologue and Tale*

1. Choose two of the passages (a) to (c) and answer the questions which follow:

(a) And when the *lewed peple* is doun *y-set*,  
 I preche so, as ye han herd *bifoore*,  
 And telle an hundred *false japes moore*.  
 Thanne *peyne I me* to strecche forth the *nekke*,  
 And Est and West upon the peple *I bekke*,  
 As dooth a dowve *sittyng on a berne*.

(i) Rewrite the passage in modern English, being careful to bring out the meaning of the italicized words.

(ii) Give briefly in your own words the Pardoner's account of the two relics of which he gives details.

(b) "Thou shalt *seye soothe thyne othes*, and nat lye,  
 And *swere in doom*, and eek in rightwisnesse";  
 But ydel sweryng is a *cursednesse*.  
 Bihoold and se, that in *the firste table*  
 Of heighe Goddes *heestes honorable*,  
 How that the seconde heeste of hym is this:  
 "Take nat my name *in ydel, or amys*."

(i) Rewrite the passage in modern English, being careful to bring out the meaning of the italicized words.

(ii) Give **two** examples of outrageous oaths mentioned by the Pardoner.

(iii) Of what vice does he say these oaths are the fruit; and what do they lead on to?

(c) In al this world ther is no creature,  
 That eten or dronken hath of *this confiture*,  
 Noght but *the montance of a corn* of whete,  
 That he ne shal his lif *anon forlete*;  
*Ye, sterve he shal*, and that *in lasse while*  
 Than thou wolt *goon a-paas* nat but a mile.

(i) Rewrite the passage in modern English, being careful to bring out the meaning of the italicized words.

(ii) Who speaks the words in the passage, and in answer to what request?

(iii) What is done with the "confiture," and with what result?

2. Give, in your own words, the Pardoner's frank confession of his methods of extorting money. Describe what happens when he appeals to the pilgrims and the host, and tries to get money from them.

3. Summarize, with brief quotation and close reference, the section of *The Pardoner's Tale* which attacks Drunkenness, Gluttony, and Gaming.

4. Illustrate Chaucer's powers of description by close reference to and quotation from the following: (a) the opening of the *Tale* and its picture of the "yonge folk of Flaundes"; (b) the scene in the Tavern where the three rioters decide to slay Death; (c) the meeting of the rioters and the Old Man.

SHAKESPEARE: *Richard II*

5. Choose **three** of the passages (a) to (d) and answer *briefly* the questions which follow:

(a) *Gaunt*. God's is the quarrel; for God's substitute,  
His deputy anointed in His sight,  
Hath caus'd his death; the which if wrongfully,  
Let heaven revenge; for I may never lift  
An angry arm against His minister.

(i) Who has been appealing to Gaunt for help, and on what grounds was the appeal made?

(ii) Whose death is referred to in line 3 of the passage? Name **one** other person who, in the course of the play, is accused of having caused this death.

(iii) Quote or refer to **two** other occasions in the play when this same view of the sacredness of kingship is expressed.

(b) He that hath suffer'd this disorder'd spring  
Hath now himself met with the fall of leaf;  
The weeds which his broad-spreading leaves did shelter,  
That seem'd in eating him to hold him up,  
Are pluck'd up root and all by Bolingbroke.

(i) Who speaks these words, and what other people are present at the time?

(ii) Who is being discussed, and what had happened to **him**? What do you understand by the reference to "weeds"?

(iii) Give any **two** other comparisons made in the play between gardening and government.

(c) *K. Rich.* Nay, all of you that stand and look upon me  
Whilst that my wretchedness doth bait myself,  
Though some of you, with Pilate, wash your hands,  
Showing an outward pity—yet you Pilates  
Have here deliver'd me to my sour cross,  
And water cannot wash away your sin.

(i) In what place and on what occasion does Richard speak these lines?

(ii) What has he just been asked to do, and by whom?

(iii) Explain fully what Richard means by the last four lines of the passage (Though some of you . . . your sin).

(d) As in a theatre the eyes of men  
 After a well-grac'd actor leaves the stage  
 Are idly bent on him that enters next,  
 Thinking his prattle to be tedious;  
 Even so, or with much more contempt, men's eyes  
 Did scowl on gentle Richard.

(i) Who is speaking here, and to what episode is the speaker referring?

(ii) Give three further details from the speaker's description of the occasion.

(iii) Give in your own words the meaning of the first four lines of the passage (As in . . . tedious).

6. Give an account of **one** occasion in *Richard II* when you find yourself feeling sympathy with or liking for the King; **and** also of an occasion when you have little or no sympathy with him. Make clear the reasons for your feelings towards him on each occasion.

7. **Either** (a) Give a detailed account of the scene in the Duke of York's palace in which the plot involving Aumerle is discovered. What do we learn from this scene of York's views about the duty of a subject to his King?

**Or** (b) Which scene of *Richard II* do you think would be most effective in a production of the play? Briefly relate the *events* of the scene you choose, and then point out what makes it especially effective on the stage.

8. Describe Bolingbroke as we see him on his first appearance in *Richard II*. In what ways does he seem to change or to develop as the play progresses?

SHAW: *Androcles and the Lion*

9. Choose **three** of the passages (a) to (d) and answer *briefly* the questions which follow:

(a) *Megaera*. People say "Poor man: what a life his wife leads him!" Oh, if they only knew! And you think I don't know. But I do, I do, I do.

*Androcles*. Yes, my dear: I know you do.

*Megaera*. Then why don't you treat me properly and be a good husband to me?

*Androcles*. What can I do, my dear?

(i) How does Shaw in his stage directions to the Prologue describe Androcles and Megaera?

(ii) What does Megaera tell her husband she wants him to do?

(iii) What do you learn of the character of each speaker from this extract from their conversation?

(b) *Lavinia*. Listen, Captain: did you ever try to catch a mouse in your hand? Once there was a dear little mouse that used to come out and play on my table as I was reading. I wanted to take him in my hand and caress him; and sometimes he got among my books so that he could not escape me when I stretched out my hand. And I did stretch out my hand; but it always came back in spite of me.

(i) Where is Lavinia when she says this to the Captain, and how have they met?

(ii) What point in her argument does Lavinia use her story of the mouse to illustrate?

(iii) What attempt does the Captain make later to save Lavinia, and with what result?

(c) *Lentulus* [*bursting into tears*]. Oh, help me. Mother! Mother!

*Ferrovius*. These tears will water your soul and make it bring forth good fruit, my son. God has greatly blessed my efforts

at conversion. Shall I tell you a miracle—yes, a miracle—wrought by me in Cappadocia? A young man—just such a one as you, with golden hair like yours—scoffed at and struck me.

(i) Explain briefly why Lentulus is in tears.

(ii) What is the “miracle” which Ferrovius proceeds to describe?

(iii) How does the interview between Ferrovius and Lentulus end, and what is Lavinia’s comment on it?

(d) *Androcles*. I’ll tell you what it is, Sir: he thinks you and I are not friends.

*Emperor*. Friends! You infernal scoundrel—dont let him go. Curse this brooch! I cant get it loose.

(i) What exactly is the situation when this conversation takes place between Androcles and the Emperor?

(ii) How had the Emperor behaved when Androcles and the lion first approached him? How does he finally behave towards Androcles and with what result?

(iii) Give **two** traits in the character of Androcles which are revealed in this episode.

10. With close reference to his words and actions in the play and to what other characters say about him, sketch the character of Spintho. What reasons can you suggest for his being in the play?

11. Describe, in the order of their occurrence, the events which take place in the *arena* of the Coliseum, beginning with the entry of the two gladiators. Say briefly what we learn from this scene of the Emperor’s character and opinions.

12. Choose the **two** episodes in this play which you find most amusing. Describe them briefly and show how in each episode Shaw obtains his humorous effects.

**N.B.** Candidates may answer questions on **either** Tennyson, *Selected Poems*, or Goldsmith, *Essays*, but not on both.

TENNYSON: *Selected Poems*

13. Choose **three** of the passages (a) to (d) and answer *briefly* the questions which follow:

(a) She saw the water-lily bloom,  
 She saw the helmet and the plume,  
 She look'd down to Camelot.  
 Out flew the web and floated wide;  
 The mirror crack'd from side to side;  
 "The curse is come upon me," cried  
 The Lady of Shalott.

(i) Who wore "the helmet and the plume," and how does Tennyson describe them? What was the "web"?

(ii) Describe in detail **three** reflections in the mirror often seen by the lady.

(iii) What comment does Lancelot make on the Lady of Shalott in the closing lines of the poem; what feelings does this comment arouse in you?

(b) This is my son, mine own Telemachus,  
 To whom I leave the sceptre and the isle.

He works his work, I mine.  
 There lies the port; the vessel puffs her sail;  
 There gloom the dark broad seas. My mariners,  
 Souls that have toil'd, and wrought, and thought with  
 me....

(i) How does Ulysses describe the "work" he himself has been doing since his return from Troy?

(ii) What does Ulysses tell us about the character of Telemachus, and the ways in which it differs from his own?

(iii) What do Ulysses and his mariners now hope to achieve before they die? And in what mood do they set out on their new adventures?



(c)                   And then the two  
 Dropt to the cove, and watch'd the great sea fall,  
 Wave after wave, each mightier than the last,  
 Till last, a ninth one, gathering half the deep  
 And full of voices, slowly rose and plunged  
 Roaring, and all the wave was in a flame.

(i) Who were "the two"; which one of the two had told this story to Bellicent?

(ii) What had Bellicent learnt about the incident when she questioned the other of "the two"?

(iii) Why were "the two" walking by the sea on this occasion, and what had they seen before they "dropt to the cove"?

(iv) What happened as the ninth wave broke?

(d)                   So fear'd the King,  
 And, after two days' tarriance there, return'd.  
 Then when he saw the Queen, embracing ask'd,  
 "Love, are you yet so sick?" "Nay, lord," she said.  
 "And where is Lancelot?" Then the Queen amazed,  
 "Was he not with you? won he not your prize?"

(i) What did the King fear?

(ii) When had the Queen been "sick," and why does the King now ask her about Lancelot?

(iii) What was the "prize"?

(iv) What information about Lancelot is the King able to give the Queen; and how is she affected by it?

14. Illustrate, from the poems selected for you to read, Tennyson's love of England, as it is shown in his treatment of English history, legends, institutions, sights and sounds.

15. Choose **two** of the following lyrics: (a) *Now sleeps the crimson petal*; (b) *Sweet is true love tho' given in vain*; (c) *Ask me no more*. Describe closely, with some quotation, the two you have chosen, showing what pleasing effects are produced by the sound of their verse and by the images they present to the reader's mind.

16. Describe, with close reference to the poems in which they occur, **two** of the following:

(a) The story of King Arthur as told by Bedivere to Leodogran.

(b) The bull-dog courage of Sir Richard Grenville.

(c) Sir Lancelot's first arrival at the castle of Astolat, and what happened there before he and Lavaine left for the lists at Camelot.

GOLDSMITH: *Selected Essays*

17. Choose **three** of the passages (a) to (d) and answer *briefly* the questions which follow:

(a) Yesterday, I testified my surprise to the Man in Black where writers could be found in sufficient numbers to throw off the books I daily saw crowding from the press. I at first imagined that their learned seminaries might take this method of instructing the world... My companion assured me that the doctors of colleges never wrote... But if you desire, continued he, to see a collection of authors, I fancy I can introduce you this evening to a club...

(i) What does Lien Chi Altangi say about the number of books published and read in England each year?

(ii) What difference does he note between authorship in China and England?

(iii) Name **two** members of the Club of Authors, and describe **one** of the two.

(iv) Why did Lien Chi Altangi on this occasion see not a single author in the club?

(b) Can you stand upon two horses at full speed? No, Sir. Can you swallow a penknife? I can do none of these tricks. Why then, cried I, there is no other prudent means of subsistence left, but to apprise the town that you speedily intend to eat up your own nose, by subscription. I have frequently regretted

that none of our Eastern posture-masters, or showmen, have ventured to England.

(i) Whom is Lien Chi Altangi addressing? What has this man done, and with what reward? Of what is he complaining?

(ii) Explain "you speedily intend to eat up your own nose, by subscription"; and "posture-masters."

(iii) What, according to Lien Chi Altangi, is the greatest Eastern marvel, and in what way would it be useful and pleasing to English ladies?

(c) The person whom he attempted to escape hunted us through every doubling, and gained upon us each moment; so that at last we fairly stood still, resolving to face what we could not avoid. Our pursuer soon came up, and joined us with all the familiarity of an old acquaintance. My dear Drybones, cries he, . . .

(i) How does Lien Chi Altangi note and describe Tibbs' dress? (Give **three** details.)

(ii) Give a typical extract from Tibbs' conversation with Drybones; how does he take his leave of his friend?

(iii) Why does Drybones think the young Tibbs an agreeable companion? What future does he see for Tibbs in his old age?

(d) He read the title and contents, however, without any emotion, and assured me he had never heard of it before. "In short, friend," said he, now losing all his former respect, "you must not come in: I expect better passengers." . . . I now took my stand by the coachman at the door.

(i) Where did Goldsmith in this reverie imagine he was; and what did he see there?

(ii) What did the coachman mentioned in the passage say about the journey he had just returned from, the occupants of the coach on that journey, and how they behaved themselves?

(iii) Why was Goldsmith not admitted?

(iv) Name one man who was shortly afterwards admitted, and give the reason.

**Do not use the same material in answering different questions in this section.**

18. Give a brief outline of **one** essay in this volume that describes an interesting person; and **one** that describes a visit to a building or popular haunt in London.

19. What were Goldsmith's views on **two** of the following: (a) the Englishman's love of liberty; (b) the Englishman's dislike of foreigners; (c) the Augustan Age of England; (d) Courts of Justice?

20. Illustrate from at least **three** essays **either** (a) Goldsmith's views on authors, critics, and patrons; **or** (b) his understanding of people of his own and other countries.

### SECTION B

*Answer at least one question (but not more than two) from this Section.*

SCOTT: *Quentin Durward*

21. Describe Quentin Durward's first visit to the city of Liège; and show clearly how this visit had a direct influence on **two** incidents described later in the novel.

22. **Either** (a) Under which ruler, Louis of France or Charles of Burgundy, would you rather have served, judging by the portraits Scott draws of them in *Quentin Durward*? Make clear the reasons for your choice by close reference to the events described in the novel.

**Or** (b) What impression have you gained from *Quentin Durward* of **one** of the following: (i) court life in the fifteenth century; (ii) soldiers, weapons, and methods of fighting; (iii) Galeotti Martivalle and his art?

23. In which episode of the novel do you think Quentin Durward showed the greatest courage? Describe the episode, making clear in your answer (a) what dangers threatened Quentin, (b) in what way he met them, and (c) the results of his courage.

JANE AUSTEN: *Northanger Abbey*

24. Show how Catherine's arrangements to meet the Tilneys while they are in Bath are on two important occasions spoilt by John Thorpe, and how Catherine is affected by John's actions. How had John nevertheless helped to get Catherine an invitation to Northanger?

25. "Catherine had not sinned against the character of General Tilney nor magnified his cruelty." What story and what impression of General Tilney were gradually built up by Catherine during her stay at Northanger; and how did the General actually behave towards his own children?

26. Give a brief account of **two** of the following:

(a) Catherine's education and upbringing at Fullerton.

(b) The conversation of the Tilneys and Catherine on the Beechen Cliff walk.

(c) The character of Isabella Thorpe contrasted with Eleanor Tilney's; **and** Mrs Allen's contrasted with Mrs Morland's.

JAMES MORIER: *The Adventures of Hajji Baba*

27. Describe the ruse by which Hajji (after his capture by the Turkomans) secured Osman Aga's fifty ducats; under what circumstances were the ducats shortly after lost to him irretrievably?

28. Write an account of Mirza Firouz, of Hajji's first meeting with him, and of some of the more important ways in which Hajji was able to be of use to him.

29. **Either** (a) Give some account of Hajji's adventures with dervishes, and of his stay in the sanctuary of Kom.

**Or** (b) Relate briefly **one** story or episode from the book which is comic, and **one** that is tragic or sad.

H. G. WELLS: *The History of Mr Polly*

30. Why did Mr Polly decide to kill himself? Write a concise account of his preparations for suicide; and show how events developed which prevented him from fulfilling his intention.

31. Give a lively account of **two** of the following:

**Either** Life as an apprentice at the Port Burdock Drapery Bazaar, **or** Mr Polly's first meeting with Uncle Jim;

**and either** Mr Polly's encounter with Christabel, **or** the funeral of Mr Polly's father.

Say what Wells reveals about Mr Polly himself in the episodes you choose.

32. **Either** (a) "Most of my time I've been half dreaming. I've never really planned my life, or set out to live. I happened; things happened to me." Choose **three** episodes from *The History of Mr Polly* which seem to you to illustrate the truth of his statement about himself, and describe them briefly, making clear the reasons for your choice.

**Or** (b) "You can read the novel easily, but you cannot read it unthinkingly." From your own reading of *The History of Mr Polly* suggest (i) what makes it "easy" to read, and (ii) in what ways it provokes thought.