



A Level

English

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ENGLISH

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 of the original passage.

Well, then, from all sides, the more we go into the matter, the currents seem to converge, and together to bear us along towards culture. If we look at the world outside us we find a disquieting absence of sure authority. We discover that only in right reason can we get a source of sure authority; and culture brings us towards right reason. If we look at our own inner world, we find all manner of confusion arising out of the habits of unintelligent routine and one-sided growth, to which a too exclusive worship of fire, strength, earnestness, and action, has brought us. What we want is a fuller harmonious development of our humanity, a free play of thought upon our routine notions, spontaneity of consciousness, sweetness and light; and these are just what culture generates and fosters. Proceeding from this idea of the harmonious perfection of our humanity, and seeking to help itself up towards this perfection by knowing and spreading the best which has been reached in the world—an object not to be gained without books and reading—culture has got its name touched, in the fancies of men, with a sort of

air of bookishness and pedantry, cast upon it from the follies of the many bookmen who forget the end in the means, and use their books with no real aim at perfection. We will not stickle for a name, and the name of culture one might easily give up, if only those who decry the frivolous and pedantic sort of culture, but wish at bottom for the same things as we do, would be careful on their part, not, in disparaging and discrediting the false culture, to unwittingly disparage and discredit, among a people with little natural reverence for it, the true also. But what we are concerned for is the thing, not the name; and the thing, call it by what name we will, is simply the enabling ourselves, whether by reading, observing, or thinking, to come as near as we can to the firm intelligible law of things, and thus to get a basis for a less confused action and a more complete perfection than we have at present.

And now, therefore, when we are accused of preaching up a spirit of cultivated inaction, of provoking the earnest lovers of action, of refusing to lend a hand at uprooting certain definite evils, of despairing to find any lasting truth to minister to the diseased spirit of our time, we shall not be so much confounded and embarrassed what to answer for ourselves. We shall say boldly that we do not at all despair of finding some lasting truth to minister to the diseased spirit of our time; but that we have discovered the best way of finding this to be not so much by lending a hand to our friends and countrymen in their actual operations for the removal of certain definite evils, but rather in getting our friends and countrymen to seek culture, to let their consciousness play freely round their present operations and the stock notions on which they are founded, show what these are like, and how related to the intelligible law of things, and auxiliary to true human perfection.

2 **Either** (a) 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:

(a) This have I set downe of the abuses of Poets, Pypers and Players which bringe us too pleasure, slouth, sleepe, sinne, and without repentaunce to death and the Devill: which I have not confirmed by authoritie of the Scriptures, because they are not able to stand uppe in the sighte of God: and sithens they dare not abide the field, where the word of God dooth bidde them battayle, but runne to Antiquities (though nothing be more ancient than holy Scriptures) I have given them a volley of prophane writers to beginne the skirmishe, and doone my indeavour to beate them from their holdes with their owne weapons. The Patient that will be cured, of his owne accorde, must seeke the meane: if every man desire to save one, and drawe his owne feete from Theaters, it shall prevayle as much against these abuses, as *Homers Moly* against Witchcraft, or *Plymies Peristerion* against the byting of Dogges.

God hath armed every creature agaynst his enemye: The Lyon with pawes, the Bul with hornes, the Bore with tuskes, the Vulture with tallents, Hartes, Hindes, Hares, and such like, with swiftnes of feete, because they are fearefull, every one of them putting his gift in practise; But man which is Lord of the whole earth, for whose service herbes, trees, rootes, plants, fish, foule and beasts of the field were first made, is far worse than the brute beasts: for they endewed but with sence, doe *Appetere Salutaria, et declinare noxia*, seek that which helps them, and forsake that which hurtes them.

Man is enriched with reason and knowledge: with knowledge, to serve his maker and governe himselfe; with reason to distinguish good and il, and chose the best, neither referring the one to the glory of God, nor using the other to his owne profite. Fire and Ayre mount upwards, Earth and Water sinke downe, and every insensible body else, never rests, til it bring it self to his owne home. But we wich have

both sense, reason, wit, and understanding, are ever over-
lashing, passing our boundes, going beyonde our limites,
never keeping our selves within compasse, nor once looking
after the place from whence we came, and whither we muste
in spighte of our hartes.

Or (b) Read the following passage carefully, and answer
the questions on it briefly, to the point, and in your own words:

In the first place, every formal organization has
certain 'technical' functions. In an educational organization
these are the actual processes of teaching; in a government
department, the administrative process in direct relation to
the public (e.g. tax collecting by the Internal Revenue); in a
business firm, the process of physical production of goods,
etc. There is, then, always a type of suborganization whose
'problems' are mainly those of effectively performing this
'technical' function—the conduct of classes by the teacher,
the processing of income tax returns and the handling of
recalcitrants by the Inland Revenue, the processing of
materials and supervision of these operations in the case of
physical production. The primary exigencies to which this
suborganization is oriented are those imposed by the nature
of the technical task, such as the 'materials'—physical,
cultural, or human—which must be processed, the kinds of
co-operation of different people required to get the job done
effectively.

I assume, however, that on the level of social differenti-
ation with which we are here concerned, there is another set of
'problems' which becomes the focus of a different order of
organizational set-up. In the area where parents teach their
own children, for example, to speak their language, there is no
problem of the selection and appointment of teachers, or
even of their qualifications; the status of parent *ipso facto*
makes him the appropriate teacher. But in a school system
teachers have to be especially appointed and allocated to
teach particular classes. Moreover, classrooms have to be

provided; the teacher does not automatically control
adequate facilities for performing the function. Furthermore,
while it is taken for granted that a child should learn to
speak the language of his parents, what should be taught in
what schools to what children is by no means automatically
given.

In a complex division of labour, both the resources
necessary for performing technical functions and the relations
to the population elements on whose behalf the functions are
performed have become problematical. Resources are made
available by special arrangements; they are not simply
'given' in the nature of the context of the function. And
who shall be the beneficiary of what 'product' or 'service'
on what terms is problematical; this becomes the focus of
organizational arrangements of many different kinds.

When the division of labour has progressed beyond a
certain point, decisions that pertain to this division must
take precedence over those on the 'technical' level. Thus it
does not make sense to set up classrooms without having
decided what children should be taught what things by what
kinds of teachers, or without knowing whether specific
teachers and specific physical facilities can be made available.
Similarly, the Internal Revenue does not just 'collect taxes'
in general; it collects specific taxes, assessed by a higher
authority, from specific categories of persons. And the plant
does not just produce goods without anyone's worrying
about how the materials will be procured, who will do the
actual work on what terms, and who wants the goods
anyway—again on what terms. In the case of a subsistence
farm family there is no problem: its members have to eat;
they have access to soil, seeds, and some simple equipment;
and they work to produce their own food. But this is not the
typical case for a modern society.

We may say then that the more complex technical
functions are performed by suborganizations controlled and
serviced—in various ways and at a variety of levels—by

higher-order organizations. The higher-order organization is 65 sometimes called an 'administration.' In the business case it is usually called the 'firm', whereas the technical organization is called the 'plant'. Perhaps a good name for this level of organization is a 'managerial' system.

The relations between such a managerial system and the 70 technical system can be divided into two categories: mediation between the organization and the external situation, and 'administration' of the organization's internal affairs. Both involve the 'decision-making' processes which have been the centre of so much recent attention. 75

At the level I have in mind, there are two main foci of the 75 external reference and responsibility. The primary one is to mediate between the technical organization and those who use its 'products'—the 'customers', pupils, or whoever. The 80 second is to procure the resources necessary for carrying out the technical functions (i.e. financial resources, personnel, and physical facilities).

In one set of connections, decisions made in the manage- 85 ment system control the operations of the technical system. This is certainly true for such matters as the broad technical task which is to be performed in the technical system—the scale of operations, employment and purchasing policy, etc. But, as in other cases of functional differentiation, this is by no means simply a one-way relation, for managerial personnel 90 usually are only partially competent to plan and supervise the execution of the technical operations. The managers present specifications to the technical sub-system, but vice versa, the technical people present 'needs' which constitute specifications to the management; on various bases the 95 technical people are closest to the operating problems and know what is needed. Perhaps the most important of these bases is the technical *professional* competence of higher personnel in technical systems, a professional competence not often shared by the administrative personnel who—in the line sense—are the organizational superiors of the technicians. 100

(i) Distinguish between 'social differentiation' (l. 19) and 'functional differentiation' (l. 88).

(ii) Distinguish between 'mediation between the organization and the external situation' and "'administration" of the organization internal affairs.' (ll. 71-73).

(iii) In what circumstances and in what respects can workers control their superiors?

(iv) Supply **three** additional examples of the 'technical' functions that could be performed in an educational organization.

(v) Supply **three** additional examples of the decisions that could be made by the 'managerial' system in an educational organization.

(vi) Which of the following instances (if any) exemplify the situation outlined in the last two sentences of the passage:

A headmaster does not tell a geography mistress that she ought not to use a film in a lesson on Africa

(a) because he thinks it is especially cheap to hire;

(b) because he does not know whether it would be useful or not;

(c) because he thinks the teacher is technically competent to handle the projector;

(d) because he is a historian;

(e) because he likes the teacher;

(f) because although he was once a geographer it is a long time since he did any teaching.

(Write out from (a)-(f) which apply. If none, write NONE.)

SECTION B

3 Write an appreciation of the following passage paying particular attention to the relationship of the writer to the subject and the language used to express this relationship.

The clock had now struck half past eleven; there were still then many hours to come. And if one had reached this stage of irritation and depression by half past eleven in the morning, into what depths of boredom would one not be plunged by half past five in the evening? How could one sit out another day of speechifying? How, above all, could one face you, our hostess, with the information that your Congress had proved so insupportably depressing that one was going back to London by the very first train? The only chance lay in some happy conjuring trick, some change of attitude by which the mist and blankness of the speeches could be turned to blood and bone. Otherwise they remained intolerable.

But suppose one played a childish game; suppose one said, as a child says, 'Let's pretend. . .'? 'Let's pretend,' one said to oneself, looking at the speaker, 'that I am Mrs Giles of Durham City.' A woman of that name had just turned to address us. 'I am the wife of a miner. He comes back thick with coal grime. First he must have his bath. Then he must have his dinner. But there is only a wash tub. My range is filled with saucepans. There is no getting on with the work. All my crocks are covered with dust again. . . Why in the Lord's name have I not hot water laid on and electric light when middle-class women. . . ' So up I jump and demand passionately 'labour-saving appliances and housing reform.' Up I jump in the person of Mrs Giles of Durham; in the person of Mrs Phillips of Bacup; in the person of Mrs Edwards of Wolverton. But, after all, the imagination is largely the child of the flesh. One could not be Mrs Giles because one's body had never stood at the wash tub; one's hands had never wrung and scrubbed and chopped up whatever the meat may be that makes a miner's dinner. The picture was always letting in irrelevancies. One sat in an armchair or read a book. One saw landscapes or seascapes, in Greece or perhaps in Italy where Mrs Giles or Mrs Edwards must have seen slag heaps and row upon row of slate roofs in

a mining village. Something at any rate was always creeping in from a world that was not their world and making the picture false and the game too much of a game to be worth playing.

It was true that one could always correct these fancy portraits by taking a look at the actual person—at Mrs Thomas, or Mrs Langrish, or Miss Bolt of Hebden Bridge. Certainly, there were no armchairs, electric lights, or hot water laid on in their homes, no Greek hills or Mediterranean bays in their lives. They did not sign a cheque to pay the weekly bills, or order, over the telephone, a cheap but quite adequate seat at the Opera. If they travelled it was on excursion day, with paper bags and hot babies in their arms. They did not stroll through the house and say, that cover must go to the wash, or those sheets need changing. They plunged their arms in hot water and scrubbed the clothes themselves. In consequence they had thick-set muscular bodies. They had large hands; they had the slow emphatic gestures of people who are often stiff and fall tired in a heap on hard-backed chairs. They touched nothing lightly. They gripped papers and pencils as if they were brooms. Their faces were firm, with heavy folds and deep lines. It seemed as if their muscles were always taut and on the stretch. Their eyes looked as if they were always set on something actual—on saucepans that were boiling over, on children who were getting into mischief. Their faces never expressed the lighter and more detached emotions that come into play when the mind is perfectly at ease about the present. They were not in the least detached and cosmopolitan. They were indigenous and rooted to one spot. Their very names were like the stones of the fields, common, grey, obscure, docked of all the splendours of association and romance. Of course they wanted baths and ovens and education and seventeen shillings instead of sixteen and freedom and air. . . 'And,' said Mrs Winthrop of Spenny Moor, breaking into these thoughts with words that sounded like a refrain, 'we can

wait.' 'Yes,' she repeated, at the conclusion of her speech—what demand she had been making I do not know—'we can wait.' And she got down rather stiffly from her perch and made her way back to her seat, an elderly woman dressed in her best clothes.

Then Mrs Potter spoke. Then Mrs Elphick. Then Mrs Holmes of Edgbaston. So it went on, and at last after innumerable speeches, after many communal meals at long tables and many arguments—after seeing jams bottled and biscuits made, after some song singing and ceremonies with banners—the new President received the chain of office with a kiss from the old President; the Congress dispersed; and the separate members who had stood up and spoken out so boldly while the clock ticked its five minutes went back to Yorkshire and Wales and Sussex and Cornwall and hung their clothes in the wardrobe and plunged their hands in the wash tub again.

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ENGLISH

ADVANCED LEVEL

PAPER 2 (SHAKESPEARE)

(Two hours and a half)

Answer Section A and any two questions in Section B.

SECTION A

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

(i) Rewrite each of your chosen passages in MODERN ENGLISH. Your object is to make the meaning as clear as possible.

(ii) Indicate the exact context of each in not more than two or three sentences.

(iii) Comment briefly on those aspects of each passage which contribute most towards its particular effects.

(a) Something sure of state,
Either from Venice, or some unhatched practice
Made demonstrable here in Cyprus to him,
Hath puddled his clear spirit; and in such cases
Men's natures wrangle with inferior things,
Though great ones are their object. 'Tis even so;
For let our finger ache, and it indues
Our other healthful members even to a sense
Of pain. Nay, we must think men are not gods,
Nor of them look for such observancy
As fits the bridal. Beshrew me much, Emilia,
I was, unhandsome warrior as I am,
Arraigning his unkindness with my soul;
But now I find I had suborned the witness,
And he's indicted falsely. (Othello)

(b) A. Never Iago. Like to the Pontic sea,
Whose icy current and compulsive course
Never retiring ebbs, but keeps due on
To the Propontic, and the Hellespont;
Even so my bloody thoughts, with violent pace,
Shall ne'er look back, ne'er ebb to humble love,
Till that a capable and wide revenge
Swallow them up. Now by yond marble heaven,
In the due reverence of a sacred vow,
I here engage my words.

B. Do not rise yet.
Witness you ever-burning lights above,
You elements that clip us round about,
Witness that here Iago doth give up
The execution of his wit, hands, heart,
To wronged Othello's service. Let him command,
And to obey shall be in me remorse,
What bloody business ever. (Othello)

- (e) O Antony,
 I have followed thee to this. But we do lance
 Diseases in our bodies. I must perforce
 Have shown to thee such a declining day,
 Or look on thine; we could not stall together
 In the whole world. But yet let me lament,
 With tears as sovereign as the blood of hearts,
 That thou my brother, my competitor
 In top of all design, my mate in empire,
 Friend and companion in the front of war,
 The arm of mine own body, and the heart
 Where mine his thoughts did kindle—that our stars
 Unreconcilable should divide
 Our equalness to this.

(Antony and Cleopatra)

- (d) O happy horse to bear the weight of Antony!
 Do bravely horse, for wot'st thou whom thou
 mov'st,
 The demi-Atlas of this earth, the arm
 And burgonet of men? He's speaking now,
 Or murmuring, where's my serpent of old Nile—
 For so he calls me. Now I feed myself
 With most delicious poison. Think on me
 That am with Phoebus' amorous pinches black,
 And wrinkled deep in time? Broad-fronted Caesar,
 When thou wast here above the ground, I was
 A morsel for a monarch; and great Pompey
 Would stand, and make his eyes grow in my brow;
 There would he anchor his aspect, and die
 With looking on his life.

(Antony and Cleopatra)

- (e) Yet was Samson so tempted, and he had an excellent
 strength. Yet was Salomon so seduced, and he had a very
 good wit. Cupid's buttshaft is too hard for Hercules' club,
 and therefore too much odds for a Spaniard's rapier. The

first and second cause will not serve my turn: the passado he
 respects not, the duello he regards not: his disgrace is to be
 called boy, but his glory is to subdue men. Adieu valour,
 rust rapier, be still drum, for your manager is in love; yea, he
 loveth. Assist me some extemporal god of rhyme, for I am
 sure I shall turn sonnet. Devise wit, write pen, for I am for
 whole volumes in folio.

(Love's Labour's Lost)

- (f) A. What? Have I twice said well? When was't
 before?
 I prithee tell me. Cram's with praise, and make's
 As fat as tame things. One good deed, dying
 tongueless,
 Slaughters a thousand waiting upon that.
 Our praises are our wages. You may ride's
 With one soft kiss a thousand furlongs, ere
 With spur we heat an acre. But to the goal.
 My last good deed was to entreat his stay.
 What was my first? It has an elder sister,
 Or I mistake you. O, would her name were Grace.
 But once before I spoke to the purpose. When?
 Nay, let me have't; I long.
- B. Why, that was when
 Three crabbed months had soured themselves to
 death,
 Ere I could make thee open thy white hand,
 And clap thyself my love.
- (The Winter's Tale)*

- (g) A. And God defend but still I should stand so,
 So long as out of limit and true rule
 You stand against anointed Majesty.
 But to my charge. The King hath sent to know
 The nature of your griefs, and whereupon
 You conjure from the breast of civil peace
 Such bold hostility, teaching his duteous land

Audacious cruelty. If that the King
Have any way your good deserts forgot
Which he confesseth to be manifold,
He bids you name your griefs, and with all speed
You shall have your desires, with interest,
And pardon absolute for yourself and these
Herein misled by your suggestion.

B. The King is kind, and well we know the King
Knows at what time to promise, when to pay.
(*Henry IV, Part I*)

SECTION B

Answer any two questions.

2 **Either** (a) 'Shakespeare in *Othello* presents tragedy at the level of domestic life.' How far do you agree, and in what ways does Shakespeare exploit this quality?

Or (b) '...an extravagant and wheeling stranger
Of here and every where.'

What use does Shakespeare make of Othello's race and background?

3 **Either** (a) How far would you agree that the Roman virtues, as depicted in *Antony and Cleopatra*, command respect but do not excite enthusiasm?

Or (b) 'Realms and islands were
As plates dropped from his pocket.'

How does this feeling of careless abundance grow in *Antony and Cleopatra* during the course of the play?

4 **Either** (a) It has been argued that the gap of sixteen years in the action of *The Winter's Tale* is fatal to the dramatic unity of the play, but that it serves a more important purpose. What is this purpose?

Or (b) 'Shakespeare's concern for family relationships dominates *The Winter's Tale*.' How true is this?

5 **Either** (a) Which human failings are satirised in *Love's Labour's Lost*?

Or (b) 'In writing *Love's Labour's Lost* Shakespeare was merely having fun.' What evidence is there in the play that Shakespeare was writing for his own amusement?

6 **Either** (a) How far does Bolingbroke's career in *Henry IV Part I* provide an example of what the old chroniclers called a 'Troublesome Reigne'?

Or (b) The comic scenes in *Henry IV Part I* have wider functions than mere comic relief. What do you take these functions to be?

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ENGLISH

ADVANCED LEVEL

PAPER 3 (CHAUCER AND OTHER MAJOR AUTHORS)

(Two hours and a half)

Answer Question 1 in Part I and two questions in Part II.
You must show knowledge of the Chaucer text and of any two other texts.

PART I

1 Choose two of the following passages, including the passage (a) from Chaucer, and any one of passages (b) to (f), and answer the questions which follow:

- (a) He hath ymaad us spenden muchel good,
For sorwe of which almoost we wexen wood,
But that good hope crepeth in oure herte,
Supposinge evere, though we sore smerte,
To be releved by him afterward.
Swich supposing and hope is sharp and hard;
I warne yow wel, it is to seken evere.
That futur temps hath maad men to dissevere,
In trust therof, from al that evere they hadde.

Yet of that art they kan nat wexen sadde,
 For unto hem it is a bitter sweete,—
 So semeth it,—for nadde they but a sheete,
 Which that they mighte wrappe hem inne a-night,
 And a brat to walken inne by daylight,
 They wolde hem selle and spenden on this craft.
 They kan nat stinte til no thing be laft.

(i) Re-write the passage in modern English prose so as to bring out the meaning.

(ii) Explain 'he' in line 1.

(iii) What relation does the passage have to the general theme of the Canon's Yeoman's Prologue and Tale?

(iv) Analyse the imaginative language of this passage.

(b) Mee miserable! which way shall I flie
 Infinite wrauth, and infinite despaire?
 Which way I flie is Hell; my self am Hell;
 And in the lowest deep a lower deep
 Still threatning to devour me op'ns wide,
 To which the Hell I suffer seems a Heav'n.
 O then at last relent: is there no place
 Left for Repentance, none for Pardon left?
 None left but by submission; and that word
 Disdain forbids me, and my dread of shame
 Among the Spirits beneath, whom I seduc'd
 With other promises and other vaunts
 Then to submit, boasting I could subdue
 Th' Omnipotent.

(i) Give *briefly* the context of these lines.

(ii) What is characteristic of Milton's style in the phrase 'Mee miserable!'

(iii) In what ways does Milton achieve variety of style in this passage?

(iv) How does this passage contradict Satan's earlier statement?—

The mind is its own place, and in it self
 Can make a Heav'n of Hell, a Hell of Heav'n.

(v) Show how this speech reveals Satan's essential predicament.

(c) Farewell! Ever my leader, even in death!
 My queen and thou have got the start of me,
 And I'm the lag of honour.—Gone so soon?
 Is Death no more? he used him carelessly,
 With a familiar kindness: ere he knocked,
 Ran to the door, and took him in his arms,
 'As who should say—You're welcome at all hours,
 A friend need give no warning. Books had spoiled
 him;

5

For all the learned are cowards by profession.

'Tis not worth

10

My further thought; for death, for aught I know,
 Is but to think no more. Here's to be satisfied.

(i) Re-write lines 1–9 in modern English prose so as to bring out the meaning.

(ii) What light is thrown by this passage on the characters of Antony and Ventidius?

(iii) Judge this speech **either** as a rhetorical set-piece or as an emotional farewell.

(d) Imitations produce pain or pleasure, not because they are mistaken for realities, but because they bring realities to mind. When the imagination is recreated by a painted landscape, the trees are not supposed capable to give us shade, or the fountains coolness; but we consider, how we should be pleased with such fountains playing beside us, and such woods waving over us. We are agitated in reading *Henry the Fifth*, yet no man takes his book for the field of Agincourt. A dramatic exhibition is a book recited with

concomitants that increase or diminish its effect. The 10
humour of Petruccio may be heightened by grimace; but
what voice or what gesture can hope to add dignity or force
to the soliloquy of Cato.

A play read, affects the mind like a play acted. It is
therefore evident, that the action is not supposed to be real; 15
and it follows, that between the acts a longer or shorter time
may be allowed to pass, and that no more account of space or
duration is to be taken by the auditor of a drama, than by
the reader of a narrative, before whom may pass in an hour the
life of a hero, or the revolutions of an empire. 20

(i) What general aspect of drama, apart from the
Unities, is Johnson discussing at the point where these two
paragraphs occur?

(ii) Explain the reference to *Cato*. How does Johnson
later refer to Cato in connection with Voltaire?

(iii) 'A dramatic exhibition... effect' (ll. 9-10). What
limitation in Johnson's approach to drama might this
sentence indicate? To what extent is this limitation evident
in the *Preface to Shakespeare*?

(iv) What features of Johnson's style are illustrated in
the last two sentences of the first paragraph?

(v) With close reference to the text, comment on
what you consider to be the chief characteristic of Johnson
as a critic that these paragraphs demonstrate.

(e) True: I might have dogged her downward;
—But it *may* be (though I know not) that this
trick on us of Time
Disconcerted and confused me.—Soon I bent my
footsteps townward,
Like to one who had watched a crime.
Well I knew my native weakness,
Well I know it still. I cherished her reproach like
physic-wine,

For I saw in that emaciate shape of bitterness and
bleakness

A nobler soul than mine.

Did I not return, then, ever?—

Did we meet again?—mend all?—Alas, what
greyhead perseveres!—

Soon I got the Route elsewhither.—Since that hour

I have seen her never:

Love is lame at fifty years.

(i) What do you take to be the meaning of these
three stanzas?

(ii) Relate these stanzas to the poem of which they
form the conclusion.

(iii) What do you find characteristic in them of
Hardy's attitude, diction and versification?

(f) She woke in the middle of the night with a start, for
the train was falling over the western cliff. Moonlit pinnacles
rushed up at her like the fringes of a sea; then a brief episode
of plain, the real sea, and the soupy dawn of Bombay. 'I
have not seen the right places,' she thought, as she saw 5
embayed in the platforms of the Victoria Terminus the end
of the rails that had carried her over a continent and could
never carry her back. She would never visit Asirgarh or the
other untouched places; neither Delhi nor Agra nor the
Rajputana cities nor Kashmir, nor the obscurer marvels that 10
had sometimes shone through men's speech: the bilingual
rock of Girnar, the statue of Shri Belgola, the ruins of
Mandu and Hampi, temples of Khajraha, gardens of Shali-
mar. As she drove through the huge city which the West had
built and abandoned with a gesture of despair, she longed 15
to stop, though it was only Bombay, and disentangle the
hundred Indias that passed each other in its streets. The
feet of the horses moved her on, and presently the boat
sailed and thousands of coco-nut palms appeared all around
the anchorage and climbed the hills to wave her farewell. 'So 20

you thought an echo was India; you took the Marabar caves as final?' they laughed. 'What have we in common with them, or they with Asirgarh? Good-bye.' Then the steamer rounded Colaba, the continent swung about, the cliff of the Ghats melted into the haze of a tropic sea. Lady Mellanby 25 turned up and advised her not to stand in the heat: 'We are safely out of the frying-pan,' said Lady Mellanby, 'it will never do to fall into the fire.'

(i) Give *briefly* the context of this passage. Include some reference to Lady Mellanby.

(ii) What do you understand by the words 'the huge city...despair' (ll. 14-15)?

(iii) Explain fully the reference to the echo and the Marabar caves.

(iv) How does Forster in this passage indicate something of the variety and complexity of India?

(v) For what reasons might Forster's prose in this extract be described as poetic?

PART II

N.B. *In this part of the paper you must answer on at least one work on which you have not answered in Part I.*

SECTION A

CHAUCER: *The Canon's Yeoman's Tale*

2 'What Chaucer is doing is building up the man and his world at the same time.'

How does the technique of the personal confession affect the success of *The Canon's Yeoman's Tale*?

3 What feelings about alchemy and alchemists does *The Canon's Yeoman's Tale* convey?

4 '*The Canon's Yeoman's Tale* bears the mark of an accomplished story-teller.' Comment.

SECTION B

MILTON: *Paradise Lost*

DRYDEN: *All for Love*

JOHNSON: *Selections*

5 'It is perhaps possible to admire and in some respects to sympathise with Satan in Books I and II; neither admiration nor sympathy can be felt for the Satan of Book IV.' How far would you agree with this statement?

6 Consider some of Milton's uses of mythology in *Paradise Lost*, Books I-IV.

7 In what ways does Milton create a strong imaginative impression of light in Books III and IV after the gloom and darkness in Books I and II?

8 'Heroic attitudes, pretty speeches, big scenes.'

Consider this verdict on *All for Love*.

9 Dryden was particularly pleased with the scene he had written between Antony and Ventidius in the first act. How far do you think his satisfaction was justified?

10 'In dramatic debate Dryden is excellent but his exquisitely apt similes and extended metaphors are rather epic than dramatic; his thinking is too rational for drama.'

Consider the style of *All for Love* in the light of these remarks.

11 'When we read Johnson we discover that he is not the rigid and dogmatic literary critic that he is often made out to be.'

Discuss this comment.

12 'It is the duty of the writer to make the world better.' How far do Johnson's writings in this selection satisfy his own dictum?

13 Consider Boswell's comment that *The Vanity of Human Wishes* 'has less of common life but more of philosophic dignity than his *London*'.

SECTION C

Selected poems of Thomas Hardy (ed. Furbank)

E. M. FORSTER: *Passage to India*

14 'Hardy's reputation as a poet rests upon a few poems only. The bulk of his verse is interesting only for its oddity and idiosyncrasy.' Consider this opinion.

15 'The poems are frostily stimulating rather than morbidly depressing.' Discuss.

16 Consider the elements of folk song and ballad which may be found in Hardy's poetry, illustrating your answer from Selected Poems.

17 'Forster's Indian characters are more interesting—and perhaps more impressive as imaginative creations—than his English ones.'

How far would you agree with this opinion?

18 In what way does *A Passage to India* readily lend itself to dramatic adaptation? What, in your opinion, are the qualities of the book which would be lost or seriously affected in any adaptation, however good?

19 In what respects might *A Passage to India* be described as a 'pessimistic' novel? To what extent would you want to qualify a description of this kind?

ENGLISH

ADVANCED LEVEL

PAPER 4 (THE PERIOD 1550-1660)

(Two hours and a half)

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Candidates should answer **four** questions, of which not more than **two** should be taken from any **one** Section of the paper. Do not use the same material twice.

SECTION (i). DRAMA

1 **Either** (a) 'Webster is possessed less by death than by corruption, moral and physical.' Consider this view of Webster in relation to *The White Devil*.

Or (b) How far is the description 'white devil' appropriate to Vittoria?

2 **Either** (a) 'Through the Fair, its tradespeople and its gulls, Jonson presents a nightmarish vision of idiot humanity, of puppets dominated by grotesque appetites.' Discuss this opinion of *Bartholomew Fair*.

Or (b) Would you agree that despite—or perhaps because of—his simplicity, Bartholomew Cokes is the comic hero of this play?

3 **Either** (a) 'In *Dr Faustus* Marlowe displays his deep concern with the moral nature of man.' Discuss with close reference to the play.

Or (b) How far does the mixed literary genre of *Dr Faustus* compromise its success as a play?

4 **Either** (a) 'For Ford, beauty has become incongruously associated with death.' How far does *The Broken Heart* justify this statement?

Or (b) Examine the character and function of Bassanes in this play, drawing attention to any curious features of development.

SECTION (ii). POETRY

5 **Either** (a) 'Whatever his subject in the Sonnets, Shakespeare expresses his ideas through images of the natural world.' Discuss.

Or (b) To what extent is Shakespeare preoccupied in the Sonnets with the destructive effects of Time?

6 **Either** (a) Carew praises Donne for having drawn 'a line of masculine expression.' How far did Donne's successors maintain such a masculine line? Your answer should refer to at least two poets included in *Jonson and the Cavaliers*.

Or (b) 'The Cavalier poets seem to have limited their interests to the world of quaint, unobtrusive things, often those of rustic life.' Discuss, with illustrations taken from *Jonson and the Cavaliers*.

7 **Either** (a) 'The power of Donne's poetry derives not from imagery, but from the force of bare, uncompromising statement.' Discuss, referring to poems you have studied in the prescribed *Selections*.

Or (b) Consider Donne's effectiveness as a love-poet in at least three of the prescribed poems.

SECTION (iii). PROSE

8 **Either** (a) What conception of man's actual and potential nature accompanies the discussion of *The Courtier* Book IV?

Or (b) To what extent does *The Courtier* seem the product of such an attitude to life as Castiglione advocates in Books I and IV?

9 **Either** (a) 'Deloney's writing is without style, but his very roughness brings us close to the common life of his day.' Discuss with reference to *Jack of Newberie*.

Or (b) What claim has *Jack of Newberie* to literary unity?

10 **Either** (a) 'Bacon has the conscious sense of purpose, but Walton has all the personal charm.' Discuss, referring to *A Preface to Bacon* and *The Compleat Angler*.

Or (b) Contrast the attitudes towards the Deity expressed or implied in these two works.

SECTION (iv). GENERAL

11 Write a short essay on the Elizabethan pamphlet, referring to one or two particular works by Greene, Dekker or Nashe.

12 In what ways was the age of discovery and exploration reflected in Elizabethan writing?

13 Consider the contribution to Elizabethan drama made by one of the following writers: Lyly, Kyd, Tourneur, Middleton, Marston.

14 Write a critical appreciation of *Hero and Leander* or of *Venus and Adonis*.

ENGLISH

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ADVANCED LEVEL

PAPER 5 (LITERATURE, 1780-1832)

(Two hours and a half)

Answer four questions.

Do not use the same material twice in your answers.

1 **Either** (a) 'Nature for Wordsworth was not a spectacle but a power, and his constant preoccupation was first to understand and then to communicate it.'

Do you agree with this analysis of Wordsworth's poetic impulse? Illustrate your answer from the *Selections*.

Or (b) What do you think is meant by the phrase 'egotistical sublime' applied to Wordsworth's poetry, and how justifiable is it?

2 **Either** (a) 'Disillusioned but never deeply cynical.' From your reading of *Selected Poems* do you find this a fair estimate of Byron?

Or (b) 'Byron is happier in the mock-heroic vein than in his treatment of the heroic.' Discuss these aspects of Byron's poetry.

3 Either (a) It has been said that Clare wrote 'with a vision of Eden always before him.' What do you understand by this, and how far is it manifest in the *Selections*?

Or (b) 'It is only in his madness that Clare's poetry attains a deeply imaginative level.' Do you agree with this comment?

4 Either (a) 'Axioms in philosophy are not axioms until they are proved upon our pulses.' What does Keats mean by this, and how do we see it illustrated in *Selected Letters and Poems*?

Or (b) Show how Keats in his poetry and letters struggles to reconcile the reality of art with the reality of life.

5 Either (a) In what ways is *Confessions of an English Opium Eater* a particularly interesting personal and social document of the period?

Or (b) 'De Quincey's main interest in life was that of universal curiosity.' How do we see this illustrated in the set book?

6 Either (a) How far do you trust Cobbett's diagnosis of the 'malaise of the times', taking into account his apparent prejudices?

Or (b) 'Cobbett's sympathies are wide, but his opinions inclined to be dogmatic and narrow.' Does the material of the *Selections* support this view?

7 Either (a) Jane Austen said that it was her wish 'to create, not to reproduce'. How far is her creative power visible in *Northanger Abbey*?

Or (b) How is the distinction between 'sense' and 'sentimentality' made in *Northanger Abbey*?

8 Write an essay on the treatment of rural life during the period, with special reference to at least two writers.

9 Give some account of any one literary periodical of the time.

10 Write a critical account of the treatment of either the ballad form or the ode by any two writers of the period.

11 Show the variety of response to the ideals and results of the French Revolution illustrating from the work of at least two writers.

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ENGLISH

ADVANCED LEVEL

PAPER 6 (LITERATURE OF THE VICTORIAN AGE)

(Two hours and a half)

Answer four questions, choosing them from at least two of the Sections I to III.

SECTION I

1 Either (a) Hopkins was priest as well as poet. From your study of his poetry, do you feel that his vocation as priest assisted or deterred him as poet?

Or (b) Discuss the view that the discipline of the sonnet form served as a 'rein' to Hopkins's 'ecstasy'.

2 Either (a) 'It is only as a narrative poet that Arnold can be remembered.' How far do you agree with this statement?

Or (b) Name three or four of Arnold's poems that have most appealed to you, and analyse in each one what has given you enjoyment.

3 Either (a) 'Browning's power of revealing human motives is his greatest gift.' Illustrate this statement from particular poems you have studied.

Or (b) Consider the judgement that Browning the poet was essentially a dramatist.

SECTION II

4 **Either** (a) 'The desire for melodrama and a love of sentiment which would be a weakness in many writers are in Dickens a strength.' Demonstrate from your reading.

Or (b) To what use does Dickens put different forms of speech and dialogue?

5 How far do you agree with the following statements about George Eliot's novels?—

Either (a) 'George Eliot's strength lies in the depth of her portrayal of quiet, reflective or even passive characters.'

Or (b) 'George Eliot sees accurately and thinks clearly, but does not necessarily engage our sympathies.'

6 **Either** (a) Put the case for or against the view that the weakness in Collins's novels is that events are more important than people.

Or (b) Illustrate some of the methods which show that Wilkie Collins completely mastered the craft of story-telling.

SECTION III

7 **Either** (a) 'Whatever is sentimental and romantic Shaw despises as false.' Discuss some of the ways in which Shaw seems to side with the dictates of reason rather than those of emotion.

Or (b) How far are Shaw's comedies a suitable medium for his social satire?

8 **Either** (a) 'Morris in his idealism may have looked to the future, but his affections were in the past.' Discuss.

Or (b) Write a short introduction to a new selection of Morris's prose work.

9 **Either** (a) 'It is no easy thing to tell a story plainly and distinctly by mouth; but to tell one on paper is difficult

indeed, so many snares lie in the way.' (BORROW). Do you consider Borrow to be a successful story-teller?

Or (b) 'Borrow is a gipsy at heart.' Discuss.

10 **Either** (a) 'Wit, repartee, and paradox are the outstanding features of Wilde's work.' How true is this?

Or (b) How much psychological insight does Wilde reveal in his character studies?

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ENGLISH

ADVANCED LEVEL

PAPER 7 (LITERATURE SINCE 1900)

(Two hours and a half)

Answer four questions. Do not use the same material twice.

1 **Either** (a) Consider *The Rainbow* in the light of Lawrence's statement that 'The novel is a perfect medium for revealing to us the changing rainbow of our living relationships.'

Or (b) In what ways does Lawrence's use of symbols serve to increase our understanding of *The Rainbow*? Illustrate your answer by particular examples.

2 **Either** (a) 'The dramatic tension in *The Power and the Glory* rests on the developing contrast between the priest and the lieutenant.' Discuss.

Or (b) How would you define the spiritual theme of *The Power and the Glory*, and how is it embodied in the novel?

3 **Either** (a) 'Yet sweet though it is to dally with the past, one returns to the finer pleasures of morality in the end' (E. M. FORSTER). How well does this sum up Forster's own interests and attitudes in *Abinger Harvest*?

Or (b) Comment on the range and effectiveness of Forster's methods of persuasion in these essays.

4 **Either** (a) Discuss the importance of narrative in Owen's poetry.

Or (b) 'I am a poet's poet.'

'I don't want to write anything to which a soldier would say "No compris!".'

Wilfred Owen made both these statements. How far are these two aims in conflict with each other? By what means and with what success does he reconcile them?

5 **Either** (a) What features of the poems in *Selected Poems* seem to you to anticipate Eliot's later interest in writing for the theatre?

Or (b) In what respects and with what justice may Eliot's poetry in *Selected Poems* be termed anti-Romantic?

6 **Either** (a) Compare and contrast the ways in which dialogue is exploited in *Roots* and *Next Time I'll Sing to You*.

Or (b) 'Such plays may be faithful records of inconsequential details, but, as a result, they lack all dramatic tension.' Discuss this statement with reference to **either one or both** of these plays.

7 **Either** (a) '...not so much to know the past as to feel it.' How successful is Ewart Evans in achieving his declared intention in *Ask the Fellows Who Cut the Hay*?

Or (b) What, to the author, were the most valuable features of the way of life recollected in *Ask the Fellows Who Cut the Hay*?

8 'In our age it is no longer relevant or helpful to distinguish "the language of poetry" from other kinds of discourse.' Discuss.

9 Discuss some of the ways in which modern drama seems to you to have been affected by other mass media of communication.

10 'Literature as a retreat is rightly discredited' (E. M. FORSTER). How much agreement do you think this remark would command from other writers of the period?

11 Discuss the variety of narrative forms displayed by novels written in this period.

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ENGLISH

SPECIAL PAPER

(Three hours)

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

You are advised to divide your time equally between the three questions.

PART I

1 Write an appreciation of the following passage from a novel, paying particular attention to the author's style.

Of the young Sir Willoughby, her word was brief; and there was the merit of it on a day when he was hearing from sunrise to the setting of the moon salutes in his honour, songs of praise and Ciceronian eulogy. Rich, handsome, courteous, generous, lord of the Hall, the feast, and the dance, he excited his guests of both sexes to a holiday of flattery. And, says Mrs Mountstuart, while grand phrases were mouthing round about him: 'You see he has a leg.'

That you saw, of course. But after she had spoken you saw much more. Mrs Mountstuart said it just as others utter empty nothings, with never a hint of a stress. Her word was taken up, and very soon, from the extreme end of the long drawing-room, the circulation of something of Mrs Mountstuart's was distinctly perceptible. Lady Patterne sent a little Hebe down, skirting the dancers, for an accurate report of it; and even the inappreciative lips of a very young lady transmitting the word could not damp the impression of its

weighty truthfulness. It was perfect! Adulation of the young Sir Willoughby's beauty and wit, and aristocratic bearing and mien, and of his moral virtues, was common: welcome if you like, as a form of homage; but common, almost vulgar, beside Mrs Mountstuart's quiet little touch of nature. In seeming to say infinitely less than others, as Miss Isabel Patterne pointed out to Lady Busshe, Mrs Mountstuart comprised all that the others had said, by showing the needlessness of allusions to the saliently evident. She was the aristocrat reproving the provincial. 'He is everything you have had the goodness to remark, ladies and dear sirs, he talks charmingly, dances divinely, rides with the air of a commander-in-chief, has the most natural grand pose possible without ceasing for a moment to be the young English gentleman he is. Alcibiades, fresh from a Louis IV perruquier, could not surpass him: whatever you please; I could outdo you in sublime comparisons, were I minded to pelt him. Have you noticed that he has a leg?'

So might it be amplified. A simple-seeming word of this import is the triumph of the spiritual, and where it passes for coin of value, the society has reached a high refinement: Arcadian by the aesthetic route. Observation of Willoughby was not, as Miss Eleanor Patterne pointed out to Lady Culmer, drawn down to the leg, but directed to estimate him from the leg upward. That, however, is prosaic. Dwell a short space on Mrs Mountstuart's word; and whither, into what fair region, and with how decorously voluptuous a sensation, do not we fly, who have, through mournful veneration of the Martyr Charles, a coy attachment to the Court of his Merrie Son, where the leg was ribanded with love-knots and reigned. Oh! it was a naughty Court. Yet have we dreamed of it as the period when an English cavalier was grace incarnate; far from the boor now hustling us in another sphere; beautifully mannered, every gesture dulcet. And if the ladies were . . . we will hope they have been traduced. But if they were, if they were too tender, ah! gentlemen were gentlemen then—

worth perishing for! There is this dream in the English country; and it must be an aspiration after some form of melodious gentlemanliness which is imagined to have inhabited the island at one time; as among our poets the dream of the period of a circle of chivalry here is encouraged for the pleasure of the imagination.

Mrs Mountstuart touched a thrilling chord. 'In spite of men's hateful modern costume, you see he has a leg.'

That is, the leg of the born cavalier is before you: and obscure it as you will, dress degenerately, there it is for ladies who have eyes. You see it: or, you see *he* has it. Miss Isabel and Miss Eleanor disputed the incidence of the emphasis, but surely, though a slight difference of meaning may be heard either will do: many, with a good show of reason, throw the accent upon *leg*. And the ladies knew for a fact that Willoughby's leg was exquisite; he had a cavalier court-suit in his wardrobe. Mrs Mountstuart signified that the leg was to be seen because it was a burning leg. There it is, and it *will* shine through! He has the leg of Rochester, Buckingham, Dorset, Suckling; the leg that smiles, that winks, is obsequious to you, yet perforce of beauty self-satisfied; that twinkles to a tender midway between imperiousness and seductiveness, audacity and discretion; between 'you shall worship me,' and 'I am devoted to you'; is your lord, your slave, alternately and in one. It is a leg of ebb and flow and high-tide ripples. Such a leg, when it has done with pretending to retire, will walk straight into the hearts of women. Nothing so fatal to them.

Self-satisfied it must be. Humbleness does not win multitudes or the sex. It must be vain to have a sheen. Captivating melodies (to prove to you the unavoidable-ness of self-satisfaction when you know that you have hit perfection), listen to them closely, have an inner pipe of that conceit almost ludicrous when you detect the chirp.

And you need not be reminded that he has the leg without the naughtiness. You see eminent in him what we

would fain have brought about in a nation that has lost its leg in gaining a possibly cleaner morality. And that is often contested; but there is no doubt of the loss of the leg.

Well, footmen and courtiers and Scottish highlanders, and the corps de ballet, draymen too, have legs, and staring legs, shapely enough. But what are they? not the modulated instrument we mean—simply legs for leg-work, dumb as the brutes. Our cavalier's is the poetic leg, a portent, a valiance. He has it as Cicero had a tongue. It is a lute to scatter songs to his mistress; a rapier, is she obdurate. In sooth a leg with brains in it, soul.

And its shadows are an ambush, its lights a surprise. It blushes, it pales, can whisper, exclaim. It is a peep, a part revelation, just sufferable, of the Olympian god—Jove playing carpet-knight.

For the young Sir Willoughby's family and his thoughtful admirers, it is not too much to say that Mrs Mountstuart's little word fetched an epoch of our history to colour the evening of his arrival at man's estate. He was all that Merrie Charles's Court should have been, subtracting not a sparkle from what it was. Under this light he danced, and you may consider the effect of it on his company.

2 Consider these two versions of the same poem and compare them critically, paying particular attention to the differences and the effects which these differences have on each version as a whole.

Narcissus

O pool in which we dallied
And splashed the prostrate Noon!
O Water-boy, more pallid
Than any watery moon!
O Lilies round him turning!
O broken Lilies, strewn!
O silver Lutes of Morning!
O Red of the Drums of Noon!

Narcissus

O thou with whom I dallied
Through all the hours of noon,—
Sweet water-boy, more pallid
Than any watery moon;
Above thy body turning
White lily-buds were strewn:
Alas, the silver morning,
Alas, the golden noon!

O dusky-plumaged sorrow!
O ebon Swans of Care—
I sought thee on the Morrow,
And never found thee there!
I breathed the vapour-blended
Cloud of a dim despair:
White lily, is it ended?
Gold lily—oh, golden hair!

The pool that was thy dwelling
I hardly knew again,
So black it was, and swelling
With bitter wind and rain.
'Mid the bowed leaves I lingered,
Lashed by the blast of Pain,
Till evening, storm-rose-fingered,
Beckoned to night again.

There burst a flood of Quiet
Over the unstellèd skies;
Full moon flashed out a-riot:
Near her I dreamt thine eyes
Afloat with night, still trembling
With captured mysteries:
But sulphured wracks, assembling,
Redarkened the bright skies.

Ah, thou at least art lying
Safe at the white nymph's feet,
Listless, while I, slow-dying,
Twist my gaunt limbs for heat!
Yet I'll to Earth, my Mother:
So, boy, I'll still entreat
Forgive me—for none other
Like Earth is honey-sweet!

Alas, the clouds of sorrow,
The waters of despair!
I sought thee on the morrow,
And never found thee there.
Since first I saw thee splendid,
Since last I called thee fair,
My happy ways have ended
By waters of despair.

The pool that was thy dwelling
I hardly knew again,
So black it was, and swelling
With bitter wind and rain.
Amid the reeds I lingered
Between desire and pain
Till evening, rosy-fingered,
Beckoned to night again.

Yet once when sudden quiet
Had visited the skies,
And stilled the stormy riot,
I looked upon thine eyes.
I saw they wept and trembled
With glittering mysteries,
But yellow clouds assembled
Redarkening the skies.

O listless thou art lying
In waters cool and sweet,
While I, dumb brother, dying,
Faint in the desert heat.
Though thou dost love another,
Still let my lips entreat:
Men call me fair, O brother,
And women honey-sweet.

PART II

Answer **two** questions from this Part. If both are chosen from any one of Sections (b) to (f), they should not both be concerned mainly with the work of the same author.

(a) SHAKESPEARE

Illustrate your answer from at least **two** plays.

- 3 'Tragedy shows man reaching his full stature under the pressure of a hostile fate.' Discuss **two or three** of Shakespeare's tragedies in the light of this statement.
- 4 Examine **two or three** instances of the master-servant or mistress-servant relationship in Shakespeare's plays and say how Shakespeare uses these relationships.
- 5 'Drum and trumpet history.' How limited is this judgement on Shakespeare's history plays?
- 6 'The re-instating of a natural order overthrown by human folly is a basic theme of Shakespeare's comedies.' Test this statement against your reading of **two or three** of Shakespeare's comedies.

(b) CHAUCER AND OTHER MAJOR AUTHORS

- 7 'Chaucer does not always fit the teller to the tale.' Discuss with reference to **two or three** of the Canterbury Tales.
- 8 'Chaucer habitually calls our own judgements into play.' Discuss.
- 9 'Dryden's fondness for sentimentality and pathos weakens his sense of the tragic.'
- 10 Write an essay on Dryden's use of imagery in **two** of his works.
- 11 'There is a kind of music, if a broken music, in almost all Hardy's poems, which we can catch if we listen carefully.' Consider this statement.

- 12 What affinities do you find in Hardy's poems with any of his novels you have read?
- 13 How far would you agree with the view that Milton's study of Satan reveals deep insight into the workings of *human* nature?
- 14 'The poetry of a sensuous Puritan.' How well do you think this suggests the characteristic quality of Milton's work?
- 15 What do you take to be typically 'Johnsonian' qualities in Dr Johnson's writings?
- 16 'Books without the knowledge of life are useless; for what should books teach but the art of living?'

In what ways does this question from Johnson bear on his own writing?

- 17 'Forster's novels are always centred on a contrast between a false form of life and a true form.' How far do you find this applicable?
- 18 From your reading of Forster how far would you say that there is a pattern of values to be perceived?

(c) THE PERIOD 1550-1660

- 19 'Jacobean drama—comedy and tragedy alike—frequently depicts a society in which greed, lust and violence have overthrown all moral restraint. Caroline drama, on the other hand, offers a world of impossible virtues and miraculous heroism.' Discuss **either** of these statements.
- 20 Consider some of the ways in which Elizabethan writers responded to the stimulus of new ideas.
- 21 'With the growth of the seventeenth century, poetry became less aggressively individual and more consciously civilised.' Discuss as widely as possible.

22 Consider some aspects of courtly writing and ideas in the literature of this period.

23 'Much of seventeenth-century writing shows how firmly the old traditions of thought and outlook were still entrenched.' Discuss with reference to at least **two** works of the period 1600-1660.

(d) THE PERIOD 1780-1832

24 'The longing that haunted the Romantic writers was for the lost unity of man and Nature.' Discuss this idea, with special reference to at least **two** writers.

25 Show how the Romantic concern with self-analysis and the cult of the individual is expressed in **either** (a) the novel, or (b) the essay of the period.

26 How do you account for the many instances of dreams and visions in the literature of the period? Illustrate your answer with special reference to at least **two** writers.

27 'The concept of liberty is common to all Romantic writers, although their definitions of it varied considerably.' Comment on this statement, illustrating your answer from the work of at least **three** writers.

(e) LITERATURE OF THE VICTORIAN AGE

28 Some Victorian writers attempted to escape from their age and others confronted it. Discuss the work of **one** writer of each kind.

29 'The writers of the Victorian period have much in common and yet at the same time seem remarkably dissimilar.' Amplify and illustrate.

30 To what extent are the religious and scientific controversies of the period reflected directly and indirectly in the literature you have studied?

31 'Restraint was not a virtue that marked Victorian writing.' Discuss.

(f) LITERATURE SINCE 1900

32 'To say that the novel holds up a mirror to society is true only if we recognise that it is a distorting mirror.' Relate this to your reading of the fiction of the period.

33 E. M. Forster, praising Eliot's early poetry, observed: 'Here was a protest, and a feeble one, and the more congenial for being feeble. For what, in that world of gigantic horror, was tolerable except the slighter gestures of dissent?' **Either** speculate on the affinities and differences between the two writers that this passage suggests, or consider how far it illuminates literary attitudes of the period.

34 'The modern writer has relegated the world of Nature to a role of comparative insignificance in his work, and it is a measure of that work's stature that he has been able successfully to do so.' Discuss.

35 Describe some of the ways in which the work of recent dramatists has extended the range of the theatre's resources.