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Report on the Work in English—Paper III (Chaucer and other Major Authors)

WITH EXTRACTS FROM
CANDIDATES' ANSWERS

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Note. In the extracts from candidates' answers, quoted in Appendix A, no alterations have been made in spelling, punctuation, wording, or phrasing.

Comments by the examiners on particular extracts are given in the general report and after each section of Question 1 in Appendix A, Part I.

The question paper is reproduced in Appendix B.

REPORT ON THE WORK OF CANDIDATES IN PAPER III OF THE ENGLISH ADVANCED LEVEL EXAMINATION IN THE GENERAL CERTIFICATE OF EDUCATION, JUNE 1967

GENERAL

At the beginning of the last report on Paper III, issued in 1953, the examiners state their hopes of finding 'evidence of a lively knowledge of the set texts', 'an interested enjoyment of the more general aspect of the works' and 'an informed familiarity with the actual text'. The form and content of the papers has changed since 1953 but the hopes of the examiners are much the same. What has been apparent in the last few years is that candidates do indeed possess an adequate knowledge of the set books, indeed in some cases a lively knowledge, but their answers do not always reflect the pleasure and satisfaction which one might wish to result from their studies. In some cases this could be attributed to an unfortunate choice of texts studied, and perhaps care over this might result in greater enthusiasm and interest in both the teachers' and candidates' approach. Boredom and dislike are easily communicable states of mind. Examiners have been disheartened both by candidates' numbness of reaction and by their inability to do themselves justice, despite an adequate acquaintance with the works in question.

There are a number of points in candidates' work to which examiners would like to call attention. Mention was made in the last report of candidates who indulged in mere story-telling. This warning must be repeated; even if a question on the surface appears to invite story-telling, candidates at 'A' level are not expected to give it this treatment, as they so often do. Questions must always be closely examined.

Candidates' reliance on stock answers, prepared work and notes has also been mentioned before; this is still to be observed in the work of many, together with what one might refer to as 'brain-washing' where whole centres reflect the same ideas and opinions expressed in identical terms. A certain family likeness in answers, particularly when they relate to some central aspect of a work, is to be expected, and examiners would not want to encourage 'way out' opinions for their own sake (there is indeed some criticism from examiners of attitudes being struck by candidates anxious not to hold the 'established' view) but they do look for evidence of candidates' own thought and judgement as opposed to their ability to reproduce second-hand arguments. (This fault is less evident where modern works are concerned, there being less pressure of critical 'authority'.)

What many candidates lack is the kind of critical vocabulary which is assumed to be possessed by 'A' level candidates. Those who quote the critics have a certain familiarity with such a vocabulary and this is indeed

a benefit (even so, many words are misspelt constantly). But for many candidates words such as 'style', 'imagery', 'imaginative language', and even 'narrative ability' have no meaning, and this means a floundering about both in certain parts of Question 1 and in the essay questions. Whole centres appear to lack instruction in the kind of words which necessarily appear constantly in examination papers and to be without any familiarity with their use themselves.

Some examiners feel that candidates suffer from a lack of practice in written work. Their knowledge is adequate, indeed brimming over in some cases, but they are hampered by a lack of ease in writing. This may manifest itself in writing too much, because they lack the discipline of selecting relevant information, and feel that a mass of material launched against the examiners will ensure that some of it will hit the target. It may also appear in an inability to use conventional language where this is called for: slang and jargon, loose and sloppy phraseology (even blasphemy and obscenity have been observed), reduce the impact of what the candidate is saying. Naturally one is not expecting a stilted and unreal style, but there is a norm of civilized language, albeit enlivened by the vivid phrases of the moment, which is the expected means of communication for both candidate and examiner.

This slackness extends to spelling and punctuation. The customary conventions of punctuation are ignored, which leads inevitably to confusion of meaning. As far as spelling is concerned, many candidates cannot even transcribe words correctly from the examination paper and one does get tired of such constant mistakes as trajedy, critisice, persuit, Cesar, Anthony, illusion (for allusion), loose (for lose), etc.

The absence of shape and construction in answers also reflects both lack of practice in writing and unorganized sloppy thinking. Here, too, perhaps a plea might be made for candidates to choose their questions carefully, read them through properly, indicate what they understand by the terms of the question and make sure they are answering all parts of the question.

Three technical points might perhaps be mentioned here: the prevalence of bad handwriting which is not absolutely illegible but requires careful deciphering; the tying up of papers in the wrong order, which can mean that two essays are hopelessly jumbled; the habit of doing Question 1 in separate sections and scattering them throughout the paper. Candidates are not penalized for the above practices but examiners' benevolence is severely strained sometimes.

PART I

1. It is felt that some guidance is needed for candidates here. Many who gain good marks for their essays in later parts of the paper do badly here, and therefore do not do themselves justice in terms of final grades.

The general standard of marks is low, because so many candidates do not appear to have had any experience of the kind of exercise required.

The form of question is a standard one and the passage is there in front of them and yet candidates fail to make most of the comments required. It has been the practice of the examiners for some years to focus attention on the various passages as examples of the poets' or authors' style, imagery, imaginative vocabulary, etc., and yet few candidates ever answer such questions as if they fully understood what was being asked. While these aspects of the questions are practically ignored, pages are written where two lines would do on the more factual matters.

(*a*)(i) The exercise of turning Chaucer into modern English is considered worth doing not because one wants to know if the candidate has the knack of translation, but because it is the only way of testing whether he has really become *au fait* with Chaucerian English and familiar with and sensitive to the words of Chaucer's poetry. Preparation for this exercise ensures, for the conscientious candidate, a detailed acquaintance with the text and a real knowledge of the poetry.

What is needed is a simple, as it were a transparent, version which conveys the meaning of each word and phrase of the original. If the candidate knows what he is about, this should not take too much time and should afford him a degree of satisfaction.

Most of this year's candidates grasped the rudiments of meaning but failed to render it in passable current English or to be precise enough. A wholly free rendering may be good English but be too much removed from the original to convince the examiner that the original text has been fully appreciated: inattention, imprecision and inaccuracy are the common faults here, and often it is the familiar-seeming word, e.g. *sadde*, which causes candidates to go astray. A few still ignore the request for a prose rendering.

(ii) A number of candidates could not answer correctly.

(iii) Here a succinct answer was required, showing the passage as a key one on the fatal obsession with alchemy which is what the Prologue and Tale are about.

(iv) Each year an attempt is made in the questions on the Chaucer passage to make candidates look at the poetry. Each year most gain only a fraction of the possible marks because they either ignore or misunderstand the nature of the question and answer it sketchily. Little indication is ever given that they are aware of Chaucer as a poet and craftsman; Chaucer the observer or the humorist they are familiar with, but the poetry is somehow only a vehicle for these functions. Here what was needed was some reference to the vivid and dramatic words and phrases, to the metaphors, to the final sharp illustration he gives of the straits to which alchemy-addiction drives one. It is a particularly striking passage but most candidates found it rather humdrum and found little on which to base an analysis.

(*b*)(i) Many candidates were inaccurate in placing the Milton passage or wasted time in telling too much; an answer of two pages may gain exactly the same marks as one giving similar information in two lines.

(ii) While the phrase 'Mee miserable' was labelled as a Latinism by most (practically every Latin case being specified), candidates mainly failed to comment on the dramatic effect of the inversion and compression. This is an example of Milton's ability to write dramatically and in its modern sense, theatrically, and to charge one or two compressed words with a world of meaning.

(iii) This was poorly answered because of failure to look closely at the passage in the light of what they knew of Milton and his use of dramatic monologue. Mention might have been made here, for instance, of varying sentence lengths (short phrases in first part, one long final clause), questions, exclamations, repetition, word play, etc.

(iv) and (v) Both these are simple factual questions with the answer contained in the passage, and on the whole answers were sensible if incomplete.

In general, failure to examine the Milton passage closely enough resulted in questions answered incompletely or in general terms, often culled from other sources. The whole point of Question 1 is to take passages as a microcosm of the whole, as texts on which sermons can be preached, as it were.

(*c*)(i) The paraphrase was not well done. Dryden is difficult to render into modern prose and in any case a tepid prose version of a feverish dramatic passage has its problems. But even allowing for difficulties in the pitch of the version, there were some poor attempts. 'The lag of honour' was not understood. The 'he' and 'him' were juxtaposed so that things were the wrong way round and it was Death who was rushing to the door. The syntactical compression of 'Books had spoiled him' misled many who should have known better than to label Ventidius as an intellectual. Candidates charged at the passage thinking it simple.

(ii) This was quite well answered, though the last drops were rarely squeezed.

(iii) This should have proved an interesting exercise but the possibilities were not fully realised. There was a remarkable degree of insensitivity to Dryden's poetry. Invidious comparisons with Shakespeare have left candidates unable to judge Dryden on his own merits.

(*d*) The section on Johnson was answered only by a handful of candidates and no useful comments can be offered.

(*e*)(i) Most candidates gave a fairly good interpretation although there were some distinctly comic accounts. The condensed plot of a Hardy ballad/narrative poem can sound ludicrous, but in the main one had the impression that candidates knew the poem well, and had got the message only too clearly for the comfort of various middle-aged examiners. 'Love is lame at fifty years' was repeated with a quite wicked glee.

(ii) There was a little confusion and over-lapping between (i) and (ii) by the factual nature of the questions, but this was on the whole well done, though occasionally at too great length.

(iii) Many candidates wrote well on this. They recognized and appreciated Hardy's poetic style and were quick to find what was characteristic of it in these stanzas, commenting on wryness and irony, the conversational tone which is a mixture of the prosaic and the poetic, or the jerky, knotty versification which reproduces the dramatic monologue voice. Not enough candidates had something to say on all three aspects, however.

(*f*)(i) The answer to this was given more or less accurately, but although candidates knew roughly where this extract came, they often failed to put down simply and succinctly what the situation was.

(ii) This puzzled many, but quite a few bravely attempted an explanation to the effect that Bombay, though built as a Western city, never really became one, unlike, for example, Delhi.

(ii) There were some good answers here. Most were well informed but there was sometimes a failure to answer clearly because candidates were bursting with ideas.

(iv) Most candidates again wrote well here on the catalogue of names and places and the emphasis on immensity: the hundred, the thousand, the huge, etc.

(v) Some candidates appeared to be more aware of the qualities of Forster's prose than others, though a few commented fully on the romantic use of place names, the poetic licence in the first sentence of the passage and in the description of the palms climbing hills to wave goodbye, the vivid phrases like 'soupy dawn'. Some candidates did not appreciate the meaning of 'poetic' and gave very poor answers.

PART II

SECTION A

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

2. It was hoped here that candidates would explore the method of the first person narrative and show what impression is given by the Canon's Yeoman from his dramatic eruption on the scene until one begins to have, from various clues, a picture of the man himself and his strange world. The *Tale* and its *Prologue* (included in the edition prescribed) are prime examples of Chaucers' ability to conjure up a particular way of life by the use of an autobiographical method, to reveal in the relation of the story a kind of dramatic truth. Other of Chaucer's characters tell stories closely related to the kind of people they are, but in this instance the whole episode of the Canon's Yeoman and the story of his life, followed by a story which may be intended to be about his hastily departed master, has a very special quality.

There were some good answers; sometimes insufficient attention was focused on the terms of the question, but in general candidates knew what was meant and were aware of the effect if not entirely capable of analysing the means.

Of the examples given in Appendix A Candidate J does attempt to deal with the quotation as well as with the question. Her main fault perhaps is length and too close a reflection of the introduction to the set text. But

while the content is necessarily derivative, her organisation of material and comment on it is accomplished and competent.

Candidate K goes straight into the subject without wasting time. It is a lively and interesting answer and does attempt to relate the kind of tale the Canon's Yeoman tells to his personality and situation.

3. Here there was not enough emphasis on feelings: the question was not asking what we learn about alchemy but what attitudes and emotions are displayed by Chaucer. What was looked for was an account which gave emphasis to Chaucer's way of expressing disgust, horror and cynicism as well as irrepressible humour.

The question was sometimes chosen by weak candidates as a 'soft option' question and this interpretation of it was wholly fallacious and led to much uncalled-for story-telling by candidates.

Candidate L writes an original and interesting account of feelings about alchemy. This account is always to the point and no time is wasted on padding.

4. This question was not very well answered because candidates seemed muddled and unable to distinguish the various narrative skills involved, i.e. first person narrative, detailed description with vivid visual detail, the accumulation of garbled lists and technical terms to give an impression of half-comprehended processes being explained to a lay audience, humour, raciness, dialogue, and the actual twist of the story.

Candidate M's answer is swift, deft and imaginative, giving a vivid impression of the *Prologue* and *Tale*. The candidate also communicates his enjoyment of the tale as well as his knowlege of the text. His criticism is cool and fair and his enthusiasm has not the false quality which can infect over-eager candidates.

Although Candidate N opens naïvely by repeating the comment as a statement, the answer goes on to make a number of straightforward points quite adequately. This is an uninspired essay but it is commendably thorough. It shows a knowledge and appreciation of the text and it does answer the question.

SECTION B

MILTON: *From Paradise Lost* (ed. H. S. Taylor)

DRYDEN: *All for Love*

JOHNSON: *Selections*

5. This was a very popular question and there were a number of lively and well-informed accounts of the rôle of Satan and Milton's portrayal of him, bearing inevitably the mark of prepared answers and, in some cases, over-reliance on critical authority. A good answer examined with care why sympathy and admiration are excited by Satan and how Milton contrives this, going on to show a change in Milton's attitude through his presentation of Satan and his musings and activities, and by the kind of language he uses about him.

Candidate O's answer is quoted because its impressions of Satan are lively and fresh. It is free from padding and from reliance on the authority of critics and school notes; both these aids have been digested and are not overtly apparent. She does not give as detailed and striking an account of Satan as do some candidates, but it is based on sound knowledge and judgement.

Candidate P's essay, although sometimes hectically or clumsily worded, is thoughtful and interesting. Authorities are mentioned and have been doubtless influential, but there is a feeling throughout of the candidate's own struggle to come to terms with ideas and problems.

Candidate Q, as he indicates from his opening, was prepared for this question, though expecting it to be in different terms. But his answer justifies his confidence, since it is full, well documented, thoughtful and lively.

6. This question was only answered by a few candidates, who were hampered perhaps by an inadequate knowledge of classical background, as well as not knowing to what limits to take the term 'mythology'. However, Candidate R's essay is quoted as an example of an adequate and straightforward account, which, though not outstanding, is competent as far as it goes. The candidate was handicapped by not firmly defining his own terms in answering the question, since he was not sure whether to treat as mythology Christian theology and the Bible, and has therefore compromised in an understandably tepid way.

7. Very few candidates attempted this question and little therefore can usefully be said about it, except that its lack of popularity may be due to what the examiners felt in general about candidates' treatment of Milton, i.e. that there is a general lack of appreciation of the kind and quality of his poetry.

8. The few candidates who did write on Dryden usually preferred to do this question, and in the main misunderstood it. This was a sophisticated question, and unfortunately chimed in with an unexpected antipathy to the play. Indeed candidates hardly noticed what the question was about, in churning out objections to Dryden. It was difficult not to feel sometimes that candidates suffered from being taught by those who actively disliked *All for Love* and had approached it only in terms of contrast with *Antony and Cleopatra*. Candidates were intended to consider the nice distinction between heroism and heroic attitudes involved in the contemporary notion of honour; to consider whether the speeches were some of them set pieces or intrinsically dramatic poetry and part of the whole movement of the play, and whether the action was conceived as a vehicle for actors to show off or as a medium for conveying Dryden's dramatic invention.

The flavour of Dryden was lost and his particular quality eluded candidates because they had rigid notions of what he should, in their opinion, have been doing.

There were so few essays free from the faults outlined above that the answer from Candidate S, though unremarkable in some ways, is included in the appendix because at least two-thirds of the question was understood and answered satisfactorily within the candidate's limits.

Typical of many answers is the following:

'Heroic attitudes, pretty speeches, big scenes, are all, I think, more frequent in *All for Love* than in *Anthony*[*sic*] *and Cleopatra.* Heroic attitudes is the outstanding quality of "All for Love". Dryden intended his Anthony to be more heroic than Shakespeare and indeed he is.'

9 and 10. Neither of the two remaining questions was attempted by more than one or two candidates.

11. There were quite a few well-reasoned and informed and sensible answers here, as befitted their subjects.

Candidate T has written thoughtfully and fairly here. He has tried to see what the terms of the question involved and has considered every aspect of Johnson which he knows about in relation to the question. All his statements, however general, are given chapter and verse backing; if sometimes more evidence is felt to be needed, within the range of the prescribed selection, the candidates could not be expected to do much better.

12 and 13. There were too few answers here for useful comment to be made.

SECTION C

Selected Poems of Thomas Hardy (ed. P. N. Furbank)

E. M. FORSTER: *Passage to India*

14. This was not the most popular essay on Hardy and seems to have daunted those who attempted it. Candidates found it difficult to impose a coherence on the subject, although they were very ready to defend Hardy and to list the various claims he makes on our consideration and attention.

Candidate U makes a thoughtful attempt to come to terms with a difficult question. Aspects of Hardy's alleged oddity and idiosyncrasy are examined and the process of this examination, although perhaps not so well worded as it might be, is there for the examiner to see. Quotation is relevant and not over-done; it shows the familiarity of the candidate with the text and the ease with which evidence could be summoned by him.

15. This was a popular choice and wide-ranging answers showed a close acquaintance with the selection but a tendency to catalogue, to mention

poems as they were remembered and to comment on each, instead of using the poems to illustrate the argument. To know the text in question is never enough at 'A' level; candidates must demonstrate their ability to display their knowledge strategically and to display their expertise in manipulating evidence, as well as showing their powers of judgement and logical thought. Neither catalogues nor vague generalizations nor scraps of biography are enough in answers of this kind. The failure of some candidates to examine closely the actual wording of the question must also be noted here. Many ignored the phrase 'frostily stimulating' despite the immediacy it might have had.

Both Question 14 and this question provoke, one hopes, a personal response, but also demand information and critical opinion in an organized way.

Candidate V's essay, although it gained good marks for the thoroughness of the survey and enthusiasm of the defence, is perhaps a less mature piece of work than some of the work quoted here, because, by nature of its subject, it is very personal. This is one way of tackling the answer, and in this case, although there are faults of construction and the essay indeed comes to an end more from want of breath than because the argument is finished, it is a brave try.

16. This question was hardly answered by anyone: a pity, since this would have been an interesting study.

17. This question was well answered. Even the poorer candidates had their feet on firm ground here and answered with confidence and powers of judgement.

There were sometimes traces of prepared 'character' essays and sometimes candidates did not distinguish between imaginative creations and characters who catch the imagination, i.e. between the dull but brilliantly conceived and the naturally lively, equally well portrayed. But there were some thoughtful appraisals, and here, as elsewhere in the Forster questions, candidates seem to have liberated themselves from the shackles of the examination and the set book. Indeed many candidates were fired to write anti-racialist tirades and took the book very much to heart.

Candidate W writes illuminatingly about Forster's creation of character and gives a fair-minded account of those he considers to be caricatures and those more subtly drawn. This is an interesting essay and shows an individual response to the book and a thoughtful appraisal of the various characters' rôles.

18. Answers were as good from candidates who had not seen the stage or television production as from those who had. Most candidates were alive to the dramatic possibilities of the novel with reference to character, conversation and situation, but were aware of the limitations this medium would impose on the subtleties of comment and description, and on the

fact that a novel makes a cumulative impression on the reader while a drama has to be selective.

19. There was a considerable number of good essays here and some stimulating and lively discussion. Many candidates gave extremely shrewd and informed analyses of Forster's theme and intentions. The whole field of the non-rapport of human relationships, the withering of hopeful possibilities and yet the underlying half-promise that this lack of contact could not be final, was explored intelligently and sympathetically.

Candidate X's survey of the pessimism of *A Passage to India* is a considered and thoughtful piece of work. It is conscientious and cool and attempts to take into account various aspects and levels of the novel. She has sometimes a nice turn of phrase and can express herself clearly and well, making various points in a telling way.

Candidate Y writes vividly and with admirable economy about Forster's pessimism. There is a certain amount of name-dropping, but the references are apt. The essay has shape and cohesion and makes its points articulately.

Candidate Z has produced an essay which has echoes of other opinions and a derivative vocabulary. It would have been a better piece of work for a little simplicity and pruning and the avoidance of ponderous words and phrases. Nevertheless it does convey the charge of pessimism and the evidence for it and comes to a conclusion, with satisfactory thoroughness.

APPENDIX A

EXTRACTS FROM CANDIDATES' ANSWERS

PART I

QUESTION 1(*a*)(i)

CANDIDATE A

He has made us use up most of our wealth which would make us go almost mad were it not that hope comes back to our hearts so that we always believe he will replenish us in the end, although we are smarting underneath. Such hope and expectations are hard and hurtful for, I warn you, it means searching on for ever; men have sacrificed all they ever possessed for the future because of these beliefs. And yet they cannot lose hope in this study because it is both bitter and sweet to them, or so it seems, for if they only had a sheet to wrap themselves up at night-time and a cloak to walk around in in the day, they would sell them to spend the money on this craft. They can't stop till nothing is left.

CANDIDATE B

This craft has caused us to spend much money, and we regret this almost to the point of going mad with grief. However our sorrow is relieved by the hope that, although we are now in anguish and difficulty, the science will one day reward us for our pains. Such hopeful thoughts are painful and cruel. I give you good warning, to study alchemy is to seek the elixir for ever. The promise of future gain has caused men to divest themselves of everything that they ever owned for the chance of reward. Nevertheless they cannot lose faith in this science, for to them it is both bitter and sweet, or so it seems, for if they only owned a blanket to wrap themselves in at night, and a cloak to wear by day, they would still sell them and spend the money on their art. They cannot stop spending money on it until they have none left to spend.

Both these examples of paraphrasing serve to illustrate various points, they are both reasonably well done, i.e. they read smoothly and are in fairly modern prose but they are not as good as they might be because of inaccuracies, Candidate A turns 'relieve' into replenish in a laudable anxiety not to repeat the word, Candidate B settles for having 'releeve' as it is; Candidate B turns a 'sheete' into a blanket. They both have trouble with:

'That futur temps hath maad men to dissevere.
In trust therof, from all that evere they had!'

They are good with the end of this sentence, but Candidate B is better with his 'The promise of future gain has caused men to divest themselves of everything they ever owned for the chance of reward' than A with 'Men have sacrificed all they ever possessed for the future because of their beliefs'. This latter is a rough and hopeful version not painstakingly spelled out in this instance. 'They kan nat wexen sadde—' is given by A as 'they cannot lose hope' and by B as 'they cannot lose faith', both quite incorrect and ('sadde' is given two possible meanings in the Hussey text—weary and satiated) perhaps due to a desire to have a well-sounding phrase. This is the danger always. But they both round the passage off nicely and accurately (bar the blanket).

QUESTION 1(*a*)(ii)

CANDIDATE C

'He in line 1 is the philosopher's stone, 'elixir clept'. This was supposed to hold the secret of prolonged human life, so that Man could be immortal. The belief in the stone is connected with the mystical, superstitious side of alchemy.

This answer could not be improved on.

QUESTION 1(*a*)(iii)

CANDIDATE C

This passage is connected with the general theme of the Canon's Yeoman's Prologue and Tale in that it stresses the fact that the only reward from alchemy is poverty. The Yeoman says 'They cannot stinte til no thing be left'. The search for the secret of transmutation will never end, 'I warne you well, it is to seken evere'. In this passage the Canon's Yeoman refers to the hypnotic effect alchemy has upon its practitioners. They will abandon everything they had to apply themselves to this science, for to them '. . . it is a bitter sweete'. Despite the fact that men almost 'wexen wood' they can never abandon it. Both Canons and the Priest, once they have caught the bug, cannot give alchemy up.

When the Yeoman says that men 'dissevere' from all they once held dear, he reminds us of his own plight and we realise that both are wanderers. They have no roots.

This candidate has disposed of the theme of the whole Prologue and Tale, neatly in the terms of the extract given: this was just what was hoped for—although there could be various accounts equally valid. Each quotation is expanded to cover the whole range of the subject and yet it is a shortish answer.

QUESTION 1(*a*)(iv)

CANDIDATE D

Chaucer's Yeoman, although a simple man, has a vivid striking way of telling a story. Many of the words have an emotional force behind them. 'Crepeth' suggests the sly, insinuating way that hope comes to them. The alliteration of 'sore smerte' and its near-repetitiveness (sore and smarting mean much the same thing) reintone the meaning. The simple directness of 'hope is sharp and hard' gives it force, as does the slow finality of 'I warne you well, it is to seken evere'. The oxymoron 'bitter sweete' is a very accurate summing up of the attitude of alchemists to their science. The picture of the alchemists in the last five lines is vivid and suggests their poverty.

This is a very thorough scrutiny of the language used and shows a welcome sensitivity to Chaucer's use of words.

QUESTION 1(*b*)(i)

CANDIDATE E

The speaker is Satan, who has just travelled from Hell, through Chaos and Night, to Earth where he has just alighted on Mt. Niphrates. His next move is to revenge himself on God, by corrupting God's latest creation Man.

QUESTION 1(*b*)(ii)

CANDIDATE E

The phrase 'Mee miserable' shows Milton's Latinistic style. It is un-English phrasing and owes more to the influence of Milton's classical reading than to his own language. Instead of placing the adjective before the pronoun, he places it afterwards, in the Latin fashion. This evidence of Latinism is typical of Milton's style.

CANDIDATE C

Mee miserable is characteristic of Milton in that it is extremely compressed. When Milton really wants to drive a point startlingly home, he uses only words which are absolutely necessary. This compression makes the emotion expressed much more overwhelming and immense. Besides this, by the alliteration Milton makes the words more emphatic and definite. This again makes the reader realise the enormity of the emotion

and it makes the phrase stick in the reader's mind. By putting this phrase at the beginning of a line, 'Milton makes it emphatic'.

It is a pity that Candidate C, whose comments are extremely apt, did not include the Latin influence on Milton in his references; otherwise this would have been an excellent answer. Candidate E's answer is quoted to show the padding-out of one idea to the loss of the others he might well have noted.

QUESTION 1(*b*)(iii)

CANDIDATE C

The style of this passage is varied in that certain parts of it exhibit short periods and short sharp words such as 'Which way I flee is Hell; myself am Hell'.

In contrast to this, Milton also makes use of longer, more flowing sentences, such as the last six lines beginning '. . . and that word' down to 'th'omnipotent'.

He achieves variety in the way certain words are stressed. Sometimes, as with 'Mee miserable' the phrase is stressed because it begins a line. At other times, repetition as in the line:

'Infinite wrath and infinite despaire'

makes the phrase emphatic. Yet again the short sharp diction already mentioned gives emphasis.

Variety is also achieved by antithesis, as in the line:

'To which the Hell I suffer seems a Heaven',

and by question and answer, giving a rounded view of a topic, as in the lines,

'. . . is there no place
Left for repentance, none for Pardon left?
None left but by submission.'

There were few answers which came near this in the analysis of Milton's methods of achieving variety. This deals straightforwardly and thoroughly with the passage itself.

QUESTION 1(*b*)(iv)

CANDIDATE F

The irony of Satan's previous remark is obvious at once. In this passage he admits that the mind can indeed make its own hell, because his mind is his hell. Although at this point he has escaped from hell, he is still living in the hell he has created for himself and which he carries with him all the time. The agony expressed in the speech shows that Satan has not been able to create a heaven for himself at all. In fact, although he suffers the torments of hell, he feels that, ironically again, the pain is a heaven compared with other possible agonies that gape open before him.

This was a factual kind of question but the candidate has taken the explanation of the contradiction a shade deeper, lending weight to her answer.

QUESTION 1(*b*)(v)

CANDIDATE C

Satan's essential predicament is revealed in this speech because it seems that if he were left to himself, he might repent, were it not for the shame he would incur from 'The spirits beneath,' whom he has

'. . . seduced
With other promises and other vaunts
Then to submit'.

His very pride and disdain forbid him to repent and ask God's pardon. We realise that Satan has to play a double part. Before the inferior angels, he must be the dauntless

leader,...while in reality he is just as miserable, if not more so, than they are. In another passage Satan says he is only

.....supream
In misery!

Thus Satan is placed in the unenviable position of having to wager a war he knows he will not win, because he realises God is 'Th'Omnipotent'. Yet his pride forces him on.

(No work is given from candidates on the Dryden and Johnson passages in this section: the former was too thin and poor and the latter was not attempted by more than one or two.)

QUESTION 1(*e*)(i)

CANDIDATE G

The meaning of the three stanzas seems to be that passsionate love dies in men with the advance of years. Time is the chief agent in bringing about a complete cooling of amorous ardours and to an extent this is deprecated. Self-reproach plays a large part in the first two stanzas, the protagonist may have watched a crime, but he also feels he has committed it. Despite bitterness and bleakness, the emaciate other is nobler than he. Finally he lapses into a combination of cynicism and reality; he will not persevere, no 'greyhead' ever does.

This candidate goes to the heart of the three stanzas and contrives to convey the argument, without, which is the temptation, merely paraphrasing or summarizing their content. He may have left out a certain amount but he does give the drift.

QUESTION 1(*e*)(ii)

CANDIDATE G

This extract forms the conclusion to 'The Revisitation'. It is a narrative love poem of some length, one of the few love poems written by Hardy in which the protagonist cannot be taken to be himself; the majority are auto-biographical. Briefly, the poem relates how a fifty-year-old recollects that it is the anniversary of his break with a girl, Agnette, and decides to revisit the spot which is not far distant. On arrival he encounters her there, thinking likewise of him. Morning, illuminating their embrace with greater clarity, reveals to him the ravages of time on her countenance. Perceiving his disappointment, Agnette departs in a bitter mood. These final stanzas show the protagonist reproaching himself for, but not repudiating, his dismay. He recognizes sadly that it is pointless to pursue the girl or the affair further.

This is a good summary of the poem, although it leaves out local colour, the military background and the coincidence of his return to the town and the trysting place. But the candidate does contrive to pack most things into a short space and complements and does not overlap his first answer.

QUESTION 1 (*c*) (iii)

CANDIDATE G

This technique of shattering sentiment in a final punch is absolutely typical of Hardy. Use of this can be found especially in 'Ah, are you digging my grave?'...Here Hardy is ending with a good, cold douche of realism, (Love is lame at fifty years), and it is this especially which has caused the charges of pessimism to be levelled against him.

These stanzas also reflect Hardy's characteristic diction and versification. The very long lines can frequently be seen elsewhere, for example in 'A Photograph'. Hardy's amalgamated words appear e.g. 'elsewhither'. In the same line, the bold but successful use of 'I got the Route', implying either orders or a personal itch to be moving on.

Again this Candidate has omitted various matters and slid swiftly over the matter of versification, for instance, but he does cover the ground and has not ignored any of the question.

QUESTION 1 (*f*) (i)

CANDIDATE G

Mrs Moore is leaving India, by her own wish and her son's, in the cabin of Lady Mellanby, the wife of the Lieutenant Governor, because the boats were otherwise full. The passage occurs before the trial of Aziz and directly after, in response to the events of the meeting at the club, the women had addressed an appeal to Lady Mellanby.

This is a neat and exact placing of the passage and gives all information required.

QUESTION 1 (*f*) (ii)

CANDIDATE D

Bombay was built as a large city because it was the point in India where the boats left for England and was therefore a focal point for all Anglo-Indians. But Bombay had not become an important English settlement, only a place for travellers to pass through and it was left to the Indians to create a city for themselves.

An intelligent piece of guesswork.

QUESTION 1 (*f*) (iii)

CANDIDATE R

Mrs Moore had been appalled by the echo in the Marabar caves—the one noise produced by many different sounds was just 'boum' and she felt that this echo put everything, whether good or bad, on one level; her faith in Christianity, goodness, truth and piety was shattered and she had grown rather cynical. At first she had found India had made her more conscious of God, but the experience in the caves had made all her life-long beliefs seem meaningless and empty. The echo had levelled her trust in high moral standards with this sameness of response to everything. Her grouping of goodness and light into one compartment away from evil, darkness and filth was nullified. Now she had negative response rather than positive ones.

This explanation is admirably concise, while giving all relevant information.

QUESTION 1(*f*)(iv)

CANDIDATE H

Before she sees 'the real sea' pinnacles appeared to her 'like the fingers of the sea'. After this there is still more, 'a brief episode of plain' and 'the soupy dawn' of Bombay. Even though she had been to India she felt she had not seen the right places. The word 'continent' suggests largeness and variety, and there is a list of many 'untouched places'. She had not seen 'the obscurer marvels' that somewhere shine through men's speech. Though it was only Bombay she wanted to stop and disentangle the 'hundred' Indias. As the boat left there were 'thousands' of coconut palms. And they say they have nothing in common with anything she had seen.

By close reference to the passage this candidate does suggest the many ways in which Forster makes India seem limitless. It is not a very vivid and evocative account on the candidate's part but it is painstaking and thorough.

QUESTION 1(*f*)(v)

CANDIDATE I

Forster's descriptive passages often border on the 'poetic' and few more than this one.

The first technique is his choice of words and phrases; 'moonlit pinnacles', 'soupy dawn', 'the fringes of a sea', all these give a lush texture to the description. This technique is further used in the choice of proper names not only for sound but also for rhythm—this is certainly prose to be read aloud—and the wealth of Indian names gives a 'poetic' impetus in the manner of Milton or T. S. Eliot.

When this technique is further examined it will be seen that the sentences are also given a rhythmic structure suggesting the movement they convey. 'As she drove... streets' seems to have the poetic rhythm of a journey and a similar effect is achieved in the movement of the steamer. No sentence is as effective in this way as the list of marvels where the rhythmic crescendo is brilliantly managed and the longer names (Girnar, Shri Belgola, Mandu and Hampi) start with long vowel sound: Khajraha and Shalimar.

Almost, but not quite, the sentences divide up neatly into stanzas and the whole passage is given an impetus by the varying lengths of sentences and clauses. The rejection of proper names towards the end increases the idea of 'melting' as the words become more and more natural, reaching the colloquial with 'turned up' pulling the reader back from the dream world of India to the reality of the ship and heat.

This answer explores this passage conscientiously and imaginatively.

PART II

QUESTION 2

CANDIDATE J

The actual entrance of the Canon's Yeoman is symbolic of the tale the confused and rather sad little 'laboratory steward' will tell:—

'The hors eek that his yeman rood upon
So swatte that unnethe mighte it gon
Aboute the peytrel stood the foom ful hie
He was of foom al flekked as a pie.'

Both men are drenched in sweat and their flushed flurried appearance is 'a sign of the deeper disorder all alchemists suffer from'. They are dishevelled in appearance and seem very poor. Their foreheads 'dropped as a stillatorie were ful of plantaine and of paritorie'. This is significant, since Chaucer is using imagery which reflects the nature of alchemical experiments, even before we learn of the man's craft.

The Yeoman has a very confused mind and first begins to praise his master

'I warne you wel he is a passing man',

and 'He is a man of heigh discrecian', going on to proclaim that the Canon could turn the whole of the Canterbury road into gold and silver. On the other hand however, the Yeoman begins to reveal secrets which the Canon demands he be silent about. The Canon finally hurries from the scene in dread of being slandered.

The Yeoman then decides to speak freely about alchemy. He insults his master;—

'the foule feende him fetche!'

The appearance of the Yeoman is developed in detail by Chaucer in order to give the figure greater vividness, but it also serves to show the whole art of alchemy. The young man's complexion has become discoloured because of his blowing the bellows

'Wher that my colour was both freshe and reede
Now is it wan and of a leden hewe'.

This as Maurice Hussey has pointed out, makes us think of the hopeful, golden youth he previously was, and his lead-coloured skin now. The transformation is symbolic of that from base metals to gold, but of course in the wrong direction.

The Yeoman remarks that all alchemists have a peculiar smell about them;—

'For al the worlde they stinken as a goote
His savoure is so rammisshe and so hoote'.

which again shows the unpleasant aspect of alchemy. The cause of such an odour is partly due to working with all the materials such as 'brimstoon' and excrement. In 'The Alchemist' Jonson develops this idea to some extent. The 'brimstoon' leads the mind on to the idea of the brimstone of Hell—alchemy is against God and morality.

The yeoman pours out a torrent of muddled, disjointed words. He lists all the various ingredients of the alchemical experiments, such as;—

'arsenik, sal armoniak and brimstoon'.

It is merely a list, perhaps it was 'a catalogue of materials' (Holmyard) which he had to repeat when he was helping his master to dupe people. The yeoman is 'lewed' and foolish and it is apparent that he does not know any of the deeper aspects of alchemy.

He is forgetful, yet inclined to repitition, and mixes lists of herbs with warnings and regrets

'Yet forgat I to maken rehersaille
of watres corosif and of lemaille'

This jumbled confusion reflects the 'speed' imagery of alchemy and the excited pursuit of the craft, whilst simultaneously reflecting the shallowness of the yeoman. This is further brought by duplicated phrases such as

—'thise theves and thise robbarves'
—'of murthe and eek of jolitee'.

and the yeoman's reliance on common proverbs and shallow phrases such as

—'Or somewhat elles was not worth a flye'.
—'Rightin youre righte anon withouten lie'.
—'Every man semeth a Saloman'
—'al thing which that shineth as the gold
'is nat gold...

This is an ideal way of maintaining the two 'sides' of alchemy through the man's conversation.

The yeoman himself realizes the failure of alchemists, he can see that it is an evil and a pointless occupation, but he is 'addicted' to the science and continues to express a vestige of hope for future success.

—'Yet is it fals, but ay we han good hope
It for to doon and after it we grope'.
—'We faille of that which that we wolden have
and in an madnesse everemoore we rave.'

Chaucer is describing the effect alchemy produces on people through the man's own personal account.

When the Yeoman describes some of the actual experiments he gives full rein to the 'speed' imagery again.

'The pot tobreketh, and farewel al is go!'

He describes the pot which explodes into pieces, and how all the bits fly around the room, crashing against the walls and hitting the roof. It is a vivid, violent description.

The Yeoman also describes the area in which he lives;—

—'In the suburbes of a town quod he
lurkinge in hernes and in lanes blinde
Whereas thise robbours and thise theves by kinde
Holden hir privee fereful residence'.

This symbolizes the murky, gloomy nature of alchemy. The lanes and the science itself are both 'blinde' and the whole atmosphere is one of secrecy. Chaucer excels in this passage in his symbolism.

The personal confession and the ensuing tale are full of references to 'devels'.

—'The devil him terne out of his skin...'
—'a twenty devel waye'.

which show the emotional temperament of the speaker, as well as reminding us of the sombre aspect of alchemy.

It has been suggested that Chaucer himself was duped by a canon at Windsor, and this is feasible. It would account for the outbursts of wrath against the deceit of the canon.

The yeoman wears 'an hose upon myn heed', that is an old sock, instead of the fashionable liripipe hat. This illustrates the poverty inflicted on the followers of alchemy, and the uselessness of any hopes of success.

The character of the yeoman is brought out extremely vividly in this tale, and Chaucer has never fitted his teller to his tale so admirably. The yeoman also serves to give us a portrait of a laboratory steward in the Middle Ages and a servant's view of life. The technique of the personal confession by this yeoman develops both the man's character and the world of alchemical experiments in which he lives and 'blows up the bellows'. The two are conveyed in a skilfully blended narrative, in which Chaucer uses uneven lines and irregular rhythm to show the conversational tone of the yeoman. The poem is, as Maurice Hussey again states 'a dramatic monologue'.

Candidate K

Both the tale and Prologue must be read as dramatic monologue. The very style of the language and presentation of the tale is affected by the yeoman's feelings. At first always saying 'I kan tell ye namoore' he continues to reveal more of the truth about the canon and himself. At first he starts as the salesman saying that the Canon 'coulde pave it all (the road) of silver and of gold' but within fifty lines he has completely reversed his position,

'We blondren evere and pouren in the fire
Ant yet me faileth evere of our desire'

and this reversal is a complete revolution in his life. The Canon goes away as quickly as he has come so that the yeoman has at last escaped the net of alchemy but he remains stained both in complexion and in mind and must be completely uncertain of his future, for he makes it clear that he has spent all he evere had on 'this elvishe craft'. All these things must be kept in mind even when we read such simple description embodied in the lists of chemicals and processes used in alchemy. For here he is doing many things; he is trying to let off steam and get everything he knows of alchemy out into the fresh air. Yet at the same time he is showing off; he is proud of being caught up in this esoteric trade and retains an admiration for the cunning and relentlessness that the alchemists work with. That, I think, is why he tells the tale and at the end asserts as much to himself as to the audience that he was telling them only to warn them against deceit. 'and no other reason trewely.' The lists with their repetitions and their raciness show that underlying urgency that often makes it seem that the Yeoman wishes to break through the metre; or as he later puts it

'Of his falseness, it dulleth me to rime'.

But a distinction must be made between the Tale and the Prologue just as a distinction must be made between the real and imaginary Canons. For it is important to see the second canon as the Yeoman's attempt to think up an imaginary alchemist who is a hundred times as bad, who is virtually alchemy personified

'This was not my canon by pardee
He kan an hundred foolde more subtiltie'.

And yet all he can think up is a boyish story dominated by a childish interest in mechanical confidence-trickery. Trying to multiply by a hundred times that terrifying image of a kind of brazen-image religion that alchemy seems to be in the Prologue, all his imagination can create is a world of gadgets and petty deceit. This sort of anti-climax is symbolized by the use of gold in the Prologue to silver in the tale.

What makes the tale so thoroughly good is that the story is so weak; and it expresses the Yeoman's undeveloped imagination.

He rescues the story by resorting to second-hand morality. In fact he revels in moralizing and much of it is second hand even in the beginning, using such introductions as 'the old saying goes' or 'as Cato said'. But having lived in all this evil he

thinks he has a right to moralise and he can patronisingly tell the religious houses to throw the traitors and failures from their midst. But it is not an absolute confession because is not he himself a traitor and a failure in the faith of alchemy?

Question 3

Candidate L

The principal feeling about alchemy that the Tale conveys is that of betrayal. It betrays all those who take part in it in a variety of ways, which will shortly be elucidated. In connection with this, it is seen in terms of the orginal betrayer, the serpent; it is endowed almost with a life of its own. Alchemy is 'a sliding science', and:

'It overtake, it slit awey so faste,
It wolde us maken beggars atte laste!

Its first and most obvious betrayal, and that against which the Yeoman is consciously concerned to warn; is financial. He shows the poverty to which people will reduce themselves, and the power alchemy can secure over some. 'They kan nat stinte til no thing be laft',—and he confesses his own seduction—'I koude nevere leve it in no wise'. This is the predicament of the alchemist in the Prologue, an experimenter, he is utterly impoverished, alchemy has caught him and will drain him to the dregs. It is felt to be a 'busy' activity, all to no good end. The yeoman's description of the lamps burning continuously is symbolic of the overthrow of the natural order of night and day. In trying to alter metals (the theory was hylozoism, the assumption that base metals contained the seeds of gold and silver) alchemists pervert Nature in more ways than one.

But the difference between the indigence of the Prologue's Canon, and the affluence of the Tale's Canon, is only superficial. For alchemy has betrayed both equally in the end, they have lost their souls. This the yeoman brings out clearly, the more dramatically because he is not conscious of the implications. Alchemy almost delights in little ironies, the yeoman has succeeded in changing his complexion from gold to lead, the wrong way. The references to the use of fire and brimstone are here likewise ironic, as this is the alchemist's eventual destination. The experimenter is receiving a foretaste, in his poverty, and his isolation socially through his foul smell. ('For al the world they stinken as a goot').

Having betrayed themselves, the alchemists are used to drag others down the path to perdition. Here of course the use of an ecclesiastic, the Canon, is significant—'If gold ruste what shall iren do?' It was a characteristic also of such tales that the victim should assist eagerly in bringing about his own destruction; as does the priest. A similar irony occurs in the Pardoner's Tale, the tales interlocking in the way that St Cecile in her bath offsets the sweating alchemists. The Canon (who is referred to as a 'Judas') has been used by the devil through alchemy to claim another victim, the priest. 'Lo, thus this folk bitrayen innocence'.

Betrayed financially and spiritually, physically impoverished, the alchemist has only his mind to lose. But indeed, does not alchemy claim that too?—

'For so help me God, thereby shall he nat winne,
But empte his purs, and make his wittes thinne'.

Question 4

Candidate M

From the very first moment that the Canon and his Yeoman gallop over the horizon to join the pilgrimage on its way to the shrine of St Thomas at Canterbury, the reader can feel the sense of excitement and the promise of a good tale in the air. It seems to me that from the moment Chaucer describes the new arrivals, not only the people but the horses too, that were 'of foom al flekked as a pie', one can feel the mind of an experienced raconteur, trained to notice every detail and to find some story behind it, examining the Canon and his Yeoman.

Even in the first few lines the astute poet has noticed the 'male tweyfoold', hanging before the saddle, the cloak with hood sewn to it, which after consideration he identifies as the garb of a canon. The less keen-eyed Host several minutes later is unaware of the identity of his new guest, having to ask the Yeoman what his master does for a living. Indeed Chaucer even hints at the turn of events the Tale will take when he notices the plaintain leaf, and the Canon sweating like a 'furneys'. Already he mentions the trappings of an alchemist. Above all there appear in this opening passage suggestions of a poet with a tremendous zest for life, of a man, who apart from having a keen eye for detail is sufficiently taken with the nature and weaknesses of man that he can say of the Canon, 'it was a joye for to see him swete'.

The promise Chaucer gives at the beginning is fulfilled throughout the Tale. I am assuming that the accomplished story-teller referred to in the essay title is Chaucer and not the Canon's Yeoman, because it would be impossible to suggest that the stumbling phrases and repetition of that 'lewed' man were in any way the mark of an accomplished story-teller. It is Chaucer, whose character and art show through every line, whose achievement must be referred to.

Chaucer has clearly shown the eye he has for detail of appearance and he shortly shows the insight he has into the character of man, when he describes the Canon haunted by his guilt, fearing every man is talking about him, approaches his garrulous Yeoman, and after threatening him in vain flees from the company. Nevertheless the Yeoman then agrees to reveal the nature of his master's work and life as an unsuccessful practioner of alchemy.

The whole conception of the triple nature of this Tale, beginning with the introduction of the participants and the slightly cynical picture given of the canon, a holy man who 'loveth daliaunce', and then describing and revealing to the ignorant audience all the practices and substances used in 'this elvisshe vice loore' of alchemy, before the final Tale itself is begun.

Throughout the story proper, of the Canon who beguiles a priest into spending a fortune on a worthless powder, Chaucer differentiates clearly between the different characters, and at the same time permits the character of the Yeoman, who is ostensibly telling the Tale, to come through.

The wily Canon is described as a man 'that wolde infecte al a toun' and his 'wily wrenches' and lucid language which trick even the most intelligent, unless they be devils like himself, are clearly emphasized. This 'holy' man calls upon God to witness his every lie, and has no compunction about declaring such falsehoods as 'Truth is all I care about' which is patently untrue. Thus Chaucer achieves ironic undertones for the priest 'O seely priest, O seely innocent', is unaware of the trap and it is only the audience who is aware of the significance of the Canon's Words.

The Priest himself an 'annulear' who proves 'most servisable' to the woman who boards him, is indeed a gullible innocent. Somehow his reaction to the discovery of the true nature of the silver made by the Canon's tricks seem to sum him up. 'Was nevere gladder again the day,

Nor nightingale in the sesoun of May'

The ignorant Yeoman whose only reward for seven years service to his craft is a leaden complexion, is no better educated than when he started. He stumbles and repeats himself as he tells the sad and salutary Tale of deception, involving Hell's vengeance on the Canon, who though he denies it can only be his master, 'the foul feande him quelle', and 'the foul feende him fetche'. He fills his descriptions with platitudes, common sayings such as 'bet than nevere is late' and constantly procrastinates before he begins his tale, by repeating warning after warning to Canons not to take what he says to heart since he only refers to a few evil ones of their number.

The story the Canon's Yeoman tells, does not seem to be particularly inspired, nor indeed to be the epitome of the perfect tale. However, throughout, one is aware of the brilliant storyteller who is behind the scenes, manipulating his puppets almost as if they were on stage, with such effect do they come across. Indeed Chaucer was writing his Tales to be read aloud, and seems to include both prologue and epilogue in which he personally speaks.

It seems to me that in the Canon's Yeoman's Tale, though the content and story is not amongst Chaucer's best, it truly represents his art of story-telling, revealing the raconteur's ability to turn every little incident into a fascinating tale, partly by his characterisation, partly by cynical or ironic comments, but chiefly by his sheer enthusiasm for the world he sees around him.

CANDIDATE N

The Canon's Yeoman's Tale bears the mark of an accomplished story teller.

Chaucer realises that in telling a story, the characters within it must be convincing to the reader and Chaucer does this by giving them just enough credability, for example, by mentioning a place,

'In Londoun, there was a priest, an annuleer
That therinne hadde dwelled many a yeer'

The reader is now convinced that there actually was a priest.

One of Chaucer's great gifts in telling the tale is his use of anticipation. This is essential to make the story dramatic, to build up the tension,

'And telleth forth my tale of the chanoun
That broughte this priest to confusion.

He is preparing us for the events to come, just as he prepares us for what kind of men we are about to meet.

'There is a chanoun of religion amonges us
That wolde infecte al a toun'

This immediately arouses the interest of the reader by connecting a canon with evil and Chaucer continues:

'Though it as greet were as was Ninevee
Rome, Alisaundre, Troye Othere three.
His sleightes and his infinite falsnesse
Ther could no man writen'

The reader is now fully prepared to recieve the canon, knowing exactly what kind of man he is, and also, knowing that he has chosen a man even more foolish than himself to decieve,

'Which was so plesaunt and so servisable
Unto the wyf...
That she wolde suffer him no thing for to paye
For bord ne clothing went he nevere so gaye'

The priest is obviously going to be blinded by his own greed, and therefore will not 'see through' the canon.

Another factor essential in the making of a good story is pace. There must be a mixture of both fast and slow, and Chaucer does indeed include this. Note how fast the language the canon uses when he is anxious to begin the experiments.

'Voide youre man and let him be thereoute
And Shette the door whils we be aboute
Oure privitee

Dialogue is also very important to a good story, and Chaucer makes use of both direct and indirect speech. When it is essential to know something in detail, direct speech is used, for example, Chaucer uses direct speech when describing the first experiment and goes into considerable detail, but if this method was repeated in the following two experiments, the reader's interest would be lost, and therefore Chaucer uses indirect speech and does not go into such considerable detail.

In the beginning, it is essential to meet the canon, and therefor direct speech is employed.

'Leene me a marc' quod he...'

What makes this such a good story is the fact that Chaucer gives such a lively illustrative picture of both the canon and the priests character.

'What' quod the chanoun, sholde I be untreive
Nay that were thing yfallen al of newe'

The reader can just picture the canon making such an exclamation.
When the canon offers,

'Have here a cloothe and wipe awaye the wete'

there is a vivid picture of the poor priest; and the ludicrous proposition that the canon makes

'Sitte we doun and lat us myrie make'

as if the priest is going to relax at a time such as this.

The tale is made very lively and amusing by the way in which the canon manages to make it seem as if the priest asked him to perform the experiment

'Marie thereof I pray you hertely'
'At youre commandement sire, trewely,'
quod the chanoun, 'and ellis God forbeede'

and one can just imagine the expression on the priest's face at the end.

'This sotted priest who was gladder than he'

Without this liveliness of character, the tale would never have made a good story.

'Thine owne handes two shul werch al thing which that shal here be do'
'Graunt mercy' quod the priest 'and was ful glad and couched
coles as that the chanoun bad'.

The way in which Chaucer manages to convey the character of the yeoman himself, by small comments, contributes to the story, such statements as

'the foule feend him fecche'

or 'his wily wrenches thou me mayst not flie'

—'yvele moot he cheeve'.

and when the yeoman is describing the canon's experiments,

'the pot tobreketh and farewel al is go!'

or 'water rombled to and fro.

Chaucer's moralising at the end of the tale helps to complete the story, and adds the author's comments. He warns people against alchemy, saying that it is only by God's will that the secrets are found out, and 'ye be as bolde as is Baynard the blinde' if you still try.

The very fact that Chaucer writes about alchemy, in this tale, makes it a very interesting one, because it is so esoteric.

QUESTION 5

CANDIDATE O

Satan is a complex study, and one's attitude to him in fact has to be modified with greater acquaintance. When first met in Books I and II, he is largely presented by himself, and in this, he is certainly able to awake sympathetic feelings. His words are such that in spite of Milton's direct remarks to the contrary.

'high words, that bore
Semblance of worth, not substance'

we feel a righteous indignation with him against God who

'holds the Tyranny of Heaven'

only by force. Christian theology ought to give Milton's portrayal of Satan support: we all know before we begin to read that he is wrong, yet such is the power with which Milton invests Satan, we are still able to feel both admiration for his

'courage never to submit or yeild'

and a certain amount of sympathy with his cause. The reading of Book III if anything enhances this impression, as Milton attempts to portray the impossible, a God of 'Infinite goodness, grace and Mercy' and of infinite power, too. His argument 'Foreknowledge had no influence on their fault, is unconvincing through its negative attitude, and at the end of the Book, one is comparing Satan favourably with God and Christ, and almost believing his words about 'tyranny'. However, at the end of Book IV, we are told something that needs us to review the earlier impression in that light. Satan

has always poured scorn on the 'flattering' angels who remained on God's side—now he is put in the light of one.

'who cring'd and fawn'd and servilely adored'

the God whom he attacks. Satan is a hypocrite. In this light, the earlier Books show us a different Satan—one who uses emotive words to create a false impression. He speaks of God's 'envy' in building Hell; of the fact that 'force hath made supream' one who should not have been; of the 'Glorious Enterprise'. All the carefully built-up image of Satan now shows its own hollowness. He is not even left the justification of believing his own words, since in soliloquy at the beginning of Book IV he admits his own guilt and remorse. But in spite of this, he does retain something of our sympathy in these two Books, modified though it must be. He is a complex study in self-deception, and we come to realise that his later soliloquy, is the only time he turns to face and admit his own thoughts—in spite of this admission, he does almost believe his condemnation of God and retains sympathy. Admiration is his, too, although Milton goes to great lengths to show that it is centred in despair. A glimpse of the fact that he could perhaps regain Heaven if it were not impossible for his pride, shows us that Satan does have a certain amount of Hope—there would be no point in action otherwise, and while he has hope of revenge, he has true courage. He sees, more than Moloch does, that there are worse things in store—'in the lowest deep, a lower deep'—yet he acts.

The Satan of Book IV, however, does not show courage, as much as guile. Apart from his soliloquy which shows him still in the same great power, though in such anguish, the Book shows a meaner Satan, indicated both physically—'squat like a Toad', and mentally 'jealous leer maligne.' The change is perhaps too sudden for a total acceptance of this new Fiend, and his courage at the end of Book IV, in his challenge to Gabriel, is unabated. His meanness is almost inexplicable except by the words

'Evil be thou my good'

which does allow him to stoop to any depths, but admiration cannot be felt for a Satan who is a 'Toad' or 'Cormorant'.

CANDIDATE P

C. S. Lewis has called the diminution of Satan not 'degradation' but 'denigration', i.e. a conscious attempt by Milton to bring down Satan to a more manageable size when he is confronting Adam and Eve. This can be seen especially in the great change between Satan in the first two books and the sly schemer of Book IV.

The reader is first confronted with the sight of Satan falling from Heaven. This is important because instantly Satan becomes not a creature of Hell but an outcast from heaven and this view is expanded throughout the early books by what Satan and the other fallen angels say about trying to regain Heaven. The speeches of Satan early in the book are those of a leader trying not only to raise the spirits of his army but also to excuse his own leadership and maintain his claim to power. Quickly Milton reveals Satan's egoism and need to rule. His speeches to Beelzebubb are full of this idea of his surprise at having been defeated in spite of the numbers and he continually fools himself that he had a chance ('In dubious Battel on the plains of heaven') and that God only won through his numerical advantage. Milton, however, is not prepared to let matters stand in this fashion and uses a technique, shown by A. J. H. Waldock as a bad tempered device, of commenting on Satan's speeches and thus giving them a different tone. ('Vaunting aloud though rackt with deep despair' while the speech is full of hope and no hint of disaster). This point is important for it show the stature of Satan as a leader.

This is further enlarged by the use of images to show Satan's huge size—Leviathan, the moon, the mast of an 'ammiral' all tend to create a picture of a huge leader, 'the sun shorn of his beams', not yet lost all his original brightness'. Satan is still the outcast from Heaven and one admires him for his great power and control over his scattered army. By the end of Book One the reader is almost completely won over by the martial leader who stands before him in all his majesty. Book Two, however, subtracts slightly from his power. The wily politician, who breaks up the meeting to

avoid competition, who harps now on his claims ('Mee though just right' etc), who undertakes the journey as a means to gain prestige, is no more completely satisfying or heroic in the true epic tradition. The Sin and Death allegory does little to change the picture beyond giving Satan vast resources of courage in the famous confrontation ('So frown'd the mighty combatants that Hell grew darker at their frown') but the journey through Chaos changes the picture into a humorous picture of Satan, no longer in control, being carried high and hurled down with his 'fluttering pennons' vainly trying to stop his fall. The whole picture detracts from Satan's grandeur.

After the interruption of God and the Son where Satan gains by comparison and the sympathy evoked against God's attitude of 'sins redounding' on Satan's head, Satan returns in a different guise. For the first time we see Satan afraid to show who he is and disguised as a cherub, of all things, to deceive Oriel. Satan in Hell seems almost incapable of deception, since his humanity is so great (especially when he cries 'Thrice he assayd and thrice in spite of scorn, Tears such as Angels weep'); but now he is reduced to simple deception.

By the time the Mount Niphrates speech is reached the Satan is almost a different being, speaking in a different way, about different matters. However, the degradation must be seen as a gradual process and not an abrupt change hence some of the sympathy and admiration felt in Books One and Two is retained as we remember what the Satan of those books was like when reading about him in Book IV. The Mount Niphrates speech is Satan's first soliloquy and should reveal his true character. Milton then, however, dissatisfied with the degradation process in Satan's own words expands the technique of Books One and Two, and shows a diminution in Satan not only in size (reaching a toad by the end of the Book) but also in the images.

This imagery and development is very important. Leviathan has become a 'thief climbing into God's fold,' or a ravenous wolf, Satan squats on the Tree of Life without regaining true life 'like a cormorant' and so the process continues with Satan assuming various animal shapes to get closer to Adam and Eve. By this time even the emotions which 'dimmed his face' on Mount Niphrates would seem inappropriate and we are left to despise the creature who, even though is overcome by their innocence ('And should I at thy innocence melt as I doe'), still continues with his plan, and, when caught, retrieves barely a flash of his former greatness when meeting Gabriel, proposing different reasons.

The only abrupt change is in Satan's language, the imagery has already removed all feelings of sympathy and by the end Satan has become a lifeless shadow fleeing with 'the shades of night'. The epic grandeur of the early books is completely abandoned by the end of Book IV in the character of Satan who could no longer differentiate between Good and Evil.

'Evil be thou my Good'.

Candidate Q

It has been said by some critics that Satan is the hero of 'Paradise Lost'. 'Milton was a true poet and at the Devil's party without knowing it.' (Blake)

This, perhaps, is a rather extreme view, but if anything can justify it, it is the first two books of Paradise Lost. These far surpass Book III, which deals with heaven, in their poetry, and contain some of the most vivid and exciting lines that Milton wrote It is not surprising therefore, that Satan, who dominates these books, should emerge as a heroic figure.

One reason why he is a character of such stature was that Milton had to make him a worthy antagonist of God. Moreover, Milton was not afraid that his seventeenth century readers would sympathise with Satan—they would hate him as a matter of course. Satan does however, come out as a Promethean and in some ways admirable figure. At the start of Book I, he is described as 'the internal serpent' but this aspect of him is not brought to the fore until Book IV 'the serpent sly/insinuating'. In Books I and II Satan appears mostly as the military leader the 'general', the 'sultan', who encourages his defeated armies and 'gently rais'd their fainted courage'. The picture of his tortures makes us sympathise with him 'with ever burning sulfur uncomsum'd'. His courage—

'th' undaunted fiend'—the getting up off the lake and assembling his followers arouses our respect. The fact that he has so many 'a forrest huge of spears' increases his stature. He himself emphasises this, and calls his forces 'innumerable', although we know that God's angels far outnumber them. The descriptions of Satan are intended to cause awe and terror. 'With hideous mine and combustion down...to dwell/in Adamantin chaines and penal fire/who durst defy th'Omnipotent to Arms. 'Satan's rashness in daring to defy 'th'Omnipotent' is here emphasized, and the sonorous splendour of these lines make his fall seem a great and terrible disaster. We sympathize with his own agony of mind 'Thus spak th'Apostat angel/Vaunting aloud but rackt with deep despaire.'

He is described as 'not less than Archangel ruin'd, with the excess Of glory obscured'. and on his face 'scars' had been 'by deep Thunder entrencht'. He is a splended, ruined figure. The stoicism, almost, of the following lines, and the fierce determination are admirable.

'What though the field be lost.
All is not lost, th'unconquerable will,
And study of revenge, inmortal hate
...And what is else not to be overcome.'

Although Milton reminds us that his words bear 'semblance of worth, not substance', the logic (even if based on false premises) and the intellectual strength of Satan's speeches are impressive. His greatness is emphasized—he stretches

'Many a rood, in bulk as huge.
As those whom fables name of monstrous size.
Titanian, or earth-born, who warr'd with Jove
...or that sea-beast
Leviathan'.

Satan has indeed 'warr'd with Jove' and our admiration is caught by his courage in daring to rebel against 'our great forbidder'. His words to Beelzebub emphasise his own attitude, 'Fall'n cherube, to be weak is miserable/Doing or suffering'. He asserts that 'Though changed in outward form' he will never change in his determination for revenge. His political astuteness we admire—as when he makes certain that he and no other shall go to Earth and he consolidates his position as leader by reminding his followers that he is 'condemn'd to greatest share of endless pain'. When he leaves Hell, his bravery is more than ever apparent—'the warie fiend' looks down on the abyss of Chaos. His courage in meeting Sin and Death

'Th'undaunted fiend, what this might be admired,
Admired, not feared'.

is also magnificent.

However, from thereafter, Satan appears both as a weaker and a more sinister figure. In Hell, he was a sufferer, a Prometheus, whose courage made the best of his position. In Eden, he is a vicious intruder on a beautiful scene, who is bringing destruction to the innocent. The helplessness of Adam and Eve to stop him and their appearance of being victims of strong and evil power, means that we pity them, and not Satan. Although at the beginning of the book he has a moving soliloquy where he considers repentance.

'Mee miserable! which way shall I flie,
Infinite wrauth and infinite despair'.

thereafter he is a symbol of evil—he is 'squat like a toad', he watches the love making of Adam and Eve 'with jealous leer malign' and pale, ire, envie...marr'd his borrowed visage'. He is too much like a peeping Tom to arouse sympathy or admiration and when he 'sat like a cormorant, devising death/To those that lived 'on the tree of life, he loses all the reader's sympathy. Only at the end of Book IV, when rebuked by Uzziel, 'Abasht the Devil stood, and felt/How awful goodness is', does he seem once more a tragic figure. But in Book IV he is no longer a victim but a persecutor, and for that reason loses our admiration.

QUESTION 6

CANDIDATE R

Although the subject of Paradise Lost is Christian legend, Milton frequently employs allusions to pagan legends to enlarge his theme.

Sometimes Milton uses a single world in order to make an illusion to pagan mythology. In hell, when he wishes to describe the honors prepared for the fallen angels, he speaks of Tartarean Sulphur. The adjective Tartarean is taken from Tartarus; the name of the part of the underworld that was reserved for the worst criminals, and which contained the worst punishments.

In contrast, he uses another allusion to classical mythology in his description of the beauty of Paradise. Having given us a straight-forward description of the geographical features of Paradise, and the plants and animals which fill it, he resorts to a classical allusion to sum up its beauty. He says that 'Not that fair field of Enna, Where Proserpin gathering flowers,

herself a fairer flower
By gloomie Dis was gathered'

could rival the garden of Paradise, in beauty.

This use of allusion to mythology is generally more effective than Milton's straight-forward descriptions. In his ordinary description of Eden, he uses such banal phrases as; 'a happie rural seat of various view', which have a far weaker effect than the allusion to Persephone. In this allusion, Milton does not only suggest the beauty of Eden, but also gives a note of foreboding. We are led to compare 'Proserpin' to Adam and Eve, happily tending the plants in Paradise, and to compare Dis with Satan who is to come up from the underworld, or Hell, his kingdom, to seize his innocent victims, Adam and Eve.

Elsewhere, he uses this device with the same effect. In his description of Satan he compares him with 'that great sea-beast Leviathan', there he tells a story from Nordic mythology; a sailor in his 'night-foundered skiff' anchors beside the great sea beast, 'deeming him some island' and hoping to find shelter for the night. This allusion besides giving us an idea of Satan's size, makes us think of his potential deadliness. Satan is the sea-beast, and man is represented by the sailor. At present, Satan is harmless for he is slumbering, but when he rises up from his slumbers he will be dangerous. Man, like the sailor, does not realize what danger threatens him.

Milton does make some use of Jewish and Christian mythology in 'Paradise Lost', although he seems to have found that the legends, from Greek and Roman mythology, concerning the underworld and the lives of the gods, gave him more scope. He mentions, for example, early religious sects, who worshipped the god Baal, and suggests that Baal is in fact Beelzebub, Satan's second in command.

He uses Old Testament mythology when he is describing the fallen Angels, comparing them with the Egyptians, rolling helplessly in the Red Sea, after having tried to pursue 'the sojourners of Goshen', the Isrealites. The effect of this illusion is similar to that of the allusions to Enna and Leviathan, for it strengthens the idea that the fallen angels are man's enemies, just as the 'memphian chivalry' were enemies of the children of God.

Milton's use of allusion to mythology has been described as pedantry. Critics suggest that Milton simply desired to display his great knowledge of the classics and the bible. However, the poem would be far less great without these allusions, for they add depth and scope to 'Paradise Lost'.

QUESTION 8

CANDIDATE S

'All For Love' could not have existed without the heroic attitudes of the leading characters. Only through them was the tragedy possible, for Antony to be made a heroic character in the largest possible way. To make him heroic Dryden admitted 'cleaning up' the historical and Shakespeare's version so that it was possible to have sympathy with the hero, who by definition had to be good and noble with a tragic

flaw. Antony's would seem to be his love for Cleopatra. The phrase 'heroic attitudes' is very apt concerning him because he is much more a man of attitudes than a man of action and is very liable to be dominated by his or someone's attitude. At first he is melancholy and suffering because he has shamed himself before the world, a heroic attitude, he wants to die but Ventidius turns him into a noble fighting Roman. However, when confronted with Cleopatra he is convinced nothing matters but their love. The entry of Dorabella and Octavia serves to bring on the heroic attitudes of friendship, husbandry and family love and these for the time being consume him, until jealousy takes over and he banishes Cleopatra and Dorabella, and Octavia leaves herself.

In a very lonely frame of mind he prepares to attack the Romans, once again the noble Roman, in which attitude however he is always bettered by Ventidius, with whom it is constant. When his forces desert him and he is told of Cleopatra's death he tries to commit suicide but bungles the matter. He can either be seen here at his most or least heroic. Either he is a tragedy, dying for self respect, truly Roman, or an all-time loser who cannot even manage to kill himself. Cleopatra's death for him makes him seem more heroic than he ever achieved for himself. Yet without his constant attempt at the heroic the play could not have been written at all. If Dryden had seen him the way Shakespeare portrayed the character and if the people of the seventeenth century had been prepared to accept him like this, then Dryden would never have had occasion to write the play at all.

That the speeches are pretty is unfair criticism of the whole. Pretty here sounds derogative and is probably meant to do so, refering to Dryden's more refined approach than Shakespeare's but Dryden was only not so crude, so expansive, more refined. This too was a summary of the accepted views of the time. Dryden says in his preface that he only wanted to make the language suitable to be spoken on the stage. His confining the characters to one aspect was also both modest and a good idea because his Cleopatra as 'Faithful Love' can play her part well, but he could never have portrayed all the facets of character which Shakespeare's Cleopatra contained. The speeches are often strong and forceful though also frequently resulting in bathos, but Dryden does have control over some strong and refined blank verse, and with his less imagery than Shakespeare, to some extent deserves to be given 'less pretty' as well.

The scenes are big. Literally each Act is one scene and the scene rarely changes. This was due to the view of unities at this time. One of the most important criticisms is that the whole play had not even a big scene as Shakespeare, that the scene was not big enough because the play should concern the Empire. But this play is about all for love and the restricted scene is large enough to portray a love story. Neither are the scenes too big although they involve complications and reversals of fortune they do cause less confusion, as do the small number of characters and the unity of time and motive.

'Heroic attitudes, pretty speeches, big scenes' is only partly the case for the speeches are not pretty in any detrimentory sense. The unity of scene is one of the greatest advantages the play has over Shakespeare's 'Antony and Cleopatra' and the heroic attitudes, were the accepted attitudes of the day, exactly what the audience wanted to see and in their context admirably presented by Dryden.

QUESTION 11

CANDIDATE T

Dr. Johnson's greatest claims to being a good critic are his impartiality and his use of common sense. However, he was, to a certain extent, hampered by his moral code, for Johnson the moralist cannot be seperated from Johnson the critic. Johnson based his judgements on his empirical common sense and also on the Augustan corollary that men of all ages can be judged with a single moral code. For this reason, Johnson could never be wrong, for all his judgements were made within his own moral code, and for this reason, his statements sometimes appear to be dogmatic. However, above all Johnson's was a balanced criticism, and this, coupled with his impartiality made his judgements almost invariably fair ones.

Johnson had various rules about the purpose of literature. He thought that all writing should instruct, but that 'the end of poetry is to instruct by pleasing'. Both parts of this sentence are important. All literature should be didactic, but poetry should also be pleasant to read. He also said that literature 'should enable the reader better to enjoy, or better to endure, life', and in these two rather dogmatic statements lie the key to Johnson's criticism, for he insisted upon a moral purpose in all literature.

Johnson, however, was also very much a balanced critic. After he has denounced the metaphysical poets with such phrases as 'the most heterogeneous ideas are yoked by violence together' and 'to shew their learning was their whole endeavour' he admits that whilst their images are sometimes far-fetched, 'they are often worth the carriage'.

Johnson was also a highly impartial critic, and this is most obviously seen in his treatment of Milton, who was regarded as untouchable by criticism because of his genius. 'Lycidas' whose form is 'disgusting' is, to Johnson, a poem in which 'the diction is harsh, the rhymes uncertain, and the numbers unpleasing' and he then makes the immortal statement that this 'poem has yet a grosser fault' saying that Milton cannot be truly sorry at his friend's death as 'where there is leisure for fiction there can be little grief'.

However, on 'Paradise Lost' Johnson is a little more lenient, and justifies the 'gigantick loftiness' of the verse by explaining that the poem is the most ambitious ever written.

In the 'Life of Gray' Johnson's balanced criticism is coupled with what he considers the most infallible judge of poetry 'the common reader's' 'common sense' Gray receives an unfavourable reception at Johnson's hands until his 'Elegy' is discussed. Then Johnson says that he delights 'to concur with the common reader! Johnson was very conscious of the 'common reader', and but if he disagreed with him, he would not hesitate to say so. Johnson's most lasting remark on Gray is 'Had he written often thus, it had been vain to blame, and useless to praise him' and this, from Johnson, was praise indeed.

Within his own moral code, and Johnson never deviated from this, Johnson's criticism could not be called dogmatic. As Johnson's criticisms and moral code were based on a lifetime's experience, he could not change them, and he was probably unwilling to do this anyway. If Johnson's moralistic ideals are not considered, then it is quite likely that his criticism might be regarded as rigid and dogmatic, but once a certain amount of his writings have been studied, his criticism is accepted within the bounds of his moral code, and is therefore appreciated as it should be. Even if his moral code, and his insistance upon remaining faithful to it, tend to mar some of Johnson's judgements for present day readers, his reliance upon use of commonsense in making critical decisions, his balanced criticism, and his impartiality, lend weight to F. R. Leavis's opinion that 'Dr Johnson, after all, was a great english writer'.

QUESTION 14

Candidate U

It is true that Hardy's fame rests on a few poems, such as 'The Going' and 'Darkling Thrush'. However, there is more in the other poems than mere oddity and idiosyncrasy Also, these oddities blend themselves into the poem and the theme itself when it is realized what he is doing. We are following the track of his mind as he stumbles over memories which return to him as if unsought; the idiosyncrasies are all part of his reaction to these experiences of the past.

Take, for instance, the poem 'After a Journey'. At first, the jarring clashing sounds of: 'Up the cliff down till I'm lonely, lost,
And the unseen waters ejaculations awe me'
appear as just bad poetry. But Hardy is remembering his past days and the clashing of sounds indicate the muddle of his mind. He is in a kind of daze. This is continued later in the poem when 'the dawn whitens hazily'. Although he is almost 'laid asleep' the memories are exceedingly vivid, and what is more he enjoys the experience and tells his 'ghost' to bring him back again. This is in contrast with, for example, 'shut

out that moon' for here he does not want memories to return. As a result of this, in 'After a Journey' there is no breakdown in the rhythm as there is in 'The Voice'.

Other idiosyncrasies in his poetry are perhaps more a result of his inability or more probably, a definite wish for the extraordinary. For instance, who else could write
'Her laugh was not in the middle of her face, quite',
or 'The backbirds plump as the rooks are, almost'?

But even here the odd phrasing serves its purpose. He does not consider his first wife particularly beautiful, and he recognizes her faults, but grieves perhaps more because of them. He wanted the similie of blackbirds to rooks to explain the cold and the extraordinariness, but he wanted to be truthful so he added 'almost'. It is his recognition of the truth and his ability to look steadily at it which results in the odd words or phrasing. But without them the poems would appear contrived.

In the poem 'During Wind and Rain' the idiosyncrasies serve a different purpose. The memories are so apparently trivial that they appear insignificant:
'they are blithely breadfasting all'
or 'and pet fowls come to the knee'
Even though these memories are probably not his own experiences, the truthfulness of the images is what distinguishes them—his poetry is very personal. Moreover, the poem takes on a seasonal rhythm. The winter image is rich in associations:
'and candles mooning each face'
The odd word 'mooning' suggests very well the pale, flickering atmosphere, the spring has images of tidying the garden. 'making the pathways neat and the gardens gay'. Summer has images not only of warmth:

'they are blithely breakfasting all', but also of change; the children have grown up. Autumn has its image of transience 'they move to a high new house'. This pictures gain their strength by being contrasted with a desolate present:

'and the rotten rose is ript from the wall'. the alliteration here emphasises the desolation and change. At the end is the line which connects all these themes
'down their carved names the raindrop ploughs'

Thus the oddities and idiosyncrasies of style serve their various purposes. But they are only a means towards greater truthfulness. These poems are really just as fine as those that appear more carefully wrought.

QUESTION 15

Candidate V

What would make a poem 'morbidly depressing'? I think, the self-pitying emphasis on death and decay on the part of the poet, who would be wallowing luxuriously in his misery. However, I do not think this can pssibly be said of Hardy's poetry. He never wallows, he merely states, often with great poignancy, his feelings. What prevents his poetry from being 'morbidly depressing' is his resignation to Life's ills, and his never-dying optimism in face of what he believes. This makes the poems unusual and interesting, and, in fact, 'frostily stimulating'.

It might be argued that Hardy's poems are morbid in that they often concern death. However, Hardy does not discuss death as many poets do, he looks at it from a most unusual view. I am thinking of the poems such as 'Voices from Things Growing in a Churchyard', and 'Friends Beyond.' These, which are serious, strike the reader as an unusual slant on the subject, and make him attend to them with greater interest. Besides this, he sometimes treats poems about the dead in a frame of gruesome, macabre, humour, such as in the poem 'The Levelled Churchyard' where he writes—
'Teetotal Tommy sports the text
A roaring drunkard should!'
and: 'There's not a modest maiden elf
But dreads the final trumpet.
Lest half of her should rise herself,
And half some sturdy strumpet!'

Despite this rather macabre treatment, the theme of the poem comes over extremely clearly, and probably more clearly than it would have done if the poet had approached his subject in a heavy-handed, over-serious way.

Often, Hardy's subjects are ostensibly morbid and depressing. Many of his poems concern death and decay, infidelity, the fading of love, the destructiveness of time, and the 'pastness' of the past. However, when the poems are read, it may be seen that in fact they do not depress. They often have the opposite effect. By their stringency they jolt the reader into a greater awareness of life.

One of the poems in which Hardy describes decay, as far as humans are concerned, is 'I look into my Glass.' The first verse,

'I look into my glass
And view my wasting skin,
And say: 'Would God it came to pass
My heart had shrunk as thin.'

might be said to be morbid and depressing, but this momentary effect is cancelled out by the last verse:

'But time, to make me grieve,
Parts steals, lets part abide,
And shakes this fragile frame at eve
With throbbings of noon-tide.'

This emotion is quite unexpected, and is like a slap in the face to bring the reader back from the luxury of contemplating the decayed misery of the first two stanzas. Similarly, in the poem 'Legal Representative' the reader is haled back from imagining all the beautiful clothes depicted in the catalogue by the last lines

'...this gay springtime shout
Of fashion hailed what lady proud?
Her who before last year ebbed out
Was costumed in a shroud.'

The non-committal statement of this fact draws the reader back to reality, in what I take to be an extremely stimulating way.

If a person says that Hardy's poems are morbidly depressing, I think he is missing the fact that, despite his pessimistic view of life, he always hoped for the best, in the face of a belief that the best was not to be. This optimism may be seen clearly in the poems 'The Oxen', and 'The Shadow on the Stone', where he writes

'...Nay, I'll not unvision
A shadow which, somehow, there may be,'

and then he says he left the garden,

'My head unturned, lest my dream should fade.'

Then again, in the poem 'To an Unborn Pauper Child' he says that like all men he is:

'Unreasoning, sanguine, visionary—'

Thus in the face of disappointment he still goes on hoping.

I think Hardy's poems are 'frostily stimulating' because they put the poet's feelings starkly and barely, without any added adornments. For instance, in 'He Never Expected Much', he says that life is just a series of 'Neutral tinted haps and such', and in 'A Commonplace Day', he does not try to suggest that anything of even slightest interest happened. He just calls it

'...dullest of dull-hued days,
Bearing blanks in all its rays'.

In this same poem, where he says that the day had a 'pale corpse-like birth,' he stimulates his readers to think over what he has written, because the words are apparently antithetical.

I think that often Hardy's poems are 'frostily stimulating' because, in contrast to the pessimistic view which he has pursued perhaps until the last stanza, in this final stanza he throws out a totally unexpected ray of hope, as in 'The Darkling Thrush', where he says that through the bird's 'happy good-night Air,' there seemed to tremble

'Some Blessed Hope, where-of he knew
And I was unaware'.

Then again, in 'The Last Chrysanthemum', he adds in the final lines:

'Yet it is but one mask of many worn
By the great Face behind.'

It is this sudden optimism in so many of his poems, in contrast to his pessimism, which I think makes his poems stimulating.

Hardy's poems are 'frostily stimulating' because they are real, they present Life as it really is, without trying either to ameliorate or worsen it. The reader feels he has something concrete to procede from. This he achieves by using the form of ordinary speech, which he uses also in apparently trivial poems such as 'A Countenance':

'Her laugh was not in the middle of her face quite,
As a gay laugh springs,'

then again:

'And her lips were too full, some might say,
I did not think so, anyway
The shadow her lower one would cast
Was green in hue, whenever she passed
Bright sun on midsummer leaves.'

In more far-reaching poems he does the same thing, as in 'Night in the Old Home', where he says he is

'A thinker of crooked thoughts upon Life in the sere,
And on that which consigns Men to night after showing the day to them.'

I think Hardy's belief in fatal coincidence is one of the facets of his poetry which make it 'frostily stimulating'. Throughout his poems, despite the antinomial pattern of optimism and pessimism which runs through them, there is always the certainty that what has been ordained by Fate must happen, and Man can do nothing to avert it. The most obvious example is 'The Convergence of the Twain' where every stanza carries the theme, as does this one:

'And as the smart ship grew,
In stature, grace and hue,
In shadowy silent distance,
Grew the iceberg too.'

In conclusion, I think that anyone who considers that Hardy's poems are 'morbidly depressing' has missed their whole atmosphere, and I agree that they are instead,

'frostily stimulating'.

QUESTION 17

CANDIDATE W

In 'A Passage to India' the extremist characters on both sides are not nearly as well drawn as the less extreme ones. Mahmoud Ali, the extreme Indian nationalist, on one side, and 'the Turtons and Burtons' of the club set, on the other, are equally more caricatures than characters. However, the main characters on both sides—Aziz and Godbole on the one hand, and Fielding, Ronnie, Mrs Moore and Adela are all equally interesting.

The Club crowd are caricatures in that although men like that existed in India, they would never have lived in such density. If Mr. Turton, the collector, had behaved as he did, he would either have been sent home by the Viceroy, or recalled by 'that caucus of cravens and cranks'—Parliament. Although Forster could be justified in doing this for the sake of heightening the dramatic tension of his novel, it imparts some unreality to the man, although many shades of opinion are faithfully represented. However, the women are extremely well drawn, and Forster makes the comment that when Mrs. Turton finds that some of the Indian women at the 'Bridge Party' can speak English, 'She drew back, fearing that this knowledge would enable them to judge her by her own standards.' However, they and their attitudes are still interesting.

Equally stereotyped is Mahmoud Ali, Aziz' friend, although it is true to say that he and Hamidullah are more interesting than the club set. The character of Aziz is a

masterpiece, he is the perfect example of an educated, semi-westernized Indian. He is not quite sure of himself in either world, although his race makes him more at home with Indians. He loves Persian poetry and his Mohommedanism makes him long for the great days of the Moguls and also makes him despise all Hindus such as his assistant, Dr. Pannahal, whom he regards as inferior.

The one exception to this is Professor Godbole, whom Aziz describes as 'very sincere for a Deccani Brahmin'—a great concession. Although he is portrayed as a figure of fun, for example in the way he eats, 'as if his hands encountered food by accident', he has more wisdom, with all his eccentricity, than any of the other characters, even Mrs. Moore, who is his counterpart among the English characters. The two together can be described as 'The Guardians', in the Platonic sense, of the word. Godbole's function as such is most fully brought out in the 'Temple' section, where he is officiating at a Hindu ceremony, 'God si love'.

Fielding is also finely drawn—he seeks understanding by communication and the use of the intellect, and also by his humble acceptance of the limitations of his own intellect. Forster says of him 'He used ideas by that most potent method—interchange', and Fielding is perhaps the personification of the author, in his liberal attitudes, although [he] has the vision to see the limitations of such liberalism. Ronnie, the other main Englishman, is completely opposite, although he has not been long enough in India to be like those in the Club, he is getting that way. Although he has the same attitudes as them, he knows this, and is secretly ashamed. His attitude to religion is most revealing—'he supported religion as long as it endorsed the National Anthem'—and this 'public-school attitude to religion' is one of the targets of the novel. Another revealing comment he makes himself is when Fielding explains to him at Government College, that Aziz is not a bounder, but has merely had his feelings ruffled to which Ronnie replies 'What could have ruffled his precious feelings? It can't be anything I've said, as I haven't even spoken to him'. This complete lack of comprehension of the Indian is typical of such a man.

Adela herself is also interesting, as well as an 'impressive imaginative creation'. Although she initially appears as very enlightened, this is mostly superficial, as is revealed when she says 'I want to see the real India'—not 'real Indians'. Unsure of her feelings for Ronnie, she goes into the Caves thinking about it, and her state of mind is reflected and magnified by the Cave into her (probable) hallucination of assault by Aziz. However, when she has thought about it, she at least has the honesty to admit she might be wrong.

Thus the main characters, of whatever race, are all excellent creations, and even the fringe characters, not such 'impressive imaginative creations' are still interesting.

QUESTION 19

CANDIDATE X

'A Passage to India' may only be described as a pessimistic novel in certain respects. True Forster portrays in the first two sections the failure of communication, both between race and race and culture and culture, together with the breakdown of personal relationships, but also in 'Temple' he shows the possibilities of limited relations. Moreover, even the vision of chaos is qualified in the last section, where the ecstacy of the Hindu religion is the opposite of the vision of Mrs. Moore in the caves.

On the problems of the English in India and their treatment of the Indians, Forster is truly pessimistic and shows that the British Empire is truly resting on sand in these respects. He shows very vividly the callow British officials with their feelings of satisfaction. He tells us, moreover, that what Indians need is 'kindness more kindness and even after that more kindness'. This is why the justice that the Anglo-Indians dispense so fairly will not make Indians love and respect them. This is also why Adela fails in India for justice and honesty, however well-intentioned, get her nowhere with that emotional nation. Forster's pessimism about the future of British India is, indeed, unqualified, although he does see some hope in the realm of personal relationships.

In the realm of personal relationships the novel begins with a note of optimism. The two English ladies who are involved are new to India and, therefore, do not accept rigidly the conventions of the English club, whilst the people with whom they are dealing are educated Moslems. Although bitter about the British they are more capable of being understood than the Hindus. However, any hope of friendship is strictly limited and Forster wishes to stress that this is very much the fault of India which tends to keep men in compartments. The relationship that comes nearest to success is that between Aziz and Mrs Moore and this is more 'a secret understanding of the heart than anything else'. All the other friendships break down as a result of the episode in the caves, even that between Fielding and Aziz. Fielding is also shown as undaunted by Anglo-Indian conventions and, thus, more capable of relationship with Indians, but the fact that restricts him is that he is a rationalist and, moreover, self-conscious. He cannot give the whole of himself to Aziz in friendship, although he cares a lot about him. Their friendship was never very stable from the start because of Aziz' hypersensitivity, but the breakdown comes after the trial, due partly to suspicions, but much more to difference of temperament between the two men. Thus, at the end of Caves a note of pessimism pervades the realm of personal relationships. Men seem to retreat into themselves and become separate again. However, in the third section 'TEMPLE' there is a limited possibility of restoration of personal relationships, although Fielding and Aziz know they are meeting for the last time. Forster shows that personal relationships have a limited possibility of success but qualifies the pessimistic note of the novel by showing that some success is possible.

Incommunicability seems to be the keynote of India. Even the Moslems and the Hindus can only join together to oppose the British and never really understand one another. Hindus are always thinking that Moslems are violent whilst Moslems regard Hindus as carriers of disease. Moreover, even among the Hindu religion there are divisions and in the end, perhaps, Forster is saying that despite man's true desire to communicate fate is not always kindly.

Forster's pessimism in the novel may also be seen to come out in his view of India. The question that the novel poses is whether India is really a mystery or a muddle. Forster shows that in India man is only a very small part of creation and that the order he imposes is likely to be overthrown at the least possible chance. Chaos in India, Forster says, is always waiting to reassert itself. Moreover, he puts forward the view that whilst India seems to contain many mysteries she has, in fact, none. We are asked to consider whether 'Mosque', 'Caves' or 'Temple' are truly representative of India. In India Mrs Moore, faced with the vastness of India, together with the great variety of cultures, religions and customs cannot accept the view that in India there is a Christian God overlooking an ordered world. It is true that chaos constantly underlies the superficial attempts of the British to impose order on the country, but it is clear that Forster does not want us to accept that this is all there is to life. He shows that the abyss exists, but also that in spite of the abyss man must go on leading a useful and constructive life. This is why the last section is included, for if it had not been, the novel might have truly been said to end on a note of pessimism. In 'Temple' we see the ecstacy that the Hindu religion can produce, because, although accepting the chaos that underlies man's attempts at order it can inspire men to go on. Thus, in the 'TEMPLE' we have the reference to the Hindu Festival, with its muddle and yet its mystery. The muddle lies in the preparations, the fact that nothing is really dramatically represented, that the little image of Krishna is covered by petals, but the mystery lies in the devotion that the Hindu religion inspires. It is not that Forster feels that Hinduism is without fault, for he can see that the ecstacy it includes is only temporary, but he admires the 'all inclusiveness of Hinduism. In the end India is shown as both a mystery and a muddle and, therefore, the novel does not end on a note unrelieved pessimism.

Thus, 'A Passage to India', although a pessimistic novel in some respects is not one of unqualified pessimism. The choice of symbols for the three sections show this, 'Mosque' representing the limited possibilities of the Moslem ideal brotherhood, Caves an experience of horror and nothingness and Temple an acceptance of the nothingness of the caves, but an ability to go on in spite of this.

Candidate Y

E. M. Forster shared with Coleridge a sense of a 'living unity' in everything. A sense of 'God in all and all in God'. In 'Howards End' he says 'Only connect the prose and the passion and both will be exalted and human love will be seen at its height. Live in fragments no longer...' and in 'Room with a View' he refers to the 'sadness of the incomplete, the sadness that is often life but should never be art. To Forster, art is the final and all embracing Absolute, and his work is an attempt to put the world of appearances into its proper order of values, to open the reader's mind to what in 'Aspects of the Novel' interested him most 'that vague and vaste residue into which the subconscious enters:— poetry, religion and passion'. Hence nearly all Forster's characters are either Benthamite or Coleridgean opposing the mind to the heart, the letter to the spirit, and efficiency to love.

'On the earth the broken arcs', said Browning, 'in the Heaven the perfect round'. Houses, crriles [indecipherable], containers and caves are all in Forster's work, extended from microcosm to macrocosm from the particular to the universal. The 'Mosque' section in a 'Passage to India' represents the mind, and the 'Temple' section the soul.

In the caves, there is a return to the unconcious. To the Hindu, they are evil and although they can be calmly accepted by such a person, they represent the 'terror and emptiness which Helen Schlegel feels in Beethoven's Fifth Symphony—and, in the same performance, the goblins who stalk across the globe observing that there is 'no such thing as splendour or heroism in the world'. Similarly, the Caves declaration is 'Everything exists, nothing has value.' They are timeless, in the sense that they represent the ultimate beginning and ultimate end, and are anarchical and nihilistic in that they are devoid of 'blood and milk'. If one were to speak with the tongues of angels and plead or fall the unhappiness and misery in the world, it would amount to the same. Hope, politeness, the squeaking of a boot in the caves all are rendered 'boum'.

Adela, whose spiritual development towards spinsterhood is quickened, glimpes the Pit of Nada the ultimate negation lying at the bottom of consciousness. Jung, who greatly influenced Forster, also provides the explanation. 'We carry within us all a shadow, which cannot be disregarded with the gravest wish to oneself'. Aziz and Fielding, who feels guilty when in the caves, cannot be friends forever because they can neither understand the caves, as Godbole can, nor the Festival. ('Leave Shri Krishna alone', says Aziz, 'and let's talk about something sensible'). They represent enlightenment in the narrow sense of Bloomsbury intellectualism and cannot understand the 'terrifying echo'. The earth which 'tries to keep men in compartments' and the sky forbid their relationship. Adela herself says (and this may be from Forster himself) that all these relations we try to live by are temporary and Mrs. Moore increasingly felt, in her state of *αταραξια* that 'although people are important, the relations they try to live by are not'. Animal, vegetable and mineral all cooperate briefly for a period of peace and plenty but 'men try to be harmonious all the year round, and the results are occasionally disastrous'.

Are the caves indeed 'final'? Certainly Mrs. Moore was deceived into thinking so, becoming dissatisfied with 'poor little talkative Christianity'. It is almost impossible to tell how sincere Forster is being in his treatment of the Festival. Dr. F. R. Leavis calls it 'whimsically ironic', yet the four outsiders are immersed in the water, signifying universal love (The air was thick with religion and rain and all men loved each other') Moreover, 'all sorrow was annihilated, not only for Indians, but for foreigners' and...'caves'. Although Forster obviously despairs over the Anglo Indians, his treatment of their characters is subordinated to an ideological pattern, they acquiesce in its requirements. I think that the pattern is finally resolved in the inscription 'God si Love'. It is a testimony to the fact that, although our comprehension of the Ultimate is imperfect, it is a reality.

Candidate Z

Forster, when he wrote this novel of Englishmen in India, was placing the Sawston mentality in an environment where it might flourish unhindered, convinced of its own rightness. The novel is about the relationship of the 'Sawston' characters—the

Turtons, the McBrides—with the Indians—but more important, of certain English characters—Adela, Mrs. Moore, and Fielding, with them. Forster's theme, as usual, is 'only connect', but in this novel, the characters fail to connect, or do so for a short time only. In this way it could be called a pessimistic novel. But in the novel, Forster emphasises the value of the connections however tenuous or tentative, and redeems the novel from complete pessimism.

However, 'Passage to India' has an importance that lies behind the characters and events in it. There are a number of symbols and themes in which Forster shows some of his beliefs on human life. The Marabar caves—'those fists and fingers' that stick up from the flat earth, are, perhaps, the most pessimistic symbol in the novel. They represent negation—a negation of all human values, all human relationships. 'Pathos, piety, courage, they exist but are identical, and so is filth'. They change Mrs. Moore completely —'she lost all interest—even in Aziz',—they 'undermined her hold on life' and they shatter her Christian faith 'Then at the edge of her mind, poor little talkative Christianity appeared, and she knew that all its divine words, from 'Let there be light' to 'It is finished' amounted only to 'Boum' and she was terrified over a larger area than usual. Before, Mrs. Moore had been, in a way, a symbol of man's ability to love things. Like Godbole she could love a wasp 'Pretty dear', she said, and her voice floated out to swell the night's uneasiness 'and she establishes a warm relationship with Aziz, who thinks that she and Fielding 'have strange and beautiful effects on him'. Yet her love and her warmth are annihilated on the Marabar caves, and here Forster is perhaps at his most terrifyingly pessimistic.

He is also pessimistic in that none of his characters are fully admirable—they lack the two characteristics he considers essential, a developed heart and a developed head. Mrs. Moore has a developed heart, but without the force of her intellect it cannot stand up to the nullifying force of the caves. Adela has a developed intellect, but she lacks warmth—there was 'something theoretical' in her outbursts about Indians, and after she has recanted at the trial 'she felt no passion of love for those whom she had wronged. This lack of connection between her heart and head explain the 'half-pressure' under which she lives before the caves incident.

Fielding, perhaps the most likeable of the main characters, lacks the deeper insight, the mystical sense which is so important to Mrs. Moore and Godbole. Aziz too is disappointing—he is a sexual snob and vindictive to Adela after the trial.

Between these four people there are a series of subtle and changing relationships none of which is of any permanent value, except perhaps for that between Mrs. Moore and Aziz, which is a 'true' relationship, and lasts for Aziz, at least. Fielding and Aziz's relationship—the most obvious attempt in the novel at an Anglo-Indian 'entente' is doomed by the constant difficulties and misunderstandings in their conversation. 'Aziz found a meaning in everything, but not always the right meaning'—and after the incident where Fielding calls him a 'little rotter', the warmth goes out of their relationship.

The portrayal of the two communities—the Anglo-Indian and the Indian—is also pessimistic. The Anglo-Indian attitudes cannot and will not be altered. The only way, as Aziz says, is for them all to get out of India—'Clear out all you Turtons and Burtons', and then, he says to Fielding 'You and I will be friends'. But until then, Forster says, the muddle of India and its lack of form will always clash with the Western mind; its intractable rock, as represented by the Marabar caves (and the incident resulting from them brings out all the worst in the English and the Indians) will always divide the English from the Indians—when Aziz and Fielding try to be friends at the end of the book—'the horses didn't want it, they swerved apart, the rocks didn't want it, springing up so that the riders had to go in single file...they said in their hundred voices, 'no not here' and 'no, not yet'.

But although Forster reaches this pessimistic conclusion at the end of the novel, throughout it he emphasizes the importance and joy of short, tenuous 'connections' between the characters, between Aziz and Mrs. Moore between Aziz and Fielding, so that we cannot feel he is entirely unhopeful about the relations of Indians and Englishmen, or between any people of generosity and sensitivity.