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ENGLISH

800/1

ADVANCED LEVEL

PAPER 1 (CRITICAL APPRECIATION AND COMMENT)

(*Two hours and a half*)

Answer **all three** *sections.*

Candidates are advised to spend an equal amount of time on each section.

SECTION A

The following passage is the beginning of a short story. Read it carefully and answer the questions briefly and to the point.

When the porter's wife, who used to answer the house-bell, announced 'A gentleman and a lady, sir,' I had, as I often had in those days – the wish being father to the thought – an immediate vision of sitters. Sitters my visitors in this case proved to be; but not in the sense I should have preferred. There was nothing at first however to indicate that they mightn't have come for a portrait. The gentleman, a man of fifty, very high and very straight, with a moustache slightly grizzled and a dark grey walking-coat admirably fitted, both of which I noted professionally – I don't mean as a barber or yet as a tailor – would have struck me as a celebrity if celebrities often were striking. It was a truth of which I had for some time been conscious that a figure with a good deal of frontage was, as one might say, almost never a public institution. A glance at the lady helped to remind me of this paradoxical law: she also looked too distinguished to be a 'personality'. Moreover one would scarcely come across two variations together.

Neither of the pair immediately spoke – they only prolonged the preliminary gaze suggesting that each wished to give the other a chance. They were visibly shy; they stood there letting me take them in – which, as I afterwards perceived, was the most practical thing they could have done. In this way their embarrassment served their cause. I had seen people painfully reluctant to mention that they desired anything so gross as to be represented on canvas; but the scruples of my new friends appeared almost insurmountable. Yet the gentleman might have said 'I should like a portrait of my wife,' and the lady might have said 'I should like a portrait of my husband.' Perhaps they weren't husband and wife – this naturally would make the matter more delicate. Perhaps they wished to be done together – in which case they ought to have brought a third person to break the news.

'We come from Mr Rivet,' the lady finally said with a dim smile that had the effect of a moist sponge passed over a 'sunk' piece of painting, as well as of a vague allusion to vanished beauty. She was as tall and straight, in her degree, as her companion, and with ten years less to carry. She looked as sad as a woman could look whose face was not charged with expression; that is her tinted oval mask showed waste as an exposed surface shows friction. The hand of time had played over her freely, but to an effect of elimination. She was slim and stiff, and so well-dressed, in dark blue cloth, with lappets and pockets and buttons, that it was clear she employed the same tailor as her husband. The couple had an indefinable air of prosperous thrift – they evidently got a good deal of luxury for their money. If I was to be one of their luxuries it would behoove me to consider my terms.

(i) What kind of attitude does the narrator show himself as taking up towards his prospective 'sitters'?

(ii) How successfully, as the opening of a short story, does the passage engage the reader's interest?

Section B

Read the following two poems and answer the questions concerning them.

(*a*)

To-night the winds begin to rise
And roar from yonder dropping day:
The last red leaf is whirl'd away,
The rooks are blown about the skies;

The forest crack'd, the waters curl'd,
The cattle huddled on the lea;
And wildly dash'd on tower and tree
The sunbeam strikes along the world:

And but for fancies, which aver
That all thy motions gently pass
Athwart a plane of molten glass,
I scarce could brook the strain and stir

That makes the barren branches loud;
And but for fear it is not so,
The wild unrest that lives in woe
Would dote and pore on yonder cloud

That rises upward always higher,
And onward drags a labouring breast,
And topples round the dreary west,
A looming bastion fringed with fire.

(*b*)

What There Is

In this my green world
Flowers birds are hands
They hold me
I am loved all day

All this pleases me

I am amused
I have to laugh from crying
Trees mountains are arms
I am loved all day

Children grass are tears

I cry
I am loved all day
Everything
Pompous makes me laugh
I am amused often enough
In this
My beautiful green world

There's love all day

(i) Compare the relationship between the speaker of each poem and the natural world.

(ii) How successfully, and by what means, does each poem convey its significance? You should pay attention to the language used, including the rhythm, images and choice of words.

Section C

Compare the attitudes towards poetry expressed in the following two passages. You should comment especially on the tone of voice, the idiom and the use of examples by which each writer supports his position.

(*a*) Poetry in essence is as familiar to barbarous as to civilised nations. The Laplander and the savage Indian are cheered by it as well as the inhabitants of London and Paris; – its spirit takes up and incorporates surrounding materials, as a plant clothes itself with soil and climate, whilst it exhibits the working of a vital principle within independent of all accidental circumstances. And to judge with fairness of an author's works, we ought to distinguish what is inward and essential from what is outward and circumstantial. It is

essential to poetry that it be simple, and appeal to the elements and primary laws of our nature; that it be sensuous, and by its imagery elicit truth at a flash; that it be impassioned, and be able to move our feelings and awaken our affections. In comparing different poets with each other, we should inquire which have brought into the fullest play our imagination and our reason, or have created the greatest excitement and produced the completest harmony. If we consider great exquisiteness of language and sweetness of metre alone, it is impossible to deny to Pope the character of a delightful writer; but whether he be a poet, must depend upon our definition of the word; and, doubtless, if everything that pleases be poetry, Pope's satires and epistles must be poetry. This I must say, that poetry, as distinguished from other modes of composition, does not rest in metre, and that it is not poetry, if it make no appeal to our passions or our imagination. One character belongs to all true poets, that they write from a principle within, not originating in anything without; and that the true poet's work in its form, its shapings, and its modifications, is distinguished from all other works that assume to belong to the class of poetry, as a natural from an artificial flower, or as the mimic garden of a child from an enamelled meadow. In the former the flowers are broken from their stems and stuck into the ground; they are beautiful to the eye and fragrant to the sense, but their colours soon fade, and their odour is transient as the smile of the planter; – while the meadow may be visited again and again with renewed delight, its beauty is innate in the soul, and its bloom is of the freshness of nature.

(*b*) I object even to the best of the romantics. I object still more to the receptive attitude. I object to the sloppiness which doesn't consider that a poem is a poem unless it is moaning or whining about something or other. I always think in this connection of the last line of a poem of John Webster's which ends with a request I cordially endorse:

'End your moan and come away.'

The thing has got so bad now that a poem which is all dry and hard, a properly classical poem, would not be considered poetry at all. How many people now can lay their hands on their hearts and say they like either Horace or Pope? They feel a kind of chill when they read them.

The dry hardness which you get in the classics is absolutely repugnant to them. Poetry that isn't damp isn't poetry at all. They cannot see that accurate description is a legitimate object of verse. Verse to them always means a bringing in of some of the emotions that are grouped round the word infinite.

The essence of poetry to most people is that it must lead them to a beyond of some kind. Verse strictly confined to the earthly and the definite (Keats is full of it) might seem to them to be excellent writing, excellent craftsmanship, but not poetry. So much has romanticism debauched us, that, without some form of vagueness, we deny the highest.

In the classic it is always the light of ordinary day, never the light that never was on land or sea. It is always perfectly human and never exaggerated: man is always man and never a god.

But the awful result of romanticism is that, accustomed to this strange light, you can never live without it. Its effect on you is that of a drug.

ENGLISH 800/2

ADVANCED LEVEL

PAPER 2 (SHAKESPEARE)

(Two hours and a half)

Answer Section A *and any* two *questions in Section* B.

SECTION A

1 Choose **two** of the following passages, of which **one** must be taken from passages (*a*) to (*d*), and **one** from (*e*) to (*j*), and answer the questions which follow each of your chosen passages.

(*a*) AUFIDIUS. Whence com'st thou? What wouldst thou? Thy name?
Why speak'st not? Speak, man. What's thy name?
CORIOLANUS. [*Unmuffling*] If, Tullus,
Not yet thou know'st me, and, seeing me, dost not
Think me for the man I am, necessity
Commands me name myself.
AUFIDIUS. What is thy name?
CORIOLANUS. A name unmusical to the Volscians' ears,
And harsh in sound to thine.
AUFIDIUS. Say, what's thy name?
Thou hast a grim appearance, and thy face
Bears a command in't; though thy tackle's torn,
Thou show'st a noble vessel. What's thy name?
CORIOLANUS. Prepare thy brow to frown – know'st thou me yet?
AUFIDIUS. I know thee not. Thy name?
CORIOLANUS. My name is Caius Marcius, who hath done
To thee particularly, and to all the Volsces,
Great hurt and mischief; thereto witness may
My surname, Coriolanus. The painful service,
The extreme dangers, and the drops of blood
Shed for my thankless country, are requited
But with that surname – a good memory
And witness of the malice and displeasure
Which thou shouldst bear me. Only that name remains;
The cruelty and envy of the people,
Permitted by our dastard nobles, who
Have all forsook me, hath devour'd the rest,
And suffer'd me by th' voice of slaves to be
Whoop'd out of Rome. *Coriolanus*

(i) Write a critical appreciation of the way Coriolanus presents himself to Aufidius in this extract.

(ii) How far does this exchange modify or supplement our previous conception of Coriolanus' character?

(*b*) *Enter* COMINIUS.

COMINIUS. O, you have made good work!
MENENIUS. What news? what news?
COMINIUS. You have holp to ravish your own daughters and
To melt the city leads upon your pates,
To see your wives dishonour'd to your noses –
MENENIUS. What's the news? What's the news?
COMINIUS. Your temples burned in their cement, and
Your franchises, whereon you stood, confin'd
Into an auger's bore.
MENENIUS. Pray now, your news?
You have made fair work, I fear me. Pray, your news.
If Marcius should be join'd wi'th'Volscians –
COMINIUS If!
He is their god; he leads them like a thing
Made by some other deity than Nature,
That shapes man better; and they follow him
Against us brats with no less confidence
Than boys pursuing summer butterflies,
Or butchers killing flies.
MENENIUS. You have made good work,
You and your apron men; you that stood so much
Upon the voice of occupation and
The breath of garlic-eaters!
COMINIUS. He'll shake
Your Rome about your ears.
MENENIUS As Hercules
Did shake down mellow fruit. You have made fair work!
BRUTUS. But is this true, sir?
COMINIUS. Ay; and you'll look pale
Before you find it other. All the regions
Do smilingly revolt, and who resists
Are mock'd for valiant ignorance,
And perish constant fools. Who is't can blame him?
Your enemies and his find something in him.

MENENIUS. We are all undone unless
The noble man have mercy. *Coriolanus*

(i) Discuss the reactions to Cominius' news in this episode.

(ii) Indicate some of the ways in which the language is used in this extract to create a sense of life in ancient Rome.

(*c*) FOOL. Shalt see thy other daughter will use thee kindly; for though she's as like this as a crab's like an apple, yet I can tell what I can tell.

LEAR. What canst tell, boy?

FOOL. She will taste as like this as a crab does to a crab. Thou canst tell why one's nose stands i' th' middle on's face?

LEAR. No.

FOOL. Why to keep one's eyes of either side's nose, that what a man cannot smell out, he may spy into.

LEAR. I did her wrong.

FOOL. Canst tell how an oyster makes his shell?

LEAR. No.

FOOL. Nor I neither; but I can tell why a snail has a house.

LEAR. Why?

FOOL. Why, to put's head in; not to give it away to his daughters, and leave his horns without a case.

LEAR. I will forget my nature. So kind a father! – Be my horses ready?

FOOL. Thy asses are gone about 'em. The reason why the seven stars are no moe than seven is a pretty reason.

LEAR. Because they are not eight?

FOOL. Yes, indeed. Thou wouldst make a good fool.

LEAR. To take't again perforce! Monster ingratitude!

FOOL. If thou wert my fool, nuncle, I'd have thee beaten for being old before thy time.

LEAR. How's that?

FOOL. Thou shouldst not have been old till thou hadst been wise.

LEAR. O, let me not be mad, not mad, sweet heaven!
Keep me in temper; I would not be mad!

King Lear

(i) Discuss the movement of Lear's attention in this passage and relate it to what is happening to him at this point in the play.

(ii) Comment on Lear's attitude to the Fool in this exchange.

(*d*) CORNWALL. Wherefore to Dover? Let him first answer that.

GLOUCESTER. I am tied to the stake, and I must stand the course.

REGAN. Wherefore to Dover?

GLOUCESTER. Because I would not see thy cruel nails
Pluck out his poor old eyes; nor thy fierce sister
In his anointed flesh rash boarish fangs.
The sea, with such a storm as his bare head
In hell-black night endur'd, would have buoy'd up
And quench'd the stelled fires.
Yet, poor old heart, he holp the heavens to rain.
If wolves had at thy gate howl'd that dern time,
Thou shouldst have said 'Good porter, turn the key'.
All cruels else subscribe, but I shall see
The winged vengeance overtake such children.

CORNWALL. See't shalt thou never. Fellows, hold the chair.
Upon these eyes of thine I'll set my foot.

GLOUCESTER. He that will think to live till he be old,
Give me some help! – O cruel! O you gods!

REGAN. One side will mock another; th'other too.

CORNWALL. If you see vengeance –

1ST SERVANT. Hold your hand, my lord.
I have serv'd you ever since I was a child;
But better service have I never done you,
Than now to bid you hold.

REGAN. How now, you dog!

1ST SERVANT. If you did wear a beard upon your chin
I'd shake it on this quarrel. What do you mean?

CORNWALL. My villain! [*They draw and fight.*

1ST SERVANT. Nay, then come on, and take the chance of anger. [*Cornwall is wounded.*

REGAN. Give me thy sword. A peasant stand up thus!
[*She takes a sword and stabs him from behind.*

1ST SERVANT. O, I am slain! My lord, you have one eye left
To see some mischief on him. O! [*Dies.*

CORNWALL. Lest it see more, prevent it. Out vile jelly!

King Lear

(i) What different senses of man's instinctive nature are evoked by the action and dialogue of this scene, and how important are they in the play?

(ii) Suggest how the images of Gloucester's speech beginning 'Because I would not see' concentrate the mood of this scene.

(*e*) Therefore the winds, piping to us in vain,
As in revenge, have suck'd up from the sea
Contagious fogs; which, falling in the land,
Hath every pelting river made so proud
That they have overborne their continents.
The ox hath therefore stretch'd his yoke in vain,
The ploughman lost his sweat, and the green corn
Hath rotted ere his youth attain'd a beard;
The fold stands empty in the drowned field,
And crows are fatted with the murrion flock;
The nine men's morris is fill'd up with mud,
And the quaint mazes in the wanton green,
For lack of tread, are undistinguishable.
The human mortals want their winter here;
No night is now with hymn or carol blest;
Therefore the moon, the governess of floods,
Pale in her anger, washes all the air,
That rheumatic diseases do abound.
And thorough this distemperature we see
The seasons alter: hoary-headed frosts
Fall in the fresh lap of the crimson rose;
And on old Hiems' thin and icy crown
An odorous chaplet of sweet summer buds
Is, as in mockery, set.

A Midsummer Night's Dream

(i) Write a short appreciation of the language of this passage.

(ii) What relevance has the description to the comic action of *A Midsummer Night's Dream*?

(*f*) BOTTOM. Give me your neaf, Mounsieur Mustard-seed. Pray you, leave your curtsy, good mounsieur.

MUSTARDSEED. What's your will?

BOTTOM. Nothing, good mounsieur, but to help Cavalery Cobweb to scratch. I must to the barber's, mounsieur; for methinks I am marvellous hairy about the face; and I am such a tender ass, if my hair do but tickle me I must scratch.

TITANIA. What, wilt thou hear some music, my sweet love?

BOTTOM. I have a reasonable good ear in music. Let's have the tongs and the bones.

TITANIA. Or say, sweet love, what thou desirest to eat.

BOTTOM. Truly, a peck of provender; I could munch your good dry oats. Methinks I have a great desire to a bottle of hay. Good hay, sweet hay, hath no fellow.

TITANIA. I have a venturous fairy that shall seek
The squirrel's hoard, and fetch thee new nuts.

BOTTOM. I had rather have a handful or two of dried peas. But, I pray you, let none of your people stir me; I have an exposition of sleep come upon me.

TITANIA. Sleep thou, and I will wind thee in my arms.
Fairies, be gone, and be all ways away.
[*Exeunt Fairies.*
So doth the woodbine the sweet honeysuckle
Gently entwist; the female ivy so
Enrings the barky fingers of the elm.
O, how I love thee! how I dote on thee!
A Midsummer Night's Dream

(i) In what ways does the dialogue of this scene sharpen the visual comedy of Bottom's transformation?

(ii) What silent comment does this love-scene provide upon the nature of the passion that we see affecting so many characters of *A Midsummer Night's Dream*?

(*g*) *Re-enter* CLEOMENES, *with* FLORIZEL, PERDITA, *and* ATTENDANTS.

[LEONTES *continues*]. They are come
Your mother was most true to wedlock, Prince;
For she did print your royal father off,
Conceiving you. Were I but twenty-one,
Your father's image is so hit in you,
His very air, that I should call you brother,
As I did him, and speak of something wildly
By us perform'd before. Most dearly welcome!
And your fair princess – goddess! O, alas!
I lost a couple that 'twixt heaven and earth
Might thus have stood begetting wonder as
You, gracious couple, do. And then I lost –
All mine own folly – the society,
Amity too, of your brave father, whom,
Though bearing misery, I desire my life
Once more to look on him.

FLORIZEL By his command
Have I here touch'd Sicilia, and from him
Give you all greetings that a king, at friend,
Can send his brother; and, but infirmity,
Which waits upon worn times, hath something seiz'd
His wish'd ability, he had himself
The lands and waters 'twixt your throne and his
Measur'd, to look upon you; whom he loves,
He bade me say so, more than all the sceptres
And those that bear them living.

LEONTES. O my brother –
Good gentleman! – the wrongs I have done thee stir
Afresh within me; and these thy offices,
So rarely kind, are as interpreters
Of my behind-hand slackness! Welcome hither,
As is the spring to th' earth. *The Winter's Tale*

(i) Discuss the ironies of this extract.

(ii) Indicate some of the differences between the 'worn times' of the past and a springlike present which are referred

to or implied in this extract.

(*h*) 3RD GENTLEMAN. Did you see the meeting of the two kings?

2ND GENTLEMAN. No.

3RD GENTLEMAN. Then have you lost a sight which was to be seen, cannot be spoken of. There might you have beheld one joy crown another, so and in such manner that it seem'd sorrow wept to take leave of them; for their joy waded in tears. There was casting up of eyes, holding up of hands, with countenance of such distraction that they were to be known by garment, not by favour. Our king, being ready to leap out of himself for joy of his found daughter, as if that joy were now become a loss, cries 'O, thy mother, thy mother!' then asks Bohemia forgiveness; then embraces his son-in-law; then again worries he his daughter with clipping her. Now he thanks the old shepherd, which stands by like a weather-bitten conduit of many kings' reigns. I never heard of such another encounter, which lames report to follow it and undoes description to do it.

2ND GENTLEMAN. What, pray you, became of Antigonus, that carried hence the child?

3RD GENTLEMAN. Like an old tale still, which will have matter to rehearse, though credit be asleep and not an ear open; he was torn to pieces with a bear. This avouches the shepherd's son, who has not only his innocence, which seems much, to justify him, but a handkerchief and rings of his that Paulina knows.

1ST GENTLEMAN. What became of his bark and his followers?

3RD GENTLEMAN. Wreck'd the same instant of their master's death, and in the view of the shepherd; so that all the instruments which aided to expose the child were even then lost when it was found. But, O, the noble combat that 'twixt joy and sorrow was fought in Paulina! She had one eye declin'd for the loss of her husband, another elevated that the oracle was fulfill'd. She lifted the Princess from the earth, and so locks her in embracing as if she would pin her to her heart, that she might no more be in danger of losing.

The Winter's Tale

(i) How dramatically effective do you find this reported presentation of the reconciliation scene?

(ii) Point out some of the characteristics of Shakespeare's prose in this passage.

(*i*) BASTARD. Mad world! mad kings! mad composition!
John, to stop Arthur's title in the whole,
Hath willingly departed with a part;
And France, whose armour conscience buckled on,
Whom zeal and charity brought to the field
As God's own soldier, rounded in the ear
With that same purpose-changer, that sly devil,
That broker that still breaks the pate of faith,
That daily break-vow, he that wins of all,
Of kings, of beggars, old men, young men, maids,
Who having no external thing to lose
But the word 'maid', cheats the poor maid of that;
That smooth-fac'd gentleman, tickling commodity,
Commodity, the bias of the world –
The world, who of itself is peised well,
Made to run even upon even ground,
Till this advantage, this vile-drawing bias,
This sway of motion, this commodity,
Makes it take head from all indifferency,
From all direction, purpose, course, intent –
And this same bias, this commodity,
This bawd, this broker, this all-changing word,
Clapp'd on the outward eye of fickle France,
Hath drawn him from his own determin'd aid,
From a resolv'd and honourable war,
To a most base and vile-concluded peace.

King John

(i) Discuss this passage as an example of the Bastard's function as Chorus in *King John*.

(ii) Show how the Bastard's language here reveals his personality.

(*j*) HUBERT. I am much bounden to your Majesty.
KING JOHN. Good friend, thou hast no cause to say
so yet,
But thou shalt have; and creep time ne'er so slow,
Yet it shall come for me to do thee good.
I had a thing to say – but let it go:
The sun is in the heaven, and the proud day,
Attended with the pleasures of the world,
Is all too wanton and too full of gawds
To give me audience. If the midnight bell
Did with his iron tongue and brazen mouth
Sound on into the drowsy race of night;
If this same were a churchyard where we stand,
And thou possessed with a thousand wrongs;
Or if that surly spirit, melancholy,
Had bak'd thy blood and made it heavy-thick,
Which else runs tickling up and down the veins,
Making that idiot, laughter, keep men's eyes
And strain their cheeks to idle merriment,
A passion hateful to my purposes;
Or if that thou couldst see me without eyes,
Hear me without thine ears, and make reply
Without a tongue, using conceit alone,
Without eyes, ears, and harmful sound of words –
Then, in despite of brooded watchful day,
I would into thy bosom pour my thoughts.
But, ah, I will not! Yet I love thee well;
And, by my troth, I think thou lov'st me well.

King John

(i) Write a critical appreciation of the way the King sounds out Hubert before making his proposal.

(ii) Comment on the poetic quality of this speech.

SECTION B

Answer **two** *questions.*

2 Either (*a*) 'We may see in Volumnia a woman personifying the indomitable spirit of Rome; but a woman hardened and coarsened by her acceptance of Rome's masculine standards.' Discuss.

Or (*b*)

My young boy
Hath an aspect of intercession, which
Great nature cries, 'Deny not'.

Examine the struggle between the impulses of 'great nature' and self-interest in this play.

3 Either (*a*) 'A vision of animal man triumphing over the established laws and natural bonds.' Consider this estimate of *King Lear* in the light of your own reading of the play.

Or (*b*)

O sir, to wilful men
The injuries that they themselves procure
Must be their schoolmasters.

Can we accept Regan's comment as just, within the world of *King Lear*? You should consider two appropriate characters.

4 Either (*a*) 'The lovers in *A Midsummer Night's Dream* are subjected to opposite forces represented by Theseus and Oberon: one the lord of daylight and reason, the other king of shadows and fantasy.' Discuss.

Or (*b*) Consider the various ways in which the moon, moonlight and Moonshine contribute to the comedy of this play.

5 Either (*a*)

The year growing ancient,
Not yet on summer's death, nor on the birth
Of trembling winter.

Beginning from these lines, explore the theme of time and the passing of time in *The Winter's Tale*.

Or (*b*) How concerned do you think Shakespeare was to make the happenings of *The Winter's Tale* seem credible?

6 Either (*a*)

But such is the infection of the time,
That, for the health and physic of our right,
We cannot deal but with the very hand
Of stern injustice and confused wrong.

Describe the extent to which the world of *King John* is ruled by this argument.

Or (*b*) 'The King's fate is bound up with the life of Arthur, at whose death the kingdom falls apart.' Discuss this view of *King John*.

ENGLISH 800/3

ADVANCED LEVEL

PAPER 3 (CHAUCER AND OTHER MAJOR AUTHORS)

(*Two hours and a half*)

Answer Question 1 (*Part I*) *and* **two** *questions from Part II.*

PART I

1 Answer the questions on passage (*a*) and on **one** other passage.

(*a*) For o thyng, sires, saufly dar I seye,
That freendes everych oother moot obeye,
If they wol longe holden compaignye.
Love wol nat been constreyned by maistrye.
Whan maistrie comth, the God of Love anon
Beteth his wynges, and farewel, he is gon!
Love is a thyng as any spirit free.
Wommen, of kynde, desiren libertee,
And nat to been constreyned as a thral;
And so doon men, if I sooth seyen shal.
Looke who that is moost pacient in love,
He is at his avantage al above.
Pacience is an heigh vertu, certeyn,
For it venquysseth, as thise clerkes seyn,
Thynges that rigour sholde nevere atteyne.

CHAUCER, *The Franklin's Tale*
(Robinson edition)

(i) Give the meaning of the words underlined.

(ii) Rewrite the three italicised lines in modern English.

(iii) Comment on the Franklin's view of love and marriage as expressed here.

(*b*) There was no occasion to press the matter farther. The conviction seemed real; he looked as if he felt it. She said no more – other subjects took their turn – and the rest of the dinner passed away; the dessert succeeded, the children came in, and were talked to and admired amid the usual rate of conversation; a few clever things said, a few downright silly, but by much the larger proportion neither the one nor the other – nothing worse than everyday remarks, dull repetitions, old news, and heavy jokes. The ladies had not been long in the drawing-room before the other ladies, in their different divisions, arrived. Emma watched the *entrée* of her own particular little friend; and if she could not exult in her dignity and grace, she could not only love the blooming sweetness and the artless manner but could most heartily rejoice in that light, cheerful, unsentimental disposition which allowed her so many alleviations of pleasure in the midst of the pangs of disappointed affection. There she sat – and who would have guessed how many tears she had been lately shedding? To be in company, nicely dressed herself and seeing others nicely dressed, to sit and smile and look pretty and say nothing, was enough for the happiness of the present hour.

JANE AUSTEN, *Emma*

(i) Who is 'he'? What was 'the matter'? What conversation had been taking place and where?

(ii) What do you learn of Emma herself from this passage?

(iii) What does this passage suggest about Jane Austen's view of social life?

(*c*) A long, long kiss, a kiss of youth, and love,
And beauty, all concentrating like rays
Into one focus, kindled from above;

Such kisses as belong to early days,
Where heart, and soul, and sense, in concert move,
And the blood's lava, and the pulse a blaze,
Each kiss a heart-quake, – for a kiss's strength,
I think it must be reckon'd by its length.

* * * *

'Tis melancholy, and a fearful sign
Of human frailty, folly, also crime,
That love and marriage rarely can combine,
Although they both are born in the same clime;
Marriage from love, like vinegar from wine –
A sad, sour, sober beverage – by time
Is sharpen'd from its high celestial flavour
Down to a very homely household savour.

BYRON, *Don Juan*

(i) Give briefly the context of each of these two stanzas.

(ii) How does Byron match the style to the matter in these two stanzas?

(*d*) I protest it is quite shameful in the world to abuse a simple creature, as people of her time abuse Becky, and I warn the public against believing one-tenth of the stories against her. If every person is to be banished from society who runs into debt and cannot pay – if we are to be peering into everybody's private life, speculating upon their income, and cutting them if we don't approve of their expenditure – why, what a howling wilderness and intolerable dwelling Vanity Fair would be! Every man's hand would be against his neighbour in this case, my dear sir, and the benefits of civilisation would be done away with. We should be quarrelling, abusing, avoiding one another. Our houses would become caverns: and we should go in rags because we cared for nobody. Rents would go down. Parties wouldn't be given any more. All the tradesmen of the town would be bankrupt. Wine, wax-lights, comestibles, rouge, crinoline-petticoats, diamonds, wigs, Louis-Quatorze gimcracks, and

old china, park hacks, and splendid high-stepping carriage horses – all the delights of life, I say, – would go to the deuce, if people did but act upon their silly principles, and avoid those whom they dislike and abuse. Whereas, by a little charity and mutual forbearance, things are made to go on pleasantly enough: we may abuse a man as much as we like, and call him the greatest rascal unhanged – but do we wish to hang him therefore? No. We shake hands when we meet. If his cook is good we forgive him, and go and dine with him; and we expect he will do the same by us. Thus trade flourishes – civilisation advances: peace is kept; new dresses are wanted for new assemblies every week; and the last year's vintage of Lafitte will remunerate the honest proprietor who reared it.

THACKERAY, *Vanity Fair*

On what grounds, of content and manner, might this extract be considered a typical passage from *Vanity Fair*?

(*e*) There we herded from the blast
Of whizz-bangs, but one found our door at last, –
Buffeting eyes and breath, snuffing the candles.
And thud! flump! thud! down the steep steps came thumping
And splashing in the flood, deluging muck –
The sentry's body; then, his rifle, handles
Of old Boche bombs, and mud in ruck on ruck.
We dredged him up, for killed, until he whined
'O sir, my eyes – I'm blind – I'm blind, I'm blind!'
Coaxing, I held a flame against his lids
And said if he could see the least blurred light
He was not blind; in time he'd get all right.
'I can't,' he sobbed. Eyeballs, huge-bulged like squids',
Watch my dreams still; but I forgot him there
In posting next for duty, and sending a scout
To beg a stretcher somewhere, and floundering about
To other posts under the shrieking air.

WILFRED OWEN, *The Sentry*

By a critical analysis of this passage, show in what ways it is characteristic of Owen's war poems.

(*f*) It has made me better, loving you,' he said on another occasion; 'it has made me wiser and easier and – I won't pretend to deny – brighter and nicer and even stronger. I used to want a great many things before and to be angry I didn't have them. Theoretically I was satisfied, as I once told you. I flattered myself I had limited my wants. But I was subject to irritation; I used to have morbid, sterile, hateful fits of hunger, of desire. Now I'm really satisfied, because I can't think of anything better. It's just as when one has been trying to spell out a book in the twilight and suddenly the lamp comes in. I had been putting out my eyes over the book of life and finding nothing to reward me for my pains; but now that I can read it properly I see it's a delightful story. My dear girl, I can't tell you how life seems to stretch there before us – what a long summer afternoon awaits us. It's the latter half of an Italian day – with a golden haze, and the shadows just lengthening, and that divine delicacy in the light, the air, the landscape, which I have loved all my life and which you love today. Upon my honour, I don't see why we shouldn't get on. We've got what we like – to say nothing of having each other. We've the faculty of admiration and several capital convictions. We're not stupid, we're not mean, we're not under bonds to any kind of ignorance or dreariness. You're remarkably fresh, and I'm remarkably well-seasoned. We've my poor child to amuse me; we'll try and make up some little life for her. It's all soft and mellow – it has the Italian colouring.' HENRY JAMES, *The Portrait of a Lady*

(i) At what point in the novel does this passage occur?

(ii) What do you learn from the speaker's language about his personality?

(iii) What ironies do you find in this passage?

PART II

Answer **two** *questions, at least* **one** *of which must deal with a work on which you have not written in Part I.*

CHAUCER: *The Franklin's Tale*

2 'The characters in *The Franklin's Tale*, though they begin as ideal types, behave under the pressure of events in a convincingly human way.' Discuss.

3 In what ways might *The Franklin's Tale* be taken to reveal something of the Franklin himself?

4 'A well-told story.' How far would you agree with this critical judgement on the narrative of *The Franklin's Tale*?

JANE AUSTEN: *Emma*

5 On reading *Emma* a friend of Jane Austen's wrote, 'I am at Highbury all day and I can't help feeling I have just got into a new set of acquaintance. No-one writes such good sense and so very comfortable.' How far do you think this kind of approach limits an appreciation of Jane Austen's art?

6 'The passions are perfectly unknown to her; she rejects even a speaking acquaintance with that stormy sisterhood.'

'Jane Austen is a mistress of much deeper emotion than appears upon the surface.'

Adjudicate between these two views, with reference to *Emma*.

7 Write an essay on Jane Austen's narrative method in *Emma*.

BYRON: *Don Juan Cantos I to IV*

8 'Byron treats themes which are traditionally epic: journeys, tempests, shipwrecks, love; however he never remains for long on the heroic plane.' Discuss with reference to *Cantos I* to *IV*.

9 'And if I laugh at any mortal thing,
'Tis that I may not weep.'

What evidence for this claim of Byron's do you find in *Cantos I* to *IV*?

10 'His poem is a conversation, a confidence.' Discuss with reference to the style of *Cantos I* to *IV*.

THACKERAY: *Vanity Fair*

11 'The first half of *Vanity Fair*, up to the battle of Waterloo and its immediate aftermath, is much better than the second, which loses interest and tends to drag.' Do you agree?

12 Consider the view that the bad or disreputable characters in *Vanity Fair* are more interestingly and convincingly portrayed than the good or reputable ones.

13 Thackeray is often described as a mixture of cynic and sentimentalist. To what extent does *Vanity Fair* seem to you to justify this description?

WILFRED OWEN: *Poems*

14 In his draft Preface Owen wrote: 'My subject is War, and the pity of War. The Poetry is in the pity.' What do you understand by these words and how do his poems bear them out?

15 Illustrate and comment on the irony you have found in many of Owen's war poems.

16 '*Strange Meeting* is indubitably Owen's outstanding achievement as a poet.' Discuss this view with close reference to the poem.

HENRY JAMES: *The Portrait of a Lady*

17 How far is the theme of treachery and betrayal central to *The Portrait of a Lady*?

18 'A true emancipation of spirit.' How far does this aspiration of Isabel's contribute to the tragic aspects of the novel?

19 'What stares out of James's great novels, even *The Portrait of a Lady*, is an overwhelming extravagance of language. "I can," James once said, "stand a great deal of gilt."' Discuss with reference to the style of *The Portrait of a Lady*.

ENGLISH 800/4

ADVANCED LEVEL

PAPER 4 (THE RENAISSANCE PERIOD)

(*Two hours and a half*)

Candidates should answer **four** *questions, including not more than* **one** *question on any one text. At least* **two** *must be taken from Section* (*i*) (*Drama*) *and not more than* **one** *from Section* (*iii*) (*General*).

SECTION (i). DRAMA

1 Either (*a*)

'Fortune, not Reason, rules the state of things,
Reward goes backwards, Honour on his head.'

Discuss the relevance of these opening lines of *Bussy d'Ambois* to the way in which the play develops.

Or (*b*) What is the importance of the Friar in *Bussy d'Ambois*?

2 Either (*a*) ''*Tis Pity She's a Whore* is not so much a study of unlawful love as an indictment of an entire society.' Discuss.

Or (*b*) 'By the end of *'Tis Pity She's a Whore*, Giovanni and Annabella have degenerated into madness.' Do you agree?

3 Either (*a*) 'And what is beauty, saith my sufferings, then?' Does Part One of *Tamburlaine* offer any answer to this question?

Or (*b*)

COSROE. What stature wields he, and what personage?
MENAPHON. Of stature tall, and straightly fashioned,
Like his desire, lift upwards and divine,
So large of limbs, his joints so strongly knit,
Such breadth of shoulders as might mainly bear
Old Atlas' burthen; 'twixt his manly pitch,*
A pearl more worth than all the world is placed,
Wherein by curious sovereignty of art
Are fix'd his piercing instruments of sight,
Whose fiery circles bear encompassed
A heaven of heavenly bodies in their spheres,
That guides his steps and actions to the throne
Where honour sits invested royally.'

* Shoulders.

How characteristic of *Tamburlaine* Part One are the style and content of this passage?

4 Either (*a*) 'Pray, now, is not a rich fool better than a poor philosopher?' How is this question answered in the working out of *A Trick to Catch the Old One*?

Or (*b*) What dramatic purposes do you think are served by the complexity of the plot of *A Trick to Catch the Old One*?

5 Either (*a*) 'The chief interest of *Gammer Gurton's Needle* lies in its vivid picture of village life in Tudor England.' How far do you agree?

Or (*b*) Discuss the dramatic importance of the comments which Diccon addresses directly to the audience in *Gammer Gurton's Needle*.

SECTION (ii). POETRY AND PROSE

6 Either (*a*)

'So true a fool is love that in your will,
Though you do anything, he thinks no ill.'

Discuss the treatment of this idea in Shakespeare's sonnets.

Or (*b*) Write about some of the ways in which Shakespeare achieves variety within the sonnet form.

7 Either (*a*) 'What we admire in Walton's *Lives* is not so much his heroes as the character of the biographer himself.' Discuss.

Or (*b*) 'He that praises Richard Hooker, praises God, who hath given such gifts to men; and let this humble and affectionate Relation of him, become such a pattern, as may invite Posterity to imitate these his virtues.' Discuss Walton's *Lives* in the light of this statement.

8 Either (*a*)

'More harsh (at least more hard) more grave and high
Our subject runs, and our stern muse must fly.'

Do you consider these lines of Chapman's a fair description of the difference between his and Marlowe's portions of *Hero and Leander*?

Or (*b*) Write on the use of hyperbole in *Hero and Leander*.

9 Either (*a*) With close reference to **two or three** of the *Songs and Sonets*, discuss the relationship between ideas, language and verse form in the poems.

Or (*b*) 'Black humour and morbidity are seldom absent from Donne's love poetry.' Is this a fair comment on the *Songs and Sonets*?

10 Either (*a*) 'Bacon's writings embody the sort of wisdom which one would rather not have.' Has this been your impression?

Or (*b*) 'Bacon wrote brilliant aphorisms, but he could seldom sustain an argument.' Do you agree?

SECTION (iii). GENERAL

11 Write an essay on the theatre of the period, illustrating your answer with reference to plays by **two** different authors (excluding Shakespeare).

12 What relation have you found between poetry and the visual arts in the Renaissance? Your answer should give specific examples.

13 Write on the importance of **one** of the following in the literature of the period: money; Greek and Roman mythology; damnation; music.

14 Compare the treatment of love in the works of **two or three** writers of the period on whom you have not already written.

ENGLISH 800/5

ADVANCED LEVEL

PAPER 5 (THE PERIOD 1660–1780)

(Two hours and a half)

Candidates should answer **four** *questions, including not more than* **one** *question on any one text and not more than* **one** *from Section (ii) (General).*

Do not use the same material twice.

SECTION (i)

1 Either (*a*) Drawing on your reading of Dryden's poetry, discuss the relationship between him and his audience. You may confine your comments to **two** poems.

Or (*b*) To what extent do you find Dryden's criticism springs from his concerns as a writer?

2 Either (*a*) How far is it necessary to distinguish in *Gulliver's Travels* between the voices of Gulliver and Swift, and why?

Or (*b*) 'Although the "Third Part" of *Gulliver's Travels* is often dismissed as the least successful section, it is of importance to an understanding of the book as a whole.' Discuss.

3 Either (*a*) Consider the theme of friendship as an important value in Pope's writing.

Or (*b*) How far is it possible to perceive a romantic strain in Pope's poetry?

4 Either (*a*) 'In his work Johnson was fruitfully preoccupied with the relationship between literature and life.' Discuss.

Or (*b*) 'Johnson enlivens the impressive formality of his writing, by a surprising wit.' How far do you agree?

5 Either (*a*) Discuss Goldsmith's handling of the theme of 'luxury' in the works you have read.

Or (*b*) 'In genius lofty, lively, versatile; in style weighty, clear, engaging.' How far do you find this a just assessment of Goldsmith's writing?

6 Either (*a*) Without telling the story, say what the intricate plot of *Tom Jones* contributes to the meaning of the novel.

Or (*b*) In what ways does the character of Blifil form a contrast with that of Tom Jones, and what is the value of this contrast in the novel?

7 Candidates who have used the prescribed collection, *Five Restoration Tragedies* should attempt:

Either (*a*)

> The mind to virtue is by verse subdu'd
> And the true Poet is a public good.

Discuss the 'public good' advanced in any one **or** two of these plays.

Or (*b*) Compare and contrast the 'heroes' of any **two** of the plays, saying in each case how far you found the 'heroic' qualities represented were imaginatively convincing.

Candidates who have used Dent's *Restoration Plays* should attempt:

Either (*a*) Discuss the portrayal of women in any **two** plays in this volume and say how effective you think it would be on the stage.

Or (*b*) How far do you think an ideal presentation of love is offered in any **two** of the plays you have read in this volume and by what means?

8 With reference to the prescribed anthology, *Poetry of the*

Augustan Age:

Either (*a*) What qualities do you find characteristic of Augustan poetry? Illustrate your answer from two or three poems.

Or (*b*) Choose one **or** two satirical poems, and say how far you think they are effective as poems.

SECTION (ii) (GENERAL)

9 Discuss the importance of the idea of the gentleman to an understanding of the literature of the period.

10 Comment on the use made in this age by English writers of exotic scenes, customs and people.

11 What feeling for nature have you found in the literature of the period? How is it expressed?

ENGLISH 800/6

ADVANCED LEVEL

PAPER 6 (LITERATURE, 1780–1832)

(Two hours and a half)

Candidates should answer **four** *questions including not more than* **one** *question on any one text and not more than* **one** *from Section (ii) (General).*

Do not use the same material twice.

SECTION (i). POETRY AND PROSE

WORDSWORTH: *Poems of the Imagination*

1 Either (*a*) In what ways does Wordsworth express, in these poems, his concern with 'the still, sad music of humanity'?

Or (*b*) Discuss Wordsworth's conception of Nature as a vital force, 'a motion and a spirit', as it is manifested in these poems.

BLAKE: *Selected Poems* (ed. S. Gardner)

2 Either (*a*) 'Blake's poetry is concerned not so much with social change as with a change of heart and a return to the instinctive and imaginative life of man.'

Discuss with reference to the *Selected Poems*.

Or (*b*) Do you find Blake's ideas more effectively conveyed in the shorter lyric poems or in the longer poems (such as *Visions of the Daughters of Albion*)? Give reasons for your choice.

SHELLEY: *Selections* (ed. D. Welland)

3 Either (*a*)

I rode one evening with Count Maddalo
Upon the bank of land which breaks the flow
Of Adria towards Venice: a bare strand
Of hillocks, heaped from ever-shifting sand,
Matted with thistles and amphibious weeds,
Such as from earth's embrace the salt ooze breeds,
Is this; an uninhabited sea-side,
Which the lone fisher, when his nets are dried,
Abandons; and no other object breaks
The waste, but one dwarf tree and some few stakes
Broken and unrepaired, and the tide makes
A narrow space of level sand thereon,
Where 'twas our wont to ride while day went down.
This ride was my delight. I love all waste
And solitary places; where we taste
The pleasure of believing what we see
Is boundless, as we wish our souls to be:
And such was this wide ocean, and this shore
More barren than its billows; and yet more
Than all, with a remembered friend I love
To ride as then I rode; – for the winds drove
The living spray along the sunny air
Into our faces; the blue heavens were bare,
Stripped to their depths by the awakening north;
And, from the waves, sound like delight broke forth

Harmonizing with solitude, and sent
Into our hearts aëreal merriment.

Write a critical analysis of this passage, showing to what extent it is typical of Shelley's poetry.

Or (*b*) 'In all his work he presents as the triumph of life the spirit of liberty in its fullest, most responsible forms.'

Discuss, with reference to the selected poetry and prose.

CLARE: *Selected Poems and Prose*
(ed. Robinson and Summerfield)

4 Either (*a*) Clare wrote in a letter: 'Birds bees trees flowers all talked to me incessantly louder than the busy hum of men.'

To what extent is this comment illustrated in the selected poetry and prose?

Or (*b*) 'The sharpness of Clare's vision of the landscape goes well beyond mere description.'

Show what you understand this comment to mean by an examination of some of the poems.

JANE AUSTEN: *Sense and Sensibility*

5 Either (*a*) How in this novel does deception (and self-deception) throw light on the moral values of the characters?

Or (*b*) Discuss Jane Austen's conception of vulgarity in this novel.

PEACOCK: *Nightmare Abbey* **and** *Crotchet Castle*

6 Either (*a*) Attempt an analysis of Peacock's method as a novelist with illustration from both set books.

Or (*b*) 'It is typical of Peacock that he should satirize both the unworldly followers of Romanticism and the worldly rationalists of "The March of Mind".'

Comment on this statement with reference to the two set novels.

JAMES HOGG: *Confessions of a Justified Sinner*

7 Either (*a*) 'Religion is a sublime and glorious thing, the bonds of society on earth, and the connector of humanity with the Divine nature; but there is nothing so dangerous to man as the wresting of any of its principles, or forcing them beyond their due bounds: this is of all others the readiest way to destruction.'

Discuss the *Confessions* in the light of Mr Blanchard's warning.

Or (*b*) How effectively does Hogg's narrative technique create an atmosphere of suspense and mystery?

SECTION (ii). GENERAL

8 Consider the preoccupation of Romantic writers with self-analysis, illustrating from the work of **two** or **three** writers of the period.

9 Write an essay on the poet as social critic in this period, with reference to the work of more than one writer.

10 *Composed Among the Ruins of a Castle*

Through shattered galleries, 'mid roofless halls,
Wandering with timid footsteps oft betrayed,
The Stranger sighs, nor scruples to upbraid
Old Time, though he, gentlest among the Thralls
Of Destiny, upon these wounds hath laid
His lenient touches, soft as light that falls,
From the wan Moon, upon the towers and walls,
Light deepening the profoundest sleep of shade.
Relic of Kings! Wreck of forgotten wars,
To winds abandoned and the prying stars,
Time *loves* Thee! at his call the Seasons twine
Luxuriant wreaths around thy forehead hoar;
And, though past pomp no changes can restore,
A soothing recompense, his gift, is thine!

Write a critical appreciation of this passage, showing in what ways it is typical of the period.

ENGLISH 800/7

ADVANCED LEVEL

PAPER 7 (LITERATURE OF THE VICTORIAN AGE)

(Two hours and a half)

Candidates should answer **four** *questions, including not more than* **one** *question on any one text and not more than* **one** *from Section (ii) (General).*

Do not use the same material twice.

SECTION (i)

BROWNING

1 Either (*a*)

You've seen the world
– the beauty and the wonder and the power,
The shapes of things, their colours, lights and shades,
Changes, surprises – and God made it all!

Discuss some of the ways Browning conveys this sense of wonder in his poetry.

Or (*b*) 'Browning's personages are always displaying traits of character without ever attaining character as a whole.' Do you agree?

TENNYSON: *Selected Poems* (ed. Millgate)

2 Either (*a*) With detailed reference to **two or three** poems, discuss Tennyson's use of subjects drawn from history or mythology.

Or (*b*) 'The refined and polished form of Tennyson's poetry cannot conceal a lack of intense feeling: there is surface but little depth.' How fair do you find this criticism?

ARNOLD, the ROSSETTIS, SWINBURNE, *Seven Victorian Poets* (ed. Wright)

3 Either (*a*)

Wandering between two worlds, one dead,
The other powerless to be born,
With nowhere yet to rest my head.

How characteristic of Arnold's poetry is this sense of restlessness and uncertainty?

Or (*b*) 'Much Victorian poetry is characterised by its sharp accuracy of detail and distinctive visual quality.' How true is this of the work of any **two** of the following: D. G. Rossetti, Christina Rossetti, Swinburne?

DICKENS: *Little Dorrit*

4 Either (*a*) 'The atmosphere of *Little Dorrit* is heavy, brooding, and oppressively sombre.' How does Dickens create this atmosphere and what artistic purpose does it serve?

Or (*b*) Dickens originally intended *Little Dorrit* to be called *Nobody's Fault*. Consider the appropriateness of this as an alternative title for the novel.

GEORGE ELIOT: *Felix Holt*

5 Either (*a*) Discuss George Eliot's analysis of life in the Midlands in the introductory chapter of *Felix Holt*, and estimate its relevance to the novel as a whole.

Or (*b*) To what extent is Felix Holt a fully realised character, rather than merely a spokesman for the author?

GOSSE: *Father and Son*

6 Either (*a*) 'My childhood was long, long with interminable hours.' Discuss some of the ways Gosse evokes the boredom of childhood.

Or (*b*) 'Evangelical religion, or any religion in a violent form, divides heart from heart and encourages a stern and ignorant spirit of condemnation.' How does Gosse justify this point of view in *Father and Son*?

HARDY: *The Mayor of Casterbridge*

7 Either (*a*) ''Tis turn and turn about, isn't it!' Consider the relevance of these words of Henchard's to the development of plot in *The Mayor of Casterbridge*.

Or (*b*) 'For Hardy nature is the working and changing system of the whole world: it is never simply a backcloth for human activity.' Discuss *The Mayor of Casterbridge* in the light of this statement.

SHAW: Any one play

8 Shaw claimed that much of the stage effect of his plays depended on 'a good humouredly contemptuous or profoundly pitiful attitude towards ethical conventions.' How true is this of the play you have read?

WILDE: Any one play

9 'Oscar Wilde is a thorough playwright. He plays with everything: with wit, with philosophy, with actors and audiences, with the whole theatre.' Discuss with reference to any **one** play by Wilde.

HOUGHTON: *Hindle Wakes*

GRANVILLE-BARKER: *The Voysey Inheritance*
in *Late Victorian Plays* (ed. Powell)

10 Either (*a*) 'In both *The Voysey Inheritance* and *Hindle Wakes*, parents are quite willing to sacrifice the happiness of their children for the sake of social respectability.' Discuss.

Or (*b*) 'What dramatic power there is in *The Voysey Inheritance* and *Hindle Wakes* is dependent almost entirely upon the exploration of moral issues.' Do you agree?

SECTION (ii)

GENERAL

11 Discuss some of the ways that the city is portrayed in the work of any **two** writers of the period.

12 What has the reading of any **one** non-fictional prose work contributed to your understanding of the Victorian period?

13 Compare the social attitudes of **one** novelist and **one** poet or dramatist of the period.

14 Discuss some of the reasons why so much Victorian literature is concerned with religious doubt.

ENGLISH 800/8

ADVANCED LEVEL

PAPER 8 (LITERATURE SINCE 1900)

(*Two hours and a half*)

Answer **four** *questions. At least* **two** *must be taken from Section* (*i*) *and not more than* **one** *from Section* (*iii*) (*General*)

Do not use the same material twice.

SECTION (i)

CONRAD: *Under Western Eyes*

1 Either (*a*) In his diary Razumov wrote, 'In giving up Victor Haldin, it was myself, after all, whom I have betrayed most basely.'

Consider *Under Western Eyes* in the light of this statement.

Or (*b*) Discuss the character of the narrator of *Under Western Eyes* and his contribution to the effect of the novel.

VIRGINIA WOOLF: *To the Lighthouse*

2 Either (*a*) Mrs Ramsay, in *To the Lighthouse*, has been called 'an artist in living'. What evidence is there in the novel to support this assertion?

Or (*b*) '*To the Lighthouse* expresses a dramatic conflict, not between people, but between formality and the chaos of everyday experience.' Discuss.

FROST: *Selected Poems*

or THOM GUNN: *The Sense of Movement*

and TED HUGHES: *Lupercal*

3 Either (*a*) 'I had a lover's quarrel with the world.' How well does this line from an epitaph he wrote for himself express the mood of those poems of Robert Frost which you have read?

Or (*b*) Write a critical appreciation of the following poem, emphasising what you take to be those features of it most characteristic of Frost's poetry.

Come in

As I came to the edge of the woods,

And I hadn't been.

Or (*c*) 'In the poetry of Ted Hughes the reader is seized by the assertive speaking voice; in that of Thom Gunn he is persuaded rather by force of argument.' Would you agree?

Or (*d*) Which **one** poem by **either** Gunn **or** Hughes seems to you to express an essentially contemporary mood?

T. S. ELIOT: *Selected Poems*

4 Either (*a*) What view of human relationships seems to you to be portrayed in Eliot's *Selected Poems*?

Or (*b*) 'The occasional obscurity in Eliot's early poems is an important part of their effect.' What is your own view?

SECTION (ii)

KATHERINE MANSFIELD: *In a German Pension*

5 Either (*a*) Does Katherine Mansfield's statement that 'All writing leads to the moment of exposition' help us to appreciate her art as a writer of short stories in *In a German Pension*?

Or (*b*) 'Her best stories are those in which she restrains her habit of maliciously taunting her own characters.' Would you agree with this judgment of Katherine Mansfield's *In a German Pension*?

SEAN O'CASEY: *Three Plays*

6 Either (*a*) 'Th' whole worl's in a terrible state o'chassis.' Do you think that, in those plays you have read, O'Casey can be said to share the view of the world expressed in Boyle's comment?

Or (*b*) **Examine** the handling of the theme of heroism in **one** or **two** of O'Casey's plays.

ARNOLD BENNETT: *The Old Wives' Tale*

7 Either (*a*) How appropriate to the novel is Arnold Bennett's title *The Old Wives' Tale*?

Or (*b*) 'The art of Arnold Bennett displays few striking effects. It works on the reader slowly, by the careful accumulation of small but telling details.' Discuss with close reference to *The Old Wives' Tale*.

E. M. FORSTER: *Two Cheers for Democracy*

8 Either (*a*) Do you think that *Two Cheers for Democracy*

as a whole simply gives extended expression to the ideas put forward in Forster's essay *What I believe*?

Or (*b*) Write an essay on Forster as a campaigner for **either** civil liberties **or** the cause of art in *Two Cheers for Democracy*.

SECTION (iii) (GENERAL)

9 Would you agree that, in twentieth century literature, the natural world has usually been depicted as the domain of mindlessness and cruelty?

10 Referring to the work of **two** writers, discuss what seem to you to be the principal characteristics of the modern short story written in English.

11 'Only by facing up to despair can despair be overcome.' Discuss the work of any **two** modern English writers to which you think this remark is relevant.

ENGLISH 800/0

SPECIAL PAPER

(Three hours)

Answer **three** *questions,* **one** *from Part* (*i*) *and* **two** *from Part* (*ii*).

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

PART (i)

1 Make a critical comparison of the two following passages, paying close attention to each writer's attitude to his subject:

(*a*) During several days the travellers journeyed over the plains of Languedoc; and then entering Dauphiny, and winding for some time among the mountains of that romantic province, they quitted their carriages and began to ascend the Alps. And here such scenes of sublimity opened upon them, as no colours of language must dare to paint! Emily's

mind was even so much engaged with new and wonderful images, that they sometimes banished the idea of Valancourt, though they more frequently revived it. These brought to her recollection the prospects among the Pyrenees, which they had admired together, and had believed nothing could excel in grandeur. How often did she wish to express to him the new emotions which this astonishing scenery awakened, and that he could partake of them! Sometimes too she endeavoured to anticipate his remarks, and almost imagined him present. She seemed to have arisen into another world, and to have left every trifling thought, every trifling sentiment, in that below; those only of grandeur and sublimity now dilated her mind, and elevated the affections of her heart.

With what emotion of sublimity, softened by tenderness, did she meet Valancourt in thought, at the customary hour of sunset, when, wandering among the Alps, she watched the glorious orb sink amidst their summits, his last tint die away on their snowy points, and a solemn obscurity steal over the scene! And when the last gleam had faded, she turned her eyes from the west with somewhat of the melancholy regret that is experienced after the departure of a beloved friend; while these lonely feelings were heightened by the spreading gloom, and by the low sounds heard only when darkness confines attention, which made the general stillness more impressive – leaves shook by the air, the last of the breeze that lingers after sunset, or the murmur of distant streams.

During the first days of this journey among the Alps, the scenery exhibited a wonderful mixture of solitude and inhabitation, of cultivation and barrenness. On the edge of tremendous precipices, and within the hollow of the cliffs, below which the clouds often floated, were seen villages, spires, and convent towers; while green pastures and vineyards spread their hues at the feet of perpendicular rocks of marble or of granite, whose points, tufted with Alpine shrubs, or exhibiting only massy crags, rose above each other, till they terminated in the snow-topped mountains, whence the torrent fell and thundered along the valley.

(*b*) He had a very friendly memory of a little mountain inn, accessible with moderate trouble from Lucerne, where he had once spent ten idle unadventurous days. He had at that time been trudging, knapsack on back, over half Switzerland, and having had a sturdy conscience about covering ground, it was no shame to him to confess that he was mortally tired. The inn of which I speak appeared to have but recently exchanged the care of the stalled ox for that of the hungry tourist; but Rowland at least had felt himself only a feebler ruminant. It stood in a high shallow valley, with flower-strewn Alpine meadows sloping down to it from the base of certain rugged rocks whose outlines were grim against the late sky. Our friend had seen grander places that pleased him less, and whenever afterwards he wished to think of Alpine opportunities at their best he recalled this grassy concave among the steeper ridges and the August days passed in resting at his length in the lee of a sun-warmed boulder, with the light cool air astir about his temples, the wafted odours of the pines in his nostrils, the tinkle of the cattle-bells in his ears, the vast procession of the mountain-hours before his eyes and a volume of Wordsworth in his pocket. His face, on the Swiss hillsides, had been scorched to a brilliant hue, and his bed was a pallet in a loft, which he shared with a German botanist of colossal stature – every inch of whom quaked at an open window. These had been drawbacks to selfish ease, but Rowland hardly cared whether or how he was lodged, for his place of preference and of main abode was under the sky, on the crest of a slope that looked at the Jungfrau. He remembered all this on leaving Florence with his friends, and he reflected that, as the midseason was over, accommodations would be more ample and charges more modest. He communicated with his old friend the landlord, and while September was yet young his companions established themselves under his guidance in this hollow of the hills.

He had crossed the Saint-Gotthard pass with them in the same vehicle. They spent a couple of days on the Lake of Como, at an hotel with white porticoes smothered in oleander and myrtle and terrace-steps leading down to little boats under striped awnings. They agreed it was the earthly

paradise, and they passed the mornings in strolls through the cedarn alleys of classic villas and the evenings afloat beneath the stars, in a circle of outlined mountains, to the music of silver-trickling oars. One afternoon the two young men wandered away together as they had wandered of old. They followed the winding footpath that led toward Como, close to the lakeside, past the gates of villas and the walls of vineyards, through little hamlets propped on a dozen arches and bathing their feet and their pendent tatters in the grey-green ripple; past frescoed walls and crumbling campanili and grassy village piazzettas and the mouth of soft ravines that wound upward, through belts of swinging vine and vaporous olive and wide-armed chequering chestnut, to high ledges where white chapels gleamed amid the paler boskage and bare cliff-surfaces, with their blistered lips, drank in the liquid light. It all was consummately romantic; it was the Italy we know from the steel-engravings in old keepsakes and annuals, from the vignettes on music-sheets and the drop-curtains at theatres; an Italy we can never confess ourselves – in spite of our own changes, and of all the local perversions and the lost causes, as well as the gained – to have ceased to need and to believe in.

2 Write a critical commentary on the following poem, explaining what you take to be its subject and its ideas, and giving an appreciation of the poet's language and style.

The Habit of Perfection

Elected silence, sing to me
And beat upon my whorléd ear,
Pipe me to pastures still and be
The music that I care to hear.

Shape nothing, lips; be lovely-dumb:
It is the shut, the curfew sent
From there where all surrenders come
Which only makes you eloquent.

Be shelléd, eyes, with double dark
And find the uncreated light:
This ruck and reel which you remark
Coils, keeps, and teases simple sight.

Palate, the hutch of tasty lust,
Desire not to be rinsed with wine:
The can must be so sweet, the crust
So fresh that come in fasts divine!

Nostrils, your careless breath that spend
Upon the stir and keep of pride,
What relish shall the censers send
Along the sanctuary side!

O feel-of-primrose hands, O feet
That want the yield of plushy sward,
But you shall walk the golden street
And you unhouse and house the Lord.

And, Poverty, be thou the bride
And now the marriage feast begun,
And lily-coloured clothes provide
Your spouse not laboured-at nor spun.

PART (ii)

3 Either (*a*) How fully does Chaucer enter into the character of his storytellers in narrating their tales? Answer with reference to any **two** of his tales.

Or (*b*) 'As a great comic writer Chaucer does more than make us laugh. He assures us of the endless diversity, abundance and vitality of human life.' Discuss.

Or (*c*) Write an essay on Chaucer as social critic, indicating how widely his interests extend.

4 Either (*a*) *False face must hide what the false heart doth know.*

Write an essay on the importance of the theme of false appearance in **two or three** plays by Shakespeare.

Or (*b*) 'In his comedies it is Shakespeare's gift to create, out of artifice and convention, a consistently imagined world.' Discuss.

Or (*c*) *So shall you hear*
Of carnal, bloody, and unnatural acts;
Of accidental judgments, casual slaughters;

Of deaths put on by cunning and forc'd cause;
And, in this upshot, purposes mistook
Fall'n on the inventors' heads.

Do you think that Horatio's words at the close of *Hamlet* apply more generally to Shakespeare's tragic vision?

5 'No great work of art dare want its appropriate form.' Discuss any **one** substantial literary work in the light of this assertion by Coleridge.

6 Does the description 'regional' when used of a writer's work always seem to you to suggest a limited achievement?

Answer with reference to the work of two writers.

7 Consider some of the ways in which **two** writers of different periods have treated **one** of the following subjects: war, time, solitude.

8 'The writer is the growing point of his time.' Write an essay on what you take to be the relation of literature to the society in which it is written.

9 Would you agree that, at its best, modern fiction has been particularly conscious of itself and of its methods?

10 *In tragic life, God wot,*
No villain need be! Passions spin the plot:
We are betrayed by what is false within.

Do these lines seem to you to reveal a truth about the expression of a tragic sense of life in either the English drama or the novel?

11 Compare two literary treatments of Utopia written at different periods or by two authors writing in the same period.

12 'We do poetry a disservice if we expect it to be the expression of only the major experiences of life.' Would you agree?

13 Compare the representation of country life in the poetry of two different periods.