



# A Level

## English

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SUMMER 1984

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ENGLISH

9000/1

ADVANCED LEVEL

PAPER 1 (CRITICAL APPRECIATION AND COMMENT)

(Two hours and a half)

Answer two questions.

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

Answer two of the following questions.

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1 Write a critical comparison of the following two poems. You should pay attention to any differences and similarities in language and feeling, saying what you take to be the main characteristics of each poem.

(a)

Sonnet: 'I Am'

I FEEL I am, I only know I am  
And plod upon the earth as dull and void  
Earth's prison chilled my body with its dram  
Of dullness, and my soaring thoughts destroyed.  
I fled to solitudes from passions dream  
But strife persued—I only know I am.  
I was a being created in the race  
Of men disdaining bounds of place and time—  
A spirit that could travel o'er the space  
Of earth and heaven—like a thought sublime,  
Tracing creation, like my maker, free—  
A soul unshackled like eternity,  
Spurning earth's vain and soul debasing thrall  
But now I only know I am— that's all.

PROSPICE

(b)

Fear death? - to feel the fog in my throat,  
The mist in my face,  
When the snows begin, and the blasts denote  
I am nearing the place,  
The power of the night, the press of the storm,  
The post of the foe;  
Where he stands, the Arch Fear in a visible form,  
Yet the strong man must go:  
For the journey is done and the summit attained,  
And the barriers fall,  
Though a battle's to fight ere the guerdon be gained,  
The reward of it all.

I was ever a fighter, so - one fight more,  
 The best and the last!  
 I would hate that death bandaged my eyes and forbore,  
 And bade me creep past.  
 No! let me taste the whole of it, fare like my peers  
 The heroes of old,  
 Bear the brunt, in a minute pay glad life's arrears  
 Of pain, darkness and cold.  
 For sudden the worst turns the best to the brave,  
 The black minute's at end,  
 And the elements' rage, the fiend-voices that rave,  
 Shall dwindle, shall blend,  
 Shall change, shall become first a peace out of pain,  
 Then a light, then thy breast,  
 O thou soul of my soul! I shall clasp thee again,  
 And with God be the rest!

2 Printed below are a poem and a prose passage. The poem (a) is Sonnet 130 by William Shakespeare, and the prose passage (b) is an extract from the novel *A Portrait of the Artist as a Young Man* by James Joyce, published in 1914. Both the poem and the prose take as their theme the relation between love and poetry. Write a critical appraisal of the two pieces of writing, paying particular attention to the evocation of mood and to the presentation of attitude.

(a) My mistress' eyes are nothing like the sun,  
 Coral is far more red, than her lips red,  
 If snow be white, why then her breasts are dun:  
 If hairs be wires, black wires grow on her head:  
 I have seen roses damasked, red and white,  
 But no such roses see I in her cheeks,  
 And in some perfumes is there more delight,  
 Than in the breath that from my mistress reeks.  
 I love to hear her speak, yet well I know,  
 That music hath a far more pleasing sound:  
 I grant I never saw a goddess go,  
 My mistress when she walks treads on the ground.  
 And yet by heaven I think my love as rare,  
 As any she belied with false compare.

5

10

(b) The radiant image of the eucharist united again in an instant his bitter and despairing thoughts, their cries arising unbroken in a hymn of thanksgiving.

*Our broken cries and mournful lays  
 Rise in one eucharistic hymn  
 Are you not weary of ardent ways?*

*While sacrificing hands upraise  
 The chalice flowing to the brim.  
 Tell no more of enchanting days.*

He spoke the verses aloud from the first lines till the music and rhythm suffused his mind, turning it to quiet indulgence; then copied them painfully to feel them the better by seeing them; then lay back on his bolster.

The full morning light had come. No sound was to be heard; but he knew that all around him life was about to awaken in common noises, hoarse voices, sleepy prayers. Shrinking from that life he turned towards the wall, making a cowl of the blanket and staring at the great overblown scarlet flowers of the tattered wallpaper. He tried to warm his perishing joy in their scarlet glow, imagining a roseway from where he lay upwards to heaven all strewn with scarlet flowers. Weary! Weary! He too was weary of ardent ways.

A gradual warmth, a languorous weariness passed over him descending along his spine from his closely cowed head. He felt it descend and, seeing himself as he lay, smiled. Soon he would sleep.

He had written verses for her again after ten years. Ten years before she had worn her shawl cowlwise about her head, sending sprays of her warm breath into the night air, tapping her foot upon the glassy road. It was the last tram; the lank brown horses knew it and shook their bells to the clear night in admonition. The conductor talked with the driver, both nodding often in the green light of the lamp. They stood on the steps of the tram, he on the upper, she on the lower. She came up to his step many times between their phrases and went down again and once or twice remained beside him forgetting to go down and then went down. Let be! Let be!

Ten years from that wisdom of children to his folly. If he sent her the verses? They would be read out at breakfast amid the tapping of eggshells. Folly indeed! Her brothers would laugh and try to wrest the page from each other with their strong hard fingers. The suave priest, her uncle, seated in his armchair, would hold the page at arm's length, read it smiling and approve of the literary form.

No, no; that was folly. Even if he sent her the verses she would not show them to others. No, no; she could not.

He began to feel that he had wronged her. A sense of her innocence moved him almost to pity her, an innocence he had never understood till he had come to the knowledge of it through sin, an innocence which she too had not understood while she was innocent or before the strange humiliation of her nature had first come upon her. Then first her soul had begun to live as his soul had when he had first sinned, and a tender compassion filled his heart as he remembered her frail pallor and her eyes, humbled and saddened by the dark shame of womanhood.

While his soul had passed from ecstasy to languor where had she been? Might it be, in the mysterious ways of spiritual life, that her soul at those same moments had been conscious of his homage? It might be.

3 Write a critical essay on either the poem (a) or the prose passage (b) printed below.

(a) *Returning*

*Returning*

Homecoming to the sheltered little resort,

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dog-eared, bald as baby birds.

(b)

The second day out of port, the decks being washed down and breakfast over, the watch was called, and the mate set us to work.

It was a very bright day. The sky and water were both of the same deep hue; and the air felt warm and sunny; so that we threw off our jackets. I could hardly believe that I was sailing in the same ship I had been in during the night, when every thing had been so lonely and dim; and I could hardly imagine that this was the same ocean, now so beautiful and blue, that during part of the night-watch had rolled along so black and forbidding.

There were little traces of sunny clouds all over the heavens; and little fleeces of foam all over the sea; and the ship made a strange, musical noise under her bows, as she glided along, with her sails all still. It seemed a pity to go to work at such a time; and if we could only have sat in the windlass again; or if they would have let me go out on the bowsprit, and lay down between the manropes there, and look over at the fish in the water, and think of home, I should have been almost happy for a time.

I had now completely got over my sea-sickness, and felt very well; at least in my body, though my heart was far from feeling right; so that I could now look around me, and make observations.

And truly, though we were at sea, there was much to behold and wonder at; to me, who was on my first voyage. What most amazed me was the sight of the great ocean itself, for we were out of sight of land. All round us, on both sides of the ship, ahead and astern, nothing was to be seen but water — water — water; not a single glimpse of green shore, not the smallest island, or speck of moss any where. Never did I realize till now what the ocean was: how grand and majestic, how solitary, and boundless, and beautiful and blue; for that day it gave no tokens of squalls or hurricanes, such as I had heard my father tell of; nor could I imagine, how any thing that seemed so playful and placid, could be lashed into rage, and troubled into rolling avalanches of foam, and great cascades of waves, such as I saw in the end.

As I looked at it so mild and sunny, I could not help calling to mind my little brother's face, when he was sleeping an infant in the cradle. It had just such a happy, careless, innocent look; and every happy little wave seemed gamboling about like a thoughtless little kid in a pasture; and seemed to look up in your face as it passed, as if it wanted to be patted and caressed. They seemed all live things with hearts in them, that could feel; and I almost felt grieved, as we sailed in among them, scattering them under our broad bows in sun-flakes, and riding over them like a great elephant among lambs.

But what seemed perhaps the most strange to me of all, was a certain wonderful rising and falling of the sea; I do not mean the waves themselves, but a sort of wide heaving and swelling and sinking all over the ocean. It was something I can not very well describe; but I know very well what it was, and how it affected me. It made me almost dizzy to look at it; and yet I could not keep my eyes off it, it seemed so passing strange and wonderful.

## ENGLISH

9000/2

## ADVANCED LEVEL

## PAPER 2 (SHAKESPEARE)

(Three hours)

Answer Section A and any two questions in Section B.

## Section A

[20 marks per question]

- 1 Choose two of the following passages (only one from any one play) and answer the questions which follow each.

## A WINTER'S TALE

Either (a)

- 1 Lady: Hark ye:  
The Queen your mother rounds apace. We shall  
Present our services to a fine new prince  
One of these days; and then you'd wanton with us,  
If we would have you. 15
- 2 Lady: She is spread of late  
Into a goodly bulk. Good time encounter her! 20
- Hermione: What wisdom stirs amongst you? Come, sir, now  
I am for you again. Pray you sit by us,  
And tell's a tale.
- Mamilius: Merry or sad shall't be?
- Hermione: As merry as you will.
- Mamilius: A sad tale's best for winter. I have one 25  
Of sprites and goblins.
- Hermione: Let's have that, good sir.  
Come on, sit down; come on, and do your best  
To fright me with your sprites; you're pow'rful at it.
- Mamilius: There was a man—
- Hermione: Nay, come, sit down; then on.
- Mamilius: Dwelt by a churchyard—I will tell it softly; 50  
Yond crickets shall not hear it.
- Hermione: Come on then,  
And give't me in mine ear.
- Enter LEONTES, ANTIGONUS, Lords and Others.
- Leontes: Was he met there? his train? Camillo with him?
- 1 Lord: Behind the tuft of pines I met them; never 35  
Saw I men scour so on their way. I ey'd them  
Even to their ships.

Leontes:

How blest am I

In my just censure, in my true opinion!

Alack, for lesser knowledge! How accurs'd

In being so blest! There may be in the cup

A spider steep'd, and one may drink, depart, 40

And yet partake no venom, for his knowledge

Is not infected; but if one present

Th' abhorr'd ingredient to his eye, make known

How he hath drunk, he cracks his gorge, his sides,

With violent hefts. I have drunk, and seen the spider. 45

*A Winter's Tale, Act II, scene 1.*

- (i) What impressions does this episode, as it unfolds, make on an audience, and by what means?
- (ii) Comment on the personality and mood of Leontes as expressed in what he says here.

## A WINTER'S TALE

Or (b)

- Polixenes: Soft, swain, awhile, beseech you;  
Have you a father?
- Florizel: I have, but what of him?
- Polixenes: Knows he of this?
- Florizel: He neither does nor shall. 385
- Polixenes: Methinks a father  
Is at the nuptial of his son a guest  
That best becomes the table. Pray you, once more,  
Is not your father grown incapable  
Of reasonable affairs? Is he not stupid 390  
With age and alt'ring rheums? Can he speak, hear,  
Know man from man, dispute his own estate?  
Lies he not bed-rid, and again does nothing  
But what he did being childish?
- Florizel: No, good sir;  
He has his health, and ampler strength indeed 395  
Than most have of his age.
- Polixenes: By my white beard,  
You offer him, if this be so, a wrong  
Something unfilial. Reason my son  
Should choose himself a wife; but as good reason 399  
The father—all whose joy is nothing else  
But fair posterity—should hold some counsel  
In such a business.
- Florizel: I yield all this;  
But, for some other reasons, my grave sir,  
Which 'tis not fit you know, I not acquaint  
My father of this business.
- Polixenes: Let him know't. 405
- Florizel: He shall not.

*Polixenes:* Prithee let him.  
*Florizel:* No, he must not.  
*Shepherd:* Let him, my son; he shall not need to grieve  
 At knowing of thy choice.  
*Florizel:* Come, come, he must not.  
 Mark our contract.  
*Polixenes:* [Discovering himself] Mark your divorce, young sir,  
 Whom son I dare not call; thou art too base 410  
 To be acknowledg'd—thou a sceptre's heir,  
 That thus affects a sheep-hook! Thou, old traitor,  
 I am sorry that by hanging thee I can but  
 Shorten thy life one week. And thou, fresh piece  
 Of excellent witchcraft, who of force must know 415  
 The royal fool thou cop'st with—  
*Shepherd:* O, my heart!  
*Polixenes:* I'll have thy beauty scratch'd with briars and made  
 More homely than thy state.

*A Winter's Tale, Act IV, scene 4.*

- (i) Discuss Florizel's behaviour here.  
 (ii) Comment on the various views of fathers and fatherhood presented in this episode.

#### OTHELLO

Either (c)

*Othello:* O that the slave had forty thousand lives!  
 One is too poor, too weak for my revenge.  
 Now do I see 'tis true. Look here, Iago—  
 All my fond love thus do I blow to heaven.  
 'Tis gone. 440  
 Arise, black vengeance, from the hollow hell.  
 Yield up, O love, thy crown and hearted throne  
 To tyrannous hate! Swell, bosom, with thy fraught,  
 For 'tis of aspics' tongues.  
*Iago:* Yet be content.  
*Othello:* O, blood, blood, blood! 455  
*Iago:* Patience, I say; your mind perhaps may change.  
*Othello:* Never, Iago. Like to the Pontic sea,  
 Whose icy current and compulsive course  
 Ne'er feels retiring ebb, but keeps due on  
 To the Propontic and the Hellespont; 460  
 Even so my bloody thoughts, with violent pace,  
 Shall ne'er look back, ne'er ebb to humble love,  
 Till that a capable and wide revenge  
 Swallow them up. [He kneels] Now, by yond marble heaven,  
 In the due reverence of a sacred vow 465  
 I here engage my words.  
*Iago:* [Kneeling] Do not rise yet.  
 Witness, you ever-burning lights above,  
 You elements that clip us round about,  
 Witness that here Iago doth give up  
 The execution of his wit, hands, heart, 470  
 To wrong'd Othello's service! Let him command,  
 And to obey shall be in me remorse,  
 What bloody business ever. [They rise.]

*Othello:* I greet thy love,  
 Not with vain thanks, but with acceptance bounteous,  
 And will upon the instant put thee to't. 475  
*Othello, Act III, scene 3.*

- (i) Discuss Othello's speeches here, paying attention to the ideas and imagery and movement of the verse.  
 (ii) In what ways is our understanding of the relationship between Iago and Othello modified or extended by this episode?

#### OTHELLO

Or (d)

*Othello:* [To Emilia] Some of your function, mistress:  
 Leave procreants alone, and shut the door;  
 Cough, or cry hem, if any body come. 29  
 Your mystery, your mystery; nay, dispatch. [Exit Emilia].  
*Desdemona:* Upon my knees, what doth your speech import?  
 I understand a fury in your words,  
 But not the words.  
*Othello:* Why, what art thou?  
*Desdemona:* You wife, my lord; your true and loyal wife. 55  
*Othello:* Come, swear it, damn thyself; lest, being like one of heaven, the devils themselves  
 should fear to seize thee; therefore be double-damn'd—swear thou art honest.  
*Desdemona:* Heaven doth truly know it.  
*Othello:* Heaven truly knows that thou art false as hell.  
*Desdemona:* To whom, my lord? With whom? How am I false? 41  
*Othello:* Ah, Desdemona! away! away! away!  
*Desdemona:* Alas the heavy day! Why do you weep?  
 Am I the motive of these tears, my lord?  
 If haply you my father do suspect 45  
 An instrument of this your calling back,  
 Lay not your blame on me; if you have lost him,  
 Why, I have lost him too.  
*Othello:* Had it pleas'd heaven  
 To try me with affliction; had they rain'd  
 All kind of sores and shames on my bare head,  
 Steep'd me in poverty to the very lips,  
 Given to captivity me and my utmost hopes,  
 I should have found in some place of my soul  
 A drop of patience; but, alas, to make me 50  
 The fixed figure for the time of scorn  
 To point his slow unmoving finger at!—O, O!

*Othello, Act IV, scene 2.*

- (i) What impression of Othello's state of mind does this episode give, and by what means?  
 (ii) How characteristic of Desdemona generally is her behaviour here?

## ANTONY AND CLEOPATRA

Either (e)

- Antony:* ... Take hence this Jack and whip him.  
*Enobarbus:* 'Tis better playing with a lion's whelp  
 Than with an old one dying.
- Antony:* Moon and stars! 95  
 Whip him. Were't twenty of the greatest tributaries  
 That do acknowledge Caesar, should I find them  
 So saucy with the hand of she here—what's her name  
 Since she was Cleopatra? Whip him, fellows, 99  
 Till like a boy you see him cringe his face,  
 And whine aloud for mercy. Take him hence.
- Thyreus:* Mark Antony—  
*Antony:* Tug him away. Being whipt,  
 Bring him again: the Jack of Caesar's shall  
 Bear us an errand to him. 104  
*[Exeunt Servants with Thyreus.]*  
 You were half blasted ere I knew you. Ha!  
 Have I my pillow left unpress'd in Rome,  
 Forborne the getting of a lawful race,  
 And by a gem of women, to be abus'd  
 By one that looks on feeders?
- Cleopatra:* Good my lord—  
*Antony:* You have been a boggler ever. 110  
 But when we in our viciousness grow hard—  
 O misery on't!—the wise gods seel our eyes,  
 In our own filth drop our clear judgments, make us  
 Adore our errors, laugh at's while we strut  
 To our confusion.
- Cleopatra:* O, is't come to this? 115  
*Antony:* I found you as a morsel cold upon  
 Dead Caesar's trencher. Nay, you were a fragment  
 Of Cneius Pompey's, besides what hotter hours,  
 Unregist'ed in vulgar fame, you have  
 Luxuriously pick'd out; for I am sure, 120  
 Though you can guess what temperance should be  
 You know not what it is.
- Cleopatra:* Wherefore is this?  
*Antony:* To let a fellow that will take rewards, 123  
 And say "God quit you!" be familiar with  
 My playfellow, your hand, this kingly seal  
 And plighter of high hearts!

*Antony and Cleopatra, Act III, scene 13.*

- (i) Discuss Antony's speeches in the light of the comment by Enobarbus at the beginning of this passage.
- (ii) Comment on any significant parallels with other scenes in the play.

## ANTONY AND CLEOPATRA

Or (f)

- Charmian:* ... But here comes Antony.  
*Cleopatra:* I am sick and sullen.  
*Antony:* I am sorry to give breathing to my purpose—  
*Cleopatra:* Help me away, dear Charmian; I shall fall. 15  
 It cannot be thus long; the sides of nature  
 Will not sustain it.
- Antony:* Now, my dearest queen—  
*Cleopatra:* Pray, you, stand farther from me.  
*Antony:* What's the matter?  
*Cleopatra:* I know by that same eye there's some good news.  
 What says the married woman? You may go. 20  
 Would she had never given you leave to come!  
 Let her not say 'tis I that keep you here—  
 I have no power upon you; hers you are.
- Antony:* The gods best know—  
*Cleopatra:* O, never was there queen  
 So mightily betray'd! Yet at the first. 25  
 I saw the treasons planted.
- Antony:* Cleopatra—  
*Cleopatra:* Why should I think you can be mine and true,  
 Though you in swearing shake the throned gods,  
 Who have been false to Fulvia? Riotous madness,  
 To be entangled with those mouth-made vows, 30  
 Which break themselves in swearing!
- Antony:* Most sweet queen—  
*Cleopatra:* Nay, pray you seek no colour for your going.  
 But bid farewell, and go. When you sued staying,  
 Then was the time for words. No going then!  
 Eternity was in our lips and eyes, 35  
 Bliss in our brows' bent, none our parts so poor  
 But was a race of heaven. They are so still,  
 Or thou, the greatest soldier of the world,  
 Art turn'd the greatest liar.
- Antony:* How now, lady!  
*Cleopatra:* I would I had thy inches. Thou shouldst know  
 There were a heart in Egypt. 40
- Antony:* Hear me, Queen:  
 The strong necessity of time commands  
 Our services awhile; but my full heart  
 Remains in use with you. Our Italy  
 Shines o'er with civil swords:

*Antony and Cleopatra, Act I, scene 3.*

- (i) Analyse and discuss Cleopatra's various attempts to influence Antony here.
- (ii) How does this episode affect the audience's view of the major issues, at this point in the play?

## ALL'S WELL THAT ENDS WELL

Either (g)

Helena: "Till I have no wife, I have nothing in France."  
 Nothing in France until he has no wife!  
 Thou shalt have none, Rousillon, none in France;  
 Then hast thou all again. Poor lord! is't I  
 That chase thee from thy country, and expose  
 Those tender limbs of thine to the event  
 Of the none-sparing war? And is it I  
 That drive thee from the sportive court, where thou  
 Wast shot at with fair eyes, to be the mark  
 Of smoky muskets? O you leaden messengers,  
 That ride upon the violent speed of fire,  
 Fly with false aim; move the still-piecing air,  
 That sings with piercing; do not touch my lord.  
 Whoever shoots at him, I set him there;  
 Whoever charges on his forward breast,  
 I am the catiff that do hold him to't;  
 And though I kill him not, I am the cause  
 His death was so effected. Better 'twere  
 I met the ravin lion when he roar'd  
 With sharp constraint of hunger; better 'twere  
 That all the miseries which nature owes  
 Were mine at once. No; come thou home, Rousillon,  
 Whence honour but of danger wins a scar,  
 As oft it loses all. I will be gone.  
 My being here it is that holds thee hence.  
 Shall I stay here to do't? No, no, although  
 The air of paradise did fan the house,  
 And angels offic'd all. I will be gone,  
 That pitiful rumour may report my flight  
 To console thine ear. Come, night; end, day.  
 For with the dark, poor thief, I'll steal away. [Exit.]

All's Well, Act III, scene 2.

- (i) By paying attention to the argument, imagery and movement of the verse show what this speech reveals of Helena's personality and state of mind.
- (ii) What is the importance of this episode at this point in the play?

## ALL'S WELL THAT ENDS WELL

Or (h)

1 Soldier: If your life be saved, will you undertake to betray the Florentine?  
 Parolles: Ay, and the Captain of his Horse, Count Rousillon.  
 1 Soldier: I'll whisper with the General, and know his pleasure.  
 Parolles: [Aside] I'll no more drumming. A plague of all drums! Only to seem to deserve well, and to beguile the supposition of that lascivious young boy the Count, have I run into this danger. Yet who would have suspected an ambush where I was taken?

1 Soldier: There is no remedy, sir, but you must die. The General says you that have so traitorously discover'd the secrets of your army, and made such pestiferous reports of men very nobly held, can serve the world for no honest use; therefore you must die. Come, headsman, off with his head.  
 Parolles: O Lord, sir, let me live, or let me see my death!  
 1 Soldier: That shall you, and take your leave of all your friends. [Unmuffling him]. So look about you; know you any here?  
 Bertram: Good morrow, noble Captain.  
 1 Lord: God bless you, Captain Parolles.  
 2 Lord: God save you, noble Captain.  
 1 Lord: Captain, what greeting will you to my Lord Lafeu? I am for France.  
 2 Lord: Good Captain, will you give me a copy of the sonnet you writ to Diana in behalf of the Count Rousillon? An I were not a very coward I'd compel it of you; but fare you well. [Exeunt Bertram and Lords].  
 1 Soldier: You are undone, Captain, all but your scarf; that has a knot on't yet.  
 Parolles: Who cannot be crush'd with a plot?

All's Well, Act IV, scene 3.

- (i) What feelings does this episode, as it unfolds, create in an audience, and by what means?
- (ii) Discuss the importance, for Bertram, of this humiliation of Parolles.

## JULIUS CAESAR

Either (i)

Portia: Hark, boy! What noise is that?  
 Lucius: I hear none, madam.  
 Portia: Prithee listen well.  
 I heard a bustling rumour, like a fray,  
 And the wind brings it from the Capitol.  
 Lucius: Sooth, madam, I hear nothing.  
 Enter the Soothsayer.  
 Portia: Come hither, fellow.  
 Which way hast thou been?  
 Sooth: At mine own house, good lady.  
 Portia: What is't o'clock?  
 Sooth: About the ninth hour, lady.  
 Portia: Is Caesar yet gone to the Capitol?  
 Sooth: Madam, not yet. I go to take my stand,  
 To see him pass on to the Capitol.  
 Portia: Thou hast some suit to Caesar, hast thou not?  
 Sooth: That I have, lady. If it will please Caesar  
 To be so good to Caesar as to hear me,  
 I shall beseech him to befriend himself.  
 Portia: Why, know'st thou any harm's intended towards him?  
 Sooth: None that I know will be, much that I fear may chance.  
 Good morrow to you. Here the street is narrow;  
 The throng that follows Caesar at the heels,



Of senators, of praetors, common suitors,  
Will crowd a feeble man almost to death.  
I'll get me a place more void, and there  
Speak to great Caesar as he come along.

[Exit.]

Portia: I must go in. [Aside] Ay me, how weak a thing  
The heart of woman is! O Brutus,  
The heavens speed thee in thine enterprise!  
Sure the boy heard me.—Brutus hath a suit  
That Caesar will not grant.—O, I grow faint.—  
Run, Lucius, and commend me to my lord;  
Say I am merry. Come to me again,  
And bring me word what he doth say to thee.

[Exeunt severally.]

(Act II, iv, 16-45.)

- (i) Comment on Portia's behaviour here.  
(ii) What dramatic function has this episode at this point in the play?

### JULIUS CAESAR

Or (j)

Brutus: Words before blows. Is it so, countrymen?

Octavius: Not that we love words better, as you do.

Brutus: Good words are better than bad strokes, Octavius.

Antony: In your bad strokes, Brutus, you give good words;  
Witness the hole you made in Caesar's heart,  
Crying "Long live! Hail, Caesar!"

Cassius: Antony,  
The posture of your blows are yet unknown;  
But for your words, they rob the Hyble bees,  
And leave them honeyless.

Antony: Not stingless too?

Brutus: O yes, and soundless too;  
For you have stol'n their buzzing, Antony,  
And very wisely threat before you sting.

Antony: Villains, you did not so when your vile daggers  
Hack'd one another in the sides of Caesar.  
You show'd your teeth like apes, and fawn'd like hounds,  
And bow'd like bondmen, kissing Caesar's feet;  
Whilst damned Casca, like a cur, behind  
Struck Caesar on the neck. O you flatterers!

Cassius: Flatterers! Now, Brutus, thank yourself:  
This tongue had not offended so to-day  
If Cassius might have rul'd.

Octavius: Come, come, the cause. If arguing make us sweat,  
The proof of it will turn to redder drops.

Look,  
I draw a sword against conspirators;  
When think you that the sword goes up again?  
Never till Caesar's three and thirty wounds  
Be well aveng'd, or till another Caesar  
Have added slaughter to the sword of traitors.

(Act V, i, 26-55.)

- (i) Give a close critical commentary on Antony's performance here.  
(ii) What is the importance of this episode in the pattern of the play as a whole?  
(You might consider echoes and parallels with earlier episodes as well as its place in the final Act.)

### Section B

Answer two questions.

Each question carries 30 marks.

2 Either (a) "In *A Winter's Tale* Shakespeare presents middle age as a menacing phase while youth and old age are at their most positive and beautiful". Discuss.

Or (b) "*A Winter's Tale* has an improbable plot, strange locations and extravagantly contrasting characters. This is appropriate to a play concerned with the miraculous." How far do you agree?

3 Either (a) "Othello's heroic stature arises from his imagination and eloquence." Discuss.

Or (b) "In *The Tragedy of Othello* we are shown that reputation, far from being merely outward or superficial, is essential to the characters' own sense of identity." Discuss.

4 Either (a) Write an essay on the dramatic treatment of the idea of Egypt in *Antony and Cleopatra*.

Or (b) To what extent do you agree that these lines of Cleopatra's sum up the action of the play?

'Tis paltry to be Caesar:  
Not being Fortune, he's but Fortune's knave,  
A minister of her will; and it is great  
To do that thing that ends all other deeds,  
Which shackles accidents and bolts up change.

5 Either (a) "Extreme romantic conventions contradicting down-to-earth realism". How adequate do you find this as an account of *All's Well That Ends Well*?

Or (b) "The web of our life is of a mingled yarn, good and ill together". Discuss Shakespeare's presentation of Helena, and of Bertram, in the light of this quotation from *All's Well That Ends Well*.

6 Either (a) "Ideals, whether of private or public conduct, do not survive the test of being put into practice in *Julius Caesar*." Discuss.

Or (b) In *Julius Caesar* the arts of verbal persuasion are exercised in many ways—spectacularly, subtly, elaborately and plainly. Discuss and illustrate the range of endeavours at verbal persuasion, and comment on their importance, in the play as a whole.

## ENGLISH

9000/3

## ADVANCED LEVEL

## PAPER 3 (CHAUCEER AND OTHER MAJOR AUTHORS)

(Three hours)

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

N.B. You must write on the Chaucer passage in Part I and on one other passage. In Part II, you must write on two different texts, at least one of which is a text not dealt with in Part I. You must write on at least three texts in the paper as a whole.

You are advised to spend not more than 1 hour on Part I.

Answer Question 1 (Part I) and two questions from Part II. In Part II you must write on two different texts, at least one of which must be a text not dealt with in Question 1.

## Part I

40 marks [2 × 20]

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

Either (a)

This clerk was cleped hende Nicholas.  
Of deerne love he koude and of solas;  
And therto he was sleigh and ful privee,  
And lyk a mayden meke for to see.  
A chambre hadde he in that hostelrye  
Allone, withouten any compaignye,  
Ful fetisly ydight with herbes swoote;  
And he hymself as sweete as is the roote  
Of lycorys, or any cetewale.  
His Almageste, and bookes grete and smale,  
His astrelabie, longynge for his art,  
His augrym stones layen faire apart,  
On shelves couched at his beddes heed;  
His presse ycovered with a faldyng reed;  
And al above ther lay a gay sautrie,  
On which he made a-nyghtes melodie  
So swetely that all the chambre rong;  
And *Angelus ad virginem* he song;  
And after that he song the kynges noote.  
Ful often blessed was his myrie throte.  
And thus this sweete clerk his tyme spente  
After his freends fyndyng and his rente.

3200

3205

3210

3215

3220

CHAUCEER: *The Miller's Tale*.

- (i) Put the last eight lines into modern English prose.  
(ii) What impression of Nicholas does Chaucer contrive to give in the first four lines?  
(iii) What do you learn about a medieval student's life from this passage and about Chaucer's attitude to this way of life?

Or (b)

No wonder is, for in hire grete estaat  
Hire goost was evere in pleyyn humylitee;  
No tendre mouth, noon herte delicaat,  
No pompe, no semblant of roialtee,  
But ful of pacient benyngnytee,  
Discreet and pridelees, ay honourable,  
And to hire housbonde evere meke and stable.  
  
Men speke of Job, and moost for his humblesse,  
As clerkes, whan hem list, konne wel endite,  
Namely of men, but as in soothfastnesse,  
Though clerkes preise wommen but a lite,  
Ther kan no man in humblesse hym acquite  
As womman kan, ne kan been half so trewe  
As wommen been, but it be falle of newe.

925

930

935

CHAUCEER: *The Clerk's Tale*.

- (i) Put the first of these stanzas into modern English prose.  
(ii) Comment on the ideas contained in the second stanza and their relevance to the Tale as a whole.  
(iii) What qualities of Chaucer's poetry are shown in these verses?

(c)

Love. Sir, I can take no knowledge  
That they are yours, but by public means.  
If you can bring certificate that you were gulled of them,  
Or any formal writ out of a court,  
That you did cozen yourself, I will not hold them.  
Mam. I'll rather lose them.  
Love. That you shall not, sir,  
By me, in troth: upon these terms, they are yours.  
What, should they have been, sir, turned into gold, all?  
Mam. No.  
I cannot tell—it may be they should—What then?  
Love. What a great loss in hope have you sustained!  
Mam. Not I, the commonwealth has.  
Face. Ay, he would have built  
The city new; and made a ditch about it  
Of silver, should have run with cream from Hogsden;  
That every Sunday in Moorfields the youngers,  
And tits and tom-boys should have fed on, gratis.  
Mam. I will go mount a turnip-cart, and preach  
The end of the world within these two months. Surly,  
What! in a dream?

JONSON: *The Alchemist*.

- (i) How appropriate do you find this passage as a final exit for Sir Epicure Mammon?
- (ii) What themes and pre-occupations of the play are echoed in this extract?
- (iii) Comment on some characteristics of Jonson's dramatic verse which are illustrated here.

(d)

*To his Coy Mistress*

Had we but World enough, and Time,  
 This coyness Lady were no crime.  
 We would sit down, and think which way  
 To walk, and pass our long Loves Day.  
 Thou by the *Indian Ganges* side  
 Should'st Rubies find: I by the Tide  
 Of *Humber* would complain. I would  
 Love you ten years before the Flood:  
 And you should if you please refuse  
 Till the Conversion of the *Jews*.  
 My vegetable Love should grow  
 Vaster than Empires, and more slow.  
 An hundred years should go to praise  
 Thine Eyes, and on thy Forehead Gaze.  
 Two hundred to adore each Breast:  
 But thirty thousand to the rest.  
 An Age at least to every part,  
 And the last Age should show your Heart.  
 For Lady you deserve this State;  
 Nor would I love at lower rate.  
 But at my back I alwaies hear  
 Times winged Charriot hurrying near:  
 And yonder all before us lie  
 Desarts of vast Eternity.  
 Thy Beauty shall no more be found;  
 Nor, in thy marble Vault, shall sound  
 My echoing Song: then Worms shall try  
 That long preserv'd Virginitie:  
 And your quaint Honour turn to dust;  
 And into ashes all my Lust.  
 The Grave's a fine and private place,  
 But none I think do there embrace.

Now therefore, while the youthful hew  
 Sits on thy skin like morning dew,  
 And while thy willing Soul transpires  
 At every pore with instant Fires,  
 Now let us sport us while we may;  
 And now, like am'rous birds of prey,  
 Rather at once our Time devour,  
 Than languish in his slow-chapt pow'r.  
 Let us roll all our Strength, and all  
 Our sweetness, up into one Ball:  
 And tear our Pleasures with rough strife,  
 Thorough the Iron gates of Life.  
 Thus, though we cannot make our Sun  
 Stand still, yet we will make him run.

ANDREW MARVELL

Write a critical appreciation of this poem, examining the imagery and vocabulary in some detail. Why do you think it has achieved such acclaim as a love poem?

(e)

At Timon's Villa let us pass a day,  
 Where all cry out, "What sums are thrown away!"  
 So proud, so grand, of that stupendous air,  
 Soft and Agreeable come never there.  
 Greatness, with Timon, dwells in such a draught  
 As brings all Brobdignag before your thought.  
 To compass this, his building is a Town,  
 His pond an Ocean, his parterre a Down:  
 Who but must laugh, the Master when he sees,  
 A puny insect, shivering at a breeze!  
 Lo, what huge heaps of littleness around!  
 The whole, a laboured Quarry above ground,  
 Two Cupids squirt before: a Lake behind  
 Improves the keenness of the Northern wind.  
 His Gardens next your admiration call,  
 On every side you look, behold the Wall!  
 No pleasing Intricacies intervene,  
 No artful wildness to perplex the scene:  
 Grove nods at grove, each Alley has a brother,  
 And half the platform just reflects the other.  
 The suff'ring eye inverted Nature sees,  
 Trees cut to Statues, Statues thick as trees;  
 With here a Fountain, never to be played;  
 And there a Summer-house, that knows no shade:  
 Here Amphitrite sails through myrtle bowers;  
 There Gladiators fight, or die, in flowers;  
 Unwatered see the drooping sea-horse mourn,  
 And swallows roost in Nilus' dusty Urn.

POPE: from *Of the Use of Riches*.

Write a detailed critical appreciation of this passage, to include (i) a discussion of the nature and intentions of Pope's satire here and (ii) an examination of his vocabulary and style.

(f)

*"TEARS, IDLE TEARS"*

"TEARS, idle tears, I know not what they mean,  
 Tears from the depth of some divine despair  
 Rise in the heart, and gather to the eyes,  
 In looking on the happy Autumn-fields,  
 And thinking of the days that are no more.

"Fresh as the first beam glittering on a sail,  
 That brings our friends up from the underworld,  
 Sad as the last which reddens over one  
 That sinks with all we love below the verge;  
 So sad, so fresh, the days that are no more.

"Ah, sad and strange as in dark summer dawns  
The earliest pipe of half-awaken'd birds  
To dying ears, when unto dying eyes  
The casement slowly grows a glimmering square;  
So sad, so strange, the days that are no more.

"Dear as remember'd kisses after death,  
And sweet as those by hopeless fancy feign'd  
On lips that are for others; deep as love,  
Deep as first love, and wild with all regret;  
O Death in Life, the days that are no more."

TENNYSON

- (i) What poetic devices does Tennyson use here and for what purposes?
- (ii) How characteristic an aspect of some of Tennyson's moods is shown here?
- (iii) How effective do you find this poem as an expression of grief?

- (g) Griselda's propriety of conduct was quite equal to that of Olivia Proudie; indeed, nothing could exceed the statuesque grace and fine aristocratic bearing with which she carried herself on the occasion. The three or four words which the service required of her she said with ease and dignity; there was neither sobbing nor crying to disturb the work or embarrass her friends, and she signed her name in the church books as "Griselda Grantly" without a tremor—and without a regret.

Mrs Grantly kissed her and blessed her in the hall as she was about to step forward to her travelling carriage leaning on her father's arm, and the child put up her face to her mother for a last whisper. "Mamma," she said, "I suppose Jane can put her hand at once on the moire antique when we reach Dover?" Mrs Grantly smiled and nodded, and again blessed her child. There was not a tear shed—at least, not then—nor a sign of sorrow to cloud for a moment the gay splendour of the day. But the mother did bethink herself, in the solitude of her own room, of those last words, and did acknowledge a lack of something for which her heart had sighed. She had boasted to her sister that she had nothing to regret as to her daughter's education; but now, when she was alone after her success, did she feel that she could still support herself with that boast? For, be it known, Mrs Grantly had a heart within her bosom and a faith within her heart. The world, it is true, had pressed upon her sorely with all its weight of accumulated clerical wealth, but it had not utterly crushed her—not her, but only her child. For the sins of the father, are they not visited on the third and fourth generation?

TROLLOPE: *Framley Parsonage*.

- (i) What events have immediately preceded this passage?
- (ii) What evidence of Trollope's skill in characterisation is shown here?
- (iii) Which particular concerns of Trollope in *Framley Parsonage* are reflected in Mrs. Grantly's thoughts?

- (h) Here they surged on this one day of the week, forming a little world of leggings, switches, and sample-bags; men of extensive stomachs, sloping like mountain sides; men whose heads in walking swayed as the trees in November gales; who in conversing varied their attitudes much, lowering themselves by spreading their knees, and thrusting their hands into the pockets of remote inner jackets. Their faces radiated tropical warmth; for though when at home their countenances varied with the seasons, their market-faces all the year round were glowing little fires.

All over-clothes here were worn as if they were an inconvenience, a hampering necessity. Some men were well-dressed; but the majority were careless in that respect, appearing in suits which were historical records of the wearer's deeds, sun-scorchings, and daily struggles for many years past. Yet many carried ruffled cheque-books in their pockets which regulated at the bank hard by a balance of never less than four figures. In fact, what these glib human shapes specially represented was ready money—money insistently ready—not ready next year like a nobleman's—often not merely ready at the bank like a professional man's, but ready in their large plump hands.

It happened that to-day there rose in the midst of them all two or three tall apple-trees standing as if they grew on the spot; till it was perceived that they were held by men from the cider-districts who came here to sell them, bringing the clay of their county on their boots. Elizabeth-Jane, who had often observed them, said, "I wonder if the same trees come every week?"

HARDY: *The Mayor of Casterbridge*.

- (i) Give briefly the context of this passage.
- (ii) What aspects and themes of the novel are reflected here?
- (iii) In what ways is this passage characteristic of Hardy's descriptive writing in this novel?

- (i) "Come and look at the sweet-peas," said he to the girl.

They went into the garden. The sky behind the townlet and the church was orange-red; the flower-garden was flooded with a strange warm light that lifted every leaf into significance. Paul passed along a fine row of sweet-peas, gathering a blossom here and there, all cream and pale blue. Miriam followed, breathing the fragrance. To her, flowers appealed with such strength she felt she must make them part of herself. When she bent and breathed a flower, it was as if she and the flower were loving each other. Paul hated her for it. There seemed a sort of exposure about the action, something too intimate.

When he had got a fair bunch, they returned to the house. He listened for a moment to his mother's quiet movement upstairs, then he said:

"Come here, and let me pin them in for you." He arranged them two or three at a time in the bosom of her dress, stepping back now and then to see the effect. "You know," he said, taking the pin out of his mouth, "a woman ought always to arrange her flowers before her glass."

Miriam laughed. She thought flowers ought to be pinned in one's dress without any care. That Paul should take pains to fix her flowers for her was his whim.

He was rather offended at her laughter.

"Some women do—those who look decent," he said.

Miriam laughed again, but mirthlessly, to hear him thus mix her up with women in a general way. From most men she would have ignored it. But from him it hurt her.

He had nearly finished arranging the flowers when he heard his mother's footsteps on the stairs. Hurriedly he pushed in the last pin and turned away.

"Don't let mother know," he said.

LAWRENCE: *Sons and Lovers*.

- (i) What impressions of Miriam's character do you gain from this passage?
- (ii) What does Lawrence suggest here about Paul's relations with his mother?
- (iii) Comment on characteristics of Lawrence's writing to be found in this passage.

(j) *Thomas: Peace.* And let them be, in their exaltation.

Passage removed due to third party copyright restrictions

Be forever still.

ELIOT: *Murder in the Cathedral*.

- (i) Give briefly the context of this passage.
- (ii) Comment on the reference to the wheel in the penultimate line and relate it to the play as a whole.
- (iii) How characteristic of Eliot's poetic style in *Murder in the Cathedral* do you find this passage?

## Part II

Each question carries 30 marks

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

CHAUCER: *The Miller's Tale*

2 (a) "It is a tale full of poetic justice—Nicholas, Absolon, gullible John, all get their deserts, according to the Miller's view of the world." Discuss.

Or (b) What do you find of particular significance and interest in Chaucer's portrayal of Alison?

Or (c) "*The Miller's Tale* is infused with Chaucer's enthusiasm, inventiveness and exultant comic spirit." What evidence can you find for all three qualities?

CHAUCER: *The Clerk's Tale*

3 (a) "The quiet tone and pace of *The Clerk's Tale* are obviously appropriate to its subject." Discuss.

Or (b) How far would you agree that the power of the Tale lies in Chaucer's portrayal of strong and true feelings?

Or (c) It has been said that *The Clerk's Tale* may be placed somewhere among the realms of folk tale, fable, parable and allegory. What is your own view?

JONSON: *The Alchemist*

4 (a) "In *The Alchemist* the plot, which keeps the players in perpetual motion, is the chief attraction of the comedy." Consider this opinion.

Or (b) How central to *The Alchemist* is the idea of man's ability to change himself and his fortunes?

Or (c) "The prevailing spirit of fun perhaps prevents *The Alchemist* from being taken seriously." Discuss.

Metaphysical Poetry: HERBERT AND MARVELL

5 (a) "Herbert's religious verse appeals to us because it is so intensely personal." Discuss.

Or (b) T. S. Eliot described Marvell's poetry as having, "a tough reasonableness beneath the slight lyric grace". How far do you find this an illuminating and helpful comment?

Or (c) Compare and contrast the attitudes towards and the uses made of nature in some relevant poems of Herbert and Marvell.

POPE: *Selections*

6 (a) "The manner is that of urbane and civilized speech." How far would you agree with this description of Pope's approach to his subject in his Epistles and Satires?

Or (b) *The Rape of the Lock* has been described as "a most exquisite example of the ridiculous and far-fetched". What do you think is meant by this and how far would you be disposed to agree?

Or (c) "The glory, jest, and riddle of the world." Write an essay on Pope's view of mankind as seen in those poems you have read.

TENNYSON: *Selected Poems*

7 (a) "Tennyson is the poet of the perfect phrase. He could make moments immortal." Discuss and illustrate Tennyson's qualities as a lyric poet.

Or (b) How successful do you think Tennyson is in writing his laureate and public verse?

Or (c) "He has no passion, only pathos." How far would you agree with this judgement on Tennyson.

TROLLOPE: *Framley Parsonage*

8 (a) "Trollope was always willing to sacrifice realism to tears or laughter." How far would you agree with this from your reading of *Framley Parsonage*?

Or (b) How well does Trollope in "*Framley Parsonage*" achieve a balance between the great world of London and the small world of Barsetshire?

Or (c) "A perfect English idyll." What qualities in *Framley Parsonage* would make you both agree and disagree with this description of the novel?

HARDY: *The Mayor of Casterbridge*

9 (a) "The Mayor of Casterbridge is infused with Hardy's profound pessimism; nothing can ever go right." How far would you agree with this statement? To what extent do you think the reader's enjoyment of the novel is affected by this factor?

Or (b) How successful do you think Hardy's portraits of women are in *The Mayor of Casterbridge*?

Or (c) "In *The Mayor of Casterbridge* much of life is seen in terms of buying and selling." Discuss.

LAWRENCE: *Sons and Lovers*

10 (a) Why do you think D. H. Lawrence called his book *Sons and Lovers* and not *Son and Lover*?

Or (b) "Poetic force", "Social realism"; which of these aspects of Lawrence's writing is most powerfully present in *Sons and Lovers*?

Or (c) "Lawrence's sympathy for Walter Morel may be greater than he himself fully realised." Discuss Lawrence's presentation of this character.

T. S. ELIOT: *Murder in the Cathedral*

11 (a) "The real drama of the play is to be found where the greatest poetry lies—in the choruses." Discuss.

Or (b) "Who killed the Archbishop?" Comment on the effect and significance of the knights' speeches to the audience after the murder.

Or (c) How far would you agree that the play is not a tragedy?

## ENGLISH

9000/4

## ADVANCED LEVEL

## PAPER 4 (LITERATURE c. 1760 – c. 1832)

(Three hours)

Answer four questions, including not more than one on any one text.

WORDSWORTH AND COLERIDGE: *Lyrical Ballads*

1 Either (a) Wordsworth said that 'poetry is passion: it is the history or science of feeling.'

In what ways do *Lyrical Ballads* illustrate this belief?

Or (b) Discuss, with examples, the importance of children and childhood in *Lyrical Ballads*.

BLAKE: *Songs of Innocence and of Experience*

2 Either (a) Consider the *Songs* in the light of Blake's affirmation that 'Without Contraries is no progression'.

Or (b) 'In the *Songs* Blake is calling for an intensification of life in this world, not a saving of it for the next.' Discuss.

KEATS: *Selected Poems and Letters*

3 Either (a) 'For Keats, the essence of poetry is the free movement between the visionary and the real.' Discuss. Your answer may refer to the letters if you wish.

Or (b) How effectively does Keats explore the subject of romantic love in his poetry?

SHELLEY: *Selections*

4 Either (a) Mary Shelley objected to "The Witch of Atlas" 'upon the score of its containing no human interest'. To what extent do you find this a valid criticism of Shelley's poetry in general?

Or (b) 'In Shelley's poetry the constant quest for the ideal is a search which is never satisfied.' Discuss.

JANE AUSTEN: *Mansfield Park*

5 Either (a) 'The stable and conservative values of Mansfield Park itself are those against which all other values in the novel are tested.' Discuss.

Or (b) 'Selfishness must always be forgiven you know, because there is no hope of a cure.' Mary Crawford speaks lightly when she says this, but in what ways does Jane Austen more seriously explore the theme of selfishness in this novel?

HAZLITT: *Selected Writings*

6 Either (a) 'I hate a lie'. To what extent do the essays in the Selection display Hazlitt's dislike of cant and compromise?

Or (b) 'His essays are emphatically himself. He has no reticence and he has no shame.' Choose for discussion two or three essays which show Hazlitt's power of conveying strong personal feeling and opinion.

GOLDSMITH : *The Vicar of Wakefield*

- 7 Either (a) Discuss and illustrate Goldsmith's talent for creating emotional effects in *The Vicar of Wakefield*.

Or (b) 'In this novel Goldsmith achieves that most difficult of tasks — to make simple virtue interesting.' Discuss.

HOGG : *Confessions of a Justified Sinner*

- 8 Either (a) Hogg's approach to the *Confessions* has been described as 'a hard, dry, view-it-all-round way of dealing with horror, which is unique'. What do you understand by this, and to what extent do you find it an appropriate comment?

Or (b) Through a critical analysis of the following passage show how it illustrates Hogg's power as a writer.

As I thus wended my way, I beheld a young man of a mysterious appearance coming towards me. I tried to shun him, being bent on my own contemplations; but he cast himself in my way, so that I could not well avoid him; and, more than that, I felt a sort of invisible power that drew me towards him, something like the force of enchantment, which I could not resist. As we approached each other, our eyes met and I can never describe the strange sensations that thrilled through my whole frame at that impressive moment; a moment to me fraught with the most tremendous consequences; the beginning of a series of adventures which has puzzled myself, and will puzzle the world when I am no more in it. That time will now soon arrive, sooner than anyone can devise who knows not the tumult of my thoughts and the labour of my spirit; and when it hath come and passed over, when my flesh and my bones are decayed, and my soul has passed to its everlasting home, then shall the sons of men ponder on the events of my life; wonder and tremble, and tremble and wonder how such things should be.

That strange youth and I approached each other in silence, and slowly, with our eyes fixed on each other's eyes. We approached till not more than a yard intervened between us, and then stood still and gazed, measuring each other from head to foot. What was my astonishment on perceiving that he was the same being as myself! The clothes were the same to the smallest item. The form was the same; the apparent age; the colour of the hair; the eyes; and, as far as recollection could serve me from viewing my own features in a glass, the features too were the very same. I conceived at first that I saw a vision, and that my guardian angel had appeared to me at this important era of my life; but this singular being read my thoughts in my looks, anticipating the very words that I was going to utter.

"You think I am your brother," said he; "or that I am your second self. I am indeed your brother, not according to the flesh, but in my belief of the same truths, and my assurance in the same mode of redemption, than which I hold nothing so great or so glorious on earth."

## ADVANCED LEVEL

## PAPER 5

## LITERATURE OF THE VICTORIAN AGE

(Three hours)

Answer four questions, including not more than one on any one text.

DICKENS : *Bleak House*

- 1 Either (a) "Esther is a carefully complete study of what a sensitive child is made into in such circumstances." Do you agree?

Or (b) Write an appreciation of the following passage bringing out the extent to which it is characteristic of Dickens's style and concerns in *Bleak House*.

'He was put there,' says Jo, holding to the bars and looking in.

'Where? O, what a scene of horror!'

'There!' says Jo, pointing. 'Over yinder. Among them piles of bones, and close to that there kitchen winder! They put him very nigh the top. They was obliged to stamp upon it to git it in. I could unkniver it for you with my broom, if the gate was open. That's why they locks it, I s'pose,' giving it a shake. 'It's always locked. Look at the rat!' cries Jo, excited. 'Hi! Look! There he goes! Ho! Into the ground!'

The servant shrinks into a corner — into a corner of that hideous archway, with its deadly stains contaminating her dress; and putting out her two hands, and passionately telling him to keep away from her, for he is loathsome to her, so remains for some moments. Jo stands staring, and is still staring when she recovers herself.

'Is this place of abomination, consecrated ground?'

'I don't know nothink of consequential ground,' says Jo, still staring.

'Is it blessed?'

'WHICH?' says Jo, in the last degree amazed.

'Is it blessed?'

'I'm blest if I know,' says Jo, staring more than ever; 'but I shouldn't think it warn't. Blest?' repeats Jo, something troubled in his mind. 'It an't done it much good if it is. Blest? I should think it was t'othered myself. But I don't know nothink!'

The servant takes as little heed of what he says, as she seems to take of what she has said herself. She draws off her glove, to get some money from her purse. Jo silently notices how white and small her hand is, and what a jolly servant she must be to wear such sparkling rings.

She drops a piece of money in his hand, without touching it, and shuddering as their hands approach. 'Now,' she adds, 'show me the spot again!'

EDMUND GOSSE : *Father and Son*

- 2 Either (a) "The conflict between Edmund Gosse and his father is merely the inevitable clash between different generations. No fundamental differences of character or of ideas are seriously presented." Would you agree with this interpretation?
- Or (b) Using the following passage as a starting point, explore the effects presented in the book of the kind of upbringing experienced by Edmund.

My own state, however, was, I should think, almost unique among the children of cultivated parents. In consequence of the stern ordinance which I have described, not a single fiction was read or told to me during my infancy. The rapture of the child who delays the process of going to bed by cajoling 'a story' out of his mother or nurse, as he sits upon her knee, well tucked up, at the corner of the nursery fire — this was unknown to me. Never, in all my childhood, did any one address to me the affecting preamble, 'Once upon a time!' I was told about missionaries, but never about pirates; I was familiar with humming-birds, but I had never heard of fairies. Jack the Giant-Killer, Rumpelstiltskin and Robin Hood were not of my acquaintance, and though I understood about wolves, Little Red Ridinghood was a stranger even by name. So far as my 'dedication' was concerned, I can but think that my parents were in error thus to exclude the imaginary from my outlook upon facts. They desired to make me truthful; the tendency was to make me positive and sceptical. Had they wrapped me in the soft folds of supernatural fancy, my mind might have been longer content to follow their traditions in an unquestioning spirit.

HARDY : *The Return of the Native*

- 3 Either (a) "The most memorable moments of *The Return of the Native* involve doomed characters struggling against isolation." Is this your response to the novel?
- Or (b) To what extent is the following passage characteristic of Hardy's style and concerns in *The Return of the Native*?

He walked along towards home without attending to paths. If any one knew the heath well, it was Clym. He was permeated with its scenes, with its substance, and with its odours. He might be said to be its product. His eyes had first opened thereon; with its appearance all the first images of his memory were mingled; his estimate of life had been coloured by it; his toys had been the flint knives and arrow-heads which he found there, wondering why stones should 'grow' to such odd shapes; his flowers, the purple bells and yellow gorse; his animal kingdom, the snakes and croppers; his society, its human haunters. Take all the varying hates felt by Eustacia Vye towards the heath, and translate them into loves, and you have the heart of Clym. He gazed upon the wide prospect as he walked, and was glad.

To many persons this Egdon was a place which had slipped out of its century generations ago, to intrude as an uncouth object into this. It was an obsolete thing, and few cared to study it. How could this be otherwise in the days of square fields, plashed hedges, and meadows watered on a plan so rectangular that on a fine day they look like silver gridirons? The farmer, in his ride, who could smile at artificial grasses, look with solicitude at the coming corn, and sigh with sadness at the fly-eaten turnips, bestowed upon the distant upland of heath nothing better than a frown. But as for Yeobright, when he looked from the heights on his way he could not help indulging in a barbarous satisfaction at observing that, in some of the attempts at reclamation from the waste, tillage, after holding on for a year or two, had receded again in despair, the ferns and furze-tufts stubbornly reasserting themselves.

He descended into the valley, and soon reached his home at Blooms-End. His mother was snipping dead leaves from the window-plants. She looked up at him as if she did not understand the meaning of his long stay with her; her face had worn that look for several days. He could perceive that the curiosity which had been shown by the hair-cutting group amounted in his mother to concern. But she had asked no question with her lips, even when the arrival of his trunks suggested that he was not going to leave her soon. Her silence besought an explanation of him more loudly than words.

'I am not going back to Paris again, mother,' he said. 'At least, in my old capacity. I have given up the business.'



- 4 Either (a) With specific reference to the poems in your selection, discuss how Arnold presents the relationship between men and women.
- Or (b) Write a commentary on the ideas in the following passage, showing how Arnold develops them elsewhere in your selection. Refer in your answer to both the poetry and the prose.

"The critical power is of lower rank than the creative. True; but in assenting to this proposition, one or two things are to be kept in mind. It is undeniable that the exercise of a creative power, that a free creative activity, is the highest function of man; it is proved to be so by man's finding in it his true happiness. But it is undeniable, also, that men may have the sense of exercising this free creative activity in other ways than in producing great works of literature or art; if it were not so, all but a very few men would be shut out from the true happiness of all men. They may have it in well-doings, they may have it in learning, they may have it even in criticizing. This is one thing to be kept in mind. Another is, that the exercise of the creative power in the production of great works of literature or art, however high this exercise of it may rank, is not at all epochs and under all conditions possible; and that therefore labour may be vainly spent in attempting it, which might with more fruit be used in preparing for it, in rendering it possible. This creative power works with elements, with materials; what if it has not those materials, those elements, ready for its use? In that case it must surely wait till they are ready. Now in literature, — I will limit myself to literature, for it is about literature that the question arises, — the elements with which the creative power works are ideas; the best ideas, on every matter which literature touches, current at the time.

*Seven Victorian Poets* (excluding Arnold and Barnes)

- 5 Either (a) Write on the ways in which any two poets in this anthology seem to you to offer a challenging presentation of social issues.
- Or (b) To what extent does the following poem by Coventry Patmore represent attitudes found in other poems in the anthology?

*Magna Est Veritas*

Here, in this little bay,  
Full of tumultuous life and great repose,  
Where, twice a day,  
The purposeless, glad ocean comes and goes,  
Under high cliffs, and far from the huge town,  
I sit me down.  
For want of me the world's course will not fail;  
When all its work is done, the lie shall rot;  
The truth is great, and shall prevail,  
When none care whether it prevail or not.

- 6 Either (a) "In *The Moonstone*, Collins's narrative is full of ingenuity but the emotions of his men and women are very simple." To what extent do you agree with either or both of these judgements?
- Or (b) Write on the ways in which Wilkie Collins creates suspense in *The Moonstone*, incorporating close reference to the following passage in your essay.

"I shall wait in my bedroom — just as I did before. I shall keep the door a little way open. It was a little way open last year. I will watch the sitting-room door; and the moment it moves, I will blow out my light. It all happened in that way, on my birthday night. And it must all happen again in the same way, mustn't it?"

"Are you sure you can control yourself, Miss Verinder?"

"In *his* interests, I can do anything!" she answered fervently.

One look at her face told me that I could trust her. I addressed myself again to Mr. Bruff.

"I must trouble you to put your papers aside for a moment," I said.

"Oh, certainly!" He got up with a start — as if I had disturbed him at a particularly interesting place — and followed me to the medicine-chest. There, deprived of the breathless excitement incidental to the practice of his profession, he looked at Betteredge and yawned wearily.

Miss Verinder joined me with a glass jug of cold water, which she had taken from a side-table. "Let me pour out the water," she whispered. "I *must* have a hand in it!"

I measured out the forty minims from the bottle, and poured the laudanum into a medicine glass. "Fill it till it is three parts full," I said, and handed the glass to Miss Verinder. I then directed Betteredge to lock up the medicine-chest; informing him that I had done with it now. A look of unutterable relief overspread the old servant's countenance. He had evidently suspected me of a medical design on his young lady!

After adding the water as I had directed, Miss Verinder seized a moment — while Betteredge was locking the chest, and while Mr. Bruff was looking back at his papers — and slyly kissed the rim of the medicine glass. "When you give it to him," said the charming girl, "give it to him on that side!"

I took the piece of crystal which was to represent the Diamond from my pocket, and gave it to her.

"You must have a hand in this, too," I said. "You must put it where you put the Moonstone last year."

She led the way to the Indian cabinet, and put the mock Diamond into the drawer which the real Diamond had occupied on the birthday night. Mr. Bruff witnessed this proceeding, under protest, as he had witnessed everything else. But the strong dramatic interest which the experiment was now assuming, proved (to my great amusement) to be too much for Betteredge's capacity of self-restraint. His hand trembled as he held the candle, and he whispered anxiously, "Are you sure, miss, it's the right drawer?"

HOPKINS : *Poetry and Prose*

- 7 Either (a) Which of Hopkins's own ideas about poetry, as expressed in the prose selection, have most helped you to appreciate his poems? Refer to three or four poems in your answer.
- Or (b) Write a critical commentary on the following poem and say how characteristic you find it of any of Hopkins's poetry.

## SPRING

NOTHING is so beautiful as spring —  
 When weeds, in wheels, shoot long and lovely and lush;  
 Thrush's eggs look little low heavens, and thrush  
 Through the echoing timber does so rinse and wring  
 The ear, it strikes like lightnings to hear him sing;  
 The glassy peartree leaves and blooms, they brush  
 The descending blue; that blue is all in a rush  
 With richness; the racing lambs too have fair their fling.

What is all this juice and all this joy?

A strain of the earth's sweet being in the beginning  
 In Eden garden. — Have, get, before it cloy,  
 Before it cloud, Christ, lord, and sour with sinning,  
 Innocent mind and Mayday in girl and boy,  
 Most, O maid's child, thy choice and worthy the winning.

SHAW : *Widowers' Houses* and *Mrs Warren's Profession*

- 8 Either (a) "There are no villains and no heroes in these two plays." Discuss.
- Or (b) To what extent does the following passage illustrate Shaw's characteristic blend of seriousness and humour in both these plays?

LICKCHEESE. Come! wheres your feeling for them poor people, Dr Trench? Remember how it went to your heart when I first told you about them. What! are you going to turn hard?

TRENCH. No: it wont do: you cant get over me that way. You proved to me before that there was no use in being sentimental over that slum shop of ours; and it's no good your turning round on the philanthropic tack now that you want me to put my capital into your speculation. I've had my lesson; and I'm going to stick to my present income. It's little enough for me as it is.

SARTORIUS. It really matters nothing to me, Dr Trench, how you decide. I can easily raise the money elsewhere and pay you off. Then, since you are resolved to run no risks, you can invest your ten thousand pounds in Consols and get two hundred and fifty pounds a year for it instead of seven hundred.

*Trench, completely outwitted, stares at them in consternation. Cokane breaks the silence.*

COKANE. This is what comes of being avaricious, Harry. Two thirds of your income gone at one blow. And I must say it serves you right.

TRENCH. Thats all very fine; but I dont understand it. If you can do this to me, why didnt you do it long ago?

SARTORIUS. Because, as I should probably have had to borrow at the same rate, I should have saved nothing; whereas you would have lost over four hundred a year: a very serious matter for you. I had no desire to be unfriendly; and even now I should be glad to let the mortgage stand, were it not that the circumstances mentioned by Mr Lickcheese force my hand. Besides, Dr Trench, I hoped for some time that our interests might be joined by closer ties even than those of friendship.

LICKCHEESE [*jumping up, relieved*] There! Now the murders out. Excuse me, Dr Trench. Excuse me, Mr Sartorius: excuse my freedom. Why not Dr Trench marry Miss Blanche, and settle the whole affair that way?

*Sensation. Lickcheese sits down triumphant.*

## ENGLISH

9/0006

## ADVANCED LEVEL

## PAPER 6 (LITERATURE SINCE 1900)

(Three hours)

*Answer four questions, including not more than one on any one text.*

JOSEPH CONRAD: *Heart of Darkness*

- 1 Either (a) 'We must remember that Marlow, not Kurtz, is the main character.' How far do you agree with this view of *Heart of Darkness*?
- Or (b) Say how fitting a conclusion to Conrad's novel is provided by the course of events following Marlow's departure from Kurtz's station.

FORD MADOX FORD: *Memories and Impressions*

- 2 Either (a) 'I never had much sense of nationality. Wherever there were creative thinkers was my country. A country without artists in words, in colours, in stone, in instrumental sounds — such a country would be forever an Enemy Nation. On the other hand every artist of whatever race was my fellow-countryman — and the compatriot of every other artist.' In your view, how far does *Memories and Impressions* provide convincing evidence to support Ford's opinion of artists?

- Or (b) 'My business in life is to attempt to discover and to try to let you see where we stand... This cannot be done with facts... This book, in short, is full of inaccuracies as to facts, but its accuracy as to impressions is absolute.' In the light of Ford's declaration, discuss his presentation of impressions in *Memories and Impressions*.

EDWARD THOMAS: *Selected Poems*

- 3 Either (a) Write an appreciation of the following poem, relating it also to the other work in Edward Thomas's *Selected Poems*.

### RAIN

Rain, midnight rain, nothing but the wild rain  
On this bleak hut, and solitude, and me  
Remembering again that I shall die  
And neither hear the rain nor give it thanks  
For washing me cleaner than I have been  
Since I was born into this solitude.  
Blessed are the dead that the rain rains upon:  
But here I pray that none whom once I loved  
Is dying to-night or lying still awake  
Solitary, listening to the rain,  
Either in pain or thus in sympathy  
Helpless among the living and the dead,  
Like a cold water among broken reeds,  
Myriads of broken reeds all still and stiff,  
Like me who have no love which this wild rain  
Has not dissolved except the love of death,  
If love it be for what is perfect and  
Cannot the tempest tell me, disappoint.

- Or (b) By means of a close examination of three or four poems, make clear Thomas's individuality as a nature poet.

VIRGINIA WOOLF: *The Waves*

- 4 Either (a) Either by considering the central group of friends or by concentrating on one figure, discuss Virginia Woolf's method of characterization and its effects in *The Waves*.
- Or (b) Consider the purpose and success of Virginia Woolf's narrative technique in *The Waves*.

W. H. AUDEN: *Selected Poems*

- 5 Either (a) Write a critical comparison of the following poems, relating them to your view of Auden as poet.

### AUTUMN SONG

Now the leaves are falling fast,

Passage removed due to third party copyright restrictions

Travellers in their last distress.

March 1936  
[Original version]

### LAUDS

Among the leaves the small birds sing;

Passage removed due to third party copyright restrictions

*In solitude, for company.*

1952

- Or (b) Discuss the effectiveness of Auden's use of the Quest in his poetry.

RALPH ELLISON: *Invisible Man*

- 6 Either (a) 'Look, didn't you find the book at all funny?' (Ellison, in an interview). Write on the varieties and uses of comedy in *Invisible Man*.
- Or (b) 'Ellison is fascinated by the distinction between one's given and one's achieved identity.' Does your reading of *Invisible Man* lead you to agree with this statement?

V. S. NAIPAUL: *The Mimic Men*

- 7 Either (a) Consider the importance of the relationship between past and present in *The Mimic Men*.
- Or (b) How does the first-person narration influence the reader's response to *The Mimic Men*?

JOHN ARDEN: *Serjeant Musgrave's Dance*

- 8 Either (a) How appropriate a description of this play is given by its sub-title, 'An Un-Historical Parable'?
- Or (b) Consider the differences of attitude portrayed in the following passage, and their effect on the course of the action of the play.

MUSGRAVE ... This town is ours, it's ready for us: and its people, when they've

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Passage removed due to third party copyright restrictions

His four strong legs to dance it...

SYLVIA PLATH: *Ariel*

- 9 Either (a) By what means and with what success does Sylvia Plath give expression in *Ariel* to the drama of her own inner life?
- Or (b) Discuss the vein of comedy apparent in some of Sylvia Plath's poems in *Ariel*.

NGUGI WA THIONG'O: *A Grain of Wheat*

- 10 Either (a) 'A novel without a hero'. Discuss this view of *A Grain of Wheat*.
- Or (b) How far do you find the following extract characteristic of Ngugi's narrative art in *A Grain of Wheat*?

At the start of the eleventh round Gikonyo dashed ahead

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And this ended the morning session.

# ENGLISH

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## ADVANCED LEVEL

### PAPER 9 (THE RENAISSANCE PERIOD)

(Three hours)

Answer four questions, at least one of which must be taken from Section I.

#### Section I

##### Drama

JONSON: *Volpone*

- 1 Either (a) "Unlike the fortune-hunters, Volpone's motivation is not simple self-interest." Would you agree? Analyse Volpone's motivation.
- Or (b) There are several points of crisis in *Volpone*. Give an account of two of them, explaining why they arise and how the characters cope with them.

CHAPMAN: *Bussy D'Ambois*

- 2 Either (a) "Oh, 'tis a sacred witness of her love.  
So much elixir of her blood as this,  
Dropt in the lightest dame, would make her firm  
As heat to fire; and, like to all the signs,  
Commands the life confined in all my veins;  
Oh, how it multiplies my blood with spirit,  
And makes me apt t' encounter Death and Hell.  
But come, kind father, you fetch me to heaven,  
And to that end your holy weed was given."

(V II)

Comment on the ironies within this passage and examine in detail the ways in which it relates to the rest of the play.

- Or (b) "A play of ideas": "A play about a tragic hero". Are these two dimensions of *Bussy D'Ambois* incompatible? Which seems to you the more important, and why?

WEBSTER: *The Duchess of Malfi*

- 3 Either (a) Is the last act of the *Duchess of Malfi*, after the death of the Duchess, an anti-climax, or does it add something of value to the play?
- Or (b) "Whether the spirit of greatness, or of woman  
Reign most in her, I know not, but it shows  
A fearful madness: I owe her much of pity." (I ii)
- Is the Duchess merely pitiable?

DEKKER: *The Shoemakers' Holiday*

- 4 Either (a) What has *The Shoemakers' Holiday* to offer to a modern audience?
- Or (b) "Selfish and irresponsible actions presented under cover of fine language and romantic sentiment." Do you agree with this estimate of *The Shoemakers' Holiday*?

#### Section II

##### Poetry and Prose

MILTON: *Paradise Lost*. Books IX and X

- 5 Either (a) " .... Experience, next to thee I owe,  
Best guide; not following thee, I had remained  
In ignorance, thou open'st wisdom's way,  
And giv'st access, though secret she retire,  
And I perhaps am secret; heaven is high,  
High and remote to see from thence distinct  
Each thing on earth; and other care perhaps

## EXAMINATION PAPERS (ADVANCED LEVEL)

May have diverted from continual watch  
 Our great forbidder, safe with all his spies  
 About him. But to Adam in what sort  
 Shall I appear? Shall I to him make known  
 As yet my change, and give him to partake  
 Full happiness with me, or rather not,  
 But keep the odds of knowledge in my power  
 Without copartner? So to add what wants  
 In female sex, the more to draw his love,  
 And render me more equal, and perhaps,  
 A thing not undersirable sometime  
 Superior; for inferior who is free?  
 This may be well: but what if God have seen,  
 And death ensue? Then I shall be no more,  
 And Adam wedded to another Eve,  
 Shall live with her enjoying, I extinct;  
 A death to think. Confirmed then I resolve,  
 Adam shall share with me in bliss or woe:  
 So dear I love him, that with him all deaths  
 I could endure, without him live no life."

(IX. 807-833)

How are the effects of the Fall shown in this speech, the first which Eve makes after eating the apple?

- Or (b) Trace the steps by which Adam and Eve raise themselves after the Fall to the state of "sorrow unfeigned and humiliation meek" at the end of Book X of *Paradise Lost*.

## DONNE : Poems

## A VALEDICTION : OF WEEPING

Let me powre forth  
 My teares before thy face, whilst I stay here,  
 For thy face coines them, and thy stampe they beare,  
 And by this Mintage they are something worth,  
 For thus they bee  
 Pregnant of thee;  
 Fruits of much griefe they are, emblemes of more,  
 When a teare falls, that thou falls which it bore,  
 So thou and I are nothing then, when on a divers shore.

On a round ball  
 A workeman that hath copies by, can lay  
 An Europe, Afrique, and an Asia,  
 And quickly make that, which was nothing, *All*,  
 So doth each teare,  
 Which thee doth weare,  
 A globe, yea world by that impression grow,  
 Till thy teares mixt with mine doe overflow  
 This world, by waters sent from thee, my heaven dissolved so.

O more than Moone,  
 Draw not up seas to drowne me in thy speare,  
 Weepe me not dead, in thine armes, but forbear  
 To teach the sea, what it may doe too soone;  
 Let not the winde  
 Example finde,  
 To doe me more harme, than it purposeth;  
 Since thou and I sigh one anothers breath,  
 Who e'r sighes most, is cruellest, and hastes the others death.

Trace the development of the ideas through the imagery within this poem.

- Or (b) "Show me deare Christ, thy Spouse, so bright and clear"  
 "Seeke true religion. O where?"

Donne shows himself very aware of many varieties of religious experience. Do you find any indication in his religious poetry of his conception of the nature of "True Religion"?

## SHAKESPEARE : Sonnets

## 7 Either (a) Sonnet 129

The expense of spirit in a waste of shame  
 Is lust in action; and till action, lust  
 Is perjur'd, murderous, bloody, full of blame,  
 Savage, extreme, rude, cruel, not to trust;  
 Enjoy'd no sooner but despised straight;  
 Past reason hunted; and no sooner had,  
 Past reason hated, as a swallow'd bait  
 On purpose laid to make the taker mad, —  
 Mad in pursuit, and in possession so;  
 Had, having, and in quest to have, extreme;  
 A bliss in proof; and prov'd, a very woe;  
 Before, a joy propos'd; behind, a dream.

All this the world well knows; yet none knows well  
 To shun the heaven that leads men to this hell.

What aspect of the nature of lust is Shakespeare defining in this sonnet? How does he organize the structure and language of the poem to express his conception?

- Or (b) Do you find anything in the Sonnets to remind you that their author was Shakespeare the dramatist?

SPENSER : *The Faerie Queene*, Book I

- 8 Either (a) How far is a knowledge of the Christian Faith necessary for an understanding of Book I of *The Faerie Queene*?
- Or (b) Examine the ways in which Spenser uses allegory to define and suggest inner conflicts and states of mind.

NASHE : *The Unfortunate Traveller*

- 9 Either (a) "On the hard boards he threw her, and used his knee as an iron ram to beat ope the two-leaved gate of her chastity. Her husband's dead body he made a pillow to his abomination. Conjecture the rest, my words stick fast in the mire and are clean tired; would I had never undertook this tragical tale. Whatsoever is born, is born to have an end. Thus ends my tale: his whorish lust was glutted, his beastly desire satisfied. What in the house of any worth was carriageable, he put up, and went his way."

To what extent do you find Nashe's moral attitude an ambiguous one in *The Unfortunate Traveller*?

- Or (b) "Nashe addresses his reader as if he were a listener". How does this affect the tone of *The Unfortunate Traveller*?

## ENGLISH

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## 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)

Answer one question from this Part

- 1 Write a critical comparison of the two following poems.

(a)

Keep in the heart the journal nature keeps;  
Mark down the limp nasturtium leaf with frost;  
See that the hawthorn bough is ice-embossed,  
And that the snail, in season, has his grief;  
Design the winter on the window pane;  
Admit pale sun through cobwebs left from autumn;  
Remember summer when the flies are stilled;  
Remember spring, when the cold spider sleeps.

Such diary, too, set down as this: the heart  
Beat twice or thrice this day for no good reason;  
For friends and sweethearts dead before their season;  
For wisdom come too late, and come to naught.  
Put down 'the hand that shakes', 'the eye that glazes';  
The 'step that falters betwixt thence and hence';  
Observe that hips and haws burn brightest red  
When the North Pole and sun are most apart.

Note that the moon is here, as cold as ever,  
With ages on her face, and ice and snow;  
Such as the freezing mind alone can know,  
When loves and hates are only twigs that shiver.  
Add in a postscript that the rain is over,  
The wind from southwest backing to the south,  
Disasters all forgotten, hurts forgiven;  
And that the North Star, altered, shines forever.

Then say: I was part of nature's plan;  
Knew her cold heart, for I was consciousness;  
Came first to hate her, and at last to bless;  
Believed in her; doubted; believed again.  
My love the lichen had such roots as I, —  
The snowflake was my father; I return,  
After this interval of faith and question,  
To nature's heart, in pain, as I began.

Tell me not here, it needs not saying,  
What tune the enchantress plays  
In aftermaths of soft September  
Or under blanching may,  
For she and I were long acquainted  
And I knew all her ways.

On russet floors, by waters idle,  
The pine lets fall its cone;  
The cuckoo shouts all day at nothing  
In leafy dells alone;  
And traveller's joy beguiles in autumn  
Hearts that have lost their own.

On acres of the seeded grasses  
The changing burnish heaves;  
Or marshalled under moons of harvest  
Stand still all night the sheaves;  
Or beeches strip in storms for winter  
And stain the wind with leaves.

Possess, as I possessed a season,  
The countries I resign,  
Where over elmy plains the highway  
Would mount the hills and shine,  
And full of shade the pillared forest  
Would murmur and be mine.

For nature, heartless, witless nature,  
Will neither care nor know  
What stranger's feet may find the meadow  
And trespass there and go,  
Nor ask amid the dews of morning  
If they are mine or no.

- 2 Write a critical analysis of the following passage.

The same artist who planned the Circus, has likewise projected a Crescent; when that is finished, we shall probably have a Star; and those who are living thirty years hence, may, perhaps, see all the signs of the Zodiac exhibited in architecture at Bath. These, however fantastical, are still designs that denote some ingenuity and knowledge in the architect; but the rage of building has laid hold on such a number of adventurers, that one sees new houses starting up in every out-let and every corner of Bath; contrived without judgment, executed without solidity, and stuck together with so little regard to plan and propriety, that the different lines of the new rows and buildings interfere with, and intersect one another in every different angle of conjunction. They look like the wreck of streets and squares disjointed by an earthquake, which hath broken the ground into a variety of holes and hillocks; or as if some Gothic devil had stuffed them altogether in a bag, and left them to stand higgledy piggledy, just as chance directed. What sort of a monster Bath will become in a few years, with those growing excrescences, may be easily conceived: but the want of beauty and proportion is not the worst effect of these new mansions; they are built so slight, with the soft crumbling stone found in this neighbourhood, that I shall never sleep quietly in one of them, when it blowed (as the sailors say) a cap-full of wind; and, I am persuaded, that my hind, Roger Williams, or any man of equal strength, would be able to push his foot through the strongest part of their walls, without any great exertion of his muscles. All these absurdities arise from the general tide of luxury, which hath overspread the nation, and swept away all, even the very dregs of the people. Every upstart of fortune, harnessed in the trappings of the mode, presents himself at Bath, as in the very focus of observation — Clerks and factors from the East Indies, loaded with the spoil of plundered provinces; planters, negro-drivers, and hucksters, from our American plantations, enriched they know not how; agents, commissaries, and contractors, who have fattened, in two successive wars, on the blood of the nation; usurers, brokers, and jobbers of every kind; men of low birth, and no breeding, have found themselves suddenly translated into a state of affluence, unknown to former ages; and no wonder that their brains should be intoxicated with pride, vanity, and presumption. Knowing no other criterion of greatness, but the ostentation of wealth, they discharge their affluence without taste or conduct, through every channel of the most absurd extravagance; and all of them hurry to Bath, because here, without any further qualification, they can mingle with the princes and nobles of the land. Even the wives and daughters of low tradesmen, who, like shovel-nosed sharks, prey upon the blubber of those uncouth whales of fortune, are infected with the same

rage of displaying their importance; and the slightest indisposition serves them for a pretext to insist upon being conveyed to Bath, where they may hobble country-dances and cotillions among lordlings, squires, counsellors, and clergy. These delicate creatures from Bedfordbury, Butcher-row, Crutched-friers, and Botolph-lane, cannot breathe in the gross air of the Lower Town, or conform to the vulgar rules of a common lodging-house; the husband, therefore, must provide an entire house, or elegant apartments in the new buildings. Such is the composition of what is called the fashionable company at Bath; where a very inconsiderable proportion of genteel people are lost in a mob of impudent plebians, who have neither understanding nor judgement, nor the least idea of propriety and decorum; and seem to enjoy nothing so much as an opportunity of insulting their betters.

Thus the number of people, and the number of houses continue to increase; and will ever be the case, till the streams that swell this irresistible torrent of folly and extravagance, shall either be exhausted, or turned into other channels, by incidents and events which I do not pretend to foresee. This, I own, is a subject on which I cannot write with any degree of patience; for the mob is a monster I never could abide, either in its head, tail, midriff, or members; I detest the whole of it, as a mass of ignorance, presumption, malice, and brutality; and, in this term of reprobation, I include, without respect of rank, station, or quality, all those of both sexes, who affect its manners, and court its society.

### Part (ii)

#### Answer two questions

- 3 Either (a) From your reading of Chaucer's works, comment on his treatment of love.  
Or (b) What merits do you think there are in asking a modern reader to study Chaucer's poetry?  
Or (c) What moral concerns have you identified in Chaucer's writing, and how do you think they shape the reader's response?
- 4 Either (a) Write an essay on Shakespeare's presentation of the women in any one or two of his tragedies, making any appropriate comment on his tragic vision that such a consideration might suggest.  
Or (b) Drawing your illustrations from one or two of the history and/or Roman plays, say how far your reading of Shakespeare allows you to attribute a political thesis or doctrine to the playwright.  
Or (c) Discuss Shakespeare's dramatic and thematic uses of disguise and mistaken identity in any one or two of his comedies.



- 5 'God made the country, man made the town.'

Choose two or three appropriate works in prose or poetry, and compare the way in which this idea is developed in each case.

- 6 With reference to two or three specific works (not for the theatre), discuss the writer's use of a persona or mask.

- 7 'In the Gothic, sensibility is shown under pressure.' Discuss two works in the light of this statement.

- 8 'Poetry acts in another and diviner manner. It awakens and enlarges the mind itself by rendering it the receptacle of a thousand unapprehended combinations of thought. Poetry lifts the veil from the hidden beauty of the world, and makes familiar objects to be as if they were not familiar.' P.B. Shelley, *A Defence of Poetry* (1821).

Discuss your own reading of some particular poems in the light of Shelley's claim.

- 9 'I write; let the reader learn to read.' With reference to some specific works of imaginative literature consider the implications of this assertion.

- 10 Basing your essay on your reading of one or two works, estimate the gains and losses that might come from rendering works of fiction into films, plays or television productions.

- 11 Drawing on your knowledge of at least two plays, write an essay on 'realism' as a critical term in the discussion of English drama. You may consider it appropriate to refer to stage productions or to specific theatrical styles.

- 12 Discuss an example of one of the following genres of popular literature: science fiction, the ballad, the thriller or detective story, the western. Emphasise the features which you take to be characteristic of the genre and say something of how some of these features are used in other works of 'high' literature which you have studied.

- 13 Relate any two or three works you have read to specific economic, political or social circumstances, and say what importance such considerations have to your appreciation of the literature.

- 14 Discuss the imagery in any two or three works (in prose, verse or for the theatre) saying what it contributes to the total meaning in each case.