

ENGLISH TRIPOS ELT2

Tuesday 31 May 2022: 12pm

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Wednesday 1 June 2022: 12pm

Part II Paper 10

ENGLISH LITERATURE, 1847-72

Answer **Section A** and **two** questions from **Section B**.

It is permissible, in developing an argument, to refer to works written before or after the strict dates of the period. In questions where a quotation is attributed, candidates are not obliged to refer to that author in their answer unless specifically required to do so

*Do **not** present the same material twice, **either** in this paper **or** in the examination as a whole.*

Irrelevant answers, or answers only tenuously related to the question, will be penalized.

In the case of handwritten scripts, illegible handwriting may place candidates at a disadvantage.

*Include your **number**, not your name, on submitted scripts.*

There will be a word-count range of 800-1200 per essay, which is intended to approximate to the amount that can be written by hand under normal examination conditions. For papers which include a 'Section A' made up of multiple parts, the word-count for a candidate's responses to Section A as a whole must be within the range of 800–1200 words.

Examination responses should conform to the following presentation requirements: they should be in minimum 12pt type; should use a sans serif typeface (eg Arial or Calibri); should be 1.5 or double-spaced; and should be submitted as a word-processed document (in .docx or .rtf format).

SECTION A

1. Comment in detail on **two** of the following passages in the light of your knowledge of the period. You may organize your comments so as to form a single continuous essay if you wish.

(a)

I rose with early dawn, and in an hour I was on my way, feeling strange, not to say weak, from the burden of solitude; but full of hope when I considered how many dangers I had overcome, and that this day should see me at the summit of the dividing range.

After a slow but steady climb of between three and four hours, during which I met with no serious hindrance, I found myself upon a table land, and close to a glacier which I recognised as marking the summit of the pass. Above it towered a succession of rugged precipices, and snowy mountain sides. The solitude was greater than I could bear; the mountain upon my master's sheep-run was a crowded thoroughfare in comparison with this sombre sullen place. The air, moreover, was dark and heavy, which made the loneliness even more oppressive. There was an inky gloom over all that was not covered with snow and ice. Grass there was none.

Each moment I felt increasing upon me that dreadful doubt as to my own identity — as to the continuity of my past and present existence — which is the first sign of that distraction which comes on those who have lost themselves in the bush. I had fought against this feeling hitherto, and had conquered it; but the intense silence, and the gloom of this rocky wilderness, were too much for me, and I felt that my power of collecting myself was beginning to be impaired.

SAMUEL BUTLER, *Erewhon* (1872)

(b)

‘Oh dear me, dear me!’ sighs Mr. Venus, heavily, snuffing the candle, ‘the world that appeared so flowery has ceased to blow! You’re casting your eye round the shop, Mr. Wegg. Let me show you a light. My working bench. My young man’s bench. A Wice. Tools. Bones, various. Skulls, various. Preserved Indian baby. African ditto. Bottled preparations, various. Everything within reach of your hand, in good preservation. The mouldy ones a-top. What’s in those hampers over them again, I don’t quite remember. Say, human various. Cats. Articulated English baby. Dogs. Ducks. Glass eyes, various. Mummied bird. Dried cuticle, various. Oh, dear me! That’s the general panoramic view.’ 5

Having so held and waved the candle as that all these heterogeneous objects seemed to come forward obediently when they were named, and then retire again, Mr. Venus despondently repeats, ‘Oh dear me, dear me!’ resumes his seat, and with drooping despondency upon him, falls to pouring himself out more tea.

‘Where am I?’ asks Mr. Wegg.

‘You’re somewhere in the back shop across the yard, sir; and speaking quite candidly, I wish I’d never bought you of the Hospital Porter.’ 15

‘Now, look here, what did you give for me?’

‘Well,’ replies Venus, blowing his tea: his head and face peering out of the darkness, over the smoke of it, as if he were modernizing the old original rise in his family: ‘you were one of a various lot, and I don’t know.’ 20

Silas puts his point in the improved form of ‘What will you take for me?’

‘Well,’ replies Venus, still blowing his tea, ‘I’m not prepared, at a moment’s notice, to tell you, Mr. Wegg.’

‘Come! According to your own account, I’m not worth much,’ Wegg reasons persuasively. 25

‘Not for miscellaneous working in, I grant you, Mr. Wegg; but you might turn out valuable yet, as a—’ here Mr. Venus takes a gulp of tea, so hot that it makes him choke, and sets his weak eyes watering: ‘as a Monstrosity, if you’ll excuse me.’

Repressing an indignant look, indicative of anything but a disposition to excuse him, Silas pursues his point. 30

‘I think you know me, Mr. Venus, and I think you know I never bargain.’

Mr. Venus takes gulps of hot tea, shutting his eyes at every gulp, and opening them again in a spasmodic manner; but does not commit himself to assent.

‘I have a prospect of getting on in life and elevating myself by my own independent exertions,’ says Wegg, feelingly, ‘and I shouldn’t like—I tell you openly I should *not* like—under such circumstances, to be what I may call dispersed, a part of me here, and a part of me there, but should wish to collect myself like a genteel person.’ 35

CHARLES DICKENS, *Our Mutual Friend* (1865)

(c)

I had been assured that I should be disappointed in the first sight of the Pyramids; and I had maintained that I could not be disappointed, as of all the wonders of the world, this is the most literal, and, to a dweller among mountains, like myself, the least imposing. I now found both my informant and myself mistaken. So far from being disappointed, I was filled with surprise and awe: and so far was I from having anticipated what I saw, that I felt as if I had never before looked upon anything so new as those clear and vivid masses, with their sharp blue shadows, standing firm and alone on their expanse of sand. In a few minutes, they appeared to grow wonderfully larger; and they looked lustrous and most imposing in the evening light. This impression of the Pyramids was never fully renewed. I admired them every evening from my window at Cairo; and I took the surest means of convincing myself of their vastness, by going to the top of the largest; but this first view of them was the most moving: and I cannot think of it now without emotion. 5 10

Between this time and sunset the most remarkable thing was the infinity of birds. I saw a few pelicans and many cormorants; but the flocks – I might say the shoals – of wild ducks and geese which peopled the air, gave me a stronger impression of the wildness of the country, and the foreign character of the scenery, than anything I had yet seen. We passed by moonlight the spot where the great experiment of the Barrage is to be tried; and here we could distinguish the point of the Delta, and the junction of the other branch, and knew when we had issued upon the single Nile. Soon after, the groves of Shoobra – the Pasha's country palace – rose against the sky, on the eastern shore. Then there were glimmerings of white houses; and then rows of buildings and lights which told of our approach to Boolák, the port of Cairo. The palace of Ismael Pasha, who was burnt at Sennaar twenty-nine years ago, rose above the bank; and then there was a blaze of cressets, which showed where we were to land. A carriage from the Hotel d'Orient awaited our party; and we were driven, under an avenue of acacias, a mile or two to Cairo. By the way, we saw some truly Arabian dwellings by torchlight, which made us long for the morrow. 15 20 25

HARRIET MARTINEAU, *Eastern Life, Present and Past* (1848)

Line 25 *cresset*: a fire-basket for giving light on a wharf, etc.

(d)

I. Claude to Eustace.

DEAR EUSTATIO, I write that you may write me an answer,
Or at the least to put us again *en rapport* with each other.
Rome disappoints me much,—St Peter's, perhaps, in especial;
Only the Arch of Titus and view from the Lateran please me: 5
This, however, perhaps is the weather, which truly is horrid.
Greece must be better, surely; and yet I am feeling so spiteful,
That I could travel to Athens, to Delphi, and Troy, and Mount Sinai,
Though but to see with my eyes that these are vanity also.
Rome disappoints me much; I hardly as yet understand, but 10
Rubbishy seems the word that most exactly would suit it.
All the foolish destructions, and all the sillier savings,
All the incongruous things of past incompatible ages,
Seem to be treasured up here to make fools of present and future.
Would to Heaven the old Goths had made a cleaner sweep of it! 15
Would to Heaven some new ones would come and destroy these churches!
However, one can live in Rome as also in London.
Rome is better than London, because it is other than London.
It is a blessing, no doubt, to be rid, at least for a time, of
All one's friends and relations,—yourself (forgive me!) included,— 20
All the *assujettissement* of having been what one has been,
What one thinks one is, or thinks that others suppose one;
Yet, in despite of all, we turn like fools to the English.
Vernon has been my fate; who is here the same that you knew him,—
Making the tour, it seems, with friends of the name of Trevellyn.

ARTHUR HUGH CLOUGH, *Amours de Voyage* (1849)

Line 19 *assujettissement* (French): subjection or constraint

(e)

‘Four Years’

AT the midsummer, when the hay was down,
Said I, mournfully, – My life is at its prime,
Yet bare lie my meadows, shorn before the time,
In my scorched woodlands the leaves are turning brown.
It is the hot midsummer, and the hay is down. 5

At the midsummer, when the hay was down,
Stood she by the streamlet, young and very fair,
With the first white bindweed twisted in her hair, –
Hair that dropped like birch-boughs, – all in her simple gown.
For it was midsummer, – and the hay was down. 10

At the midsummer, when the hay was down,
Crept she, a willing bride, close into my breast:
Low piled the thunder-clouds had drifted to the west, –
Red-eyed out glared the sun, like knight from leaguered town,
That eve in high midsummer, when the hay was down. 15

It is the midsummer – all the hay is down;
Close to her bosom press I dying eyes,
Praying, “God shield thee till we meet in Paradise!”
Bless her in Love’s name who was my brief life’s crown, –
And I go at midsummer, when the hay is down. 20

DINAH CRAIK, ‘Four Years’ (c. 1859)

(f)

But by this time the effect of the Tractarian agitation was beginning to be felt in backward provincial regions, and the Tractarian satire on the Low-Church party was beginning to tell even on those who disavowed or resisted Tractarian doctrines. The vibration of an intellectual movement was felt from the golden head to the miry toes of the Establishment; and so it came to pass that, in the district round Milby, the market-town close to Shepperton, the clergy had agreed to have a clerical meeting every month, wherein they would exercise their intellects by discussing theological and ecclesiastical questions, and cement their brotherly love by discussing a good dinner. A Book Society naturally suggested itself as an adjunct of this agreeable plan; and thus, you perceive, there was provision made for ample friction of the clerical mind. 5 10

Now, the Rev. Amos Barton was one of those men who have a decided will and opinion of their own; he held himself bolt upright, and had no self-distrust. He would march very determinedly along the road he thought best; but then it was wonderfully easy to convince him which *was* the best road. And so a very little unwonted reading and unwonted discussion made him see that an Episcopalian Establishment was much more than unobjectionable, and on many other points he began to feel that he held opinions a little too far-sighted and profound to be crudely and suddenly communicated to ordinary minds. He was like an onion that has been rubbed with spices; the strong original odour was blended with something new and foreign. The Low-Church onion still offended refined High-Church nostrils, and the new spice was unwelcome to the palate of the genuine onion-eater. 15 20

GEORGE ELIOT, 'The Sad Fortunes of the Rev. Amos Barton', *Scenes of Clerical Life* (1857)

SECTION B

2. 'and then the noises!—by day and by night! commencing with the Brass Band during breakfast, and with an explosion of cats, on lying down to sleep, and going thro' every description of natural and artificial noise, short of the crash of Doom!'
Letter from JANE WELSH CARLYLE to Lady Airlie, early November 1861
Discuss representations of noise in the literature of the period.
3. 'Meanwhile Odysseus, remembering his scar, moves back out of the light; he knows that, despite his efforts to hide his identity, Euryclea will now recognize him, but he wants at least to keep Penelope in ignorance.'
(ERICH AUERBACH, *Mimesis: The Representation of Reality in Western Literature*, 1946)
Discuss moments of recognition in the literature of the period.
4. 'Even an inhabitant of the neighbouring county of Lancaster is struck by the peculiar force of character which the Yorkshiremen display.'
(ELIZABETH GASKELL, *The Life of Charlotte Brontë*, 1857)
How do writers of the period represent regional character?
5. 'Being visible is [...] a basic biological risk; being invisible is a basic biological defence. We all employ some form of camouflage.' (R. D. LAING, *The Divided Self*, 1960)
Discuss visibility **and/or** risk in the literature of the period.
6. 'The door of Scrooge's counting-house was open that he might keep his eye upon his clerk' (CHARLES DICKENS, *A Christmas Carol*, 1843)
Discuss counting **and/or** being accountable in the literature of the period.
7. 'Miniature is an exercise that has metaphysical freshness; it allows us to be world-conscious at slight risk. And how restful this exercise on a dominated world can be!' (GASTON BACHELARD, *The Poetics of Space*, 1958)
How do writers of the period think about miniature worlds **and/or** changes of scale?
8. 'whatever other advantages our habitations may have over those of insects and molluscs, it is clear they have not the advantage in architectural beauty subservient to utility'
(GEORGE HENRY LEWES, *Seaside Studies*, 1858)
How do writers of the period address ideas of habitation **and/or** architectural beauty?

9. 'Reader, are you an Abolitionist?'
(J. C. HATHAWAY, Preface to William Wells Brown, *Narrative of William W. Brown, A Fugitive Slave, Written by Himself*, 1847)
Discuss addresses to the reader in the literature of the period.
10. 'when [Theodor] Adorno wants evidence of the loss of a metaphysical "beyond" and (he argues) the correlative reduction of the old to mere objects, rubbish, he turns to Dickens's *The Old Curiosity Shop*' (HELEN SMALL, *The Long Life*, 2010)
How do writers of the period think about old things **and/or** old people?
11. 'One morning, some weeks after her arrival at Lowick, Dorothea—but why always Dorothea? Was her point of view the only possible one with regard to this marriage?' (GEORGE ELIOT, *Middlemarch*, 1872)
How do writers of the period manage point of view?
12. 'So I packed up my little bundle, and lay awake all that night in a fever of expectation about the as yet unknown world of green fields and woods through which my road to Cambridge lay' (CHARLES KINGSLEY, *Alton Locke*, 1850)
How do writers of the period understand the relationship between the country and the city?
13. 'The implied reader is closely linked to, if not identical to, the implied author, and novelists such as Charles Dickens and Henry James frequently draw attention to this fact, speaking of themselves as re-readers of their own work.' (MARTHA C. NUSSBAUM, *Upheavals of Thought: The Intelligence of Emotions*, 2001)
How do writers in this period represent the process of reading **and/or** re-reading?
14. 'Myths give answers to why the world is as it is when an empirical cause and effect cannot be seen, or when it cannot be remembered. Although they satisfy the desire felt by human beings for a meaning-filled world, it is at the high price of turning that world back upon them as inescapable fate.' (SUSAN BUCK-MORSS, *The Dialectics of Seeing*, 1991)
How do writers in this period navigate the relationship between myths **and/or** fate?
15. 'Yet even in the context of the novel alone, the English marriage plot is not a unified form. Its eighteenth-century development is discontinuous and uneven precisely because it drew its energy and heterogeneity from the political sphere.'
(LISA O'CONNELL, *The Origins of the English Marriage Plot*, 2019)
In what ways do writers in this period reproduce or modify 'the English marriage plot'?

16. 'Most studies of professional authorship have omitted women from consideration, especially at its inception, assuming that women did not move to the metropolis to pursue literary careers, or that they were largely excluded from periodical writing because of their sex, or that they did not seek (or publicly acknowledge) professional status as it would undermine social respectability.' (LINDA H. PETERSON, *Becoming a Woman of Letters*, 2009)
In the light of this quotation, consider how professional authorship in this period challenges **and/or** confirms critical assumptions about the exclusion of women.
17. '[T]rade is a social act. Whoever undertakes to sell any description of goods to the public, does what affects the interest of other persons, and of society in general;' (JOHN STUART MILL, *On Liberty*, 1859)
Do representations of trade in the literature of the period bear out this analysis?
18. 'The main thread that links melodramatic wayward women throughout the nineteenth century is that, significantly (and perhaps not surprisingly, given the essentialist tendencies of melodrama), many of them are perceived as actresses.' (JULIET JOHN, *Dickens's Villains: Melodrama, Character, and Popular Culture*, 2001)
Discuss 'wayward women' **and/or** theatricality in the literature of the period.
19. 'the hybrid genre of the verse-novel includes an astonishing number of central protagonists whose own origins are somehow hybrid' (STEFANIE MARKOVITS, *The Victorian Verse-Novel: Aspiring to Life*, 2017)
Discuss hybridity **and/or** genre in the literature of the period.
Your answer need not address the verse-novel.
20. 'the Victorian poets often record an awareness that in the act of composition they experience a sense of being divided from themselves. The lyric 'I' is for them a compound rather than a simple subject' (RICHARD CRONIN, *Reading Victorian Poetry*, 2012)
Discuss, with reference to the literature of the period.
21. 'That poets could ordinarily expect poetry's song to be encountered through a printed text seems only to have increased the self-conscious probing of poetry's songlike powers.'
(ELIZABETH K. HELSINGER, *Poetry and the Thought of Song in Nineteenth-Century Britain*, 2015)
How do writers of the period probe 'poetry's songlike powers'?

22. '[Lewis] Carroll's nonsense can help us to see the vanity of those things we are tempted to take most seriously: death, power, and the self.'
(JOSEPHINE GABELMAN, *A Theology of Nonsense*, 2017)
Discuss Victorian nonsense literature in relation to any aspect of this quotation.
23. 'Pantomime's place in nostalgia for childhood and in the iconicity of the family firmly took root in the Victorian era.' (JIM DAVIS, *Victorian Pantomime*, 2010)
Discuss the place of pantomime **and/or** childhood in the literature of the period.

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