

A10112W1

**FIRST PUBLIC EXAMINATION**

**Preliminary Examination in English Language and Literature: Paper 3**  
**Preliminary Examination in English and Modern Languages, Part 2: Paper 2(b)**  
**Preliminary Examination in Modern History and English: Paper 4(b)**

**LITERATURE IN ENGLISH (1830 – 1910)**

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**TRINITY TERM 2015**

**Thursday, 18 June, 2.30pm – 5.30pm,**

**Time allowed – 3 hours**

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**Answer THREE questions:**

**You may apply the following questions and/or quotations to any author or authors, or to any work or group of works, as seems to you appropriate. You should NOT write more than one answer substantially on the same author.**

**Candidates are reminded that at the start of each essay they should identify clearly which question they are attempting, and, where appropriate, which option within that question, identifying it through a letter, where these are given (e.g. Q5(a)), and / or a key word or phrase.**

**Please do NOT turn over until told that you may do so.**

1. 'Literature, and more particularly poetry, is in a very bad way when one art gets hold of another, and imposes upon it its conditions and limitations . . . Poetry is something more than painting; and an idea will not become a poem because it is too smudgy for a picture' (ROBERT BUCHANAN). To what extent do literature and any of the visual arts collude AND/OR compete with one another in this period?

2. 'Home is the girl's prison and the woman's workhouse' (GEORGE BERNARD SHAW). Discuss.

3. 'There are but two words known in the moral alphabet of the great city; for all virtues are summed up in the one, and all vices in the other: and those words are WEALTH | POVERTY' (G. W. M. REYNOLDS). Discuss any aspect of this quotation in relation to writing of the period.

4. 'This curious child was very fond of pretending to be two people. "But it's no use now", thought poor Alice, "to pretend to be two people! Why, there's hardly enough of me left to make one respectable person!"' (LEWIS CARROLL). Discuss EITHER the relations between identity and respectability in any writing of the period OR representations of the child in ONE OR MORE writers.

5. 'Let us boldly condemn all imitation, though it comes to us graceful and fragrant as the morning; and foster all originality, though, at first, it be crabbed and ugly as our own pine knots' (HERMAN MELVILLE). How is 'originality' shunned AND/OR sought in writing of the period?

6. 'There is nothing in which deduction is so necessary as in religion, [...] it can be built up as an exact science by the reasoner' (ARTHUR CONAN DOYLE). Discuss the relationship between science and religion in the work of ONE OR MORE writers.

7. 'Music, when combined with a pleasurable idea, is poetry; music without the idea is simply music; the idea without the music is prose from its very definitiveness' (EDGAR ALLAN POE). How does any writing in this period depict AND/OR utilize sound of any kind?

8. 'Cats and monkeys—monkeys and cats—all human life is there! Human life, of course, I mean, viewed with the eye of the satirist!' (a character in HENRY JAMES's *The Madonna of The Future*). In what ways does writing of the period address relations between animal and human life?

9. 'Here is the difference betwixt the poet and the mystic, that the last nails a symbol to one sense, which was a true sense for a moment, but soon becomes old and false. For all symbols are fluxional; all language is vehicular and transitive, and is good, as ferries and horses are, for conveyance, not as farms and houses are, for homestead' (RALPH WALDO EMERSON). Discuss any aspect of this quotation in relation to poetry AND/OR any other form of writing.

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10. 'This is no time for wearing the shallow mask of manners' (Cecily in OSCAR WILDE's *The Importance of Being Earnest*). To what extent are manners AND/OR social conventions criticized in any writing of the period?

11. 'Now when I was a little chap I had a passion for maps. I would look for hours at South America, or Africa, or Australia, and lose myself in all the glories of exploration. At that time there were many blank spaces on the earth [...] I saw one that looked particularly inviting on a map (but they all look that)' (Marlow in JOSEPH CONRAD's *Heart of Darkness*). Discuss in relation to imperialism AND/OR travel AND/OR exploration in any writing of the period.

12. 'With memory set smarting like a re-opened wound, a man's past is not simply a dead history, an outworn preparation of the present: it is not a repented error shaken loose from the life: it is a still quivering part of himself' (GEORGE ELIOT). Discuss explorations of memory AND/OR the past in any literature of the period.

13. 'The author always seems to be warning me to remember that something happened at exactly half-past two o'clock on Tuesday morning; or that a woman disappeared from the road just fifteen yards beyond the fourth milestone' (ANTHONY TROLLOPE, discussing Wilkie Collins). Discuss the significance of temporal AND/OR physical detail in the work of one or more writers.

14. 'The garden [...] now damp and rank with juicy grass which sent up mists of pollen at a touch; and with tall blooming weeds emitting offensive smells – weeds whose red and yellow and purple hues formed a polychrome as dazzling as that of cultivated flowers' (THOMAS HARDY).

EITHER:

a) Discuss the representation of the natural AND/OR the sensual world.

OR:

b) How are relation between the 'cultivated' and the 'offensive' explored in the work of ONE OR MORE writers?

15. 'Eternity holds rest in store,  
Holds hope of long reunions:  
But holds it what they hungered for  
Together once?'  
(CHRISTINA G. ROSSETTI)

Discuss the ways in which ONE OR MORE writers examine the relations between spiritual and earthly things.

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TURN OVER

16. 'Maturity—to recover the seriousness one had as a child at play' (FRIEDRICH NIETZSCHE). How are playfulness and seriousness combined in the work of ONE OR MORE writers?

17. 'Who that had ever looked upon the pulpy mass of brain substance, and the nervous cords connecting it with the organs, could resist the shock of incredulity on hearing that all he knew of passion, intellect, and will was nothing more than molecular change in this pulpy mass?' (G. H. LEWES). Discuss how bodies AND/OR minds are represented in any writing of the period.

18. 'Persons attempting to find a motive in this narrative will be prosecuted; persons attempting to find a moral in it will be banished; persons attempting to find a plot in it will be shot' (MARK TWAIN).

EITHER:

- a) Examine the resistance AND/OR attraction to the 'moral' in any writing of the period

OR:

- b) How could 'plot' be said to be challenged in the work of ONE OR MORE writers?

19. 'I think of thee!—my thoughts do twine and bud  
About thee, as wild vines about a tree,—  
Put out broad leaves, and soon there's nought to see  
Except the straggling green which hides the wood.'  
(ELIZABETH BARRETT BROWNING)

How are relations between 'I' and 'thee' explored in the work of ONE OR MORE writers?

20. 'Victorian drama reeks of the spirit of successful tradesmen and is relative to the age of Clapham Junction' (HENRY ARTHUR JONES). Discuss.

21. 'Every quarter of a year, every month, every day, there must be a supply, for the gratification of the public, of new and luminous theories on the subjects of religion, foreign politics, home politics, civil economy. [...] The very nature of periodical literature, broken into small wholes, and demanded punctually to an hour, involves this extempore philosophy' (JOHN HENRY NEWMAN). Discuss any aspect of this quotation in relation to non-fictional prose writing in the period.