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OXFORD LOCAL EXAMINATIONS

SCHOOL CERTIFICATE

MONDAY, JULY 17, 1939

TIME ALLOWED— $2\frac{1}{4}$  HOURS

Shakespeare, &c.

[In Section A answer the two questions which are set on your Shakespeare play, in Section B the two on your book of poetry, and in Section C the two on your book of prose.

Your answers must be given up in three separate batches, corresponding to the three Sections. Remember therefore not to answer any part of a question from one Section on the same page of your answers as a question from another Section.

On each page of your answers to Section A write SHAKESPEARE in the space allowed for Name of Examination Paper; for Section B write POETRY; for Section C write PROSE. Number the pages in each Section 1, 2, &c.

The questions marked with asterisks (\*) should be answered as fully as time allows.]

SECTION A. SHAKESPEARE

On each page of your answers to Section A write SHAKESPEARE in the space allowed for Name of Examination Paper. Number the pages 1, 2, &c. Begin a fresh page when you go on to Section B or C.



## SECTION A. SHAKESPEARE

*Twelfth Night*

A 1. Choose **two** of the following extracts, and answer **very briefly** the questions below each of the extracts you choose:—

(a) Good madonna, give me leave to prove you a fool.

(i) How does the clown proceed to prove that Olivia is a fool?

(ii) Why was the clown especially anxious to please Olivia with his fooling on this occasion?

(iii) Is Olivia amused or angry when he proves her to be a fool? Give evidence for your opinion. ✕

(b) By innocence I swear, and by my youth,  
I have one heart, one bosom, and one truth,  
And that no woman has; nor never none  
Shall mistress be of it, save I alone.

(i) Who speaks these words, and at what point in the play?

(ii) Explain the **last two** lines of the extract.

(iii) What is gained by the dialogue at this point being written in rhyme?

(c) He is knight dubbed with unhatched rapier, and on carpet consideration; but he is a devil in private brawl.

(i) Who speaks these words, to whom, and at what point in the play?

(ii) Explain the phrases, 'dubbed with unhatched rapier', and 'on carpet consideration'.

(iii) What evidence does this speaker give of this knight's being a devil in private brawl? Is it likely to be true? Give reasons for your opinion.

\*A 2. **Either**, (a) Describe in outline the scene which begins with Malvolio's appearing in cross-garters and ends with the arrest of Antonio.

Show how much of the comedy of this scene arises from Viola's disguise.

**Or**, (b) Half a dozen characters in *Twelfth Night* fall in love or imagine themselves to be in love. Which of them show themselves genuinely in love? Give reasons for your opinion.



## SECTION A. SHAKESPEARE

*Henry the Fourth* (Part I)

A 3. Choose **two** of the following extracts, and answer **very briefly** the questions below each of the extracts you choose:—

(a) Why, what a candy deal of courtesy  
This fawning greyhound then did proffer me!

(i) Who speaks these words? To whom does he refer as 'this fawning greyhound', and to what occasion in 'then'?

(ii) Name the two companions to whom he is speaking.

(iii) What is curious about his use of the words 'candy' and 'greyhound'? What leads him to associate them?

(b) I have maintained that salamander of yours with fire any time this two-and-thirty years.

(i) Who speaks these words, and to whom? To what does he refer as 'that salamander'?

(ii) Why does he call it a salamander? What 'fire' has maintained it?

(iii) Quote, or give the substance of, any **two** other comically abusive remarks which he makes about this same person.

(c) Come, bring your luggage nobly on your back:  
For my part, if a lie may do thee grace,  
I'll gild it with the happiest terms I have.

(i) Who speaks these words, and to whom? What is the 'luggage'?

(ii) How had the person addressed obtained this 'luggage'?

(iii) What story does he tell to support his claim to it?

\*A 4. **Either**, (a) Describe briefly the scene in the Boar's Head Tavern after the robbery at Gadshill.

What light is thrown upon Falstaff's character in this scene?

**Or**, (b) Describe, with illustrations from the play, the chief features in the character of (i) Prince Hal, (ii) Hotspur.

Add a few lines to show that Shakespeare intended Hotspur to be a foil to Prince Hal.



## SECTION A. SHAKESPEARE

*Julius Caesar*

A 5. Choose **two** of the following extracts, and answer **very briefly** the questions below each of the extracts you choose:—

(a) He is a dreamer; let us leave him: pass.

(i) Who is this dreamer? Why does Shakespeare introduce him into the play?

(ii) What impression of the speaker's character is conveyed by this line?

(iii) What are the last words spoken by this 'dreamer' in the play, and on what occasion?

(b) Thou art the ruins of the noblest man  
That ever lived in the tide of times.

(i) Who spoke these words, and at what point in the play?

(ii) Are these words justified on the evidence of this play? Give brief reasons for your opinion.

(iii) Quote any **four** other consecutive lines from the speech from which these lines are taken.

(c) I know not how,  
But I do find it cowardly and vile,  
For fear of what might fall, so to prevent  
The time of life.

(i) Who speaks these words? Explain the phrase 'to prevent the time of life'.

(ii) Does he hold this opinion to the end?

(iii) What has led him to discuss this subject?

\*A 6. **Either**, (a) Describe carefully the part played by Antony in the Forum scene. What impression does it give you of his character?

**Or**, (b) Quote, or give the substance of, Antony's praise of Brutus after his death, and show how the qualities which Antony mentions are exhibited by Brutus in the course of the play.



**SECTION B. POETRY**

Begin a fresh page for your answers to this Section.  
On each page of your answers to this Section write  
**POETRY** in the space allowed for Name of Examination Paper. Number the pages 1, 2, &c.



## SECTION B. POETRY

*Wordsworth and Coleridge* (ed. Boas), pp. 27-94,  
132-157, 174-229

B 1. Choose **two** of the following extracts, and answer **very briefly** the questions below each of the extracts you choose:—

- (a) The Shepherd stopped, and that same story told  
Which in my former rhyme I have rehearsed.  
'A jolly place', said he, 'in times of old!  
But something ails it now: the spot is curst.'

(i) Give **in very brief outline** the story referred to in this stanza.

(ii) Mention any **two** points which the shepherd cites as evidence that the spot is curst.

(iii) Quote, or give the substance of, the **last two** lines of this poem in which Wordsworth sets out its lesson.

- (b) Motionless torrents! silent cataracts!  
Who made you glorious as the gates of Heaven  
Beneath the keen full moon? Who bade the sun  
Clothe you with rainbows? Who, with living flowers  
Of loveliest blue, spread garlands at your feet?

(i) What things is Coleridge addressing as 'motionless torrents'? Why does he describe them as clothed with rainbows by the sun?

(ii) Give the full title of the poem from which these lines are taken.

(iii) What are the 'living flowers of loveliest blue'? Why should he call these flowers 'living'?

- (c) Thy soul was like a Star, and dwelt apart:  
Thou hadst a voice whose sound was like the sea.

(i) Give the title and quote the first line and a half of the poem from which this extract is taken.

(ii) Explain the second line of the extract.

(iii) What four things does Wordsworth think that the person to whom this poem is addressed could give England?

\*B 2. **Either**, (a) Describe briefly **two** of the following poems:—'I wandered lonely as a cloud'; *Frost at Midnight*; *To the Cuckoo*; 'Three years she grew in sun and shower'; *Love* ('All thoughts, all passions, all delights'); *Character of the Happy Warrior*.

Which of the two poems that you have described do you like the better? State briefly your reasons.

**Or**, (b) Illustrate **either** Wordsworth's delight in Nature, **or** Coleridge's delight in colour and in the mysterious.



## SECTION B. POETRY

*Tennyson and Browning* (ed. Boas), pp. 23-109,  
140-186, 236-end

B 3. Choose **two** of the following extracts, and answer **very briefly** the questions below each of the extracts you choose:—

(a) Oh, to be in England  
Now that April's there!

(i) What birds and trees are mentioned in the poem from which these lines are taken?

(ii) Give the title of the poem.

(iii) The second line is often misquoted as 'Now that April's here'. Show that this misrepresents the main thought of the poem.

(b) The people here, a beast of burden slow,  
Toil'd onward, prick'd with goads and stings;  
Here play'd a tiger, rolling to and fro  
The heads and crowns of kings.

(i) From what poem are these lines taken? What do the mosaics described in these lines represent?

(ii) The soul treads over these mosaics. What is the meaning of this?

(iii) What four poets were represented in paintings round the dais?

(c) The Danube to the Severn gave  
The darken'd heart that beat no more;  
They laid him by the pleasant shore,  
And in the hearing of the wave.

(i) To whom do these lines refer? Explain the first two lines of the extract.

(ii) What other river is mentioned in the next stanza, and what adjective is used to describe it? What effect of the Severn upon this other river is described?

(iii) The introductory verses to this poem begin, 'Strong Son of God, immortal Love'. Add the next three lines.

\*B 4. **Either**, (a) Of the following poems describe **one** written by Tennyson, and **one** written by Browning:—*A Grammarian's Funeral*, *The Lotos-Eaters*, *Andrea del Sarto*, *Elaine*.

Point out briefly what is characteristic of each poet in the two poems that you have described.

**Or**, (b) Illustrate (i) Tennyson's skill in devising beautiful pictures, and (ii) Browning's skill in portraying character.



## SECTION B. POETRY

*Golden Treasury, Book V*

B 5. Choose **two** of the following extracts, and answer **very briefly** the questions below each of the extracts you choose:—

- (a) Here are cool mosses deep,  
And thro' the moss the ivies creep,  
And in the stream the long-leaved flowers weep,  
And from the craggy ledge the poppy hangs in sleep.

(i) What effects are gained by the lengths of the lines in this extract, by the rhymes, and by the use of the words 'stream' and 'leaved'?

(ii) From what poem are these lines taken? Name its author.

(iii) Explain the title of the poem.

- (b) Oh, to be in England  
Now that April's there!

(i) What birds and trees are mentioned in the poem from which these lines are taken?

(ii) Give the title of the poem.

(iii) The second line is often misquoted as 'Now that April's here'. Show that this misrepresents the main thought of the poem.

- (c) I knew, indeed, that you were parting soon;  
And so we sate, within the low sun's rays,  
You whispering to me, for your voice was weak,  
Your harrowing praise.

(i) Give and explain the title of this poem.

(ii) Why does the poet call the praise that he received 'harrowing'?

(iii) This poem is written with rhymes intricately interwoven and with varying lengths of lines. Give the titles of two other poems written by Patmore in a similar way.

\*B 6. **Either**, (a) Name the authors of the following poems:—(i) *The Last Ride Together*, (ii) *The Scholar-Gipsy*, (iii) *The Blessed Damozel*, (iv) *A Musical Instrument*, (v) *London Snow*, (vi) *The Vagabond*, (vii) *The Death of Admiral Blake*, (viii) *Clouds*, (ix) *The Darkling Thrush*, (x) *Crossing the Bar*.

Describe **one** of the first three of these poems, and **one** of the last seven.

**Or**, (b) 'An anthology is chiefly interesting, not for the selection it offers from the greatest poets, but for the introduction it gives us to the best work of poets less famous.' Do you think that this is true of *Golden Treasury, Book V*? Refer to several of the poems that it contains to illustrate your answer.



**SECTION C. PROSE**

**Begin a fresh page for your answers to this Section.  
On each page of your answers to this Section write  
PROSE in the space allowed for Name of Examination Paper. Number the pages 1, 2, &c.**



## SECTION C. PROSE

*Selections from Malory* (ed. Wragg)

C 1. Choose **two** of the following extracts, and answer **very briefly** the questions below each of the extracts you choose:—

(a) Sir Arthur, said the damosel, that sword is mine, and if ye will give me a gift when I ask it you, ye shall have it.

(i) Who spoke these words? Who was accompanying Arthur?

(ii) To what sword does the speaker refer?

(iii) What happened to this sword in the end?

(b) And he led him unto the Siege Perilous, where beside sat Sir Lancelot; and the good man lifted up the cloth and found there letters that said thus.

(i) What did the letters say?

(ii) Give in your own words what had been written on the Siege Perilous before the cloth was placed on it.

(iii) What does the word 'Siege' mean? On what feast did this incident occur?

(c) But thus much I shall offer me, said Sir Lancelot, if it may please the king's good grace and you, my lord Sir Gawaine, I shall first begin at Sandwich, and there I shall go in my shirt, barefoot.

(i) What else did Lancelot offer on this occasion?

(ii) Mention briefly the chief points of Gawaine's reply.

(iii) What was Lancelot's farewell promise to the queen on this occasion?

\*C 2. **Either**, (a) Narrate briefly the story of Lancelot and Elaine.

What light is thrown upon the character of Lancelot in this story?

**Or**, (b) From these *Selections from Malory* sketch the character and conduct expected of a true knight in the days of chivalry.



## SECTION C. PROSE

*The English Admirals, &c.* (King's Treasuries Series)

C 3. Choose **two** of the following extracts, and answer **very briefly** the questions below each of the extracts you choose:—

(a) But the hope burned clear in him through all the weary years of unjust imprisonment; and when he was a grey-headed old man, the base son of a bad mother used it to betray him.

(i) To whose imprisonment does this refer, and to what hope of his?

(ii) Who are meant by 'the base son' and 'a bad mother'?

(iii) How was this hope used to betray the man to whom this extract refers?

(b) They be much given to mirth and jollity, and are very sly, and ready to steal anything that comes within their reach.

(i) What did one of these natives try to steal, and how did he get the chance?

(ii) What was the colour of this article? Of what were the natives' arrows made?

(iii) What particular 'jollity' provided by the Englishmen especially delighted these natives?

(c) Among all the rest of the people in one of these canoes came two Portugals . . .; they were each of them in a loose jerkin, and hose, which came down from the waist to the ankle.

(i) Why were the two Portuguese dressed in this fashion?

(ii) About what did they ask the Englishmen to give them news?

(iii) Why were the English glad to see them?

\*C 4. **Either**, (a) Describe the last fight of the *Revenge*.

Who do you think gives the more interesting account of this fight—Stevenson, or Froude? Give reasons for your opinion.

**Or**, (b) What impression have you gained from this book of the character of the Elizabethan seamen? Mention some of the evidence from which you derive your impression.



## SECTION C. PROSE

*Essays by Modern Writers* (ed. Jepson)

C 5. Choose **two** of the following extracts, and answer **very briefly** the questions below each of the extracts you choose:—

(a) All these things must make it more difficult for successive generations to acquire the habit of reading, and, if that habit be acquired, to maintain it.

(i) Name **four** things which the author of this essay mentions as making reading more difficult.

(ii) What story does he tell to show how reading used to be enjoyed?

(iii) What two kinds of reading does he rate highest?

(b) 'A keen mother wit, a great command of the homely mother tongue, an intimate knowledge of the English Bible, and a vast and dearly-bought spiritual experience.'

(i) Whose equipment as an author is described in these words? Name **two** of his works.

(ii) Why is his spiritual experience described as 'dearly-bought'?

(iii) Who wrote the words printed in this extract, and who wrote the essay in this collection in which they are quoted?

(c) He was educated at a little country grammar school, and received all his early impressions—the ones that last—from the ways and talk of country folk. And when he wrote his plays it was their world that he enshrined.

(i) About whom is this written? Give the title of the essay from which it is taken.

(ii) What **four** characters in his plays are mentioned as illustrations of his knowledge of country folk?

(iii) Quote **two** details of country life from the song that is quoted just after this extract.

\*C 6. **Either**, (a) Describe **one** essay in this collection which you think especially interesting in its subject-matter, and **one** essay which you think especially amusing, showing clearly why you find the one interesting and the other amusing.

**Or**, (b) 'It's all very well,' said a schoolboy after reading this collection of essays; 'but I believe I could write fine essays if I were allowed to choose subjects in which I was interested.' From your reading of these essays, do you agree that good essays result mainly from the author's interest in the subject that he has himself chosen? Give full reasons, with illustrative references to these essays.