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Department of Education.

INTERMEDIATE CERTIFICATE EXAMINATION, 1926.

English.

Examiners : Professor J. LE GAY BRERETON, B.A. ;  
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Time allowed—Three hours.

The answers must be done up in *four* separate bundles, marked with the letters A, B, C, and D respectively.

A.

1. Write a composition of sufficient length to cover about *two* pages, in handwriting of ordinary size, on (a) your own idea of "Success in Life"; or (b) your favourite book; or (c) the most comical incident you ever saw.
2. (a) Analyse the following passage so as to show the principal and subordinate clauses, and indicate their relation to one another; and (b) parse the underlined words:—

"He accepted the parcel of scraps which she thrust into his hands, bowed with such a grace as might have been acquired in a court where perfumed gallants glide about the fair and adorable, uttered his 'Thanks, kind lady' in the style approved by adepts of the road, and, with a step hurried by fear lest the dog should again break loose from the kennel, juzzed gravely to the gate."

B.

3. Answer *two* of the *four* sections of this question (the sections marked *a*, *b*, *c*, and *d*):—
  - (a) Which seems to you the more effective as a humorous story in verse, *The Diverting History of John Gilpin* or *The Pied Piper of Hamelin*? Why is it more effective?
  - (b) "The stories of Morris in *The Earthly Paradise* are brightly beautiful, and yet there is a tone of sadness in them all." How far is this true of *Atalanta's Race*, or of *The Proud King*?
  - (c) Give some account of Ebenezer Balfour, and explain his strange conduct towards his nephew.
  - (d) It is said that Scott's heroes are weakly characterized and uninteresting. How far do you think this applies to Quentin Durward?

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## C.

4. Quote a passage of at least twenty consecutive lines from any of the books set for this examination, selecting it for its beauty of description. (Lines printed in this paper are not to be included.)
5. Discuss any *four* of the following passages, naming, if possible, the work from which each is quoted, and the author. What is the kind of thought and feeling expressed or aroused by the words; and how does the author manage to make his words produce the desired effect? Where the passage is part of a narrative poem or novel or play, what do you learn from it of the characters or plot?
- (a) Sir Richard spoke and he laugh'd, and we roar'd a hurrah,  
and so  
The little Revenge ran on sheer into the heart of the foe,  
With her hundred fighters on deck, and her ninety sick below;  
For half of their fleet to the right and half to the left were seen,  
And the little Revenge ran on thro' the long sea-lane between.
- (b) But the unhappy king laughed bitterly,  
The red blood rose to flush his visage wan  
Where erst the grey of death began to be;  
"Thou liest," he said, "I am Jovinian,  
Come of great kings; nor am I such a man  
As still to live when all delight is gone,  
As thou might'st do, who sittest on my throne."
- (c) "Bar the doors of this hall, gentlemen—secure the windows—  
let no stranger stir from his seat, upon pain of instant death!—  
Gentlemen of my chamber, draw your swords." And turning  
upon Louis, he [i.e. the Duke] advanced his own hand slowly  
and deliberately to the hilt of his weapon, while the King,  
without either showing fear or assuming a defensive posture,  
only said, "These news, fair cousin, have staggered your reason."
- (d) "Well, and it is a good thing for the honour of the MacColls,"  
said Alan, and then to me, "Here is my button back again,  
and I thank you for parting with it, which is of a piece with all  
your friendships to me." Then he took the warmest parting of  
the bouman. "For," says he, "ye have done very well by me,  
and set your neck at a venture, and I will always give you the  
name of a good man."
- (e) They love not poison that do poison need,  
Nor do I thee: though I did wish him dead,  
I hate the murderer, love him murdered.

- (f) Both are my kinsmen:  
The one is my sovereign, whom both my oath  
And duty bids defend; the other again  
Is my kinsman, whom the king hath wrong'd,  
Whom conscience and my kindred bids to right.  
Well, somewhat we must do.
- (g) England, bound in with the triumphant sea,  
Whose rocky shore beats back the envious siege  
Of watery Neptune, is now bound in with shame,  
With inky blots and rotten parchment bonds.

## D.

6. "The young Queen's view of Richard is not mistaken, but it is incomplete." Is that true? What is the Queen's view of Richard's character, so far as she expresses it, and what are the characteristics which she does not take into account?
7. Explain fully and in detail the meaning of the following:—
- (a) Ere my tongue  
Shall wound my honour with such feeble wrong,  
Or scound so base a parle, my teeth shall tear  
The slavish motive of recanting fear,  
And spit it bleeding in his high disgrace,  
Where shame doth harbour, even in Mowbray's face.
- (b) I am denied to sue my livery here,  
And yet my letters-patents give me leave:  
My father's goods are all distrain'd and sold,  
And these and all are all amiss employ'd.
- (c) Conceit is still derived  
From some forefather grief; mine is not so.  
For nothing hath begot my something grief;  
Or something hath the nothing that I grieve;  
'Tis in reversion that I do possess.
- (d) And ere thou bid good-night, to quit their griefs,  
Tell thou the lamentable tale of me  
And send the hearers weeping to their beds:  
For why the senseless brands will sympathize  
The heavy accent of thy moving tongue  
And in compassion weep the fire out.