

The University of Adelaide

MANUAL OF THE  
PUBLIC EXAMINATIONS BOARD  
1961

PART II

Examination Papers for the year 1960  
Report for the year 1960

Price: SEVEN SHILLINGS AND SIXPENCE

ADELAIDE  
THE GRIFFIN PRESS  
1961

Year 12

## LEAVING HONOURS EXAMINATION PAPERS, 1960.

## ENGLISH LITERATURE

Time: three hours.

[Answer FOUR questions, ONE from each section. Style, arrangement and presentation will be taken into account. Answers must be relevant. All questions carry the same number of marks.]

## A

1. Prince Hal has been described, on the one hand, as "a noble king in the making", on the other, as "quite common, quite selfish, quite without feeling". What is the truth about him as you see it?

2. "*Much Ado about Nothing* is the most closely knit of the comedies, and by far the most 'sparkling'." Either explain what makes the play so lively or demonstrate the skill with which the various events and plots are knit together.

3. "For nought I did in hate, but all in honour." Is Othello's verdict on himself a convincing and adequate explanation of his actions?

4. What has your knowledge of his age contributed to your understanding of Shakespeare's plays?

## B

5. To which *one* of the poets you have studied is *either* of the following statements most appropriate?

- (a) "A man speaking to men."  
(b) "A sage and serious poet."

6. What evidence do you find that poets are exact and sensitive observers of men and manners or of the physical world?

7. By reference to the work of *one* writer in *each* period, show how Romantic poetry differs from that of the eighteenth century.

8. What are the marks of a good lyric or elegy or humorous poem? Refer to as many examples as you can.

## C

9. Jane Austen predicted that "no one but herself would much like Emma". Is there any good reason for not liking her?

10. Does Boldrewood unduly romanticize the characters and their exploits in *Robbery under Arms*?

11. When *Evelina* first appeared it was said that every father of a family should recommend it to his daughters. Would you say the same about it today?

12. What is the role in *Nostromo* of Nostromo himself or Decoud or Mrs. Gould?

13. "*Lord of the Flies* succeeds on more than one level. It is not only a first-rate adventure tale but a parable for our times." Discuss.

14. "A man destroyed by his own wrong-headedness." Examine this view of Henchard's tragedy.

15. "A weak man who behaves with unexpected firmness." Consider the character and behaviour of Mr. Harding in the light of this observation.

16. "A clever and fearless freethinker, more entertaining than convincing." Discuss with reference to Butler or Shaw.

17. What purpose is served in *Murder in the Cathedral* by the Chorus or the Sermon on Christmas Morning or the address to the audience by the Knights?

18. What interests you most in Goldsmith's presentation of the life of his day in *The Citizen of the World*?

## D

19. Choose *one* of the following extracts, summarize the matter, and carefully examine the writer's handling of it (development of the thought, insight, structure, style, etc.):

- (a) O desolate eves along the way, how oft,  
despite your bitterness, was I warm at heart!  
not with the glow of remember'd hearths, but warm  
with the solitary unquenchable fire that burns  
a flameless heat deep in his heart who has come  
where the formless winds plunge and exult for aye

among the naked spaces of the world,  
 far past the circle of the ruddy hearths  
 and all their memories. Desperate eves,  
 when the wind-bitten hills turn'd violet  
 along their rims, and the earth huddled her heat  
 within her niggard bosom, and the dead stones  
 lay battle-strewn before the iron wind  
 that, blowing from the chill west, made all its way  
 a loneliness to yield its triumph room;  
 yet in that wind a clamour of trumpets rang,  
 old trumpets, resolute, stark, undaunted,  
 singing to battle against the eternal foe,  
 the wronger of this world, and all his powers  
 in some last fight, foredoom'd disastrous,  
 upon the final ridges of the world:  
 a war-worn note, stern fire in the stricken eve,  
 and fire thro' all my ancient heart, that sprang  
 towards that last hope of a glory won in defeat,  
 whence, knowing not sure if such high grace befall  
 at the end, yet I draw courage to front the way.

- (b) There never did, there never will, and there never can, exist a Parliament, or any description of men, or any generation of men, in any country, possessed of the right or the power of binding and controlling posterity to the "end of time", or of commanding for ever how the world shall be governed, or who shall govern it; and therefore all such clauses, acts or declarations by which the makers of them attempt to do what they have neither the right nor the power to do, nor the power to execute, are in themselves null and void. Every age and generation must be as free to act for itself *in all cases* as the ages and generations which preceded it. The vanity and presumption of governing beyond the grave is the most ridiculous and insolent of all tyrannies. Man has no property in man; neither has any generation a property in the generations which are to follow. The Parliament or the people of 1688, or of any other period, had no more right to dispose of the people of the present day, or to bind or to control them *in any shape whatever*, than the Parliament or the people of the present day have to dispose of, bind or control those who are to live a hundred or a thousand years hence. Every generation is, and must be, competent to all the purposes which its occasions require. It is the living, and not the dead, that are to be accommodated. When man ceases to be, his power and his wants cease with him; and having no longer any par-

ticipation in the concerns of this world, he has no longer any authority in directing who shall be its governors, or how its government shall be organised, or how administered.

I am not contending for nor against any form of government, nor for nor against any party, here or elsewhere. That which a whole nation chooses to do, it has a right to do. Mr. Burke says, No. Where, then, does the right exist? I am contending for the rights of the *living*, and against their being willed away, and controlled and contracted for, by the manuscript assumed authority of the dead; and Mr. Burke is contending for the authority of the dead over the rights and freedom of the living. There was a time when kings disposed of their crowns by will upon their death-beds, and consigned the people, like beasts of the field, to whatever successor they appointed. This is now so exploded as scarcely to be remembered, and so monstrous as hardly to be believed; but the Parliamentary clauses upon which Mr. Burke builds his political church are of the same nature.

The laws of every country must be analogous to some common principle. In England no parent or master, nor all the authority of Parliament, omnipotent as it has called itself, can bind or control the personal freedom even of an individual beyond the age of twenty-one years. On what grounds of right, then, could the Parliament of 1688, or any other Parliament, bind all posterity for ever?

Those who have quitted the world, and those who are not yet arrived at it, are as remote from each other as the utmost stretch of mortal imagination can conceive. What possible obligation, then, can exist between them; what rule or principle can be laid down that of two non-entities, the one out of existence and the other not in, and who never can meet in this world, the one should control the other to the end of time?

In England it is said that money cannot be taken out of the pockets of the people without their consent. But who authorised, or who could authorise, the Parliament of 1688 to control and take away the freedom of posterity (who were not in existence to give or to withhold their consent), and limit and confine their right of acting in certain cases for ever?