

國 立 清 華 大 學 命 題 紙

九十三學年度 外國語文學系(所) (文學組) 碩士班 入學考試

科目 英國文學史科號 5001 共 3 頁 第 1 頁 \*請在試卷【答案卷】內作答

**I. IDENTIFICATIONS (3 points each):**

1. Identify the speaker:

She loved me for the dangers I had passed,  
And I loved her that she did pity them.

2. Identify the author:

Whence true authority in men; though both  
Not equal, as their sex not equal seemed;  
For contemplation he and valor formed,  
For softness she and sweet attractive Grace,  
He for God only, she for God in him. . . .

3. Identify the author:

I know the ways of pleasure, the sweet strains,  
The lullings and the relishes of it . . .  
My stuff is flesh, not brass; my senses live,  
And grumble oft, that they have more in me  
Than he that curbs them, being but one to five. . . .

4. Identify the title of the poem:

We can die by it, if not live by love,  
And if unfit for tombs and hearse  
Our legend be, it will be fit for verse.

5. Identify the author:

He that hath wife and children hath given hostage to fortune; for they are impediments to great enterprises, either of virtue or mischief.

6. Identify the author:

Nativity, once in the main of light,  
Crawls to maturity, wherewith being crowned,  
Crookèd eclipses, 'gainst his glory fight,  
And Time that gave doth now his gift confound.

7. Identify the title of the work:

One could not but play for a moment with the thought of what might have happened if Charlotte Bronte

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had possessed say three hundred a year—but the foolish woman sold the copyright of her novels outright for fifteen hundred pounds; had somehow possessed more knowledge of the busy world, and towns and regions full of life; more practical experience, and intercourse with her kind and acquaintance with a variety of character. In those words she puts her finger exactly not only upon her own defects as a novelist but upon those of her sex at that time.

8. Identify the author:

I saw on that ivory face the expression of somber pride, of ruthless power, of craven terror—of an intense and hopeless despair. Did he live his life again in every detail of desire, temptation, and surrender during that supreme moment of complete knowledge? He cried in a whisper at some image, at some vision—he cried out twice, a cry that was no more than a breath: “The horror! The horror!”

9. Identify the title of the work:

An intellectual hatred is the worst,  
So let her think opinions are accursed.  
Have I not seen the loveliest woman born  
Out of the mouth of Plenty's horn,  
Because of her opinionated mind  
Barter that horn and every good  
By quiet natures understood  
For an old bellows full of angry wind?

10. Identify the speaker:

My favor at her breast,  
The dropping of the daylight in the West,  
The bough of cherries some officious fool  
Broke in the orchard for her, the white mule  
She rode with round the terrace—all and each  
Would draw from her alike the approving speech,  
Or blush, at least. She thanked men—good! but thanked  
Somehow—I know not how—as if she ranked  
My gift of a nine-hundred-years-old name  
With anybody's gift.

11. Identify the addressee:

Away! Away! for I will fly to thee,  
Not charioted by Bacchus and his pards,

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But on the viewless wings of poesy,  
Though the dull brain perplexes and retards:  
Already with thee! tender is the night, ...

12. Identify the title of the work:

Stephen closed his eyes to hear his boots crush crackling wrack and shells. You are walking through it howsomever. I am, a stride at a time. A very short space of time through very short times of space. Five, six: the *Nacheinander*. Exactly: and that is the ineluctable modality of the audible. Open your eyes. No. Jesus! If I fell over a cliff that beetles o'er his base, fell through the *Nebeneinander* ineluctably.

II. **ESSAY QUESTIONS: (16 points each)**

1. Discuss the poets' attitudes toward love in three of the five poems:

John Donne, "The Good Morrow"

Robert Herrick, "To the Virgins, to Make Much of Time"

Sir Walter Raleigh, "The Nymph's Reply to the Shepherd"

Sir John Suckling, "Out upon It"

William Shakespeare, Sonnet 116 (Let me not to the marriage of true minds)

2. Discuss the role of the narrator/speaker in three of the five works:

Geoffrey Chaucer, *The Canterbury Tales*

Sir Philip Sidney, *The Defence of Poesie (An Apology for Poetry)*

Jonathan Swift, *Gulliver's Travels*

John Milton, *Paradise Lost*

Alexander Pope, *An Essay on Man*

3. John Keats, in 1818, distinguishes two contrary sorts of "the poetical Character":

"the camelion Poet", who "has no identity", and the poet possessed by "the wordsworthian or egotistical sublime". By referring to relevant works, discuss a Romantic poet, other than Keats and Wordsworth, and a 20<sup>th</sup>-century poet who are particularly concerned with this question of imaginative sympathy.

4. Discuss two fiction writers in the second half of the 20<sup>th</sup> century whose works 1) reflect the social and political changes in Britain, 2) through the experiments in structure and point of view, suggest the dissatisfaction with traditional narrative forms, **OR** 3) manifest how women and other silenced voices contributed to the development of the novel.