

# 國立清華大學 101 學年度碩士班考試入學試題

外國語文學系碩士班 甲組(外國文學組) 科目：(3401) 英國文學史

I. Identification 30% :

Please select six out of the ten choices provided below and identify the origin of the quotes. Please identify the name of the work (1%), the author of the work (1%) and the context of the quote (3%).

1. Open your ears; for which of you will stop  
The vent of hearing when loud Rumor speaks?  
I, from the orient to the drooping west  
(Making the wind my post-horse), still unfold  
The acts commenced on this ball of earth.  
Upon my tongues continual slanders ride,  
The which in every language I pronounce,  
Stuffing the ears of men with false reports.  
I speak of peace, while covert enmity  
Under the smile of safety wounds the world;
2. For in this long digression which I was accidentally led into, as in all my digressions (one only expected) there is a master-stroke of digressive skill, the merit of which has all along, I fear, been overlooked by my reader, - not for want of penetration in him, - but because 'tis an excellence seldom looked for, or expected indeed, in a digression; - and it is this: That tho' my digressions are all fair, as you observe, - and that I fly off from what I am about, as far and as often too as any writer in *Great Britain*; yet I constantly take care to order affairs so, that my main business does not stand still in my absence.
3. The majority of people spoil their lives by an unhealthy and exaggerated altruism – are forced, indeed, so to spoil them. They find themselves surrounded by hideous poverty, by hideous ugliness, by hideous starvation. It is inevitable that they should be strongly moved by all this. The emotions of man are stirred more quickly than man's intelligence; and, as I pointed out some time ago in an article

on the function of criticism, it is much more easy to have sympathy with suffering than it is to have sympathy with thought.

4. Should I, after tea and cakes and ices,  
Have the strength to force the moment to its crisis?  
But though I have wept and fasted, wept and prayed,  
Though I have seen my head (grown slightly bald) brought in upon a platter,  
I am no prophet – and here's no great matter;  
I have seen the moment of my greatness flicker,  
And I have seen the eternal Footman hold my coat, and snicker,  
And in short, I was afraid.
5. Between vague wavering Capability and fixed indubitable Performance, what a difference! A certain inarticulate Self-consciousness dwells dimly in us; which only our Works can render articulate and decisively discernible. Our Works are the mirror wherein the spirit first sees its natural lineaments. Hence, too, the folly of that impossible Precept, *Know thyself*; till it be translated into this partially possible one, *Know what thou canst work at*.
6. Thus conscience does make cowards of us all,  
And thus the native hue of resolution  
Is sicklied o'er with the pale cast of thought,  
And enterprises of great pitch and moment  
With this regard their currents turn awry,  
And lose the name of action.
7. Judge not what is best  
By pleasure, though to nature seeming meet,  
Created, as thou art, to nobler end  
Holy and pure, conformity divine.  
Those tents thou saw'st so pleasant, were the tents  
Of wickedness, wherein shall dwell his race  
Who slew his brother; studious they appear  
Of arts that polish life, inventors rare,

Unmindful of their Maker, though his spirit  
Taught them, but they his gifts acknowledged none.  
Yet they a beauteous offspring shall beget;  
For that fair female troop thou saw'st, that seemed  
Of goddesses, of blithe, so smooth, so gay,  
Yet empty of all good wherein consists  
Woman's domestic honor and chief praise;  
Bred only and completed to the taste  
Of lustful appetite, to sing, to dance,  
To dress, and troll the tongue, and roll the eye.

8. Dear Saint,  
Riches, the dumb god, that giv'st all men tongues,  
That canst do naught and yet mak'st men do all things,  
The price of souls; even hell, with thee to boot,  
Is made worth heaven! Thou art virtue, fame,  
Honor, and all things else. Who can get thee,  
He shall be noble, valiant, honest, wise—

.....  
Yet I glory  
More in the cunning purchase of my wealth  
Than in the glad possession, since I gain  
No common way.

9. Now therein of all sciences (I speak still of human, and according to the human conceit) is our poet the monarch. For he doth not only show the way, but giveth so sweet a prospect into the way, as will entice any man to enter into it. Nay, he doth, as if your journey should lie through a fair vineyard, at the first give you a cluster of grapes, that full of that taste, you may long to pass further. He beginneth not with obscure definitions, which must blur the margin with interpretations, and load the memory with doubtfulness; but cometh to you with words set in delightful proportion, either accompanied with, or prepared for, the well enchanting skill of music; and with a tale forsooth he cometh unto you, with a tale which holdeth children from play, and old men from the chimney corner.



10. If I were a dead leaf thou mightest bear;  
If I were a swift cloud to fly with thee;  
A wave to pant beneath thy power, and share

The impulse of thy strength, only less free  
Than thou, O uncontrollable!

II. Definition 10%:

Please briefly explain the following terms and provide an example to support and specify your point (2% each).

Mystery Play  
Utilitarianism  
Romantic Irony  
Decorum  
Romance

III. Essay Questions: 60%

**Please develop your response into well-organized, coherent essays.**

1. In *The Critic as Artist*, Gilbert, the aesthete, argues: "There are two ways of disliking art...One is to dislike it. The other, to like it rationally, For Art, as Plato saw, and not without regret, creates in listener and spectator a form of divine madness...Reason is not the faculty to which it appeals. If one loves Art at all, one must love it beyond all other things in the world, and against such love, the reason, if one listened to it, would cry out. There is nothing sane about the worship of beauty." As a student of Literature and Criticism, how do you take the argument above? How does Gilbert's argument resonate with the philosophy of the Ancient Greeks on mimesis, art, beauty, and truth? Should art and beauty be rational or irrational? Is the banishment of the poet rightfully justified by Plato? Are poets (or artists) philosophers? Or are they manipulators of one's emotions? Do you support Gilbert's contention? If so, why? Or, do you oppose Gilbert's opinions?

**Please draw from at least three works from the corpus of British Literature concerning art and the theories of art to support your argument. (20%)**

2. Along with the industrial revolution and the emergence of free market economy, Hegel ventures to pronounce the end of art and of any heroic action. According to Hegel, modern society is essentially prosaic and no longer could art be the proper medium to express the prosaic reality of modern life. Such surmise is seemingly proved by the comical and almost ridiculous protagonists, the so-called anti-heroes, of modernists' works. According to your knowledge, what does it mean to be a classic hero and what could possibly be the significance of a heroic act? Why would industrial revolution and the reformation of society into a free market one make such an act or character impossible? Does the nineteenth century literature already prefigure such a loss of classic heroes? And how does the Modernist writers, though pertaining to such a prosaic characteristic of modern life, seeks to redeem it? **Please have your statement and argument well-supported with examples from British Literature. (20%)**
3. According to the Christian belief and Biblical reference, human time begins with the fall of Adam and Eve. The Fall is almost a rebel against the Father and the acquisition of the Knowledge of Good and Evil almost insinuates the awareness of others and the awakening of desire. Above all, the Fall infers the original sin of human to place one's physical contentment above one's love for Truth, for God. Similarly to the Christian Creed, ancient Greek philosophy also stresses upon a self-control over the physical and the ability to transfer the physical drive into a spiritual momentum for Truth and Beauty in the name of "Love". From your reading in British Literature, what distinct roles of love and sex in life are depicted by the British writers from past to present. What is "love" and what kind of role does it usually play in literary works and art? How is love portrayed in British Literature? Is there a correlation between "Love", "Sex", "Art", and "Truth"? Would the introduction of courtship in the middle age help us understand their correlativeness?

**You may either focus upon a specific piece of work of British Literature to develop your argument on the idea love and sex in British Literature or draw your support from works of different era to illustrate the transfiguration of the concept. (20%)**