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Test on William Blake's *Songs of Innocence and Experience* and John Keats' "On First Looking into Chapman's Homer" and "Bright Star" as Included in the *Norton Anthology of World Literature, Shorter Second Edition*

Romanticism and The English Romantics

1. As noted in Hugo & Spacks’ "The Nineteenth Century: Romanticism," the period's defining characteristics include all the following new emphases except which one: (a) on imagination (b) on feeling (c) primitivism (d) the particular rather than the universal (e) human nature rather than external Nature

2. Of the poems by the English Romantics included in the *Norton Anthology of World Literature, Shorter Second Edition* (NAWLS2), Vol. 2, which one of the following poems comes closest to dealing with what is usually thought about the Romantics and Romantic poetry -- that is, romantic love (a romantic lover and the romantically beloved): (a) William Blake's "Earth's Answer" (b) William Wordsworth's "Composed upon Westminster Bridge, September 3, 1802" (c) William Wordsworth's "The World Is Too Much With Us" (d) John Keats' "Bright Star"

William Blake's *Songs of Innocence and Experience*

3. Blake's book *Songs of Innocence and Experience* was published in: (a) 1744 (b) 1794 (c) 1844 (d) 1894

4. An odd feature of *Songs of Innocence and Experience*, along with most of Blake's other books of poetry, was that it: (a) combined Blake's engraved pictures with the words (b) was printed on leather rather than paper (c) sold at department stores rather than bookshops (d) was not issued until long after his death

5. Key repeated symbols throughout the *Songs of Innocence* (as opposed to *Songs of Experience*) are all of the following except which one: (a) (holy) water (b) (gleaming, pure) white marble buildings (c) (unspoiled, natural) color (d) (pure and innocent) lamb (e) (emotional) music

William Blake's “Introduction” (*Songs of Innocence*)

6. One of the main subjects of the poem "Introduction" (to *Songs of Innocence*), which begins "Piping down the valleys wild," is: (a) the need for adults to have fun (b) the connection between smoking and poetic inspiration (c) the chronological phases of literary production (d) the dangerous lure poetry may have for children

7. At the end of "Introduction" (to *Songs of Innocence*) writing is, through connotation of a key word, vaguely associated with: (a) money (b) corruption (c) women (d) Egypt

8. An element of Romanticism in "Introduction" (to *Songs of Innocence*) is its stress on: (a) religion (b) sex (c) society (d) emotion

9. An element of Romanticism in "Introduction" (to *Songs of Innocence*) is its contrast of all of the following except which one: (a) nature and technology (b) male and female (c) art and nature (d) adult and child

10. The pictorial design in which the poem is situated most strongly emphasizes a break (parallel to thematic content in the poem) between what two stanzas: (a) 1-2 (b) 2-3 (c) 3-4 (d) 4-5

11. The incantational effect that Blake wants to convey in "Introduction" (to *Songs of Innocence*) is achieved partly through which meter: (a) pyrrhic (b) iambic (c) trochaic (d) spondaic

12. The picture engraving of the piper and the child most strongly indicates the supernatural quality of which
one: (a) piper (b) child (c) lambs (d) trees

13. The clothing worn by the piper and the child in the picture engraving of the piper and the child helps suggest the concept of: (a) music (b) skill (c) innocence (d) Englishness

**William Blake’s "The Lamb" (from *Songs of Innocence*)**

14. A striking feature of "The Lamb" (from *Songs of Innocence*) is its: (a) Christian allusion to Jesus (b) pagan dissociation of nature and God (c) emphasis on vegetarianism (d) portrayal of sophisticated youth

15. Blake helps to convey the voice of a child in "The Lamb" by using all the following stylistic components except which one: (a) repetition (b) monosyllables (c) hesitation (d) straightforward syntax

16. Blake helps convey the mentality of the child in this poem through its structure and content, analogous to what motif that most children and parents are familiar with: (a) “Dad, can I have the keys to the car?” (b) “No!” (c) “Are we there yet?” (d) “Mom, guess what!”

17. As indicated by Prinsky’s study questions on the poem, another aspect of the poem’s structure (from elements of the opening and closing of each stanza, as well as the syllable-count of lines) is the: (a) envelope (b) intaglio (c) parabola (d) spiral (d) triangle

18. The aspect of structure referred to in the immediately preceding question helps convey the idea or notion that: (a) creation has its twists and turns (b) beings with very different exteriors have the same interior (c) the Holy Trinity dominates all creation (d) beings with very different interiors have the same exterior

19. The trees and the vines in the pictorial elements of the poem’s engraving help suggest the crucial idea of: (a) the Trinity (b) Nature’s wildness (c) advanced British agriculture (d) an enveloping

**William Blake’s "The Little Black Boy" (from *Songs of Innocence*)**

20. In "The Little Black Boy" (from *Songs of Innocence*), the speaker, as is typical of many of these poems, is an: (a) adult looking back on his or her early life (b) uncorrupted child speaking somewhat naively (c) surprisingly sophisticated or precocious child (d) objective, detached third-person observer

21. In "The Little Black Boy" (from *Songs of Innocence*), Blake implicitly: (a) endorses the status quo of nineteenth-century society (b) portrays a rising revolutionary spirit in Blacks (c) criticizes English (and western) racism and colonialism (d) depicts the foolishness and abuse of parents

22. This poem, unlike the preceding two poems, has how many definite pictures with pictorial details: (a) two (b) three (c) four (d) five

23. The pictures referred to in the immediately preceding question emphasize a: (a) mother (b) father (c) mother and father (d) heavenly angels

24. The engraving for this poem contains what pictorial detail or details found in the pictures for the preceding poems included in NAWLS: (a) tree (b) lamb (c) tree and lamb (d) sun and moon

**William Blake’s "Holy Thursday" (from *Songs of Innocence*)**

25. In "Holy Thursday" (from *Songs of Innocence*), Blake uses the verse form of: (a) dimeter (b) octosyllabics (c) pentameter (d) fourteeners
26. Blake's use of the verse form referred to in the immediately preceding question helps convey or suggest: (a) the closeness of children to adults (b) the poor children's multitutinious trooping and massing (c) the great compassion society at large has for the children (d) the magic or supernatural quality possessed by children

27. In "Holy Thursday" (from Songs of Innocence), the "wands as white as snow" carried by the "grey headed beadle's" who walk before the children (line 3) may symbolize the: (a) unreal purity of the children (b) admirable bisexuality of the elders (c) fairytale opulence of the children's lives (d) lurking harsh discipline of adult male upperclass authority

28. In the poem, the children are differentiated from the adults through the imagery of all the following except which one: (a) soaring architecture (b) vivid varied color (c) flowers (d) flowing river (e) innocent animals

29. The true worth of the children as opposed to the adults is indicated by the pun (play on two or more different meanings of the same word or phrase) on the phrase "beneath them" (line 11) as not only "lower in worth" but also: (a) "down front (in the auditorium, closer to the preacher)" (b) "on the ground level of Christian humility" (c) "having fewer financial resources" (d) "in quest of deep spiritual knowledge"

William Blake's "The Chimney Sweeper" (from Songs of Innocence)

30. In "The Chimney Sweeper" (from Songs of Innocence), the child speaker innocently accepts the shocking fact that: (a) crime is rampant in the city (b) male and female youngsters work together naked (c) he has been abandoned by his father for economic gain (d) all poor children are automatically sentenced to adult prisons

31. In "The Chimney Sweeper" (from Songs of Innocence), a poignant and meaningful pun on the word "sweep," based on the child's difficulty with mature pronunciation of words (specifically consonant clusters), helps create the chimney sweeper's unwitting equation between work and: (a) freedom (b) sex (c) money (d) sorrow

William Blake's "Introduction" (to Songs of Experience)

32. In "Introduction" (to Songs of Experience)--which begins "Hear the voice of the Bard!"--the Bard's poetry, in contrast to the Piper's (in "Introduction" to Songs of Innocence), is meant to: (a) stir reform (b) evoke emotion (c) curb impulsiveness (d) delight rather than instruct

33. In "Introduction" (to Songs of Experience), the Bard most strongly asserts (particularly in imagery) the power of: (a) love (b) Judaism (c) ecology (d) imagination (e) science

William Blake's "Earth's Answer" (Songs of Experience)

34. In "Earth's Answer" (Songs of Experience), a contrast between Earth's response to the Bard, versus the Piper's response to the child (in the "Introduction" to Songs of Innocence), is: (a) emphasis on the power of numbers rather than language (b) praise of an urban rather than a rural setting (c) complaining denial vs. cheerful implementation (d) greater complexity of the musical instruments used in the generation of the music

35. In "Earth's Answer," the allusion to the character Urizen from Blake's combination of Christianity and his own philosophy conveys all the following criticisms by Blake except which one: (a) of overreliance on reason (b) of sexuality in love (c) of limits or restrictions (d) of father figures

William Blake's "The Tyger" (Songs of Experience)

36. In "The Tyger" (Songs of Experience), Blake achieves an ominous incantational effect partly from his use of the meter based on the: (a) pyrrhus (b) iamb (c) spondee (d) trochee
37. In "The Tyger" (Songs of Experience), Blake suggests that: (a) humanity must suffer to gain knowledge and improve in moral stature  (b) coequal with good in the universe is a beautiful but fearful and destructive force  (c) great wisdom can be gained from the study of India's sacred lore and beliefs  (d) extinction of certain animal species is virtually inevitable.

38. A musical version of Blake's "The Tyger" has recently been done by the established New Age musical group: (a) Spinal Tap  (b) Tangerine Dream  (c) Dead Can Dance  (d) Mannheim Steamroller  (e) Coyote Old Man

39. A musical version of Blake's "The Tyger" has recently been done by the respected modern British composer: (a) Richard Rodney Bennett  (b) Edward Elgar  (c) Iain Hamilton  (d) John Tavener

William Blake's "The Sick Rose" (Songs of Experience)

40. A standard academic and scholarly interpretation of Blake's "The Sick Rose" (Songs of Experience), which begins "O Rose, thou art sick," is that the poem is about: (a) injustice in the legal system  (b) oppression of the poor  (c) sexual love  (d) the Industrial Revolution's ruin of the environment

41. By implication, one thing condemned in "The Sick Rose" is: (a) secretiveness  (b) money  (c) disregard of the environment stemming from Adam and Eve  (d) prejudice against the poor

42. As played in class or indicated in Prinsky's Notes and Questions, a musical setting of Blake's "The Sick Rose" was done on the work Serenade for Tenor, Horn and Strings by the important modern British composer: (a) Vaughan Williams  (b) Gustav Holst  (c) William Walton  (d) Benjamin Britten

William Blake's "London" (Songs of Experience)

43. In "London" (Songs of Experience), basically Blake's attitude toward the city is: (a) favorable  (b) unfavorable  (c) neutral  (d) both favorable and unfavorable

44. In "London" (Songs of Experience), Blake creates multiple meanings by repeatedly using the word mark or marks in the first quatrain rather than note or signs, drawing on the literary device of: (a) simile  (b) connotation  (c) metonymy  (d) para(e)thesis

45. The structural function of the first stanza of Blake's "London" — what the stanza does in comparison or contrast to the remaining stanzas — is best indicated by which one of the following words used in the stanza: (a) "I" (b) "Thames" (c) "every" (d) "weakness"

46. Blake's "London" oscillates throughout, especially in every stanza after the first, between: (a) city and countryside (b) native and foreigner (c) optimism and pessimism (d) adult and child

47. The repetition of the word "mark" (line 3) and "marks" (line 4) is superior as word choice to "note" and "signs" (cf. "[I] note in every face I meet/ [Signs] of weakness, [signs] of woe") because of the word's connoting: (a) damage  (b) noticing  (c) target  (d) measuring

48. The word "every" is tellingly repeated how many times in Blake's poem "London": (a) two  (b) three  (c) four  (d) five  (e) six

49. The figure of speech metonymy is used with reference to the first building mentioned in stanza 3 to symbolize or represent which social institution: (a) the military (b) the clergy (c) the monarchy or government (d) the universities (e) the press
50. The figure of speech metonymy is used with reference to the second building mentioned in stanza 3 to symbolize or represent which social institution: (a) the military (b) the clergy (c) the monarchy or government (d) the universities (e) the press

51. Stanza 4 is climactic by focusing on: (a) the very basis of society (b) the suffering of the young (c) the upper class (d) adult and child

**William Blake’s “Chimney Sweeper” (Songs of Experience)**

52. One main difference between the Songs of Experience "Chimney Sweeper" versus the Songs of Innocence version is that the Sweeper in the Songs of Experience version is: (a) impious (b) adult (c) explicitly critical (d) a successful refugee

53. In the Songs of Experience "Chimney Sweeper," the Sweeper’s phrasing in referring to adults “who make up a heaven of our misery” unwittingly uses the literary device of: (a) metaphor (b) hyperbole (c) pun (d) simile

54. In the Songs of Experience "Chimney Sweeper," the figure of speech referred to in the immediately preceding question in "who make up a heaven of our misery" (line 12) points mainly to adult: (a) hypocrisy (b) imagination (c) kindness (d) sexual perversion

**John Keats’s Poem “On First Looking into Chapman’s Homer”**

55. Figurative language, especially through the first extended metaphor, divides the sonnet into parts of: (a) 4-4-4-2 (b) 7-7 (c) 8-6 (d) 9-5

56. The first extended metaphor in Keats’s sonnet is based on the analogy (an extended metaphor) of reading as: (a) breathing (b) ruling (c) studying (d) traveling

57. Lines 9-14 of Keats’s sonnet are based on the analogies of reader as: (a) soaring eagle and powerful ocean (b) intent astronomer and pioneering circumnavigator (c) mountain peak and ocean swimmer (d) ancient ruler and modern conqueror

58. The connection underlying the figures of speech in the octave and the figures of speech in the sestet is the concept of: (a) discovering (b) ruling (c) mapmaking (d) hunting

59. Keats’s "On First Looking into Chapman’s Homer" has all the following figures of speech except which one: (a) metaphor (b) simile (c) metonymy (d) understatement (e) hyperbole

60. As explained in the Prinsky Notes and Questions, the two parts of a metaphor or simile, as named by I.A. Richards are: (a) surface and depth (b) tenor and vehicle (c) genus and differentia (d) denotation and connotation

61. The tenors in line 1 of Keats's "On First Looking into Chapman's Homer" are, respectively: (a) traveled, realms of gold (b) wandered, exotic countries (c) read, literary works (d) dreamed, daydreams

62. A distinctive feature of this poem is its repeated: (a) explicit tenors and vehicles (b) explicit tenors but implicit vehicles (c) implicit tenors but explicit vehicles (d) implicit tenors and implicit vehicles

63. The reference to Homer as “deep-brow’d” (line 6) exemplifies the figure of speech: (a) simile (b) metaphor (c) synecdoche or metonymy (d) understatement (e) hyperbole
64. The figure of speech referred to in the immediately preceding question suggests, conveys, or implies what main idea about Homer: (a) stupidity (b) pride (c) intelligence (d) obstinacy

65. An underlying connection between the last three lines of the poem (lines 12-14) and the preceding three lines of the poem (lines 9-11) is in the imagery (within the figurative language) of all the following except which one: (a) warfare (b) height (c) water (d) stars

66. The poem shows its Romanticism by its overall subject of the feeling or emotion involved in: (a) reading (b) tourism (c) astronomy (d) circumnavigation

John Keats's Poem “Bright Star”

67. As pointed out by Roberts and Jacobs, the speaker’s address to the bright star in Keats's poem "Bright Star" exemplifies the figure of speech: (a) apostrophe (b) hyperbole (c) paradox (d) synecdoche

68. The figure of speech referred to in the immediately preceding question helps convey emphases on all the following except which one: (a) sociological (b) psychological (c) emotional (d) historical

69. Roberts and Jacobs explain that a principal human feeling explored by Keats's "Bright Star" is: (a) excitement (b) surprise (c) yearning (d) anger

70. With reference to the figure of speech referred to in questions 21-22, as well as key turning point words, Keats's "Bright Star" is organized: (a) 4-4-4-2 (b) 8-6 (c) 7-7 (d) 9-5

71. In the first part of Keats’s “Bright Star,” the speaker wishes to be like the star in constancy but not in: (a) isolation or alienation (b) spirituality or religiosity (c) anger or hatred (d) curiosity or inquisitiveness

72. In the second part of Keats’s “Bright Star,” the speaker wishes to be like the star in constancy, especially the constant: (a) studying of precious books (b) touching his sweetheart’s body (c) gathering of worldly wealth (d) climbing majestic mountain peaks

73. Overall, the speaker in Keats’s “Bright Star” could be said to be suffering from the condition of: (a) paranoia (b) anemia (c) insomnia (d) dyspepsia (e) satyriasis

74. In Keats’s “Bright Star,” the “eremite” (line 4) and the priest (line 5) share underlying connections (with reference to the speaker’s present status) of all the following except which one: (a) isolation (b) lovesickness (c) celibacy (d) zealouness

75. In Keats’s “Bright Star,” the “moving waters” (line 5), as indicated by the details of Keats’s poem, are: (a) canals (b) rivers (c) (wind-stirred) lakes (d) oceans (e) waterfalls

76. In Keats’s “Bright Star,” the figure of speech in “mask/ Of snow” (lines 7-8) is: (a) metaphor (b) paradox (c) simile (d) anaphora

77. In Keats’s “Bright Star,” the figure of speech referred to in the immediately preceding question is mainly meant to connect to the speaker relative to: (a) entertaining (b) criminality (c) alienation (d) furtiveness (e) reveling

78. In Keats’s “Bright Star,” the geographical elements referred to as settings for the snow (line 8) are mainly meant to suggest or express which concept or idea: (a) height (b) isolation (c) depth (d) attractiveness
79. In Keats’s “Bright Star,” the “ripening” of the breast (line 10) referred to by the speaker exemplifies the figure of speech: (a) metaphor (b) paradox (c) simile (d) anaphora

80. In Keats’s “Bright Star,” the figure of speech referred to in the immediately preceding question points to (in the picture created by the speaker): (a) nubility (b) eczema (c) pastoralism (d) respiration (e) cosmetic surgery

81. In Keats’s “Bright Star,” the “sweet unrest” (line 12) in which the speaker would find himself exemplifies the figure of speech, related to paradox, of: (a) chiasmus (b) antithesis (c) paradox or oxymoron (d) zeugma

82. In Keats’s “Bright Star,” the figure of speech referred to in the immediately preceding question points to the combination of all of the following except which one in the speaker: (a) wakefulness (b) dissatisfaction (c) excitement (d) amorousness (e) pleasure