

TUESDAY, June 8, 1926. 9—12.

TRAGEDY.

Five questions should be attempted.

1. What, do you consider, has Tragedy gained and lost since the Attic dramatists?
2. "With Euripides comes in the divided soul." Discuss and illustrate.
3. What merits can the plays of Seneca be said to possess?
4. Set out and pronounce upon the claims of the rite of the Mass and of the antiphonal Chant to be the germ-cell of religious drama in the Middle Ages.
5. Describe the development of serious drama in England during the fifteenth century.
6. What causes can you suggest for the rapid rise and decline of great Elizabethan Tragedy in the first fifteen years of the seventeenth century?
7. Write an estimate of **either** Massinger **or** Webster as a tragic dramatist.
8. "The most recent interpreters have found Corneille's ideal to reside in will for its own sake, the 'pure will,' superior or anterior to good or evil...."
Either Consider whether this is true of Corneille;
Or Examine other tragedies of which this does seem to you to be true.
9. "If, then, the new birth of English drama under the influence of France be a myth of the manuals, in what sense does the Restoration mark an epoch?" Answer William Archer's question, confining your attention to tragedy and tragi-comedy.
10. Estimate the importance for European drama at large of the German renaissance in the eighteenth century.
11. Analyse the character **either** of Hedda Gabler **or** of Hilda Wangel; and trace the treatment of either of these types in later drama.
12. Give a representative list of English tragedies cast in the mould of ancient classical drama. Write a critique of that one which you consider most successful as a play.
13. How far is the *ἀμαρτία* (tragic error) a *moral* flaw (a) in the theory of Aristotle, (b) in the practice of Tragedy?
14. Write an imaginary additional chapter of the *Poetics* on the use of comic relief.
15. Consider the saint as central figure of a tragedy in connexion with **two or more** of the following: *Antigone*, *The Virgin Martyr*, *Polyeucte*, *Prometheus Bound*, *Prometheus Unbound*, *Brand*, *The Countess Cathleen*, *L'Annonce faite à Marie*, *St Joan*.
16. "Shakespeare's concern in this play (*Hamlet*) seems to have been to put but one black figure against his highest white, for the tragic in the other characters becomes slight in comparison with that in *Hamlet*." (BEAUMONT.) Discuss the effect of the "tragedies" of secondary characters like Ophelia with special, but not exclusive, reference to any **two** of the following plays: *Hamlet*, *Othello*, *Agamemnon*, *Œdipus Tyrannus*, *The Painter of his Own Dishonour*, *The Cenci*, Goethe's *Faust*, *John Gabriel Borkman*.
17. What is meant by the theory of the "static drama"? How successfully do you consider it has been put into practice?
18. What room do you think there is for poetry (not verse) in modern drama?