

الشعر الانجليزي  
المحاضرة العاشرة

1. **During the Victorian Age, rich landowners were turning into businessmen because:**
  - a. Agriculture suffered a lot of problems at that time.
  - b. It was the age of industrialization.
  - c. The weather was not suitable for planting.
  - d. All false
  
2. **One of the following does NOT apply as a characteristic of Victorian age:**
  - a. People became less adventurous and had no individual initiative.
  - b. It was age of imperialism.
  - c. It was an age of scientific progress in which great scientists and thinkers lived.
  - d. Faith in the reality of progress
  
3. **The reasons for imperialism were fundamentally.....**
  - a. Religious.
  - b. Political.
  - c. Vindictive
  - d. Economic.
  
4. **Disraeli and Gladstone are examples of:**
  - a. Great historians during the Victorian Age.
  - b. Great imperialists and politicians during the Victorian Age.
  - c. Great anti-imperialism writers during the Victorian Age.
  - d. Great scientists and thinkers during the Victorian Age.
  
5. **Darwin, Huxley, Karl Marx**
  - a. Great historians during the Victorian Age.
  - b. Great imperialists and politicians during the Victorian Age.
  - c. Great anti-imperialism writers during the Victorian Age.
  - d. Great scientists and thinkers during the Victorian Age.
  
6. **The Victorian Age was an age of agnosticism. Agnosticism means:**
  - a. The state of holding the view that any ultimate reality (as God) is unknown and probably unknowable
  - b. The state of completely belief in any ultimate reality.

- c. The state of accepting religion as a base for anything.
- d. All false

**7. The aspects of Victorian Age were more or less reflected in the poetry of :**

- a. Tennyson
- b. Browning
- c. Matthew Arnold.
- d. All true

*“My Last Duchess-Robert Browning  
That’s my last Duchess painted on the wall,  
Looking as if she were alive. I call  
That piece a wonder, now: Fra Pandolf’s hands  
Worked busily a day, and there she stands.  
Will’t please you sit and  
look at her? I said  
“Fra Pandolf” by design, for never read  
Strangers like you that pictured countenance,  
The depth and passion of its earnest glance,  
But to myself they turned (since none puts by  
The curtain I have drawn for you, but I)  
And seemed as they would ask me, if they durst,  
How such a glance came there; so, not the first  
Are you to turn and ask thus. Sir, ’twas not  
Her husband’s presence only, called that spot  
Of joy into the Duchess’ cheek: perhaps  
Fra Pandolf chanced to say “Her mantle laps  
Over my lady’s wrist too much,” or “Paint  
Must never hope to reproduce the faint  
Half-flush that dies along her throat”: such stuff  
Was courtesy, she thought, and cause enough  
For calling up  
that spot of joy. She had  
A heart—how shall I say?—too soon made glad,  
Too easily impressed; she liked whate’er  
She looked on, and her looks went everywhere.  
Sir, ’twas all one! My favour 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. Who’d stoop to blame  
 This sort of trifling? Even had you skill  
 In speech—(which I have not)—to make your will  
 Quite clear to such an one, and say, “Just this  
 Or that in you disgusts me; here you miss,  
 Or there exceed the mark”—and if she let  
 Herself be lessoned so, nor plainly set  
 Her wits to yours, forsooth, and made excuse,  
 —E’en then would be some stooping; and  
 I choose  
 Never to stoop. Oh sir, she smiled, no doubt,  
 Whene’er I passed her; but who passed without  
 Much the same smile? This grew; I gave commands;  
 Then all smiles stopped together. There she stands  
 As if alive. Will’t please you rise? We’ll meet  
 The company below, then. I  
 I repeat,  
 The Count your master’s known munificence  
 Is ample warrant that no just pretence  
 Of mine for dowry will be disallowed;  
 Though his fair daughter’s self, as I avowed  
 At starting, is my object. Nay, we’ll go  
 Together down, sir. Notice Neptune, though,  
 Taming a sea-horse, thought a rarity,  
 Which Claus of Innsbruck cast in bronze for me!*

**8. Robert Browning was born in:**

- a. 1712
- b. 1812
- c. 1880
- d. 1881

**9. Browning's parents:**

- a. Didn't support him to dedicate himself to literature.
- b. Were not rich but were well off enough to enable him to dedicate himself to literature.

- c. Were very poor and cannot help him to do so.
  - d. All false
- 10. In "My Last Duchess", the Duke of Ferrara—a city in northeast Italy on a branch of the Po River—shows a portrait of his late wife, who died in 1561, to:**
- a. A representative of the Count of Tyrol.
  - b. The Count of tyrol.
  - c. The Count's daughter.
  - d. All false
- 11. The Count of tyrol is:**
- a. An Italian nobleman.
  - b. A British nobleman.
  - c. A French nobleman.
  - d. An Austrian nobleman.
- 12. The duke plans to:**
- a. Sell the portrait.
  - b. Marry the count's daughter.
  - c. Divorce the count's daughter.
  - d. All false
- 13. While discussing the portrait, the duke also discusses:**
- a. His relationship with the late countess.
  - b. The price of the portrait.
  - c. The reason why he wants to marry the count's daughter.
  - d. All false
- 14. The duke during his talk about his late wife seemed as:**
- a. A husband who was respecting his wife a lot.
  - b. A domineering husband who treated his wife as a possession.
  - c. A weak husband who was controlled by his wife.
  - d. All false
- 15. The duke was exasperated with his wife while she was alive because:**
- a. She betrayed him.
  - b. She didn't have a baby.
  - c. She devoted as much attention to trivialities as she did to him.

- d. She was mentally sick.
- 16. This poem is loosely based on .....events.**
- a. Political
  - b. Social
  - c. Historical
  - d. Religious
- 17. The speaker of the poem is:**
- a. The Count
  - b. The Count's daughter.
  - c. The poet.
  - d. The Duke.
- 18. The Portrait of the Duchess symbolizes the duke's:**
- a. Generous nature.
  - b. Kind nature.
  - c. Possessive and controlling nature.
  - d. All false
- 19. We can conclude that the Duke has a possessive nature because:**
- a. He treated his wife as a possession.
  - b. The Duchess has become an art object which he owns and controls.
  - c. He keeps talking about her even after her death.
  - d. He wants to buy the Count's daughter by offering a lot of money.