

Trieste Trio

In October 1904, James Joyce and Norah Barnacle, whom he already considered his wife and 27 years later married, ran away from Dublin together and, after brief stays in London, Paris and Zürich, ended up in Trieste, where Joyce had been told there was work for him teaching English in the Berlitz School.

As it happened, he first had to go a few miles further south, to what was then the Austro-Hungarian naval base of Pola, to find work. But before long he was back in Trieste; Norah and he stayed there for more than 10 years—until he was obliged to move to Zürich by Italy’s entry into the First World War. While he was in Zürich, he wrote the second half, roughly speaking, of *Dubliners* and the first half of *Ulysses*.

One of Joyce’s private pupils was Ettore Schmitz, a Triestino businessman of Hungarian Jewish ancestry who took English lessons because his marine paint firm had a factory in Deptford, south London. Schmitz shyly showed his teacher two novels he had had published, but which had enjoyed little success. Joyce encouraged him to persevere and he went on to write, under the pseudonym Italo Svevo, which means “the Italian German”, *The Confessions of Zeno*. It is a comic masterpiece that might have been written by a provincial Proust who liked girls, and at the same time a novel of profound psychological insights.

But Schmitz, for readers of English at least, has an even greater claim to fame, for Joyce admitted he was the prototype for Leopold Bloom, hero of *Ulysses*.

Seven years after the Joyces arrived in Trieste, the Prague-born German poet Rainer Maria Rilke, then 36, accepted an invitation to stay with his wealthy and intellectual friend, the Princess Marie von Thurn und Taxis-Hohenlohe, at her romantic castle on the cliffs at Duino on the outskirts of Trieste. One day he received a troubling business letter, and to settle his thoughts went out on to the cliff-top garden, which slopes steeply down towards the sea. A storm was raging. As he watched the sea breaking 200ft below, a phrase formed in his mind and he scribbled it into his notebook: *Wer, wenn ich schrie, hörte mich denn aus der Engel Ordnungen?*—“Who, if I screamed, would hear me among the angelic orders?”

He knew, he said later, that “the god had spoken”.

Poetic inspiration, which had eluded him for a long time, had returned. It took Rilke almost as many years to finish his great cycle, the *Duino Elegies*, as it took Joyce to finish *Ulysses*. On its completion, he sent the work to the princess, and there, in the very first line, was that same haunting question.

It is most intriguing that three writers of such general significance should have been inspired to conceive their utterly different masterpieces, in three different languages—English, Italian and German—at almost exactly the same time in the same rather humdrum provincial seaport.

Godfrey Hodgson, The Independent, October 31, 1992

1 What are we told about Svevo's masterpiece?

- A The hero of the book was borrowed from Joyce's *Ulysses*
- B People thought Svevo was a pseudonym for Proust
- C The book shows Svevo's great understanding of human nature
- D Thanks to Joyce, Svevo had been able to write it in English

2 Why did Rilke go to Trieste?

- A Joyce had inspired him to come to Trieste
- B He wanted to meet Svevo whom he knew well
- C He needed peace and quiet
- D A friend of his had offered him lodgings

3 What does the writer find surprising about the three authors?

- A They were close friends although they were very different
- B The literary works they produced had a good deal in common
- C They produced great literature simultaneously in the same dull surroundings
- D Their books are based on the dealings they had with each other

4 What does the article imply about the three authors?

- A Their works have universal value
- B They were dependent on women for their success
- C Their masterpieces are basically comic
- D They were forced to write in exile

Please turn over

Imprisonment

Although many people probably assume that imprisonment has long been the dominant means of criminal punishment, it actually played a minor role until the 19th century. In colonial America, for example, the most widely used sanctions were fines, whippings, mechanisms of shame (branding, letter wearing, ear cropping, and the stocks), banishment and the ultimate “banishment”—the gallows.

Many factors accounted for the emergence of the 19th-century prison and for the shape it took. A general revulsion toward hangings, whippings, mutilation and other traditional punishments was growing, as were doubts about their deterrent effect. There was increasing dismay at jails, where people convicted of crimes were held for punishment and where inmates lived together in large rooms in rampant disorder, discussing the secrets of their trade and plotting their escapes. And because people believed that criminals were not innately depraved but brought down by their failure to be socialized by family, church and other community institutions, they assumed criminals could be redeemed if placed in a well-regimented and corruption-free environment.

Pennsylvania led the way in building a new breed of prison—a kind of monastery for convicted criminals—turning part of Philadelphia’s old Walnut Street Jail into a “penitentiary” with a number of solitary confinement cells for serious offenders. The aim of the penitentiary, as the name implies, was to bring about moral or spiritual reform. In the 1820’s, rival systems sprang up. Under the Pennsylvania plan, prisoners were kept utterly alone night and day. (Pennsylvania officials were so determined to shield convicted criminals from “contamination” that they placed hoods over the heads of new inmates when taking them to their cells.) Under the New York or Auburn plan, first established at the Auburn State Prison, prisoners slept in solitary cells at night, but labored together in a workshop during the day. Probably because the Auburn plan enabled prison labor to be organized more efficiently and more cheaply, it prevailed, serving as a model for European prison builders as well as American.

As it turned out, the 19th-century prison, hailed as the triumph of humane impulses and viewed as a replacement for the whip and other kinds of brutal punishment, saved few souls and spared few bodies. In less than 50 years, a nationwide survey disclosed that many officials relied heavily on the whip and that others resorted to even harsher disciplines, like squeezing prisoners into metal contraptions called yokes. Nevertheless, the prison system not only endured but grew. One reason was that the rhetoric of reformation, which continued long after the prison had become essentially custodial, gave the institution an aura of respectability

The last third of the 19th century (often called the Progressive Era) saw a new surge of prison reform, a movement that continued through the first half of the 20th. The new emphasis on individualizing punishment and the desire to give prisoners a chance to prove themselves led to innovations like the indeterminate sentence, parole and probation. But staggering caseloads meant probation and parole would rarely be meaningful. And a ratio of one psychiatrist per thousand prisoners dashes any hope of the medical or therapeutic model of rehabilitation endorsed by many reformers.

Today, despite the explosion in our prison population in the last quarter-century, despite America’s startling incarceration rate of 455 per 100,000 in 1992 (five times greater than that of most industrialized nations), and despite the fact that each of four American states—California, New York, Texas and Florida—has a prison population that would place it among the seven largest penal systems in the world, the public judgment that our courts treat convicted criminals too leniently has either remained constant or actually increased. The irony is that the less effective the prisons are in reducing crime, the higher the demand for still more imprisonment. It is the ‘Humpty Dumpty’ principle: if all the king’s horses and all the king’s men couldn’t put Humpty together again, then, by heavens, we need more horses and more men.

Yale Kamisar, The New York Times Book Review, 11 February, 1996

- 5 How did 19th-century reformers view “traditional punishments”?**
- A As adequate
 - B As inhumane
 - C As too mild
 - D As necessary evils
- 6 What was the chief aim of the Pennsylvania model?**
- A To make prisoners law-abiding citizens
 - B To isolate dangerous criminals from the public
 - C To take a kind of revenge on criminals
 - D To teach prisoners a useful trade
- 7 What does the writer find remarkable about the 19th-century prison system?**
- A It expanded although it did not achieve the aims the reformers had set
 - B It enjoyed great respect although its aims were fairly suspect
 - C It was successful to begin with but later ran out of control
 - D It reformed many criminals by using methods that were not permitted
- 8 Why were the reforms of the Progressive Era not effective, according to the text?**
- A The reforms had been devised by people who were ignorant of what conditions in prisons were like
 - B Psychiatric and therapeutic measures had little effect on hardened criminals
 - C Prisoners took advantage of a system that was too permissive
 - D The resources needed to carry out the reforms were insufficient
- 9 What is the writer’s conclusion (last paragraph)?**
- A With the present crime rate more prisons should be built
 - B Harder sentences do not solve the problem but may be necessary
 - C Although imprisonment has proved inefficient, most people would like to see more of it
 - D To slow down the increasing crime rate is as hopeless as to repair Humpty Dumpty

Please turn over

And here are some shorter texts:

A Good Laugh

Herbert Kelleher was the founder and chief executive of Southwest Airlines. Southwest enjoyed both profits and labor peace even in the worst years for the industry. Always a showman, Mr. Kelleher settled a minor trademark infringement dispute in 1992 by arm-wrestling his adversary. He lost—and was carried off on a stretcher with an intravenous line connected to a bottle of Wild Turkey. It was one of the few good laughs heard in the industry in years.

10 Why did people laugh?

- A Mr. Kelleher had drunk too much liquor
- B Mr. Kelleher solved a problem in an unusual way
- C Mr. Kelleher got a punishment he deserved
- D Mr. Kelleher had made a fool of his competitor

Scientific Progress

The majority of scientists bask in the surviving afterglow of the Enlightenment, with its optimistic attitude about the all-conquering power of human reason supplemented by the methods of empirical inquiry. In particular, the hubris of many 20th-century theoretical physicists seems to know no bounds. “A theory of everything” is just round the corner, needing only one more bundle of money to finance the ultimate particle accelerator or super-powerful telescope, to put the last pieces of the puzzle in place.

11 What is the writer’s attitude to the promises of scientific progress?

- A Factual
- B Optimistic
- C Ironic
- D Uncritical

St Pancras in the Early 1990s

St Pancras is the terminus that time forgot. For years the Victorian fairy tale castle has stood half deserted in its Gothic sleep, while the Midland Hotel that fronts it, is rotting from the roof down, a decaying masterpiece marooned in a sea of sleaze. In a few years’ time, however, all that will have changed. According to the Government’s new cost-saving plan, Eurocrats will descend on the station in Continental expresses. What a sublime reversal of fortune for the once-derided redbrick pile that was so nearly bulldozed 30 years ago!

12 What is said about St Pancras Station?

- A It will soon play as important a role as it did in the past
- B It has always been admired for its fairy tale beauty
- C It will now make place for a more modern station building
- D It will be remade into a European conference centre

Small Enterprises

Small-scale enterprises common in the private, rural and informal sectors of the economy are relatively unaware of occupational safety and health. The latest issue of the ILO's *African Newsletter on Occupational Safety and Health* contests the view that it is better to spend money on job creation than on improved safety and health for small enterprises. ILO programmes like WISE (Work Improvements in Small Enterprises) can create immediate improvements in working conditions, productivity and environment while expenditure on improvements even creates job opportunities.

13 What is stated in the newsletter from the ILO?

- A Job creation is an effective way to make work in small companies safer and healthier
- B Small companies are often more interested in occupational safety and health than large companies
- C Efforts to improve working conditions may pay off in terms of more jobs
- D Working conditions have improved in small-scale enterprises

Healthy Fats

If any nutrient could use an image makeover, it's fat. Often forgotten in our anti-fat frenzy is the fact that some fats are crucial for proper brain function. Among the good guys: the omega-3 fatty acids, which include linoleic acid—found in soybeans, canola oil, and nuts—as well as eicosapentaenoic acid (EPA) and docosahexaenoic acid (DHA), both plentiful in fish. Researchers have long known that infant brains require omega-3s, but now they say it appears these fats influence our behavior long after we've shed our diapers.

14 What *recent* information about omega-3s does the writer give?

- A They are good for our health
- B Adults' health may benefit from them
- C Children's health may benefit from them
- D They are found in fish

No Sex Bias

Women of child-bearing age are routinely excluded from drug trials, to prevent damage to fetuses if any women become pregnant. Women's groups have campaigned for a change, arguing that for some life-threatening illnesses, such as AIDS, enrolment in a clinical trial offers the best hope for a patient.

15 What new information in relation to drug trials is presented here?

- A Women who take part risk the health of their unborn children
- B Women who have taken part have fallen ill
- C Women's groups now have a right to enrol
- D Women's groups want women of all ages to be included

Please turn over

In the following text there are gaps which indicate that something has been left out. Study the four alternatives that correspond to each gap and decide which one best fits the gap. Then mark your choice on the answer sheet.

In Harmony At Last

In Mozart's time, most music was new music. Almost nobody listened to earlier composers besides a few antiquarians such as Baron van Swieten, who introduced Mozart to old J.S. Bach's scores.

Nowadays, **16**, "modern" music usually means 20th-century music, and a "contemporary" composer is anyone writing since 1945. Not even car-dealers and house-agents stretch words that far. Yet this wretched usage reflects a melancholy truth. For most of the century new classical music has had to struggle to win acceptance as the music of its time.

Happily, the gap between composers and audiences shows signs of narrowing at last. Professionals and listeners are adjusting to each other's **17**, Since Mozart, if not before, the best composers have always made technical and expressive originality their benchmark of success. Western music, as a rule, has been an innovating, not a conservative, tradition. Yet, audiences, who naturally want a musical language they can understand, have not always kept up.

The story of musical avant-gardes racing ahead of audiences is often told as if it were a peculiarly 20th-century problem. **18**, novelty has always caused trouble with the musical public, just as over-complication has with professionals. After the involved mathematics and ever-more tangled strands of Renaissance choral music, Monteverdi simplified things with a single expressive line. Then came competing lines and the intricacies of Bach. His style gave way in turn to simple tunes over a clear harmony which would shift at crucial points. For the next 100 years or so after Haydn and Mozart, composers explored ever subtler or more brutal shifts of harmony.

In the end the very fundamentals of key-based harmony became so extremely blurred that some composers **19** a continuous sense of key. This "atonal" tradition is what most people identify with modernism in music. Its influence among composers has been deep and lasting, **20** it has left many concert-goers, grudgingly, behind.

The Economist, September 14th, 1996

- 16** A if possible
B in addition
C for instance
D by contrast

- 17** A performances
B careers
C needs
D environments

- 18** A However
B Likewise
C Fortunately
D Consequently

- 19** A discovered
B kept
C studied
D abandoned

- 20** A for
B but
C if
D unless

That is the end of the English test. If you have time left, go back and check your answers.