

Monday 6 June 2022: 12pm

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Tuesday 7 June 2022: 12pm

Part II Paper 7

EARLY MODERN DRAMA 1588-1642

Answer **Section A** and **two** questions from **Section B**.

*Discussion of Shakespeare should constitute no more than one third of your script **and** no more than half of any single answer. It is permissible, in developing an argument, to refer to works written before or after the strict dates of the period. In questions where a quotation is attributed, candidates are not obliged to refer to that author in their answer unless specifically required to do so.*

*Do **not** present the same material twice, **either** in this paper **or** in the examination as a whole.*

Irrelevant answers, or answers only tenuously related to the question, will be penalized.

In the case of handwritten scripts, illegible handwriting may place candidates at a disadvantage.

*Include your **number**, not your name, on submitted scripts.*

There will be a word-count range of 800-1200 per essay, which is intended to approximate to the amount that can be written by hand under normal examination conditions. For papers which include a 'Section A' made up of multiple parts, the word-count for a candidate's responses to Section A as a whole must be within the range of 800–1200 words.

Examination responses should conform to the following presentation requirements: they should be in minimum 12pt type; should use a sans serif typeface (eg Arial or Calibri); should be 1.5 or double-spaced; and should be submitted as a word-processed document (in .docx or .rtf format).

SECTION A

1. Comment on **any two** of the following passages, analysing points of literary, historical, and dramatic interest in light of your knowledge of the period.
You may either comment on each passage separately or relate your analysis of them in order to form a single essay.

(a)

[Enter] Tamburlain [all in white], Techelles, Theridamas, Usumcasane, Zenocrate, Anippe, two Moores drawing Bajazeth in his cage, and his wife [Zabina] following him.

TAMB: Bring out my foot-stoole.

They take him out of the cage. 5

BAJ: Ye holy Priests of heavenly Mahomet,
That sacrificing slice and cut your flesh,
Staining his Altars with your purple blood:
Make heaven to frowne and every fixed starre
To sucke up poison from the moorish Fens, 10
And poure it in this glorious Tyrants throat.

TAMB: The chiefest God, first moover of that Spheare
Enchac'd with thousands ever shining lamps,
Will sooner burne the glorious frame of Heaven,
Then it should so conspire my overthrow. 15
But Villaine, thou that wishest this to me,
Fall prostrate on the lowe disdainefull earth,
And be the foot-stoole of great Tamburlain,
That I may rise into my royall throne.

BAJ: First shalt thou rip my bowels with thy sword, 20
And sacrifice my heart to death and hell,
Before I yeeld to such a slavery.

TAMB: Base villain, vassall, slave to Tamburlaine:
Unworthy to imbrace or touch the ground
That beares the honor of my royall waight. 25
Stoop villaine, stoope, stoope for so he bids,
That may command thee peecemeale to be torne,
Or scattered like the lofty Cedar trees,
Strooke with the voice of thundring Jupiter.

BAJ: Then as I look downe to the damned 30
Feends, Feends looke on me, and thou dread God of hell,
With Eban Scepter strike this hatefull earth,
And make it swallow both of us at once.

He gets up upon him to his chaire.

TAMB: Now cleare the triple region of the aire, 35
And let the majestie of heaven beholde
Their Scourge and Terroure treade on Emperours.
Smile Stars that raignd at my nativity,
And dim the brightnesse of their neighbor Lamps:
Disdaine to borrow light of Cynthia, 40
For I the chiefest Lamp of all the earth,
First rising in the East with milde aspect,
But fixed now in the Meridian line,
Will send up fire to your turning Spheares,
And cause the Sun to borrowe light of you. 45
My sword stroke fire from his coat of steele,
Even in Bythinia¹, when I took this Turke:
As when a fiery exhalation
Wrapt in the bowels of a freezing cloude,
Fighting for passage, makes the Welkin cracke, 50
And casts a flash of lightning to the earth.

CHRISTOPHER MARLOWE, *Tamburlaine the Great, Part I* (1587-8)

¹ An area of north-west Asia Minor, bordering on the Black Sea and the Sea of Marmara in the region of Constantinople.

(b)

THEN. I Sing diuine ASTREAS praise,
O Muses! help my wittes to raise,
And heaue my Verses higher.

PIERS. Thou needst the truth but plainely tell,
Which much I doubt thou canst not well, 5
Thou art so oft a liar.

THEN. If in my Song no more I show,
Than Heau'n, and Earth, and Sea do know,
Then truely I haue spoken.

PIERS. Sufficeth not no more to name, 10
But being no lesse, the like, the same,
Else lawes of truth be broken.

THEN. Then say, she is so good, so faire,
With all the earth she may compare,
Not Momus selfe denying. 15

PIERS. Compare may thinke where likenesse holds,
Nought like to her the earth enfoldes,
I lookt to find you lying.

THEN. ASTREA sees with Wisedoms sight,
Astrea workes by Vertues might, 20
And ioyntly both do stay in her.

PIERS. Nay, take from them, her hand, her minde,
The one is lame, the other blinde,
Shall still your lying staine her?

THEN. Soone as ASTREA shewes her face, 25
Strait euery ill auoides the place,
And euery good aboundeth.

PIERS. Nay long before her face doth showe,
The last doth come, the first doth goe,
How lowde this lie resoundeth! 30

THEN. ASTREA is our chiefest ioy,
Our chiefest garde against annoy,
Our chiefest wealth, our treasure.

PIERS. Where chiefest are, there others bee,
To vs none else but only shee; 35
When wilt thou speake in measure?

THEN. ASTREA may be iustly sayd,
A field in flowry Roabe arrayd,
In Season freshly springing.

PIERS. That Spring indures but shortest time, 40
This neuer leaues Astreas clime,
Thou liest, instead of singing.

THEN. As heauenly light that guides the day,
Right so doth shine each louely Ray,
That from Astrea flyeth. 45

PIERS. Nay, darknes oft that light enclowdes,
Astreas beames no darknes shrowdes;
How lowdly Thenot lyeth!

THEN. ASTREA rightly terme I may,
A manly Palme, a Maiden Bay, 50
Her verdure neuer dying.

PIERS. Palme oft is crooked, Bay is lowe,
Shee still vpright, still high doth growe,
Good Thenot leaue thy lying.

THEN. Then Piers, of friendship tell me why, 55
My meaning true, my words should ly,
And striue in vaine to raise her.

PIERS. Words from conceit do only rise,
Aboue conceit her honour flies;
But silence, nought can praise her. 60

MARY SIDNEY HERBERT, Countess of Pembroke, 'A Dialogue Between Two
Shepheards, Thenot, and Piers, in Praise of Astrea [i.e. Queen Elizabeth]', August
1599

(c)

POLITIQUE WOVL-D-BEE, PEREGRINE.

POL: Sir, to a wise man, all the world's his soile.
It is not Italie, nor France, nor Europe,
That must bound me, if my fates call me forth.
Yet, I protest, it is no salt desire 5
Of seeing countries, shifting a religion,
Nor any dis-affection to the state
Where I was bred (and, unto which I owe
My dearest plots) hath brought me out; much lesse,
That idle, antique, stale, grey-headed project 10
Of knowing mens minds, and manners, with Ulysses:
But, a peculiar humour of my wives,
Laid for this height of Venice, to observe,
To quote, to learne the language, and so forth——
I hope you travell, sir, with licence? 15

PER: Yes.

POL: I dare the safelier converse—— How long, sir,
Since you left England?

PER: Seven weekes.

POL: So lately! 20
You ha' not beene with my lord Ambassador?

PER: Not yet, sir.

POL: 'Pray you, what newes, sir, vents our climate?
I heard, last night, a most strange thing reported
By some of my lords followers, and I long 25
To heare, how't will be seconded!

PER: What was't, sir?

POL: Mary, sir, of a raven, that should build
In a ship royall of the Kings.

PER: This fellow 30
Do's he gull me, trow? or is gull'd? your name, sir?

POL: My name is Politique Would-bee.

PER: O, that speaks him.
A Knight, sir?

POL: A poore knight, sir. 35

PER: Your lady
Lies here, in Venice, for intelligence
Of tyres, and fashions, and behaviour,
Among the curtizans? the fine lady Would-bee?

POL: Yes, sir, the spider, and the bee, oft-times, 40
Suck from one flowre.

PER: Good sir Politique!
I cry you mercie; I have heard much of you:
'Tis true, sir, of your raven.

POL: On your knowledge? 45

PER: Yes, and your lyons whelping, in the Tower.

POL: Another whelp!

PER: Another, sir.

POL: Now, heaven!
What prodigies be these? The fires at Berwike! 50
And the new starre! these things concurring, strange!
And full of omen! Saw you those meteors?

PER. I did, sir.

POL. Fearefull! Pray you sir, confirme me,
Were there three porcpisces seene, above the bridge, 55
As they give out?

PER. Sixe, and a sturgeon, sir.

POL: I am astonish'd!

BEN JONSON, *Volpone, or the Fox* (1606)

(d)

Incipit Actus Primus
Enter Witgood, a gentleman, solus

WIT: All's gone! Still thou'rt a gentleman, that's all;
but a poor one, that's nothing. What milk brings thy
meadows forth now? Where are thy goodly uplands and 5
thy downlands? All sunk into that little pit, lechery.
Why should a gallant pay but two shillings for his
ordinary that nourishes him, and twenty times two for
his brothel that consumes him? But where's Long-acre¹?
In my uncle's conscience, which is three years' voyage 10
about. He that sets out upon his conscience ne'er finds
the way home again—he is either swallowed in the
quicksands of law quilllets², or splits upon the piles of
a praemunire³. Yet these old fox-brained and ox-browed
uncles have still defences for their avarice and apologies 15
for their practices, and will thus greet our follies:
 He that doth his youth expose
 To brothel, drink, and danger,
 Let him that is his nearest kin
 Cheat him before a stranger. 20
And that's his uncle, 'tis a principle in usury. I dare
not visit the city. There I should be too soon visited by
that horrible plague, my debts, and by that means I
lose a virgin's love, her portion and her virtues. Well,
how should a man live now, that has no living, hum? 25
Why, are there not a million of men in the world that
only sojourn upon their brain and make their wits their
mercurs? And am I but one amongst that million and
cannot thrive upon't? Any trick out of the compass of
law now would come happily to me. 30

Enter Jane

JANE: My love.

¹ A general term for an estate or patrimony.

² Legal quibbles or technicalities.

³ A sheriff's writ.

WIT: My loathing! Hast thou been the secret consumption of my purse, and now com'st to undo my last means, my wits? Wilt leave no virtue in me and yet thou ne'er the better? 35

Hence courtesan, round-webbed tarantula,
That driest the roses in the cheeks of youth.

JANE: I have been true unto your pleasure, and all your lands, thrice racked, was never worth the jewel which I prodigally gave you: my virginity. 40
Lands mortgaged may return and more esteemed,
But honesty, once pawned, is ne'er redeemed.

WIT: Forgive. I do thee wrong
To make thee sin, and then to chide thee for't. 45

JANE: I know I am your loathing now. Farewell.

WIT: Stay, best invention, stay.

JANE: I that have been the secret consumption of your purse, shall I stay now to undo your last means, your wits? Hence courtesan, away! 50

WIT: I prithee, make me not mad at my own weapon.
Stay. (A thing few women can do, I know that, and therefore they had need wear stays.) Be not contrary.
Dost love me? Fate has so cast it that all my means I must derive from thee. 55

JANE: From me? Be happy then.
What lies within the power of my performance
Shall be commanded of thee.

THOMAS MIDDLETON, *A Trick to Catch the Old One* (1605-6)

(e)

ENTER MASTER, MAN, DON JOHN, CAPTAIN, WITH DIVERS SLAVES.

MASTER: Come rank your selves, and stand out handsomly.
Now ring the Bell, that they may know my Market.
Stand you two here, you are personable men,
And apt to yeeld good sums, if women cheapen. 5
Put me that Pig-complexion'd fellow behinde,
He will spoil my sale else, the slave looks like famine:
Sure he was got in a Cheese-press, the whay runs out on's Nose yet.
He will not yeeld above a peck of Oysters,
If I can get a quart of wine in too, ye are gone Sir: 10
Why sure, thou hadst no father.

SLAVE: Sure I know not.

MASTER. No certainly, a March Frog kept thy mother;
Thou art but a monster Paddock. Look who comes, Sirrah.

Exit man. 15

And next prepare the Song, and do it lively.
Your tricks too Sirrah; they are ways to catch the buyer,
And if you do 'em well, they'll prove good Dowries.
How now?

Enter man. 20

MAN: They come Sir, with their bags full loaden.

MASTER: Reach me my stool. O! here they come.

ENTER DOCTOR, APOTHECARY, CUCULO, AND CITIZENS.

CUCULO: That's he.
He never fails monethly to sell his slaves here, 25
He buys 'em presently upon their taking,
And so disperses 'em to every Market.

MASTER: Begin the song, and chaunt it merrily— [Song.]
Well done.

DOCTOR: Good morrow.	30
MASTER: Morrow to you Signiors.	
DOCTOR: We come to look upon your slaves, and buy too, If we can like the persons, and the prices.	
CUCULO: They show fine active fellows.	
MASTER: They are no less Sir, And people of strong labors.	35
DOCTOR: That's i' th' proof Sir.	
APOTHECARY: Pray what's the price of this Red-bearded fellow? If his Gall be good, I have certain uses for him.	
MASTER: My Sorrel slaves are of a lower price, Because the colours faint. Fifty Chekeens Sir.	40
APOTHECARY: What be his vertues?	
MASTER: He will poyson Rats, Make him but angry, and his eyes kill Spiders; Let him but fasting, spit upon a Tode, And presently it bursts, and dies; his dreams kill; He'll run you in a wheel, and draw up water; But if his Nose drop in't, 'twill kill an army. When ye have worn him to the Bones with uses, Thrust him into an Oven, luted well, Dry him, and beat him, flesh and bone to powder; And that kills Scabs, and Aches of all clymates.	45 50
PHILIP MASSINGER [and others?], <i>A Very Woman</i> (c. 1619; first published 1655)	

(f)

Enter Rebels and Thumbe

CAPTAIN: Come my masters let us be resolute, is there any man that will
justifie himselfe to be sober amongst us?

2: No, hang sobriety

CAP: We must be valiant: the King I say agen has left us, and since he
scornes our company, for my part I scorne to be his subject 5

3: I, I, scorne subjects, I'll be an Emperor!

2: It is time to looke into the government, none but Gentlemen are of his
Counsell, I see no reason since the Countrie is ours but we should have a
stroake in the state. 10

CAP: That was bravely spoke my bully, stroke, he by *Mars* his Gauntlet
spoke like a souldier, I doe not like the Carriage of the secret Counsell.

3: Nor I nor any body!

THUMB: Take heede my Masters!

3: Lets heare *Thumbe* the Miller. 15

THUMB: We met together to drinke in honour of the Kings birthday, and
tho we have tickled the Cannikins, let us be merrie and wise that's my
opinion, no treason, the King is an honest Gentleman, and so is the
Queene.

3: Very wisely spoken. 20

CAP: But shall he be govern'd by *Philonax*¹?

2: Who knowes but he has made away the King?

THUMB: Made away the King? Who, honest *Basilius*? Aske the King who
has made him away, by this hand if I thought they had made him away I
would make some body away, tho I hang'd fort! But neighbors, for my
owne part I will joyne with you in any thing that is honorable, d'yee
marke honorable; but I say still I am cleare of opinion it is not a misse to
be merry and wise Gentlemen, my name's *Thumbe*, 25

¹ The king's counsellor.

3. I, Tom.

THUMB. And I'll be a your side howsoever. 30

3. A great spirit.

CAP: Shall I speake for you?

OMNES: I I agreed you shall be Captaine

CAP: Why then let me alone; I will know a reason why hee has left the
government without our consents to depose him, 'tis wisely spoken my 35
brave men 'oth common-wealth, we will have other lawes and the old
shall be executed.

3: I I hang the old ones.

2: 'Tis a discredit for any subjects as we are to have a King, as if we were
not able to governe our selves. 40

CAP: Stroake up thy forehead thou wert borne to be a statesman, Be
rul'd by me and weel have no justice in *Arcadia*!

JAMES SHIRLEY, *A pastorall called the Arcadia Acted by her Majesties Servants at
the Phænix in Drury Lane (1630)*

SECTION B

2. "Travelling, both horizontally across space and vertically through the social ranks, exposes travelers to terrible risks." (PATRICIA AKHIMIE).
What were the dangers of travel in the early modern theatre?
3. What was the relationship between stage acting and other forms of stylized behaviour—such as dancing, fighting, courteous or other mannered gestures—in early modern England?
You need not be confined to these examples in your answer.
4. Write about how *not being staged* shaped **one or more** early modern plays.
5. "The levels of empathy for women's biology that can be found in [early modern] drama [...] are rarely evident in medical or devotional tracts and books." (URSULA A. POTTER)
How do early modern plays think with and about the female body?
6. "The structures in and on which plays take place inevitably contribute to the framing of those plays, aesthetic and otherwise." (JOE JARRETT)
Write about how early modern drama was framed by the spaces of performance.
7. "Early modern English culture had a complex and ambiguous relationship with the notion of paintedness." (FARAH KARIM-COOPER)
Discuss.
8. "Plays existed not only alongside but also within and as containers for numerous other performance types, including cycle and miracle plays, masques, jigs, ballads, state processions, interludes, church liturgies, seasonal games, town wait songs, royal entertainments, and sermons."
(MATTHEW J. SMITH)
Write on other kinds of performance in this period that contained **and/or** were contained by early modern drama. You need not limit yourself to these examples.
9. Write about **one or more** of the following roles in the early modern theatre: patrons, managers, musicians, scene-painters, printers.

10. "[S]taged invisibility is not a (comparatively) simple matter of disappearing or removing oneself from view, but rather of showing up unseen."
(GILLIAN WOODS)
Discuss the invisible, the unseen, or the disappeared in early modern drama.

11. "Modernity's concept of the 'normal' body may still be inchoate, but early modern 'norming effects'—concepts of the 'ideal' and the 'natural'—express ambitions to regulate and discipline the body."
(KATHERINE SCHAAP WILLIAMS).
Discuss.

12. What place does non-metropolitan theatre have in early modern drama?

13. "The changing conventions of London comedy [...] oriented playgoers to the imagined social uses and the implicit rules governing action within particular quadrants of metropolitan city space." (JEAN E. HOWARD)
How did early modern drama teach its audience the rules and uses of the city?

14. "Women's work was not only represented by male actors on the stage, it was woven into the fabric of players' costumes, congealed in the folds of their starched ruffs, set into the curls of their perukes, arranged in the petticoats of boy-actors, calculated on the companies' balance sheets, and inscribed in the terms of their bonds." (NATASHA KORDA)
Discuss women's work in the early modern theatre.

15. "[T]here is something especially ghostly about [...] fragments of lost works, barely-surviving testimonies to the texts in which they occurred, and to which they retain some evocative connection."
Write on fragments **and/or** loss of **or** in early modern drama.

16. "Only when a piece of a language is taken in hand— written down, printed, engraved, woodcut, sewn, painted, carved in stone— does it become available for distant scrutiny." (GARY TAYLOR)
Discuss how the language of early modern drama was taken in hand **and/or** scrutinised.

17. "It is the problem of 'commerce and intercourse,' of commercial interaction inevitably fostering social and sexual contact, that underlies representations of interracial desire in the early modern period" (KIM F. HALL)
Discuss.
18. Discuss the influence of **one or more** non-English dramatic traditions on the performance or reception of early modern English drama.
19. How have modern adaptations influenced your understanding of early modern plays? Write with reference to **at least two** examples.
20. "Performed for the first time in the Sam Wanamaker Playhouse, this Globe Ensemble production [...] sheds candlelight on Shakespeare's iconic tale of manipulation, disruption, and coercion." (Shakespeare's Globe website)
How does the lighting of early modern drama influence its interpretation?
21. Discuss the casting of early modern drama. You may use examples from any historical period.
22. "The current 'non-Shakespearean' dramatic canon is based upon a 'Shakespearean' aesthetic – an idea about unified form and individuated character – that is itself no longer current." (JEREMY LOPEZ)
Discuss any aspect of this assertion.
23. How can we discern the effects of education upon the creation and reception of early modern drama?
24. How useful is the term 'early modern' in discussing drama?
25. Write about **any two** of the following:
 - (a) Witnessing;
 - (b) Sickness;
 - (c) Parts **and/or** Parting **and/or** Partners;
 - (d) Inventories;
 - (e) Confinement;
 - (f) Competition.

END OF PAPER