

Monday 6 June 2022: 12pm

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Tuesday 7 June 2022: 12pm

Part II Paper 8

MATERIAL RENAISSANCE

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

*Answers should be based on works produced **between 1530 and 1680**, but it is permissible, in developing an argument, to refer to works from before or after these dates. Although Shakespeare falls within the scope of this paper, discussion of his works should constitute no more than one third of your script as a whole. 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** use 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 penalised.

Illegible handwriting may place candidates at a disadvantage.

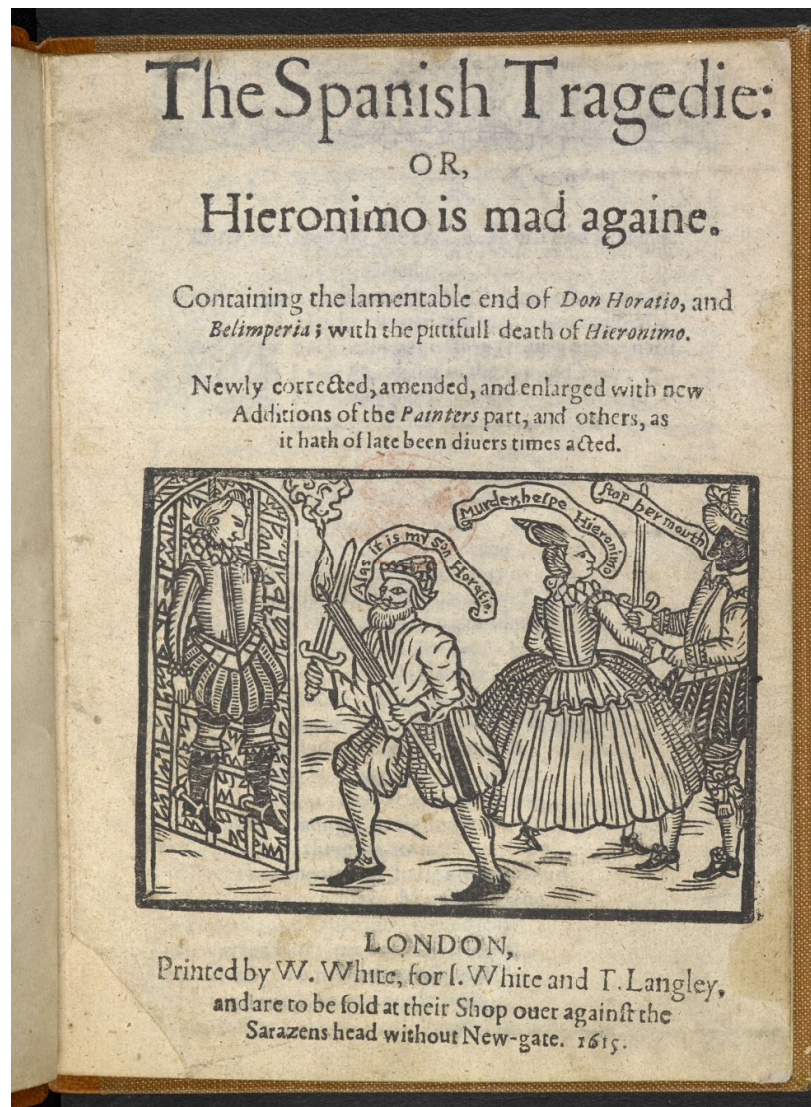
There will be a word-count range of 800-1200 per essay, which is intended to approximate to the amount that can be written by hand under normal examination conditions. For papers which include a 'Section A' made up of multiple parts, the word-count for a candidate's responses to Section A as a whole 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. Choose **two** of the following passages or sets of images and comment in detail on them, discussing points of interest raised by them in the light of your work for this paper. You may, if you wish, combine two passages or sets of images in one answer, **and/or** make use of material from any of the other passages or sets of images.

(a)



(The title page of the fifth quarto (Q5) of *The Spanish Tragedy*, by Thomas Kyd; previous editions had appeared in 1592, 1594, 1591, 1602, 1603 and 1610-11; the first two of these were octavos)

(b)



(A seventeenth-century purse made like a frog, made from silk and metal threads, silk floss, silk fabric, leather (possibly), wire and glass beads; detached needlepoint, laid and couched stitches, 8cm x 6cm x 2cm. Ashmolean Museum)

(c)

On a Pin that hurt *Aminta's* Eye

Injurious Pin, how durst thou steal so nigh?
To touch, nay worse, to hurt his precious Eye.
Base Instrument, so ill thou'st play'd thy part,
Wounding his Eye, thou'st wounded my poor Heart:
And for each pity'd Drop his Eye did shed, 5
My sympathizing Heart a thousand bled:
Too daring Pin, was there no Tincture good,
To bath thy Point, but my *Aminta's* Blood?
Cou'd thy Ambition teach thee so to sin?
Was that a Place for thee to revel in. 10
'Twas there thy Mistress had design'd to be,
And must she find a Rival too in thee?
Curs'd Fate! That I shou'd harbour thee so long,
And thou at last conspire to do me wrong,
Tho well I knew thy Nature to be rude, 15
And all thy Kin full of Ingratitude,
I little thought thou wouldst presume so far,
To aim thy Malice at so bright a Star.
Now all the Service thou canst render me
Will never recompense this Injury. 20
Well, get thee gone—for thou shalt never more
Have Power to hurt what I so much adore.
Hence from my Sight, and mayst thou ever lie,
A crooked Object to each scornful Eye.

(APHRA BEHN)

(Not printed until 1701. 'Amintas' was a name Behn used for John Hoyle, with whom she had a relationship in the 1670s; this is presumably when the poem dates from.)

(d)

The Picture of little T. C. in a Prospect of Flowers

I

See with what simplicity
This Nymph begins her golden daies!
In the green Grass she loves to lie,
And there with her fair Aspect tames
The Wilder flow'rs, and gives them names: 5
But only with the Roses playes;
 And them does tell
What Colour best becomes them, and what Smell.

II

Who can foretel for what high cause
This Darling of the Gods was born! 10
Yet this is She whose chaster Laws
The wanton Love shall one day fear,
And, under her command severe,
See his Bow broke and Ensigns torn.
 Happy, who can 15
Appease this virtuous Enemy of Man!

III

O then let me in time compound,
And parly with those conquering Eyes;
Ere they have try'd their force to wound,
Ere, with their glancing wheels, they drive 20
In Triumph over Hearts that strive,
And them that yield but more despise.
 Let me be laid,
Where I may see thy Glories from some shade.

IV

Mean time, whilst every verdant thing 25
It self does at thy Beauty charm,
Reform the errours of the Spring;
Make that the Tulips may have share
Of sweetness, seeing they are fair;
And Roses of their thorns disarm: 30
 But most procure
That Violets may a longer Age endure.

V

But O young beauty of the Woods,
Whom Nature courts with fruits and flow'rs,
Gather the Flow'rs, but spare the Buds; 35
Lest *Flora* angry at thy crime,
To kill her Infants in their prime,
Do quickly make th' Example Yours;
And, ere we see,
Nip in the blossome all our hopes and Thee. 40

(ANDREW MARVELL, 1652, publ. 1681)

(T.C. is thought to be Theophila Cornewall, who was aged around 7 at the time of the poem's composition.)

(e)

Vertue is like a Rich Stone, best plaine set: And surely, Vertue is best in a Body, that is comely, though not of Delicate Features: And that hath rather Dignity of Presence, then *Beauty* of Aspect. Neither is it almost seene, that very *Beautiful Persons*, are otherwise of great Vertue; As if Nature, were rather Busie not to erre, then in labour, to produce Excellency. And therefore, they prove Accomplished, but not of great Spirit; And Study rather Behaviour, then Vertue. But this holds not alwaies; For *Augustus Cæsar*, *Titus Vespasianus*, *Philip le Belle of France*, *Edward the Fourth of England*, *Alcibiades of Athens*, *Ismael the Sophy of Persia*, were all High and Great Spirits; And yet the most *Beautiful Men* of their Times. In *Beauty*, that of Favour, is more then that of Colour, And that of Decent and Gracious Motion, more then that of Favour. That is the best Part of *Beauty*, which a Picture cannot expresse; No, nor the first Sight of the Life. There is no Excellent *Beauty*, that hath not some Strangenesse in the Proportion. A Man cannot tell, whether *Apelles*, or *Albert Durer*, were the more Trifler: Whereof the one would make a Personage by Geometricall Proportions: The other, by taking the best Parts out of divers Faces, to make one Excellent. Such Personages, I thinke, would please no Body, but the Painter, that made them. Not but I thinke a Painter, may make a better Face, then ever was; But he must doe it, by a kinde of Felicity, (As a Musician that maketh an excellent Ayre in Musicke) And not by Rule.

A Man shall see Faces, that if you examine them, Part by Part, you shall finde never a good; And yet all together doe well. If it be true, that the Principall Part of *Beauty*, is in decent Motion, certainly it is no marvaile, though *Persons in Yeares*, seeme many times more Amiable; *Pulchrorum Autumnus pulcher*:¹ For no *Youth* can be comely, but by Pardon, and considering the *Youth*, as to make up the comelinesse. *Beauty* is as Summer-Fruits, which are easie to corrupt, and cannot last: And, for the most part, it makes a dissolute *Youth*, and an *Age* a little out of countenance: But yet certainly againe, if it light well, it maketh Vertues shine, and Vices blush.

(FRANCIS BACON, 'Of Beauty')

¹ 'The autumn of a beautiful person is beautiful'

(f)

Here; hold this gloue (this milk-white cheueril gloue)
Not quaintly ouer-wrought with curious knots,
Nor deckt with golden spangs, nor siluer spots;
Yet wholesome for thy hand as thou shalt proue.
Ah no: (sweet boy) place this gloue neere thy heart, 5
Weare it, and lodge it still within thy brest,
So shalt thou make me (most vnhappy,) blest.
So shalt thou rid my paine, and ease my smart:
How can that be (perhaps) thou wilt reply,
A gloue is for the hand, not for the heart, 10
Nor can it well be prou'd by common art,
Nor reasons rule. To this, thus answer I:
If thou from gloue do'st take away the g,
Then gloue is loue: and so I send it thee.

(RICHARD BARNFIELD, Sonnet 14 from *Cynthia*, 1595)

(g)



(Marcus Gheeraerts the Younger, *Anne, Lady Pope, with her children*, 1596. She is shown with the children of her first marriage, to Henry, 3rd Baron Wentworth, Thomas, Henry, and Jane; she is pregnant with William, the first child of her second marriage, to Sir William Pope. Oil on canvas. 203.6cm x 121.7cm. National Portrait Gallery.)

(h)

(i)



(ii)



(iii)



(iv)



(4 views of a cruciform watch, made in Bury St Edmunds by Henry Terold, c. 1630-40. The front panel (i) depicts the Annunciation, with the Baptism of Christ on its reverse (iii); the back panel (ii) depicts the Nativity, with the Crucifixion, surrounded by the Instrument of the Passion, on its reverse (iv). The clock's face (also iii) depicts the Adoration of the Magi. Silver and gilt-brass. 5.75cm x 1.77cm x 3.42cm. British Museum.)

(i)



(A hand-coloured woodcut illustration from *The honorable entertainment given to the Queenes Maiestie in progresse, at Eluetham in Hampshire, by the right honorable the Earle of Hertford* (1591). It shows the various stages used in the pageants entertaining the Queen, which centred on a specially-dug crescent-shaped lake.)

(j)

Hier. Come, let's talke wisely now. Was thy Sonne murdered?

Paint. I, sir.

Hier. So was mine. How doo'st take it? art thou not sometimes mad? Is there no trickes that comes before thine eies?

Paint. O Lord, yes, Sir.

5

Hier. Art a Painter? canst paint me a teare, or a wound, a groane or a sigh? canst paint me such a tree as this?

Paint. Sir, I am sure you haue heard of my painting: my name's *Bazardo*.

Hier. *Bazardo*, afore-god, an excellent fellow. Look you, sir, doe you see? I'de haue you paint me (for) my Gallirie in your oile colours matted, and draw me fiue yeeres yonger then I am—doe ye see, sir, let fiue yeeres goe, let them goe like the Marshall of Spaine—my wife *Isabella* standing by me, with a speaking looke to my sonne *Horatio*, which should entend to this, or some such like purpose: 'God blesse thee, my sweet sonne,' and my hand leaning vpon his head, thus, sir. Doe you see? may it be done?

10

Paint. Very well, sir.

15

Hier. Nay, I pray marke me, sir: then, sir, would I haue you paint me this tree, this very tree. Canst paint a dolefull crie?

Paint. Seemingly, sir.

Hier. Nay, it should crie; but all is one. Well, sir, paint me, a youth run thorow and thorow with villaines swords, hanging vpon this tree. Canst thou draw a murderer?

20

Paint. Ile warrant you, sir; I haue the patterne of the most notorious villaines that euer liued in all Spaine.

Hier. O let them be worse, worse: stretch thine Arte, and let their beardes be of *Iudas* his owne collour, and let their eie-browes iuttie ouer: in any case obserue that. Then, sir, after some violent noyse, bring me foorth in my shirt, and my gowne vnder myne arme, with my torch in my hand, and my sword reared vp thus: and with these wordes: 'What noyse is this. Who calls Hieronimo?' May it be done?

25

Paint. Yea, sir.

Hier. Well, sir, then bring me foorth, bring me thorow allie and allye, still with a distracted countenance going a long, and let my haire heaue vp my night-cap. Let the Clowdes scowle, make the Moone darke, the Starres extinct, the Windes blowing, the Belles towling, the Owle shriking, the Toades croking, the Minutes ierring, and the Clocke striking twelue. And then at last, sir, starting, behold a man hanging, and tottering, and tottering, as you know the winde will waue a man, and I with a trice to cut him downe. And looking vpon him by the aduantage of my torch, finde it to be my sonne *Horatio*. There you may (shew) a passion, there you may shew a passion. Drawe me like old *Priam* of *Troy*, crying: 'the house is a fire, the house is a fire, as the torch ouer my head.' Make me curse, make me raue, make me cry, make me mad, make me well againe, make me curse hell, inuocate heauen, and in the ende leaue me in a traunce—and so foorth.

30

35

40

Paint. And is this the end?

Hier. O no, there is no end: the end is death and madnesse. As I am neuer better then when I am mad: then methinkes I am a braue fellow; then I doe wonders: but reason abuseth me, and there's the torment, there's the hell.

(from *The Spanish Tragedy*; the scene between Hieronimo and the Painter was one of a number of additions by another writer in the early 1590s and first printed in 1602.)

(k)



(A jewel depicting Charles I, in the shape of a heart, containing a lock of his hair and part of the blood-stained shirt he wore to his execution. Gold, pearls, enamel, c. 1650. National Museum of Scotland.)

2. HEROD

MARIAM My lord, I suit my garment to my mind,
And there no cheerful colours can I find.

How do early modern writers imagine states of mind in visual **and/or** material terms?

(from Psalm 51, trans. MARY SIDNEY)

How has understanding aspects of early modern 'quotidian normality' changed your reading of early modern texts? (*Your answer need not be about dress.*)

How do early modern writers explore these tensions?

What kinds of material excess preoccupy early modern writers?

How do early modern texts exploit the polytemporality of objects?

What could repair be about for early modern writers and their readers?

9. 'Early modern authors, scribes, stationers, and readers worked with, as well as within, particular environments' (HELEN SMITH)
How do early modern texts record and respond to the places **and/or** circumstances of their production and consumption?
10. How did early modern writers think with the affordances of books **and/or** paper?
11. 'Though his life passe somewhat slidingly, yet he seemes very carefull of the time, for hee is still drawing his Watch out of his Poket, and spends part of his houres in numbring them' (from JOHN EARLE, 'A Gallant').
How do early modern writers make use of the evolving technologies of time?
12. 'The other artes are but Bases & Pedestalles, vnto the which this [poetry] is the Capitall' (ANNE SOUTHWELL)
Why do Renaissance writers like to think of poetry and poems as built things?
13. Write about the literary implications of the ways in which language is considered to be a kind of matter.
14. 'If there be any that seeke by long haire to helpe or to hide an ill featured face, it is in them allowable so to do, because euery man may decently reforme by arte, the faultes and imperfections that nature hath wrought in them' (GEORGE PUTTENHAM)
Where do early modern writers locate the limits of what may be 'decently reformed' by art?
15. 'Yt hath pleased god to give me leave to undertake and performe some buildinges at my houses at Chatesworth, hardwicke and oldcoates' (from the will of ELIZABETH, COUNTESS OF SHREWSBURY [BESS OF HARDWICK])
What are some of the things that buildings can perform in early modern literature and culture?
16. 'Type ornament offered its first customers a pleasurable intensified encounter with printed writing such as could scarcely be experienced by reading it' (JULIET FLEMING)
Consider the different elements of early modern readers' encounters with printed writing, and their effects.
17. How do early modern writers imagine the limits of perception?

18. How sweetly doth *My Master* sound! *My Master*!
 As Amber-greese leaves a rich sent
 Unto the taster:
 So do these words a sweet content,
 An orientall fragrancie, *My Master*.
 (from GEORGE HERBERT, 'The Odour, 2. Cor. 2.')
- How and why do early modern writers describe one sense in terms of another?
19. *3 violls of blood & a sheeps gather
 raw flesh
 Dead mens heads & bon[es] banquet blood*
 (props listed on the backstage 'plot' for GEORGE PEELE's *The Battle of Alcazar*, c. 1600)
- What kinds of relationships can exist between stage properties and the bodies of actors and characters on the early modern stage?
20. His lips ripe strawberries in nectar wet,
 His mouth a hive, his tongue a honeycomb
 Where Muses (like bees) make their mansion,
 His teeth pure pearl in blushing coral set.
 O, how can such a body, sin-procuring,
 Be slow to love, and quick to hate, enduring?
 (RICHARD BARNFIELD)
- How do early modern writers materialise desire **and/or** other kinds of longing?
21. 'You would play upon me. You would seem to know my stops. You would pluck out the heart of my mystery. You would sound me from my lowest note to the top of my compass' (WILLIAM SHAKESPEARE, *Hamlet*)
- Why are musical instruments good things to think with in early modern literature?
22. 'The sight of destruction gives a powerful impulse to preserve and record, is itself conducive to a nostalgia which can merge with concerns for history' (MARGARET ASTON)
- How do early modern writers respond, emotionally **and/or** intellectually, to ruins and remains?
23. 'A central part of humanist education in sixteenth-century England involved the use of aphoristic fragments to constitute and control a middle-class subject able to move upward within the changing hierarchies of the early modern state' (MARY THOMAS CRANE)
- What traces of these practices can you discern in early modern poetry **and/or** drama?

24. How and why do early modern writers attempt to make the natural world more orderly?
25. Discuss **two** of the following in early modern literature and culture:
- (a) smoke;
 - (b) bread;
 - (c) diagrams;
 - (d) simulacra;
 - (e) bladed weapons;
 - (f) lists;
 - (g) spices;
 - (h) puppets;
 - (i) coins;
 - (j) tapestries;
 - (k) gift-giving;
 - (l) flowers.

END OF PAPER