

Monday 6 June – Tuesday 7 June

11:00am – 11:00am

Part IB, Paper 5

ENGLISH LITERATURE AND ITS CONTEXTS, 1500-1700

Answer **three** questions.

*You should demonstrate substantial knowledge of literature from both **before** and **after** 1603. By 'substantial knowledge' is meant the equivalent of one question or about a third of your script as a whole.*

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 penalised.
In the case of handwritten scripts, Illegible handwriting may place candidates at a disadvantage.
*Include your **number**, not your name, on submitted scripts.*

All papers that would usually have been sat as three-hour 'closed-book' and invigilated exams will now be sat online as 'open-book open-web' exams within a 24-hour window. There will be no restrictions on referring during the assessment to books and other materials, whether on paper, online, or in computer files. 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 (e.g. Arial or Calibri); should be 1.5 or double-spaced; and should be submitted as a word-processed document (in .docx or .pdf format).

1. Edmund GIBSON wrote of William CAMDEN in 1610, '...for any man to pretend to write after him, was to draw upon himself the imputation of downright madness.'

Write about the risks of imitation, continuation, or revision in any literary writing from the period.

2. 'The sanctifi'd Jilt professes Innocence...'

(APHRA BEHN, *The City-Heiress*, 1682)

Explore the paradoxes and problems of early modern literary professions of chastity.

3. Iustice Ouerdoo I will be more tender hereafter. I see compassion may become a lustice, though it be a weaknesse, I confesse; and neerer a vice, then a vertue.

(BEN JONSON, *Bartholomew Fayre*)

How do early modern comedies mingle vice with virtue in their visions of justice?

4. Most happy news, that euer yet was brought,
When Pouerty and Riches met together,
The wealth of Heauen, in our fraile clothing wrought
Saluation by his happy comming hither...

(ÆMYLIA LANYER, *Salve Deus Rex Iudaeorum*, 1611)

Examine the meeting of poverty and riches in the devotional literature of this period.

5. '... a mirth in madness'.

(THOMAS MIDDLETON and WILLIAM ROWLEY, *The Changeling*)

Can the mad be merry, or the frantic funny, in early modern representations of lunacy?

6. 'Forasmuch as the cohabiting and living of men together breedeth love and civility, the contrary of necessity bringeth hatred and barbarousness, and dispersed dwellings abroad, which is a maintenance of idleness and thieves. For that the people of the country, specially in the province of Munster, dwell scattered by bogs' and woods' sides, and such remote places where idle men and thieves do lurk, and are there by them relieved; then, if they be sought for, they start into the woods and bogs, and so escape.'

('A view of certain enormities and abuses [in Ireland]', 1596)

Discuss the representation of idleness and waste in any colonial literature of this period.

7. 'Chaucer followed Nature everywhere; but was never so bold to go beyond her: And there is a great Difference of being *Poeta* ['poet'] and *nimis Poeta* ['too much the poet'], if we may believe Catullus, as much as betwixt a modest Behaviour and Affectation.'

(JOHN DRYDEN, 'Preface' to *Fables Ancient and Modern*, 1700)

Examine the early modern reception of Chaucer (or of any medieval poet or writer), in light of Dryden's comments.

8. 'We have lost Erasmus's conviction that true learning is the originator of all good and virtuous action – that right thought produces right government.'

(LISA JARDINE)

How do writers of this period shape the relation between learning and action?

9. '[M]uch of what we now call Renaissance "romance" was, in its own day, a genre without a name, a crowd of uncategorized literary experiments not heroic enough to fall under any existing rubric.'

(CHRISTINE LEE)

What can be gained by recovering a sense of the experimental quality of early modern writing? (You may but need not focus on romance.)

10. 'To be knav'd out of our graves, to have our sculs made drinking-bowls, and our bones turned into Pipes, to delight and sport our Enemies, are Tragicall abominations...'

(THOMAS BROWNE, *Hydriotaphia*, 1658)

Write about the uses or abuses of the human body in literary writing of this period. (You may but need not limit your discussion to tragedy.)

11. 'Thou hast not missed one thought that could be fit,
And all that was improper dost omit:
So that no room is here for writers left,
But to detect their ignorance or theft.
That majesty which through thy work doth reign
Draws the devout, deterring the profane.
And things divine thou treat'st of in such state
As them preserves, and thee, inviolate.'

(ANDREW MARVELL, 'On Mr Milton's *Paradise Lost*', 1667)

In light of Marvell's praise of Milton, write about the tension between ambition and devotion in early modern religious writing.

12. 'Treason was in her thought...'

(CHRISTOPHER MARLOWE, *Hero and Leander*, 1598)

'He Acts the Crime, that gives it Cherishing.'

(ROBERT HERRICK, 'Treason', from *Hesperides*, 1648)

How do writers of this period deal with the imagination of betrayal?

13. 'Poets talke of enticing Syrens in the Sea, that on a sunny-day lay forth their golden trammels, their luory necks, and their siluer breasts to entice men, sing sweetly, glance piercingly, play on Lutes rauishingly; but I say, There is no such Syrens by Sea as by Land, nor women as men: those are the Syrens, that hang out their shining Silkes and Veluets, and dazle Prides eyes with their deceitfull haberdashry.'

(THOMAS NASHE, *Christs Teares Ouer Ierusalem*, 1593)

Examine the representation of male attire, with reference to Nashe's claim, in any literary writing of the period.

14. 'Because melancholy is about the capacity of humans to resist reason, its unruly force is also enlivening.'

(MARY ANN LUND)

How do early modern literary depictions of melancholy register this 'unruly force'?

15. 'Poetry, which is Built upon Fancy, Women may Claim, as a Work belonging most properly to Themselves.'

(MARGARET CAVENDISH, 'To all Noble, and Worthy Ladies', in *Poems and Phancies*, 1664)

Write about poetry as women's work in the literary culture of this period.

16. 'Paratexts serve as liminal or peripheral elements, and they package the text for its reception by readers typically by offering some meta-discursive perspectives on the text and its production which are now then signalled as closed.'

(ANN BLAIR)

How do paratexts (title page, dedications, commendations, prefaces, etc.) in this period open **and/or** close the texts to which they offer readers access?

17. 'Early modern worldmaking [...] reflects a new recognition of our existence in a radically uncertain world where we must create our own order.'

(AYESHA RAMACHANDRAN)

How do writers of the period take up the challenge to make their 'own order'?

18. 'The concept of anachronism was one of the most important ideas underlying the Reformation.'

(F. J. LEVY)

How does Protestant literature of this period weigh the continuities and discontinuities of history?

19. 'Going round in circles.'

(CATHERINE BATES, on the early modern sonnet)

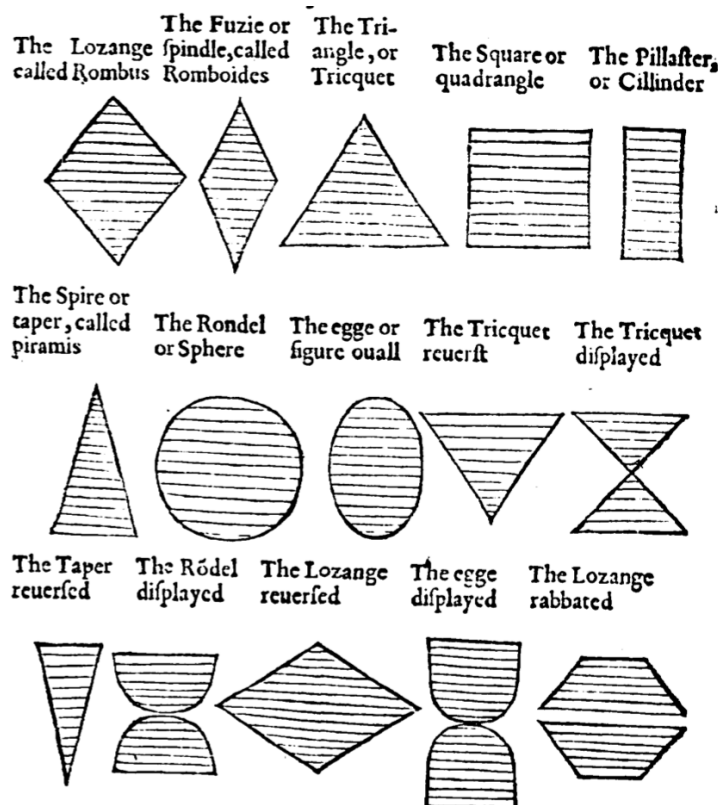
Examine the roundness or circularity of early modern sonnet sequences.

20. 'The excellencie of tropes is then most apparant, when either manie be fitlie included in one word, or one so continued in manie, as that with what thing it begin, with the same it also end.'

(ABRAHAM FRAUNCE, *The Arcadian Rhetorike*, 1589)

Explore this density **and/or** extension of rhetorical figuration in any early modern literary writing.

21. Writing of 'proportion in figure', GEORGE PUTTENHAM (1589) offers these 'formes of your Geometricall figures':



Examine one **or** two examples of prose or poetry written in these or similar forms during the period.

22. Let it no longer be a forlorne hope
To wash an Æthiope:
He's washt, His gloomy skin a peacefull shade
For his white soule is made:
And now, I doubt not, the Eternall Dove,
A black-fac'd house will love.

(RICHARD CRASHAW, 'On the Baptized Æthiope')

'The great *Turk* at *Constantinople* laugheth the pope & his prelats to scorn for their pride, the Christian churches he reuileth, and not without cause for their idols & images [...] Let the Church of God bee swept, then will the Heathens, the Iews, the Turks & Saracens the sooner come in.'

(MEREDITH HANMER, *The baptizing of a Turke*, 1596)

Taking your cue from Crashaw **and/or** Hanmer, consider the discourse of washing and cleanliness in early modern literary representations of the non-Christian 'other'.

23. 'The early print culture of which the humanist dialogue is an expression retained a conception of intellectual activity as essentially *discursive*. Its instruments of inquiry, rhetoric and dialectic, were arts of discourse, not pure arts of thinking[.]'

(VIRGINIA COX)

Where and to what effect do oral or discursive habits continue to mark literary writing in this period? (You may but need not focus on humanist dialogue.)

24. To heare a tale with eares preiudicate,
It spoiles the iudgement, and corrupts the sence...

(ELIZABETH CARY, *The Tragedy of Mariam*, 1613)

How do early modern playwrights reprove our prejudices?

25. Thomas SPRAT, in his *History of the Royal-Society* (1667), commends in its members 'a constant Resolution, to reject all the amplifications, digressions, and swellings of style: to return back to the primitive purity, and shortness, when men deliver'd so many things, almost in an equal number of words.'

In light of this claim, discuss the impact of the new Natural Philosophy on literary writing in the period.

26. Write an essay exploring the relationship between any **two** of the following in the literature of this period:

- a)* shepherds;
- b)* mirrors;
- c)* witchcraft or sorcery;
- d)* James VI and I;
- e)* the Bible;
- f)* allegory;
- g)* song;
- h)* satire;
- i)* same-sex desire;
- j)* misogyny;
- k)* rakes.

END OF PAPER