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**SECOND PUBLIC EXAMINATION**

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**HONOUR SCHOOL OF ENGLISH LANGUAGE AND LITERATURE 2004  
COURSE I AND COURSE II  
PAPER 4 AND B8 ENGLISH LITERATURE FROM 1509 TO 1642**

**HONOUR SCHOOL OF ENGLISH AND MODERN LANGUAGES 2004  
PART 1, PAPER 6(ii) AND 7(ii) ENGLISH LITERATURE FROM 1509 TO 1642**

**HONOUR SCHOOL OF CLASSICS AND ENGLISH 2004  
PART A, PAPER 1(b) ENGLISH LITERATURE FROM 1509 TO 1642  
PASS SCHOOL ENGLISH LANGUAGE & LITERATURE  
HONOUR SCHOOL OF MODERN HISTORY AND ENGLISH 2004  
PAPER (iv) AND (v) ENGLISH LITERATURE FROM 1509 TO 1642  
HONOUR SCHOOL ENGLISH & MODERN LANGUAGES**

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Friday 21 May 2004, 9.30 am to 12.30 pm

**Time allowed – Three hours**

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**Answer *three* questions. You should pay careful attention in your answers to the precise terms of the quotations and questions. Course II candidates are reminded that they must not duplicate work used on Paper A2. You may not write answers exclusively or primarily on Shakespeare in this paper.**

**\* Do not turn over until told that you may do so**

1. "Never anye Parchement skynne was more strayghtlye stratched by strength upon the tentors then was this blessed body upon the crosse. . . . And so they reared up this body a loft against the sunne, even as a parchment skinne is sette foorth before the heat of the Sun for to drye. It was set up a loft to the entent that all the worlde might looke upon this booke' (BISHOP JOHN FISHER).

EITHER (a) How does literature of the period 'looke upon' Christ?

OR (b) Discuss texts and bodies in the literature of the period.

2. All this nacyon  
I set on fyre;  
In my facyon  
This theyr desyre,  
This newe atyre.  
(JOHN SKELTON)

Discuss fashion -- literary or otherwise -- in the literature of the period.

3. Quid bonus est princeps? Canis est custos gregis inde  
Qui fugat ore lupos. Quid malus? ipse lopus.  
(SIR THOMAS MORE)  
(‘What is a good prince? He is the sheepdog who puts the wolves to flight by his barking. What is a bad one? The wolf itself.’)

EITHER (a) Make a case for the importance of Latin writing to the literary culture of the period.

OR (b) Consider literary engagements with the idea of the ‘good prince’.

4. Come over the born bessy,  
Come over the born bessy  
Swete bessy come over to me.  
(WILLIAM BIRCH)

EITHER (a) Discuss the relationship between song and verse in the period.

OR (b) How important is the figure of Elizabeth I to the literary culture of her reign?

5. ‘Figurative speech is a noveltie of language evidently (and yet not absurdly) estranged from the ordinarie habite and manner of our dayly talke and writing and figure it selfe is a certaine lively or good grace set upon wordes, speaches and sentences to some purpose and not in vaine’ (GEORGE PUTTENHAM).

When and how is figurative speech in the period judged to be ‘in vaine’?

- Discuss the Renaissance understanding of 'imagination' as exemplified by any ONE or TWO writers of the period.

- Discuss.

- Discuss the 'art' of allegory in the period.

- OR (b) Discuss ONE of the following: naming, narrative voice, or disguise in relation to the quotation above.

- Discuss the significance of the Psalms for the Renaissance lyric.

11. 'Stay, let me look about. Where am I? In my text, or out of it?' (THOMAS NASHE). Discuss.

12. 'Discord to malcontents is very manna' (JOHN MARSTON).

EITHER (a) Discuss the importance of 'discord' in the work of at least TWO dramatists in the period.

OR (b) Are satirists 'malcontents'?

13. 'Thus you see to what excellency our refined English is brought, that in these days we are ashamed of that euphony and eloquence which within these sixty years the best tongues in the land were proud to pronounce' (THOMAS HEYWOOD).

How do you find that literary language is 'refined' over the course of this period?

14. Pray thee, take care, that tak'st my book in hand,  
To read it well: that is, to understand.

(BEN JONSON)

EITHER (a) Discuss authority and authorship in the period.

OR (b) What did it mean to 'read well' in the period?

15. 'O he would have a knife to mend his pen' (THOMAS KYD).

What relationship do you find between writing and violence in the literature of the period? Discuss at least TWO authors.

16. 'Today I go to Blackfriars Playhouse' (BEN JONSON).

How does an understanding of early modern theatres inform your reading of the plays written for them?

17. 'And when a man is come to mature years, and that reason in him is confirmed with serious learning and long experience, then shall he, in reading tragedies, execrate and abhor the intolerable life of tyrants, and shall condemn the folly and dotage expressed by poets lascivious' (SIR THOMAS ELYOT).

EITHER (a) Consider how tyranny is dramatized in early modern tragedy.

OR (b) Discuss the place of didacticism on the early modern stage.

18. Discuss the importance of any ONE of the following to comedies by at least TWO dramatists of the period: marriage, London, 'puritanism', food, punishment.
19. Make a case for the influence of any ONE of the following on the drama of the period: the mystery plays, classical drama, continental prose romance, chronicle histories, folk tale.
20. 'The modern reader must now think herself back into the earlier frame of mind and read Renaissance prose as if it were poetry.' Do you agree?
21. 'Donne is the Tamburlaine of verse.' Discuss.
22. 'The notion of "metaphysical" verse has hindered rather than helped critical understanding of Renaissance verse.' Do you agree?
23. 'The road from *The Temple* led in many directions: to Devonshire, to Wales, to New England, eventually even to Rome itself' (J.F.S. POST). Discuss the appeal AND/OR influence of George Herbert's verse.
24. 'Caroline poetry is precious, decorative, conservative, and effete.' Respond to this assessment by arguing the case *for* poetic achievement in the reign of Charles I.
25. 'Milton never learned the art of doing little things with grace' (SAMUEL JOHNSON).

EITHER (a) Does your assessment of Milton's early works support this claim?

OR (b) Discuss the art of 'little things' in the lyric of AT LEAST TWO writers of the period.

26. Discuss the treatment by ONE or MORE writers of ONE of the following topics: astrology, natural science, magic, exploration.