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**SECOND PUBLIC EXAMINATION**

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**HONOUR SCHOOL OF ENGLISH LANGUAGE AND LITERATURE 2009  
COURSE I AND COURSE II  
PAPER 4 AND B8 ENGLISH LITERATURE FROM 1509 TO 1642**

**HONOUR SCHOOL OF ENGLISH AND MODERN LANGUAGES 2009  
PART 1, PAPER 6(ii) AND 7(ii) ENGLISH LITERATURE FROM 1509 TO 1642**

**HONOUR SCHOOL OF CLASSICS AND ENGLISH 2009  
PART A, PAPER 1(b) ENGLISH LITERATURE FROM 1509 TO 1642**

**HONOUR SCHOOL OF MODERN HISTORY AND ENGLISH 2009  
PAPER (iv) AND (v) ENGLISH LITERATURE FROM 1509 TO 1642**

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**TRINITY TERM 2009**

**Thursday 21 May 2008, 9.30 a.m. – 12.30 p.m.**

**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. Unless otherwise indicated, you may answer the more general questions with reference to any author or authors of your choice.

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

1. 'The great poet in writing himself, writes his time' (T. S. ELIOT). How aptly can this aphorism be applied to any author or authors of this period?

2. 'Sages and philosophers (may I not aptly call them "foolosophers"? ) ... mingle their writings with words sought out of strange languages ... to powder their books with inkhorn terms, although perchance as unaptly applied as a gold ring in a sow's nose' (SIR THOMAS CHALONER). Write on linguistic excess AND/OR the rhetoric of plainness in this period OR their rival merits.

3. 'Neither art thou thus a figurative, a metaphorical God in thy word only, but in thy works too. The style of thy works, the phrase of thine actions, is metaphorical .... How often, how much more often doth thy Son call himself a way, and a light, and a gate, and a Vine, and bread, than the Son of God, or of Man? ... This hath occasioned thine ancient servants ... to make their accesses to thee in such a kind of language, as thou wast pleased to speak to them, in a figurative, in a Metaphorical language' (JOHN DONNE). Write on the use of metaphor in EITHER sacred OR secular texts, OR both.

4. According to Quintilian, rhetoric is 'an art which relies on moving the emotions by saying that which is false'. In what ways does the writing of this period uphold or challenge this view?

5. I thought, if I could draw my pains  
Through Rhyme's vexation, I should them allay.  
(JOHN DONNE)

Write on the use of any aspects of poetic form (rhyme, metre, stanzaic form, visual shape, etc.) in ONE OR MORE author(s).

6. 'The tension between court and country, the centre and the provinces, the active life of London politics and the contemplative ease of the rural estate, was crucial to the Elizabethans' sense of who they were' (JONATHAN BATE).

'At times of crisis, self-interest and loyalty were often locally determined. Yet defining the extent of the local has proved a difficult business ...' (JOHN KERRIGAN).

Using EITHER or BOTH of these quotations as a starting-point, consider the role of place AND/OR regional OR national identity in early modern writing.

7. 'They say you ha' nothing but humours, revels and satires that gird and fart at the time, you slave' (BEN JONSON).

How elevated, or serious, is satirical literature?

8. They shall have *semina cum sanguine*,  
Their gorge crammed full, if they come once to our house.  
We are no niggard.

(THOMAS MIDDLETON)

Can Jacobean drama be defended against the accusation that it is all about 'semen and blood', sex and violence?

9. Thy gowns, thy shoes, thy beds of roses,  
Thy cap, thy kirtle, and thy posies,  
Soon break, soon wither, soon forgotten  
In folly ripe, in reason rotten.

(SIR WALTER RALEGH)

What are the strengths and weaknesses of the pastoral?

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10. False traitour miscreant, thou broken hast  
The law of armes, to strike foe undefide.

(SPENSER, *The Faerie Queene*)

Write an essay on ONE of the following in relation to Spenser OR any other author(s) covered by this paper: treachery, law, failure, force.

11. How helpful to critical understanding is the identification of dramatic subgenres like: domestic tragedy; citizen comedy; revenge tragedy; tragi-comedy; romance? You may confine your answer to one group.

12. But thou art gone, and thy strict laws will be  
Too hard for Libertines in Poetry.  
They will repeal the goodly exil'd train  
Of gods and goddesses, which in thy just reign  
Were banish'd nobler poems.

(SIR THOMAS CAREW, on the death of Donne)

EITHER

- (a) How accurate was Carew's prediction?

OR

- (b) Write on some of the uses to which classical myth is put in this period.

OR

- (c) Write on the avoidance of classical reference in one or more authors.

13. Farewell sweet phrases, lovely metaphors.  
But will ye leave me thus? When ye before  
Of stews and brothels only knew the doors,  
Then did I wash you with my tears, and more  
Brought you to Church well drest.

(GEORGE HERBERT)

'I became an Author of Playes, and a penner of Love Pamphlets, so that I soone grew famous in that qualitie' (ROBERT GREENE).

Write on autobiographical retrospect in ONE OR MORE authors.

14. 'Now when I begin this book, I have no purpose to come into any man's debt; how my stock will hold out, I know not' (JOHN DONNE). Write on originality in this period, with reference to any ONE OR MORE authors.

15. Our interest's on the dangerous edge of things.  
The honest thief, the tender murderer;  
The superstitious atheist; demirep [*woman of easy virtue*]  
That loves and saves her soul.

(ROBERT BROWNING)

Apply to any dramatist of this period.

16. Sweet bird that shunn'st the noise of folly,  
Most musical, most melancholy!  
(JOHN MILTON)

Write on the sensuality of early Milton.

17. 'The many forms of travel writing span the extremes of idealism and xenophobia, intelligence and gullibility, philosophical fantasy and prosaic literalism.' Discuss.

18. 'Every good Christian is a Curtein to his brother, for every curtein must have a hook, and a catch to draw his brother to God's service' (LANCELOT ANDREWES).

In what ways do the writers of religious poems AND/OR prose in this period seek to 'draw' others to God's service?

19. I am horribly angry

That he should die so scurvily.

(JOHN WEBSTER)

Why is the art of dying so important in early modern drama?

20. Love's of it self, too sweet; the best of all

Is, when love's hony has a dash of gall.

(ROBERT HERRICK)

Do you agree with this view of love poetry?

21. 'What, cannot princes err? Cannot subjects receive wrong? Is an earthly power or authority infinite?' (ROBERT DEVEREUX, EARL OF ESSEX).

How do any TWO OR MORE writers of this period engage with the contentious issues of their times?

22. 'Many kinds of spectacle share the same visual and verbal vocabulary of transformation, partly because so many are doing the same kind of ideological work, seeking to disguise unacceptable truths as material for celebration' (JANETTE DILLON). To what extent do you agree with this analysis of dramatic spectacle?

23. 'Fiction's peculiar job is to take the reader to places unexamined by his quotidian existence' (ARTHUR F. KINNEY).

EITHER

(a) How is this achieved in early modern prose fiction?

OR

(b) Assess the applicability of this judgement to any other genre or genres operative in this period.

24. Write on one of the following in the literature of this period: the epyllion; the epithalamion; blazons; epigrams; rogue literature; wordplay; pornographic literature; the supernatural, emblems or the iconic in any form; masques; translation; parody; any variation of 'identity theft' (e.g. the bed-trick, impersonation, plagiarism, false attribution).

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