

SECOND PUBLIC EXAMINATION

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

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

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

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

TRINITY TERM 2012

Tuesday, 22 May, 9.30 am – 12.30 pm

Time allowed – Three hours

Answer *three* questions. Except where specified, questions can be answered with reference to any author or authors of your choice. You should NOT write more than one answer primarily on the same author. You should pay careful attention in your answers to the precise terms of the quotations and questions. You may NOT write answers primarily on Shakespeare in this paper. Course II candidates are reminded that they must not duplicate work used on Paper A2.

Do not turn over until told that you may do so

1. 'When writers of Renaissance poetry addressed public issues, form was the servant of content' (BLAIR WORDEN).

2. No longer shall our churches' frightened stones
Lie scattered like the burnt and martyred bones
Of dead devotion.

(RICHARD CRASHAW, 'Upon the Ensuing Treatises')

3. MUSTAPHA: You seem moved.
If any language of these Christian dogs
Have called your anger on, in a frown show it
And they are dead already.

(PHILIP MASSINGER, *The Renegado*)

4. 'And that literal sense is the root and ground of all, and the anchor that never faileth, whereunto if thou cleave, thou canst never err or go out of the way. And if thou leave the literal sense, thou canst not but go out of the way...But that which the proverb, similitude, riddle, or allegory signifieth, is ever the literal sense, which thou must seek out diligently' (WILLIAM TYNDALE, *The Obedience of a Christian Man*).

5. AMINTOR: [*Aside.*] Sure, she raves. [*To her.*] This cannot be
Thy natural temper.

(FRANCIS BEAUMONT AND JOHN FLETCHER, *The Maid's Tragedy*)

6. 'And thus dooeth everye man prayse or dysprayse accordynge to hys fansye, alwayes coverynge a vyce with the name of the next vertue to it, and a vertue with the name of the nexte vice: as in calling him that is sawcye, bolde: hym that is sober, drie: hym that is seelye, good: hym that is unhappye, wittie: and lykewyse in the reste' (BALDASSARE CASTIGLIONE, *The Courtier*, trans. Thomas Hoby).

7. 'The stage is more beholding to love, than the life of man...In life it doth much mischief; sometimes like a siren, sometimes like a fury' (FRANCIS BACON, 'Of Love').

8. Hate not I them, who thee doe hate?
Thyne, lord, I will the censure be.

('Domine probasti. Psalm 139', the Sidney Psalter)

9. Well may we call it the 'laboratory of the mind'. The writerly imagination is the early modern microscope, discovering forms within forms within forms.

10. KING JOHAN: What arte thou, fellow, that seeme so braggyng bolde?
SEDYCYON: I am Sedycyon, that with the Pope wyll hold
So long as I have a hole with in my breche.

(JOHN BALE, *King Johan*)

11. 'The body of the city is ... mirrored in the bodies of its inhabitants, comically misshapen civic functionaries who highlight the city's insistent sexual and excretory energies'
(ANDREW McRAE).

12. How much power or responsibility can we invest in the idea of the early modern author?

13. On a huge hill,
Cragged and steep, Truth stands, and he that will
Reach her about must and about must go,
And what the hill's suddenness resists, win so.

(JOHN DONNE, *Satire 3*)

14. 'For Historie, since we are easlier taught by example then by precept, what studie can profit us so much, as that which gives us patternes either to follow or to flye, of the best and worst men of all estates, cuntries, and times that ever were?' (A. B., 'To the Reader', in Henry Savile's translation of Tacitus).

15. 'It were better to have no opinion of God at all, than such an opinion as is unworthy of him'
(FRANCIS BACON, 'Of Superstition').

16. AENEAS: Triumph, my mates, our travels are at end.
Here will Aeneas build a statelier Troy
Than that which grim Atrides overthrew.

(CHRISTOPHER MARLOWE, *Dido, Queen of Carthage*)

17. All Realmes but yours
Are honor'd with him, and hold blest that State
That have his works to read and contemplate.

('To the High Borne Prince of Men, Henrie', in GEORGE CHAPMAN's translation of Homer)

18. DOCTOR: What has he in his younger years been most
Addicted to? What study or what practice? . . .
JOYLESS: In tender years he always loved to read
Reports of travels – and of voyages.

(RICHARD BROME, *The Antipodes: A Comedy*)

19. 'Elizabeth I stood uneasily in the shoes of a providential monarch. To account for this mismatch it will be necessary to discard conventional polarities between criticism and compliment and to recognise the extent to which flattery can be a subtle but insistent form of exhortation and instruction' (ALEXANDRA WALSHAM).
20. What might it mean to say that early modern drama was all about *the moment*?