

SECOND PUBLIC EXAMINATION

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HONOUR SCHOOL OF ENGLISH LANGUAGE AND LITERATURE  
COURSE I AND COURSE II  
PAPER 2 AND B9 SHAKESPEARE

HONOUR SCHOOL OF ENGLISH AND MODERN LANGUAGES  
PART II, PAPER 5 SHAKESPEARE

HONOUR SCHOOL OF CLASSICS AND ENGLISH  
PART A, PAPER 2(b) SHAKESPEARE

HONOUR SCHOOL OF MODERN HISTORY AND ENGLISH  
PAPER (iv) AND (v) SHAKESPEARE

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TRINITY TERM 2012

Monday, 14 May, 9.30 am – 12.30 pm,

Time allowed – Three hours

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Answer *three* questions. At least two of your answers must deal with more than one work by Shakespeare. You should pay careful attention in your answers to the precise terms of the quotations and questions.

Do not turn over until told that you may do so

1. Music to hear, why hear'st thou music sadly?  
Sweets with sweets war not, joy delights in joy.  
(*Sonnet 8*)
  
2. How will thy shame be seeded in thine age,  
When thus thy vices bud before the spring?  
(*The Rape of Lucrece*)
  
3. Why should I play the Roman fool, and die  
On mine own sword?  
(*Macbeth*)
  
4. Speak of me as I am; nothing extenuate,  
Nor set down aught in malice.  
(*Othello*)
  
5. If there be no great love in the beginning, yet heaven may decrease it upon  
better acquaintance, when we are married and have more occasion to know  
one another: I hope, upon familiarity will grow more contempt.  
(*Merry Wives of Windsor*)
  
6. I, to find a mother and a brother,  
In quest of them unhappy, lose myself.  
(*Comedy of Errors*)
  
7. TITUS ANDRONICUS: Lucius, what book is that she tosseth so?  
YOUNG LUCIUS: Grandsire, 'tis Ovid's *Metamorphoses*;  
My mother gave it me.  
(*Titus Andronicus*)
  
8. LEIR: Ah, my Cordella, now I call to mind  
The modest answer which I took unkind.  
But now I see I am no whit beguil'd:  
Thou lov'dst me dearly, and as ought a child.  
(Anon, *King Lear*)
  
9. 'Imitation [is] where the translator [...] assumes the liberty, not only to vary  
from the words and sense, but to forsake them both as he sees occasion; and  
taking only some general hints from the original, to run division on the  
groundwork as he pleases' (JOHN DRYDEN).
  
10. 'The wonderful philosophic impartiality in Shakespeare's politics' (SAMUEL  
TAYLOR COLERIDGE, marginal note on *Coriolanus*).

11. 'The logic of the sonnet sequence is, I believe, thoroughly misogynistic, and its homoerotics seem utterly entwined with that misogyny' (VALERIE TRAUB).
12. 'Tragedy is really implicit or uncompleted comedy; [...] comedy contains a potential tragedy within itself' (NORTHROP FRYE).
13. 'Laughter is above all a corrective' (HENRI BERGSON).
14. 'I think one can draw a broad distinction between tragic wordplay, where the crucial element is the *word*, and comic wordplay, where it is the *play*' (SUSAN SNYDER).
15. 'Shakespeare's [...] plays are literary from the outset and successfully bridge the too often asserted chasm between performance and reading' (ANTHONY B. DAWSON).
16. 'There are two fundamental types of historical tragedy. The first is based on a conviction that history has a meaning and leads on a definite direction. [The second] originating in the conviction that history has no meaning but stands still or constantly repeats its cruel cycle' (JAN KOTT).
17. 'There is little reason to see early modern playhouses as radical places' (DOUGLAS BRUSTER).
18. 'Since the plays are not only sublime pieces of poetry but brilliantly imagined theatrical vehicles [...] we should remind ourselves of that other piece of wordplay that marked the sign of Shakespeare's own theatre, the 'Globe' which for him meant both stage and world' (MARJORIE GARBER).
19. 'If Shakespeare has really contrived a world disengaged from the local shocks and collisions of his own time [...] should we not attend to the thing he has made, in all its strange independence of historical circumstance?' (A. D. NUTTALL).
20. 'I know of only two great creative artists who, according to orthodox interpretation, never revised their work. One is, of course, Shakespeare; the other is, of course, God' (GARY TAYLOR).