

EN352X4

UNIVERSITY OF WARWICK

Summer Examinations 2015

EN353 Early Modern Drama AND EN352 Restoration Drama

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**All candidates:** During the examination you may consult the following, a lightly marked copy of which you may bring into the examination room with you: *English Renaissance Drama: A Norton Anthology*, eds Bevington, Engle, Eisaman Maus and Rasmussen [New York and London: W.W. Norton, 2002] and *Restoration Drama: An Anthology*, ed. David Womersley [Oxford: Blackwell, 2000] and Aphra Behn, *The Lucky Chance* (in any edition).

Candidates should not, however, feel they must confine their answers solely to the material from these anthologies except where the question specifically requires them to do so.

**Candidates sitting EN353 only should answer ONE question, from Section A.**

Time allowed: 1 hour

**Candidates sitting EN352 only should answer ONE question, from Section B.**

Time allowed: 1 hour

**Candidates sitting both EN353 and EN352 should answer TWO questions, ONE from Section A and ONE from Section B.**

Time allowed: 2 hours

Read carefully the instructions on the answer book and make sure that the particulars required are entered on each answer book.

Do not substantially repeat material from assessed essays.

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**SECTION A: Early Modern Drama (EN353), relating to plays written between 1574 and 1642.**

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1. Comment on the following extract in the context of early modern drama. Do NOT write a line-by-line commentary but use it to explore the dramatic and theatrical themes and conventions of the early modern stage, with detailed reference to the play from which it comes and AT LEAST one other play.

**The Induction**

*Enter Will Sly, a Tire-man following him with a stool.*

TIRE-MAN Sir, the gentlemen will be angry if you sit here.

SLY Why? We may sit upon the stage at the private house.

Thou dost not take me for a country gentleman, dost? Dost

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think I fear hissing? I'll hold my life thou took'st me for one of the players.

TIRE-MAN No, sir.

SLY By God's lid, if you had, I would have given you but sixpence for your stool. Let them that have stale suits sit in the galleries. Hiss at me? He that will be laughed out of a tavern or an ordinary shall seldom feed well or be drunk in good company. Where's Harry Condell, Dick Burbage, and Will Sly? Let me speak with some of them? *[He sits.]*

TIRE-MAN An't please you to go in, sire, you may.

SLY I tell you, no. I am one that hath seen this play often, and can give them intelligence for their action. I have most of the jests here in my table-book.

*Enter Sinklo.*

SINKLO Save you, coz.

SLY Oh, cousin, come, you shall sit between my legs here.

SINKLO No, indeed, cousin, the audience then will take me for a viol da gambo, and think that you play upon me.

[John Marston, *The Malcontent*, Induction 1-20]

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2. Comment on the following extract in the context of early modern drama. Do NOT write a line-by-line commentary but use it to explore the dramatic and theatrical themes and conventions of the early modern stage, with detailed reference to the play from which it comes and AT LEAST one other play.

DUKE Traitors, murderers!

VINDICE What? Is not thy tongue eaten out yet?

Then we'll invent a silence.—Brother, stifle the torch.

DUKE Treason, murder!

VINDICE Nay, faith, we'll have you hushed. *[To Hippolito]*

Now with thy dagger

Nail down his tongue, and mine shall keep possession

About his heart. If he but gasp, he dies.

We dread not death to quittance injuries.

*[They silence the Duke by nailing down his tongue.]*

Brother,

If he but wink, not brooking the foul object,

Let our two other hands tear up his lids

And make his eyes, like comets, shine through blood.

When the bad bleeds, then is the tragedy good.

*[Music is heard again.]*

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HIPPOLITO Whist, brother! Music's at our ear; they come.

[*Vindice and Hippolito stand aside.*]

*Enter the Bastard [Spurio], meeting the Duchess*

[*attended by servants with torches, who stand aside.*

*Spurio and the Duchess kiss.*]

[Thomas Middleton[?], *The Revenger's Tragedy*, 3.5.194-207]

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3. "The whole doctrine of comedies and tragedies is a perfect imitation, or fair lively painted picture of the life of every degree of man."

[Roger Ascham (1570)]

How accurate a description of early modern drama's practice does Ascham's comment seem to you? You should write about TWO plays, and you may choose to focus on one or other genre, or write about the differences.

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4. "They should...have been warned of their own sins [by the examples set forth in plays], which call continually for God's vengeance, which never faileth to fall on their necks suddenly and horribly, unless it be stayed with hearty repentance."

[William Baldwin (1563)]

How and why do TWO early modern tragedies explore God's vengeance?

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5. "The avenger, then, translates satiric speech into tragic action. What is more he reproduces, in the course of his role, precisely the contradictions of the satiric persona." [Peter Womack]

How do dramatists explore the connections between satire and revenge in early modern plays? You should write about TWO plays.

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6. With close reference to TWO early modern plays, write about ONE of the following: subplots; the dramatic unities; heroes; stage magic; the boys' companies.

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**SECTION B: Restoration Drama (EN352), relating to plays written between 1660 and 1709.**

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7. Comment on the following extract in the context of Restoration drama. Do NOT write a line-by-line commentary but use it to explore the dramatic and theatrical themes and conventions of the Restoration stage, with detailed reference to the play from which it comes and AT LEAST one other play.

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*Abdel.* Mean time, your valiant Son who had before  
Gain'd fame, rode round to every *Mirador*,  
Beneath each Ladies stand, a stop he made;  
And, bowing, took th'applauses, which they paid.  
Just in that point of time, the brave unknown,  
Approach'd the Lists.

*Boab.* – I mark'd him, when alone  
(Observ'd by all, himself observing none)  
He entered first; and with a graceful pride  
His fiery Arab, dextrously did guide:  
Who, while his Rider every stand survey'd,  
Sprung loose, and flew, into an Escapade:  
Not moving forward, yet with every bound,  
Pressing, and seeming still to quit his ground.  
What after pass'd –  
Was far from the Ventanna where I sate,

*To Abdel.*

But you were near; and can the truth relate.

*Abdel.* Thus, while he stood, the Bull who saw this foe,  
His easier Conquests proudly did forego:  
And, making at him, with a furious bound,  
From his bent forehead aim'd a double wound.

[John Dryden, 1 *The Conquest of Granada*, l.i.60-79]

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8. Comment on the following extract in the context of Restoration drama. Do NOT write a line-by-line commentary but use it to explore the dramatic and theatrical themes and conventions of the Restoration stage, with detailed reference to the play from which it comes and AT LEAST one other play.

*Enter Sir Fopling with his Equipage, six Footmen, and a Page*

*Sir Fopling.* Hey, Champaine, Norman, La Rose, la  
Fleur, La Tour, La Verdure. Dorimant –

*Lady Woodvil.* Here, here he is among this Rout,  
he names him; come away *Harriet*, come away.

*Exeunt Lady Woodvil, Harriet, Busy,  
and Young Bellair.*

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*Dorimant.* This fool's coming has spoil'd all, she's gone, but she has left a pleasing Image of her self behind that wanders in my Soul – It must not settle there.

*Sir Fopling.* What resverie is this! speak man.

*Dorimant.* Snatch from my self how far behind  
Already I behold the shore!

[Sir George Etherege, *The Man of Mode*, III.iii.158-164]

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9. "I have in this Play, as neer as I could, observed the three Unities, of Time, Place, and Action; The time of the Drama does not exceed six houres, the place is in a very narrow Compass, and the Main-Action of the Play, upon which all the rest depend, is the Sullen-Love betwixt *Stanford* and *Emilia*." [Thomas Shadwell, preface to *The Sullen Lovers* (1668)]

Write an essay about Restoration dramatists' observation (or not) of the dramatic unities. You should write about TWO plays, and need not refer to Shadwell's plays unless you wish to.

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10. "There would appear to have been some feeling of hurry about [opening the new theatres in 1660-1], for [Killigrew and Davenant] were rivals, each anxious to make his theatre more successful than the other's." [Richard Southern]

EITHER

(a) Write an essay about the first theatres opened after Charles II issued royal patents in 1660, and their plays.

OR

(b) Write an essay about theatrical rivalry, and its effect on the drama, at any point between 1660 and 1709.

You should write about TWO plays.

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11. How did playwrights respond to the appearance of the actress on the English stage? You may focus on the earliest plays to use actresses, or write more generally about the effects of writing plays for female actors. In your answer you should write about TWO plays.

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12. With close reference to TWO Restoration plays, write about ONE of the following: male friendship; cross-dressing; the influence of opera; heroines; anti-theatrical criticism.

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End

