

EN352X

UNIVERSITY OF WARWICK

Summer examinations 2016/17

EN352 Restoration Drama/EN353 Early Modern Drama

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 a print-out of the Dryden/Davenant *Tempest*.

Candidates should not, however, feel they must confine their answers solely to these materials 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 or unassessed essays, or between exam answers.

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

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.

SONG

[*During the song, Celia appears at her window, above.*]

NANO [*sings*] You that would last long, list to my song,

Continued

Make no more coil, but buy of this oil.
 Would you be ever fair and young?
 Stout of teeth and strong of tongue?
 Tart of palate? Quick of ear? 195
 Sharp of sight? Of nostril clear?
 Moist of hand and light of foot?
 Or (I will come nearer to't)
 Would you live free from all diseases,
 Do the act your mistress pleases, 200
 Yet fright all aches from your bones?
 Here's a med'cine for the nones.

VOLPONE Well, I am in a humor at this time to make a present
 of the small quantity my coffer contains: to the rich in cour-
 tesy, and to the poor for God's sake. Wherefore, now mark; 205
 I asked you six crowns, and six crowns at other times you
 have paid me. You shall not give me six crowns, nor five, nor
 four, not three, nor two, nor one, nor half a ducat, no, nor
 a *moccenigo*. Six-pence it will cost you, or six hundred
 pound—expect no lower price, for by the banner of my
 front, I will not bate a *bagatine*, that I will have only a 210
 pledge of your loves, to carry something from amongst you
 to show I am not contemned by you. Therefore now, toss
 your handkerchiefs, cheerfully, cheerfully, and be advertised
 that the first heroic spirit that deigns to grace me with a 215
 handkerchief, I will give a little remembrance of some-
 thing beside, shall please it better than if I had presented
 it with a double *pistolet*.

PEREGRINE Will you be that heroic spark, Sir Pol?
Celia at the window throws down her handkerchief
[with a coin tied inside it].
 Oh, see! The window has prevented you. 220

[Ben Jonson, *Volpone*, 2.3.191-220]

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.

LOVELL You see, fair lady, your father is solicitous
 To have you change the barren name of virgin
 Into a hopeful wife.
 MARGARET His haste, my lord,
 Holds no power o'er my will.
 LOVELL But o'er your duty. 190

Continued

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

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.

ALMANZOR: No man has more contempt than I, of breath;
 But whence hast thou the right to give me death?
 Obey'd as Sovereign by thy Subjects be, 205
 But know, that I alone am King of me.
 I am as free as Nature first made man
 'Ere the base Laws of Servitude began
 When wild in woods the noble Savage ran.

BOABDELIN: Since, then, no pow'r above your own you know, 210
 Mankind shou'd use you like a common foe,
 You shou'd be hunted like a Beast of Prey;
 By your own law, I take your life away.

ALMANZOR: My laws are made but only for my sake,
 No King against himself a Law can make. 215
 If thou pretendst to be a Prince like me,
 Blame not an Act which should thy Pattern be.
 I saw th' opprest, and thought it did belong
 To a King's office to redress the wrong:
 I brought that Succour which thou oughtst to bring, 220
 And so, in Nature, am thy Subjects King.

[John Dryden, *The Conquest of Granada*, Part 1, l.i.203-221]

9. 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.

LOVELESS: I have wrong'd you. Oh! rise! basely wrong'd
 you! And can I see your Face?

AMANDA: One kind, one pitying Look cancels those
 Wrongs for ever: And oh! forgive my fond 240
 presuming Passion; for from my Soul I pardon
 and forgive you all: All, all but this, the great-
 est, your unkind Delay of Love.

Continued

LOVELESS: Oh! seal my Pardon with thy trembling Lips,
while with this tender Grasp of fond reviving
Love I seize my Bliss, and stifle all thy Wrongs
for ever. 245

Embraces her.

AMANDA: No more; I'll wash away their Memory in
Tears of flowing Joy.

LOVELESS: Oh! thou hast rous'd me from my deep
Lethargy of Vice! For hitherto my Soul has
been enslav'd to loose Desires, to vain delud-
ing Follies, and Shadows of substantial Bliss:
but now I wake with Joy to find my Rapture
real,—Thus let me kneel and pay my Thanks 250
to her, whose conqu'ring Virtue has at last
subdu'd me. Here will I fix, thus prostrate,
sigh my Shame, and wash my Crimes in
never-ceasing Tears of Penitence. 255

[Colley Cibber, *Love's Last Shift*, V.ii.237-259]

10. Write an essay about the function of metatheatricality in Restoration drama.
You should write about at least TWO plays.

11. To what extent do plays of this period problematize or reinforce prevailing
categories of gender and sexuality? You should write about at least TWO plays.

12. Is "Restoration drama" a useful term for characterizing this period of theatre? If
not, what alternative term might we use? You should write about at least TWO
plays.

13. With close reference to at least TWO Restoration plays, write about ONE of the
following: spectacle; anti-theatrical criticism; the audience; the past.

(End)