

EN352X

UNIVERSITY OF WARWICK

Summer examinations 2017/18

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 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 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.

SHAKEBAG But, sirrah Will, what horses are those that passed?

BLACK WILL Why, didst thou hear any?

SHAKEBAG Ay, that I did.

(continued)

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BLACK WILL My life for thine, 'twas Arden, and his companion, and then all our labor's lost. 15

SHAKEBAG Nay, say not so; for if it be they, they may haply lose their way as we have done, and then we may chance meet with them.

BLACK WILL Come, let us go on like a couple of blind pilgrims. 20
Then Shakebag falls into a ditch.

SHAKEBAG Help, Will, help! I am almost drowned.
Here enters the Ferryman.

FERRYMAN Who's that that calls for help?

BLACK WILL 'Twas none here, 'twas thou thyself.

FERRYMAN I came to help him that called for help. Why, how now? Who is this that's in the ditch? [*He helps Shakebag out.*] You are well enough served to go without a guide, such weather as this! 25

BLACK WILL Sirrah, what companies hath passed your ferry this morning?

FERRYMAN None but a couple of gentlemen, that went to dine at my Lord Cheyne's. 30

BLACK WILL Shakebag, did not I tell thee as much?

FERRYMAN Why, sir, will you have any letters carried to them?

BLACK WILL No, sir. Get you gone.

FERRYMAN Did you ever see such a mist as this? 35

BLACK WILL No, nor such a fool as will rather be houghed than get his way.

FERRYMAN Why, sir, this is no Hough Monday; you are deceived. What's his name, I pray you, sir?

SHAKEBAG His name is Black Will. 40

FERRYMAN I hope to see him one day hanged upon a hill.
Exit Ferryman.

SHAKEBAG See how the sun hath cleared the foggy mist,
Now we have missed the mark of our intent.

[Anon, *Arden of Faversham*, scene 12, 11-43]

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.

(continued)

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MISTRESS MERRYTHOUGHT Truly Master Knight of the Burn-
ing Pestle, I am weary. 10

MICHAEL Indeed, la, mother, and I am very hungry.

RAFE Take comfort, gentle dame, and you, fair squire.
For in this desert there must needs be placed
Many strong castles, held by courteous knights,
And till I bring you safe to one of those 15
I swear by this my order ne'er to leave you.

WIFE Well said, Rafe! George, Rafe was ever comfortable,
was he not ?

CITIZEN Yes, duck.

WIFE. I shall ne'er forget him. When we had lost our child— 20
you know it was strayed almost, alone, to Puddle Wharf,
and the criers were abroad for it, and there it had drowned
itself but for a sculler—Rafe was the most comfortablest to
me. "Peace, mistress," says he, "let it go. I'll get you another
as good." Did he not, George? Did he not say so? 25

CITIZEN Yes, indeed did he, mouse.

GEORGE [*as dwarf*] I would we had a mess of pottage and a
pot of drink, squire, and were going to bed.

TIM [*as squire*] Why, we are at Waltham-town's end, and
that's the Bell-Inn. 30

GEORGE [*as dwarf*] Take courage, valiant knight, damsel,
and squire.

I have discovered, not a stone's cast off,
An ancient castle, held by the old knight
Of the most holy Order of the Bell,
Who gives to all knights-errant entertain. 35

There plenty is of food, and all prepared
By the white hands of his own lady dear.
He hath three squires that welcome all his guests:
The first, hight Chamberlino, who will see
Our beds prepared, and bring us snowy sheets, 40
Where never footman stretched his buttered hams;

The second, hight Tapstero, who will see
Our pots full fillèd, and no froth therein;
The third, a gentle squire, Ostlero hight,
Who will our palfreys slick with wisps of straw, 45

(continued)

And in the manger put them oats enough,
And never grease their teeth with candle-snuff.

[Francis Beaumont, *The Knight of the Burning Pestle*, 2.5.9-47]

3. "Vindictive persons live the lives of witches; who, as they are mischievous, so end they infortunate." [Francis Bacon, 'Of Revenge'].

How do early modern playwrights investigate this idea? You should refer in detail to AT LEAST TWO plays, and may write about revenge, or witches or both.

4. "The plot, then, is the first essential of tragedy; its soul, so to speak, and character takes the second place."

[Aristotle, *Poetics*]

Do early modern tragedies adhere to Aristotle's view on plot and character? You should discuss AT LEAST TWO plays in your response.

5. "Our intent was at this time to move inward delight, not outward lightness, and to breed (if it might be) soft smiling, not loud laughing, knowing it to the wise to be as great pleasure to hear counsel mixed with wit as to the foolish to have sport mingled with rudeness."

[Francis Beaumont, *The Knight of the Burning Pestle*, Prologue]

Is this how early modern playwrights operate? You should refer in detail to AT LEAST TWO plays.

6. "[A]ll popular, and common Stage-Playes, whether Comically, Tragicall, Satyricall, Mimicall, or mixt of either: (especially, as they are now compiled, and personated among us,) are such sinfull, hurtfull, and pernicious Recreations, as are altogether unseemely, and unlawfull unto Christians."

[William Prynne, *Histriomastix*]

How do early modern playwrights respond to the anti-theatrical prejudice? You should refer in detail to AT LEAST TWO plays, or to ONE play and TWO early modern critical works.

7. With close reference to TWO early modern plays, write about ONE of the following: stage directions; horrid laughter; marriage; magic; dramatic criticism.

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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.

SIR FRANCIS: Hold, Sir, you have nothing to say to this Lady.

SIR GEORGE: Nor you nothing to do with my Wife, Sir.

SIR FRANCIS: Wife, Sir!

MIRANDA: Ay really, *Guardian*, 'tis even so. I hope you'll forgive my first Offence. 105

SIR FRANCIS: What have you chous'd me out of my Consent, and your Writings then, Mistress, ha?

MIRANDA: Out of nothing but my own, *Guardian*.

SIR JEALOUS: Ha, ha, ha, 'tis some Comfort at least to see you are over-reach'd as well as my self. Will you settle your *Estate* upon your Son now? 110

SIR FRANCIS: He shall starve first.

MIRANDA: That I have taken care to prevent. There, Sir, is the Writings of your Uncle's *Estate*, which has been your due these three Years. 115
[Gives Char. Papers.]

CHARLES: I shall study to deserve this Favour.

SIR FRANCIS: What have you robb'd me too, Mistress! Egad I'll make you restore 'em.— Huswife, I will so. 120

SIR JEALOUS: Take care I don't make you pay the Arrears, Sir. 'Tis well it's no worse, since 'tis no better. Come, young Man, seeing thou hast out-witted me, take her, and Bless you both.

CHARLES: I hope, Sir, you'll bestow your Blessing too, 'tis all I'll ask. 125

(continued)

[Kneels.

SIR FRANCIS: Confound you all!
[Exit.

[Susannah Centlivre, *The Busie Body*, V.iii.102-127]

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.

PROSPERO: For you, usurping Prince, [To Alonzo.
Know, by my Art, you Shipwreckt on this Isle,
Where after I a while had punish'd you,
My Vengeance wou'd have ended; I design'd
To match that Son of yours with this my Daughter. 5

ALONZO: Pursue it still, I am most willing to't.

PROSPERO: So am not I. No Marriages can prosper
Which are with Murd'ers made; look on that Corps,
This whilst he liv'd, was young *Hippolito*,
That Infant Duke of *Mantua*, Sir, whom you 10
Expos'd with me; and here I bred him up
Till that Blood-thirsty Man, that *Ferdinand*—
But why do I exclaim on him, when Justice
Calls to unsheath her Sword against his guilt?

ALONZO: What do you mean? 15

PROSPERO: To execute Heav'ns Laws.
Here I am plac'd by Heav'n, here I am Prince,
Though you have dispossess'd me of my *Millain*.
Blood calls for blood; your Ferdinand shall die:
And I in bitterness have sent for you 20
To have the sudden joy of seeing him alive,
And then the greater grief to see him dye.

[John Dryden and William Davenant, *The Tempest*, IV.i, pp. 86-7]

10. Write an essay about the use of space in Restoration drama. You should write about AT LEAST TWO plays.

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11. "The movement of comedy is usually a movement from one kind of society to another" (Northrop Frye). To what extent is this true of Restoration comedy? You should write about AT LEAST TWO plays.

12. Write an essay about formal experimentation in Restoration theatre. You should write about AT LEAST TWO plays.

13. With close reference to AT LEAST TWO Restoration plays, write about ONE of the following: cross-dressing; satire; the rake; stage violence.

(End)

