

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 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.

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

Continued

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.

MARGARET Which, forced too much, may break.

LOVELL Bend rather, sweetest.

Think of your years.

MARGARET Too few to match with yours;
And choicest fruits, too soon plucked, rot and wither.

LOVELL Do you think I am old?

MARGARET I am sure I am too young.

LOVELL I can advance you.

MARGARET To a hill of sorrow,
Where every hour I may expect to fall,
But never hope firm footing. You are noble,
I of low descent, however rich;
And tissues matched with scarlet suit but ill.
Oh my good lord, I could say more, but that
I dare not trust these walls.

LOVELL Pray you, trust my ear, then.
[*They whisper.*]

Enter Overreach, listening.

OVERREACH Close at it! Whispering! This is excellent!
And by their postures, a consent on both parts.

*Enter Greedy. [He and Overreach converse, unnoticed
at first by Lovell and Margaret.]*

GREEDY Sir Giles, Sir Giles!

OVERREACH The great fiend stop that clapper!

GREEDY It must ring out, sir, when my belly rings noon.

The baked meats are run out, the roast turned powder.

OVERREACH I shall powder you.

GREEDY Beat me to dust, I care not;

In such a cause as this, I'll die a martyr.

OVERREACH Marry, and shall, you barathrum of the shambles!

Strikes him.

GREEDY How! Strike a justice of peace? 'Tis petty treason,
Edwardi quinto. But that you are my friend,
I could commit you without bail or mainprize.

[Philip Massinger, *A New Way to Pay Old Debts*, 3.2.187-212]

Continued

3. "Thou never dost enough revenge the wrong / Except thou pass." (Seneca (tr. Jasper Heywood), *Thyestes*, ll. 20-1).

How do early modern playwrights respond to this idea? You should refer in detail to at least TWO plays.

4. WHAT is our life? The play of passion.
Our mirth? The music of division:
Our mothers' wombs the tiring-houses be,
Where we are dressed for life's short comedy.

[Sir Walter Raleigh]

Write about early modern playwrights' treatment of the interplay between life and the theatre. You should discuss at least TWO plays in your response. [You may wish to, but need not, confine your comments to themes identified in these lines of verse, which is extracted from a 10-line poem.]

4. My language
Was never ground into such oily colours,
To flatter vice and daub iniquity:
But, with an armed and resolved hand,
I'll strip the ragged follies of the time
Naked as at their birth...

and with a whip of steel,
Print wounding lashes in their iron ribs.

[Ben Jonson, *Every Man Out Of His Humour*]

How do early modern playwrights prosecute this agenda? You should refer in detail to at least TWO plays.

5. "Comedy is the mirror of everyday life"...for as we gaze into a mirror we easily perceive the features of the truth in the reflection; and so, in reading a comedy do we easily observe the reflection of life and of custom.

[Evanthius (4th Century AD)]

Do dramatists of the early modern period use comedy as a mirror of everyday life? How and why? You should refer in detail to at least TWO plays.

6. With close reference to TWO early modern plays, write about ONE of the following: social class; tragic conventions; clowns; murder; sources; disguise.

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

Continued

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.

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,
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,
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.
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,
And so, in Nature, am thy Subjects King.

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

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.

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 presuming passion; for from my Soul I pardon and
forgive you all: all, all but this, the greatest, 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. (*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 deluding 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 to her, whose conquering 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.

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

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

10. 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.

11. 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.

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

(End)

Continued