

EN352X4

UNIVERSITY OF WARWICK

Summer Examinations 2015/16

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 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.

**Continued**

**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.

ALICE Then this, I hope, if all the rest do fail,  
Will catch Master Arden  
And make him wise in death, that lived a fool.  
Why should he thrust his sickle in our corn?

Or what hath he to do with thee, my love,  
Or govern me that am to rule myself?  
Forsooth, for credit sake I must leave thee!  
Nay, he must leave to live, that we may love.

May live, may love; for what is life but love?  
And love shall last as long as life remains,  
And life shall end before my love depart.

[*Arden of Faversham*, 12. 83-93]

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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.

BACON See, friar, where the fathers both lie dead!—  
Bacon, thy magic doth effect this massacre.  
This glass prospective worketh many woes,  
And therefore, seeing these brave lusty brutes,  
These friendly youths, did perish by thine art,  
End all thy magic and thine art at once.  
The poniard that did end the fatal lives,  
Shall break the cause efficient of their woes.  
So fade the glass! and end with it the shows  
That necromancy did infuse the crystal with.

*He breaks the glass.*

[Robert Greene, *Friar Bacon and Friar Bungay*, 13.75-84]

**Continued**

3. To what extent does early modern drama concerned with the question of revenge engage with ONE of these statements? You should write about TWO plays.

(a) "Revenge is a dish best served cold." [Proverb]

(b) "Vengeance is mine; I will repay," saith the Lord." [Romans 12.19]

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4. "Poets, Pypers, and Players [...] bringe vs too pleasure, slouth, sleepe, sinne, and without repentaunce to death and the Deuill."

[Stephen Gosson (1579)]

How do dramatists engage with the period's anti-theatrical discourse? You should write about TWO plays.

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5. "He [the husband] is the highest in the family, and hath both authoritie ouer all, and the charge of all is committed to his charge: he is as a king in his owne house: as a king is to see that land well gouerned where he is king, so that he is the chiefe ruler in an house."

[William Gouge (1622)]

How do early modern plays depict the familial relationship? Is Gouge's conceptualization of the husband's place in the house reflected in the 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.

PIERRE            Ten thousand men are Armed at your Nod,  
                      Commanded all by Leaders fit to guide  
                      A Battle for the freedom of the World;  
                      This wretched State has starv'd them in its service,  
                      And by your bounty quicken'd, they're resolv'd  
                      To serve your Glory, and revenge their own!  
                      Th' have all their different Quarters in this City,  
                      Watch for th' Alarm, and grumble 'tis so tardy.

**Continued**

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BEDAMAR I doubt not Friend, but thy unweary'd diligence  
Has still kept waking, and it shall have ease;  
After this Night it is resolv'd we meet  
No more, 'till *Venice* own us for her Lords.

PIERRE How lovely the *Adriatique Whore*,  
Drest in her Flames, will shine! devouring Flames!  
Such as shall burn her to the watery bottom  
And hiss in her Foundation.

[Thomas Otway, *Venice Preserv'd*, II.ii.218-233]

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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.

TATTLE [*coming up*] *Scandal*, are you in private Discourse, any thing of Secresie?  
*Aside to Scandal.*

SCANDAL Yes, but I dare trust you; We were talking of *Angelica's Love for Valentine*; you won't speak of it.

TATTLE No, no, not a Syllable – I know that's a Secret, for it's whisper'd every where.

SCANDAL Ha, ha, ha.

ANGELICA What is, Mr. *Tattle*? I heard you say something was whisper'd every where.

SCANDAL Your Love of *Valentine*.

ANGELICA How!

TATTLE No, Madam, his Love for your Ladyship – Gad take me, I beg your Pardon – for I never heard a Word of your Ladyship's Passion, till this instant.

ANGELICA My Passion! And who told you of my Passion, pray Sir?

SCANDAL Why, is the Devil in you? Did not I tell it you for a Secret?

TATTLE Gadso; but I thought she might have been trusted with her own Affairs.

SCANDAL Is that your Discretion? trust a Woman with her self?

[William Congreve, *Love for Love*, III.i.44-67]

Continued

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9. "Wit versus humour remains central to the debate about comedy throughout the Restoration period, a debate with strong moral implications."

[Brian Corman]

Write an essay about the nature and use of wit and/or humour in TWO Restoration comedies.

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10.     Players turn puppets now at your desire,  
          In their mouth's nonsense, in their tails a wire,  
          They fly through clouds of clouts, and showers of fire.

[John Wilmot, Earl of Rochester, 'Epilogue to *Love in the Dark*'  
(1675)]

Write an essay about the use of spectacle in Restoration theatre. You should write about TWO plays.

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11. Write an essay that explores intergenerational conflict in at least TWO Restoration plays. You are encouraged to think about both how such conflict is represented and also why it is such recurrent theme in Restoration drama.

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12. With close reference to TWO Restoration plays, write about ONE of the following: innocence; the dramatic unities; actresses; contracts; anti-theatrical criticism.

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**End**