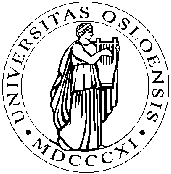
UNIVERSITETET   
I OSLO

 Institutt for litteratur, områdestudier og europeiske språk

**WRITTEN EXAMINATION**

**AUTUMN 2014/POSTPONED**

**6 pages**

**ENG2301 – English Renaissance Liteature**

**4 hours 27 January**

**In addition to *one* English-English dictionary, candidates are allowed to bring *one* sheet (A4) of notes (handwritten or print-out from computer file on both sides of the paper).**

**Questions must be answered in English.**

**Answers must be written on copy-sheets.**

Write an essay on ***ONE*** of the following topics:

1. Compare and contrast sonnet 45 (Stella oft sees the very face of woe), and 71 (Who will in fairest book of Nature know) from Sir Philip Sidney’s *Astrophil and Stella* (texts provided below). How is “Stella” portrayed in the two sonnets?

***OR***

1. Discuss the rhetoric of Andrew Marvell’s poem, “An Horatian Ode upon Cromwell’s Return from Ireland” (text provided below).

***OR***

1. “There are some Renaissance texts that practically demand to be considered in light of their immediate political context.” Discuss whether or in what ways this may be so with reference to AT LEAST *TWO* of the syllabus texts.Can one still read and enjoy these texts today without any reference to politics? If so, how, and why?

**The marks will be published 3 weeks after the exam date in Studentweb. You will receive an e-mail when the results are ready.**

**For an explanation of the mark obtained, please contact the teacher responsible for the course within one week after the exam results have been published. Remember to include your name and candidate number. The examiner will decide whether to give a written or oral explanation.**

**TEXTS for ESSAY TOPIC 1: Philip Sidney**, **sonnets from *Astrophil and Stella***

**45**  
1  Stella oft sees the very face of woe   
2  Painted in my beclouded stormy face,   
3  But cannot skill to[[1]](#footnote-1) pity my disgrace[[2]](#footnote-2),   
4  Not though thereof the cause herself she know.   
5  Yet hearing late a fable which did show,   
6      Of lovers never known, a grievous case,  
7      Pity thereof gate[[3]](#footnote-3) in her breast such place   
8  That, from that sea derived, tears’ spring did flow.   
9  Alas, if fancy,[[4]](#footnote-4) drawn by imagined things,   
10 Though false, yet with free scope more grace[[5]](#footnote-5) doth breed   
11  Than Servants[[6]](#footnote-6) wrack, where new doubts[[7]](#footnote-7) honor brings,   
12  Then think, my dear, that you in me do read   
13     Of lover’s ruin some sad tragedy:   
14     I am not I; pity the tale of me.

**71**

1  Who will in fairest book of Nature know   
2  How Virtue may best lodged in beauty be,   
3  Let him but learn of Love to read in thee,   
4   Stella, those fair lines, which true goodness show.   
5  There shall he find all vices’ overthrow,   
6      Not by rude force, but sweetest sovereignty   
7      Of reason, from whose light those night-birds[[8]](#footnote-8) fly;   
8  That inward sun in thine eyes shineth so.   
9  And not content to be Perfection’s heir  
10  Thyself, dost strive all minds that way to move,  
11  Who mark[[9]](#footnote-9) in thee what is in thee most fair.   
12  So while thy beauty draws the heart to love,   
13    As fast thy Virtue bends that love to good;   
14    “But, ah,” Desire still cries, “give me some food.”

**TEXT for ESSAY TOPIC 2: Andrew Marvell, ‘An Horatian Ode upon Cromwell’s Return from Ireland’**

1  The forward[[10]](#footnote-10) youth that would appear  
2  Must now forsake his Muses dear,   
3     Nor in the shadows sing   
4     His numbers languishing:   
  
5  'Tis time to leave the books in dust  
6  And oil th’ unusèd armor's rust,   
7     Removing from the wall   
8     The corselet[[11]](#footnote-11) of the hall.   
  
9  So restless Cromwell could not cease   
10  In the inglorious arts of peace,   
11     But through adventurous war   
12     Urgèd his active star;[[12]](#footnote-12)   
  
13  And, like the three-forked lightning, first   
14  Breaking the clouds where it was nursed,   
15     Did through his own side   
16     His fiery way divide:[[13]](#footnote-13)   
  
17  For 'tis all one to courage high,   
18  The emulous, or enemy;   
19     And with such, to enclose   
20     Is more than to oppose.   
  
21  Then burning through the air he went   
22  And palaces and temples rent;   
23     And Caesar's head at last   
24     Did through his laurels blast.[[14]](#footnote-14)   
  
25  'Tis madness to resist or blame   
26  The face of angry heaven's flame;   
27     And if we would speak true,   
28     Much to the man is due   
  
29  Who from his private gardens, where   
30  He lived reservèd and austere  
31     (As if his highest plot   
32     To plant the bergamot,[[15]](#footnote-15))   
33  Could by industrious valor climb   
34  To ruin the great work of time,   
35     And cast the kingdom old   
36     Into another mold;   
  
37  Though Justice against Fate complain,   
38  And plead the ancient rights in vain:   
39     But those do hold or break   
40     As men are strong or weak.   
  
41  Nature that hateth emptiness,   
42  Allows of penetration less,[[16]](#footnote-16)   
43     And therefore must make room   
44     Where greater spirits come.   
  
45  What field of all the civil war   
46  Where his were not the deepest scar?   
47     And Hampton shows what part   
48     He had of wiser art;[[17]](#footnote-17)   
  
49  Where, twining subtle fears with hope,   
50  He wove a net of such a scope   
51     That Charles himself might chase   
52     To Caresbrooke's narrow case,[[18]](#footnote-18)   
  
53  That thence the royal actor borne,   
54  The tragic scaffold might adorn;   
55     While round the armèd bands   
56     Did clap their bloody hands.   
  
57  *He* nothing common did or mean   
58  Upon that memorable scene,   
59     But with his keener eye   
60     The ax's edge did try;   
  
61  Nor called the gods with vulgar spite  
62  To vindicate his helpless right;   
63     But bowed his comely head   
64     Down, as upon a bed.

65  This was that memorable hour,   
66  Which first assured the forcèd power;   
67     So when they did design   
68     The Capitol's first line,   
69  A bleeding head, where they begun   
70  Did fright the architects to run;   
71     And yet in that the state   
72     Foresaw its happy fate.[[19]](#footnote-19)

73  And now the Irish are ashamed   
74  To see themselves in one year tamed;   
75     So much one man can do,   
76     That does both act and know.   
  
77  They can affirm his praises best,   
78  And have, though overcome, confessed   
79     How good he is, how just,   
80     And fit for highest trust.[[20]](#footnote-20)   
  
81  Nor yet grown stiffer with command,   
82  But still in the republic's hand---   
83     How fit he is to sway,   
84     That can so well obey.[[21]](#footnote-21)   
  
85  He to the Commons' feet presents   
86  A kingdom for his first year's rents,   
87     And, what he may, forbears   
88     His fame to make it theirs;   
  
89  And has his sword and spoils ungirt,   
90  To lay them at the public's skirt:  
91     So, when the falcon high   
92     Falls heavy from the sky,

93  She, having killed, no more doth search,   
94  But on the next green bough to perch;   
95     Where, when he first does lure,   
96     The falconer has her sure.

97  What may not then our isle presume,   
98  While victory his crest does plume!   
99     What may not others fear,   
100     If thus he crowns each year!  
  
101  As Caesar he ere long to Gaul,   
102  To Italy an Hannibal,   
103     And to all states not free,   
104     Shall climactèric[[22]](#footnote-22) be.   
  
105  The Pict[[23]](#footnote-23) no shelter now shall find   
106  Within his parti-coloured mind,   
107     But from this valor sad[[24]](#footnote-24),   
108     Shrink underneath the plaid;   
  
109  Happy if in the tufted brake   
110  The English hunter him mistake,   
111     Nor lay his hounds in near   
112     The Caledonian[[25]](#footnote-25) deer.   
  
113  But thou, the war's and Fortune's son,   
114  March indefatigably on;   
115     And for the last effect,   
116     Still keep the sword erect;  
  
117  Besides the force it has to fright   
118  The spirits of the shady night,[[26]](#footnote-26)  
119     The same arts that did gain   
120     A power must it maintain.[[27]](#footnote-27)

1. Is unable to. [↑](#footnote-ref-1)
2. Misfortune. [↑](#footnote-ref-2)
3. Got. [↑](#footnote-ref-3)
4. Fantasy. [↑](#footnote-ref-4)
5. Favor. [↑](#footnote-ref-5)
6. Her lover’s. [↑](#footnote-ref-6)
7. Scruples. [↑](#footnote-ref-7)
8. The owl, for example, was an emblem of various vices. [↑](#footnote-ref-8)
9. Perceive. [↑](#footnote-ref-9)
10. Eager, ambitious. [↑](#footnote-ref-10)
11. Upper body armor. [↑](#footnote-ref-11)
12. Normally the stars are thought to control men’s fates, but Cromwell presses his own star forward. [↑](#footnote-ref-12)
13. The «three-forked lightning» identifies him with Zeus. [↑](#footnote-ref-13)
14. Royal crowns were made of laurel because they were believed to protect from lightning. [↑](#footnote-ref-14)
15. A pear-shaped orange. [↑](#footnote-ref-15)
16. Nature abhors a vacuum, but even more, the penetration of one body’s space by another body. [↑](#footnote-ref-16)
17. Charles was confined at Hampton Court after his defeat. [↑](#footnote-ref-17)
18. Cromwell was rumored to have secretly allowed the escape to Carlsbrooke Castle (on the Isle of Wight) for the sake of convincing Parliament that Charles could not be trusted. [↑](#footnote-ref-18)
19. Livy and Pliny record that the workmen digging the foundations for a temple of Jupiter at Rome uncovered a bloody head which they were persuaded to take as an omen that Rome would be head of a great empire. [↑](#footnote-ref-19)
20. Cromwell actually conducted a particularly brutal campaign in Ireland, and the Irish had no such testimonials for him. [↑](#footnote-ref-20)
21. The idea about obedience fitting one to rule is a commonplace. [↑](#footnote-ref-21)
22. A period of crucial, epochal change. [↑](#footnote-ref-22)
23. Early Scots were called Picts (from the Latin word *pictus*, painted), because the warriors painted themselves many colors. [↑](#footnote-ref-23)
24. Severe, solemn. [↑](#footnote-ref-24)
25. Scottish. [↑](#footnote-ref-25)
26. A sword carried with the blade upright evokes the classical tradition that underworld spirits are frightened off by raised weapons. [↑](#footnote-ref-26)
27. An allusion to Machiavelli’s advice that a kingdom won by force must for some time be maintained by force. [↑](#footnote-ref-27)