

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:–

B.A.

Shakespeare

COURSE CODE : ENGLN02

DATE : 28-APR-06

TIME : 10.00

TIME ALLOWED : 6 Hours

Answer three questions, one from Section A and two from Section B. Answers in Section B may make reference to the set plays but must not be based on them. Unless otherwise specified, answers in Section B should be based on at least two works.

Candidates must not present substantially the same material in any two answers, whether on this paper or in other parts of the examination.

Between 1.00pm and 1.45pm candidates will be able, if they wish, to leave their desks to have lunch. The examination will finish at 4.00pm.

Candidates should not discuss the paper during the lunch break.

SECTION A

1. Is there a hero in *The Merchant of Venice*?
2. Why is Shylock Jewish?
3. The man that hath no music in himself
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagem, and spoils.

(The Merchant of Venice)

Consider one or more of the set plays in the light of Lorenzo's assertion.

4. O that it could be prov'd
That some night-tripping fairy had exchang'd
In cradle-clothes our children where they lay,
And call'd mine Percy, his Plantagenet!
Then would I have his Harry, and he mine.

(I Henry 4)

Discuss.

5. 'Banish not him thy Harry's company, banish plump Jack, and banish all the world.' Do you agree?
6. 'However close to us he may be in thought', notes John Bayley, 'Macbeth is cut off from us by action'. What can you make of this?
7. 'He has no children.' Write on children in *Macbeth*.

TURN OVER

8. As usual in Shakespeare, evil, however great, burns itself out and time is the servant of providence. Nowhere is this clearer than in *Macbeth*.

(Frank Kermode)

Do you agree? You may extend your discussion to any one or more of the other set plays if you wish.

9. Eternity was in our lips and eyes,
Bliss in our brows' bent, none our parts so poor
But was a race of heaven.

(*Antony and Cleopatra*)

Consider the relationship between language and action in *Antony and Cleopatra*.

10. '*Antony and Cleopatra* is Shakespeare's critique of judgement' (J.F. Danby).
Discuss.

CONTINUED

11. Comment on what you find of literary and dramatic interest in one or two of the following passages.

(a)

Lor. Madam, although I speak it in your
presence,
You have a noble and a true conceit
Of godlike amity, which appears most
strongly
In bearing thus the absence of your lord.
But if you knew to whom you show this
honour,
How true a gentleman you send relief,
How dear a lover of my lord your husband,
I know you would be prouder of the work
Than customary bounty can enforce you.
Por. I never did repent for doing good,
Nor shall not now ; for in companions
That do converse and waste the time to-
gether,
Whose souls do bear an equal yoke of love,
There must be needs a like proportion
Of lineaments, of manners, and of spirit,
Which makes me think that this Antonio,
Being the bosom lover of my lord,
Must needs be like my lord. If it be so,
How little is the cost I have bestowed
In purchasing the semblance of my soul
From out the state of hellish cruelty !
This comes too near the praising of myself ;
Therefore, no more of it ; hear other things.
Lorenzo, I commit into your hands
The husbandry and manage of my house
Until my lord's return ; for mine own part,
I have toward heaven breath'd a secret
vow
To live in prayer and contemplation,
Only attended by Nerissa here,
Until her husband and my lord's return.
There is a monastery two miles off,
And there we will abide. I do desire you
Not to deny this imposition,
The which my love and some necessity
Now lays upon you.
Lor. Madam, with all my heart
I shall obey you in all fair commands.

TURN OVER

(b)

Fal. Bardolph, am I not fall'n away
vilely since this last action? Do I not
bate? Do I not dwindle? Why, my skin
hangs about me like an old lady's loose
gown; I am withered like an old apple-
john. Well, I'll repent, and that suddenly,
while I am in some liking; I shall be out
of heart shortly, and then I shall have no
strength to repent. An I have not forgotten
what the inside of a church is made of, I
am a peppercorn, a brewer's horse. The
inside of a church! Company, villainous
company, hath been the spoil of me.

Bard. Sir John, you are so fretful you
cannot live long.

Fal. Why, there is it; come, sing me a
bawdy song, make me merry. I was as
virtuously given as a gentleman need to be;
virtuous enough: swore little, dic'd not
above seven times a week, went to a bawdy-
house not above once in a quarter—of an
hour, paid money that I borrowed—three
or four times, lived well, and in good com-
pass; and now I live out of all order, out
of all compass.

Bard. Why, you are so fat, Sir John, that
you must needs be out of all compass—out
of all reasonable compass, Sir John.

Fal. Do thou amend thy face, and I'll
amend my life. Thou art our admiral, thou
bearest the lantern in the poop, but 'tis in
the nose of thee; thou art the Knight of
the Burning Lamp.

Bard. Why, Sir John, my face does you
no harm.

Fal. No, I'll be sworn; I make as good
use of it as many a man doth of a death's
head or a memento mori: I never see thy
face but I think upon hell-fire, and Dives
that lived in purple; for there he is in his
robes, burning, burning. If thou wert any
way given to virtue, I would swear by thy
face: my oath should be 'By this fire,
that's God's angel'. But thou art alto-
gether given over, and wert indeed, but for
the light in thy face, the son of utter
darkness. When thou ran'st up Gadshill
in the night to catch my horse, if I did not
think thou hadst been an ignis fatuus or a
ball of wildfire, there's no purchase in
money. O, thou art a perpetual triumph,
an everlasting bonfire light! Thou hast
saved me a thousand marks in links and
torches, walking with thee in the night
betwixt tavern and tavern; but the sack
that thou hast drunk me would have
bought me lights as good cheap at the
dearest chandler's in Europe. I have main-
tained that salamander of yours with fire
any time this two and thirty years; God
reward me for it!

CONTINUED

(c)

Porter. Here's a knocking indeed ! If a man were porter of hell-gate, he should have old turning the key. [Knock] Knock, knock, knock ! Who's there, i' th' name of Beelzebub ? Here's a farmer that hang'd himself on th' expectation of plenty. Come in time ; have napkins enow about you ; here you'll sweat for't. [Knock] Knock, knock ! Who's there, i' th' other devil's name ? Faith, here's an equivocator, that could swear in both the scales against either scale ; who committed treason enough for God's sake, yet could not equivocate to heaven. O, come in, equivocator. [Knock] Knock, knock, knock ! Who's there ? Faith, here's an English tailor come hither for stealing out of a French hose. Come in, tailor, here you may roast your goose. [Knock] Knock, knock ; never at quiet ! What are you ? But this place is too cold for hell. I'll devil-porter it no further. I had thought to have let in some of all professions that go the primrose way to th' everlasting bonfire. [Knock] Anon, anon ! [Opens the gate] I pray you remember the porter. 5
10
15
20
25

Enter MACDUFF and LENNOX.

Macd. Was it so late, friend, ere you went to bed, that you do lie so late ?

Port. Faith, sir, we were carousing till the second cock ; and drink, sir, is a great provoker of three things. 30

Macd. What three things does drink especially provoke ?

Port. Marry, sir, nose-painting, sleep, and urine. Lechery, sir, it provokes and unprovokes : it provokes the desire, but it takes away the performance. Therefore much drink may be said to be an equivocator with lechery : it makes him, and it mars him ; it sets him on, and it takes him off ; it persuades him, and disheartens him ; makes him stand to, and not stand to ; in conclusion, equivocates him in a sleep, and, giving him the lie, leaves him. 35
40

Macd. I believe drink gave thee the lie last night. 45

Port. That it did, sir, i' the very throat on me ; but I requited him for his lie ; and, I think, being too strong for him, though he took up my legs sometime, yet I made a shift to cast him. 50

TURN OVER

(d)

Enter ANTONY and EROS.

Ant. Eros, thou yet behold'st me ?

Eros. Ay, noble lord.

Ant. Sometime we see a cloud that's dragonish ;

A vapour sometime like a bear or lion,
A tower'd citadel, a pendent rock,
A forked mountain, or blue promontory 5
With trees upon't that nod unto the world

And mock our eyes with air. Thou hast seen these signs ;

They are black vesper's pageants.

Eros. Ay, my lord.

Ant. That which is now a horse, even with a thought

The rack dislimns, and makes it indistinct,
As water is in water.

Eros. It does, my lord.

Ant. My good knave Eros, now thy captain is

Even such a body. Here I am Antony ;
Yet cannot hold this visible shape, my knave.

I made these wars for Egypt ; and the Queen—

Whose heart I thought I had, for she had mine,

Which, whilst it was mine, had annex'd unto't

A million moe, now lost—she, Eros, has
Pack'd cards with Cæsar, and false-play'd my glory.

Unto an enemy's triumph. 20

Nay, weep not, gentle Eros ; there is left us
Ourselves to end ourselves.

Enter MARDIAN.

O, thy vile lady !
She has robb'd me of my sword.

Mar. No, Antony ;
My mistress lov'd thee, and her fortunes mingled

With thine entirely.

Ant. Hence, saucy eunuch ; peace ! 25
She hath betray'd me, and shall die the death.

Mar. Death of one person can be paid but once,
And that she has discharg'd. What thou wouldst do

Is done unto thy hand. The last she spake
Was ' Antony ! most noble Antony ! ' 30

Then in the midst a tearing groan did break
The name of Antony ; it was divided
Between her heart and lips. She rend'ed life,

Thy name so buried in her.

Ant. Dead then ?

Mar. Dead.

Ant. Unarm, Eros ; the long day's task is done,

And we must sleep. That thou depart'st 35
hence safe

Does pay thy labour richly. Go.

[Exit Mardian.

Off, pluck off !

The sevenfold shield of Ajax cannot keep
The battery from my heart. O, cleave, my sides !

Heart, once be stronger than thy continent 39
Crack thy frail case. Apace, Eros, apace.—

No more a soldier. Bruised pieces, go ;
You have been nobly borne.—From me

awhile. [Exit Eros.

I will o'ertake thee, Cleopatra, and
Weep for my pardon. So it must be, for now

All length is torture. Since the torch is out, 45
Lie down, and stray no farther. Now all labour

Mars what it does ; yea, very force en-
tangles

Itself with strength. Seal then, and all is done.

Eros !—I come, my queen.—Eros !—Stay for me ;

Where souls do couch on flowers, we'll hand 50
in hand,

And with our sprightly port make the
ghosts gaze.

Dido and her Æneas shall want troops,
And all the haunt be ours.—Come, Eros,

Eros !

CONTINUED

SECTION B

12. Write on one of the following topics in Shakespeare's works: hunting, foreigners, clothes, blood, pregnancy, the sea, the city.
13. Write on Shakespeare's treatment of his sources. You may if you wish confine your answer to a single work.
14. Discuss any one or two plays where textual variants seem to you of crucial importance.
15. Should we use theory to read Shakespeare?
16. In 1986 the *Oxford Complete Shakespeare* claimed to break new ground by editing Shakespeare's plays as performance texts written for a living theatre. Do you agree that even after 400 years the plays should be seen as theatrical scripts, or are they better read as poetry and prose on the page?
17. Consider Edward Berry's suggestion that Shakespeare's 'very elusiveness seems one secret of his continuing theatrical life'.
18. As knowledge advances, pleasure passes from the eye to the ear, but returns, as it declines, from the ear to the eye.

(Samuel Johnson, 'Preface to Shakespeare')

How well does Shakespeare translate into film? You may confine your attention to one work if you wish.

19. 'Who is it that can tell me who I am?' (*King Lear*). Do any of Shakespeare's tragic heroes know who they are?
20. 'When the bad bleeds, then is the tragedy good' (Thomas Middleton, *The Revenger's Tragedy*). Comment, with reference to two or more of Shakespeare's tragedies.
21. Does Shakespeare turn suffering into entertainment?
22. Comment on Coleridge's observation that *Hamlet* is
almost the only play of Shakespeare in which mere accidents,
independent of all will, form an essential part of the plot.
23. 'Come, come, elder brother, you are too young in this' (*As You Like It*). Write about Shakespeare's treatment of siblings.
24. Write about violence in Shakespearean comedy.

TURN OVER

25. Stanley Wells has written of the 'turbulent sexuality' that pervades Shakespeare's works. How does this manifest itself?

26. Love is a smoke rais'd with the fume of sighs;
Being purg'd, a fire sparkling in lovers' eyes;
Being vex'd, a sea nourish'd with loving tears.
What is it else? A madness most discreet,
A choking gall and a preserving sweet.

(*Romeo and Juliet*)

Either: (a) Write on love and madness in Shakespeare.

Or: (b) Consider the link, if any, between love and marriage in Shakespeare's works.

27. Write about disguise as revelation in Shakespeare.

28. Do you not know I am a woman? When I think, I must speak.

(Rosalind in *As You Like It*).

Nothing, my lord.

(Cordelia in *King Lear*).

Consider the range of the female voice in Shakespeare.

29. Once more unto the breach, dear friends, once more,
Or close the wall up with our English dead.
In peace there's nothing so becomes a man
As modest stillness and humility;
But when the blast of war blows in our ears,
Then imitate the action of the tiger.

(*Henry V*)

Consider the ways in which Shakespeare dramatises war.

30. In *Henry V* for the first time [Shakespeare] begins to strain, with words like rivage, vaultages, sternage, legerity, pocky, womby, cowarded. Much of his diction takes on henceforth a strongly exploratory cast.

(John Berryman)

To what effect, or effects?

CONTINUED

31. John Ruskin asserts that, in his historical work, neither Shakespeare nor any other great artist that he knows of displays any care to cast himself 'into the particular ways and tones of thought, or custom, of past time'. Is he in Shakespeare's case right? Explain and illustrate.

32. At last she calls to mind where hangs a piece
Of skilful painting, made for Priam's Troy.

(The Rape of Lucrece).

O, patience!
The statue is but newly fix'd, the colour's
Not dry.

(The Winter's Tale).

Discuss the interplay between people and works of art in Shakespeare.

33. And therefore, since I cannot prove a lover
To entertain these fair well-spoken days,
I am determined to prove a villain
And hate the idle pleasures of these days.

(King Richard III)

Write an essay on 'determination' in two or more of Shakespeare's works.

END OF PAPER