

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:-

B.A.

Spanish 2116: Culture of the Spanish Renaissance

COURSE CODE : SPAN2116

UNIT VALUE : 1.00

DATE : 23-MAY-05

TIME : 10.00

TIME ALLOWED : 3 Hours

S321/ S2116: Culture of the Spanish Renaissance: 1492 – 1648.

Candidates should answer **THREE** questions

Essays may be written in either Spanish or English, but no extra credit will be given for answers in Spanish.

Candidates should not base more than ONE answer on a particular work.

Candidates should not base their answers on any text or texts used extensively in their course-work essays.

1. Discuss the representation of the Other in Spanish Renaissance culture.
2. Examine the relationship between literature and history and how texts we have studied exemplify this relationship.
3. **EITHER a)** 'We need to understand Nebrija's *Grammatica Castellana* not merely in the context of Spain's growing empire, but also as an integral part of Nebrija's vision for reforming the teaching of Latin.' Discuss this comment in relation to the text.
OR b) Write a critical assessment of Antonio de Nebrija's *Grammatica Castellana*.
4. Analyse the counterposition of *uso* with *arte* in Juan de Valdés' *Diálogo de la lengua*.
5. **EITHER a)** 'Colón's *Carta a Santángel* is a triumph of rhetorical manipulation.' Discuss.
OR b) To what extent is the *Carta a Santángel* a reflection of Cristobal Colón's mental world rather than an accurate representation of the first European encounter with the indigenous peoples of the Americas?
6. **EITHER a)** Discuss the anti-clericalism of Alfonso de Valdés' *Diálogo de las cosas acaecidas en Roma*.
OR b) To what extent is Alfonso de Valdés' *Diálogo de las cosas acaecidas en Roma* a convincing defence of the Emperor Charles V?
7. **EITHER a)** Examine Alfonso de Valdés' vision of early modern Europe as it is portrayed in the *Diálogo de Mercurio y Carón*.
OR b) Some critics have argued that Alfonso de Valdés' *Diálogo de Mercurio y Carón* should not be described as Erasmian because it takes ideas further than Erasmus and is even more radical. Do you agree?

TURN OVER

S321/S2116

8. **EITHER a)** Analyse Diego Hurtado de Mendoza's representation of Venice and its republican style of government.
OR b) What is Diego Hurtado de Mendoza's view of ambassadors and their role?
OR c) What, if anything, can we learn about Diego Hurtado de Mendoza's view of religious difference from his letters to Francisco de los Cobos?
9. 'At the same moment that *El Viaje de Turquía* seeks to assert the absolute difference between Catholicism and Islam, it reveals how similar they really are.' Analyse this comment in relation to the text.
10. **EITHER a)** Examine the role of wealth and commerce in Cervantes' 'The Captive's Tale'
OR b) How do you interpret the figure of Zoraida in Cervantes' 'The Captive's Tale'?
11. Discuss the representation of the Araucanos. You may consider *Arauco domado* by Lope de Vega, OR Alonso de Ercilla's *La Araucana*, OR BOTH in your answer.
12. Despite being dedicated to the son of García Hurtado de Mendoza, Lope's play *Arauco domado* is a highly subversive intervention in the debate about the New World. In what ways might the play be considered subversive?
13. **EITHER a)** 'What he has witnessed so complicates both his literary and his imperial loyalties that he risks betraying an epic cause.' Discuss this comment in relation to Alonso de Ercilla's poem *La Araucana*.
OR b) Comment on the role of prophecy in Alonso de Ercilla's *La Araucana*.
14. Analyse satire in ONE OR MORE of the texts by Francisco de Quevedo studied.
15. Discuss Quevedo's narrative technique in *El buscón*.
16. **EITHER a)** '*Los sueños* dramatises the tension between Counter Reformation orthodoxy and Quevedo's belief that no knowledge should be forbidden.' Discuss this comment in relation to *Los sueños*.
OR b) Discuss the representation of Hell in *Los sueños*.
17. **EITHER a)** How does the concept of *culteranismo* illuminate our reading of Luis de Góngora's *Romances*?
OR b) Analyse in detail Góngora's use of *conceptos* in ONE OR MORE of his poems.

END OF PAPER