

QUESTION 1: EARLY RENAISSANCE POETRY

Only the poet, disdaining to be tied to any such subjection [to nature], lifted up with the vigor of his own invention, doth grow in effect another nature, in making things either better than nature bringeth forth, or quite anew, forms such as never were in nature, as the Heroes, Demigods, Cyclops, Chimeras, Furies, and such like; so as he goeth hand in hand with nature, not enclosed within the narrow warrant of her gifts, but freely ranging only within the zodiac of his own wit.

Philip Sidney, "An Apology for Poetry"

Through a close analysis of "Sonnet 54," show how Edmund Spenser's poem dramatises Philip Sidney's idea of the autonomy of the poet and the transcendence of the poem.

Sonnet 54

Of this worlds Theatre in which we stay,
My love lyke the Spectatōr ydly sits
Beholding me that all the pageants' play,
Disguysing diversly my troubled wits.
Sometimes I joy when glad occasion fits,
And mask in myrth lyke to a Comedy:
Soone after when my joy to sorrow flits,
I waile and make my woes a Tragedy.
Yet she beholding me with constant eye,
Delights not in my merth nor rues' my smart: °
But when I laugh she mocks, and when I cry
She laughes, and hardens evermore her hart. °
What then can move her? if nor merth nor mone, °
She is no woman, but a senceless stone.

roles
5
10 pities / hurt
heart
moan

(100)

OR

QUESTION 2: EARLY RENAISSANCE POETRY

Wyatt is best found in translation, in the high and creative art of imitation, and he especially discovers himself in his transmutation of Petrarch.

Susan Brigden, *Thomas Wyatt: The Heart's Forest*

Through an analysis of "Whoso List to Hunt," show how Thomas Wyatt's translation and imitation of Petrarch's "Sonnet 190" can also be read as a transmutation of its original context and meaning. In your analysis, pay particular attention to Wyatt's use of tone, diction, imagery and structure.

Whoso List¹ to Hunt

Whoso list to hunt, I know where is an hind, °	<i>female deer</i>
But as for me, alas, I may no more:	
The vain travail hath wearied me so sore.	
I am of them that farthest cometh behind;	
Yet may I by no means my wearied mind	5
Draw from the deer; but as she fleeth afore,	
Fainting I follow. I leave off therefore,	
Since in a net I seek to hold the wind.	
Who list her hunt, I put him out of doubt,	
As well as I may spend his time in vain:	10
And, graven in diamonds, in letters plain	
There is written her fair neck round about:	
<i>Noli me tangere</i> , ² for Caesar's I am;	
And wild for to hold, though I seem tame.	

(100)

¹ Whoever likes.

² Touch me not (Latin). The phrase (in Italian in Petrarch) has roots in both Petrarch's sonnet *Rime* 190 – Wyatt's main source – and in the Bible (see especially the Catholic Bible, the Vulgate: John 20: 17 and Matthew 22: 21). Renaissance commentators on Petrarch maintained that the deer in Caesar's royal forest wore collars bearing a similar inscription, to prevent anyone from hunting the animals. The allusion raises questions about Wyatt's relation to King Henry VIII ("Caesar," line 13). Wyatt was accused during his lifetime of having been the lover of Anne Boleyn, who became Henry VIII's second wife and a major cause of his break with the Catholic Church.

OR

QUESTION 3: LATE RENAISSANCE POETRY

Write an essay on Christopher Marlowe's "The Passionate Shepherd to His Love" in which you analyse how the poet uses imagery and any two other literary techniques – enjambment, rhyming couplet, rhythm, rhyme, hyperbole, and so forth – to represent the theme of love.

The Passionate Shepherd to His Love

Come live with me and be my love,
And we will all the pleasures prove,
That Valleys, groves, hills, and fields,
Woods, or steepy mountain yields.

And we will sit upon the Rocks, 5
Seeing the Shepherds feed their flocks,
By shallow Rivers to whose falls
Melodious birds sing Madrigals.

And I will make thee beds of Roses
And a thousand fragrant posies, 10
A cap of flowers, and a kirtle
Embroidered all with leaves of Myrtle;

A gown made of the finest wool
Which from our pretty Lambs we pull;
Fair lined slippers for the cold, 15
With buckles of the purest gold;

A belt of straw and Ivy buds,
With Coral clasps and Amber studs:
And if these pleasures may thee move, 20
Come live with me, and be my love.

The Shepherds' Swains shall dance and sing
For thy delight each May-morning:
If these delights thy mind may move,
Then live with me, and be my love.

(100)

OR

QUESTION 4: LATE RENAISSANCE POETRY

Write an essay on William Shakespeare's "Sonnet 147" in which you analyse how the poet uses imagery and any two other literary techniques – enjambment, rhyming couplet, rhythm, rhyme, hyperbole, and so forth – to represent the theme of love.

Sonnet 147: My love is as a fever, longing still

My love is as a fever, longing still	
For that which longer nurseth the disease,	
Feeding on that which doth preserve the ill,	
Th' uncertain sickly appetite to please.	
My reason, the physician to my love,	5
Angry that his prescriptions are not kept,	
Hath left me, and I desperate now approve	
Desire is death, which physic did except.	
Past cure I am, now reason is past care,	
And frantic-mad with evermore unrest;	10
My thoughts and my discourse as madmen's are,	
At random from the truth vainly expressed:	
For I have sworn thee fair, and thought thee bright,	
Who art as black as hell, as dark as night.	

(100)

END OF PAPER

