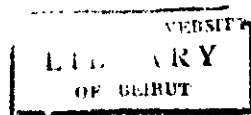


1 #



Mark Bayer
English 201

Name:.....

FINAL EXAM

PART ONE-SHORT ANSWER (Do ten of thirteen).
(One mark each for a total of ten)

1. In what popular work are the sonnets of Wyatt and Surrey first disseminated?
2. Dussia plays the field. Name at least three of her boyfriends.
3. What is the principal source of Book I of the *Faerie Queene*?
4. In what year was the first collected edition of John Donne's poetry, *Songs and Sonnets*, published?
HINT: it was posthumous.
5. A letter to what important literary and political figure prefaces Spenser's *Faerie Queene*?
6. Name at least two of the four characters in John Donne's *Satire 3* and the respective religions that they represent.
7. What twentieth century avatar of Donne and the metaphysical poets popularized that movement?
8. How do we know that poems like Donne's "The Canonization" and "The Sun Rising" date from the first decade of the seventeenth century?
9. What are the two standard types of **formal** satire? Give an example of one or the other.
10. What figures do the personifications "L'Allegro" and "Il Penseroso" represent, respectively?
11. What famous orator does Milton strive to emulate in his prose works (in, for instance, the ones we looked at in class, *The Reason of Church Government Urged Against Prelacy* and *Areopagitica*)?
12. What's the occasion (as opposed to genre) of Milton's *Lycidas*?
13. What is the popular name given to those seventeenth century poets influenced heavily by Ben Jonson?

PART TWO-IDENTIFICATION (Do four of five)

Identify the name of the work, the author, and, briefly, where the particular passage appears in the context of the work as a whole, and its significance to the work.

(2.5 marks each for a total of ten)

PART THREE-READING

For ONE of the passages below, write a coherent essay which describes the local, thematic, and/ or contextual significance of the lines. Your essay should provide detailed analysis of specific words and phrases in the text (close reading). Use your knowledge of the author, literary history, and the early-modern period to frame this discussion. (Ten marks)

But when as none of them he saw him take,

He to him raught* a dagger sharpe and keene,

reached

And gave it him in hand: his hand did quake,

And tremble like a leaf of Aspin greene,

And troubled bloud through his pale face was seene

To come, and goe with tydings from the hart,

As it a running messenger had beene.

At last resolved to work his finall smart,

He lifted up his hand, that backe againe did start.

2. To adore, or scorn an image, or protest,
May all be bad; doubt wisely; in strange way
To stand inquiring right, is not to stray;
To sleep or run wrong, is. On a huge hill,
Cragged and steep, Truth stands, and he that will
Reach her, about must, and about must go,
And what the hill's suddenness resists, wins so.
3. Call us what you will, we are made such by love,
Call her one, me another fly,
We're tapers too, and at our own cost die,
And we in us find the eagle and the dove.
The phoenix riddle hath more wit
By us: we two being one, are it.
So, to one neutral thing both sexes fit.
We die and rise the same, and prove
Mysterious by this love.
4. ...Good and evil we know in the field of this world grow up almost inseparably; and the knowledge of good is so involved and interwoven with the knowledge of evil, and in so many cunning resemblances hardly to be discerned, that those confused seeds which were imposed on Psyche as an incessant labor to cull out and sort asunder were not more intermixed. . . And perhaps this is that doom which Adam fell into of knowing good and evil, that is to say of knowing good by evil.
5. Drink to me only with thine eyes,
And I will pledge with mine;
Or leave a kiss but in the cup,
And I'll not look for wine



PART FOUR-ESSAY
(twenty marks)

Edmund Spenser is, without question, one of the most important writers in English literary history. Clearly, however, Spenser, like most writers, did not write in isolation and draws upon both well-known and obscure literary and political traditions in his writing which he, in turn, refined and passed on to others. Write a coherent essay in which you explore the ways in which both English and foreign literary traditions contribute to the style and substance of *The Faerie Queene* and how this work went on to influence subsequent writers. How do both Spenser and later writers inherit and modify these traditions to produce something novel, yet still firmly situated in the vernacular tradition? Draw upon the writings of any of the writers we've studied in the class as well as the various literary and political movements (eg. humanism, courtly love, the Protestant Reformation, to name a few) that we've looked at in class. In your essay you must discuss Spenser (obviously) and at least three other figures that we've studied, at least one of whom predated Spenser, and one who wrote after. The first paragraph of your essay should include a statement of its thesis. Be sure to back up your statements with examples from the text(s) as much as possible.