

This examination is two hours long, with an extra half-hour for thought and proofreading. Do Parts One and Two. Write all answers in ink, in your bluebooks; put your name and the name of your teaching fellow on the cover of each bluebook.

*Part One**Identifications (40 points)*

Identify as thoroughly as you can 10 of the following 13 passages. Note the author, title, speaker, location in larger work. Write two or so sentences on the significance of each passage. (4 points each).

1. A little onward lend thy guiding hand
To these dark steps, a little further on.
2. For Spirits when they please
Can either Sex assume, or both.
3. I cannot praise a fugitive and cloistered virtue, unexercised and unbreathed, that
never sallies out and sees her adversary, but slinks out of the race where that
immortal garland is to be run for, not without dust and heat.
4. All is best, though we oft doubt,
What th' unsearchable dispose
Of highest wisdom brings about,
And ever best found in the close.
5. that I might learn
In what degree or meaning thou art called
The Son of God, which bears no single sense.
The Son of God I also am, or was;
And, if I was, I am; relation stands:
All men are Sons of God.
6. Prov. xxi. 1. *man's goings are of Jehovah.* . . . Jer.x.23. *O Jehovah, I know that the way of man is not in himself.* In this, however, there is no infringement on the liberty of the human will; otherwise man would be deprived of the power of free agency, not only with regard to what is right, but with regard to what is indifferent, or even positively wrong.
7. Since first this subject for heroick song
Pleas'd me long choosing, and beginning late;
Not sedulous by nature to indite
Wars, hitherto the only argument
Heroick deem'd chief mastery to dissect
With long and tedious havock fabled knights
In battles feign'd; the better fortitude
Of patience and heroick martyrdom
Unsung.

- 8 At last he rose, and twitch'd his Mantle blew:
To'morrow to fresh Woods, and Pastures new.
9. But wisest Fate says no,
This must not yet be so.
10. If all the world
Should in a pet of temperance feed on Pulse,
Drink the clear stream, and nothing wear but Frieze,
Th'all-giver would be unthank't, would be unprais'd,
Not half his riches known, and yet despis'd,
And we should serve him as a grudging master,
As a penurious niggard of his wealth,
And live like Nature's bastards, not her sons.
11. But drive far off the barbarous dissonance
Of Bacchus and his revellers, the race
Of that wild rout that tore the Thracian bard
In Rhodope, where woods and rocks had ears
To rapture, till the savage clamour drowned
Both harp and voice; nor could the Muse defend
Her son. So fail not thou, who thee implores:
For thou art heavenly, she an empty dream.
12. Thus they the Son of God our Savior meek
Sung Victor, and from Heavenly Feast refresh't
Brought on his way with joy; hee unobserv'd
Home to his Mother's house private return'd.
13. What could the Muse herself that *Orpheus* bore,
The Muse herself, for her enchanting son
Whom Universal nature did lament,
When by the rout that made the hideous roar,
His gory visage down the stream was sent,
Down the swift *Hebrus* to the *Lesbian* shore?

Write an essay on *one* of the four topics below. Indicate on your blue-book which topic you have selected, and *give your essay a title*. Be as specific as possible when enlisting examples from Milton's work. You may allude to or discuss in your essay any of passages quoted in Parts One, but take care not to repeat anything you have written on the exam. Be sure, too, that you are not reproducing the contents of one of your papers. Be original and imaginative. And be sure to structure your argument around a thesis.

1. Consider the representation of the relation of parent and child in three of the following texts: "Ad Patrem," *Paradise Lost*, *Paradise Regained* and *Samson Agonistes*. Topics of consideration might include the following: How does Milton represent filial duty and/or the transmission of character traits from parents to children? Does Milton's treatment of these issues evolve over the course of his career? How does his representation of motherhood differ from that of fatherhood?
2. With reference to at least three different works, write an essay on beginnings in Milton. Why is knowledge about one's own beginning, or *the* beginning, important? You may wish to discuss the relation of beginnings to the literary, philosophical, theological, or political concerns raised in Milton's writings. You might, alternatively, want to consider the actual beginnings of Milton's poems, or the ways in which his writing represents moments of beginning, creation, or initiation.
3. With reference to at least three different works, write an essay on endings in Milton. You could write about how these works actually conclude, or you could write about the idea of ending: how Milton's imagines the end of a narrative or plot, of a human life, of a world, an era, or of time itself. How might Milton's "ends" reflect his ideas about time, divine foreknowledge, divine or human justice, poetic vocation, or the possibility of a false ending?
4. How does Milton represent heroism? Discuss three of his characters, choosing either one or two characters from *Paradise Lost* and the remaining one or two characters from any of the following texts: "The Passion," *Comus*, *Paradise Regained* and *Samson Agonistes*. (The Son can count as a separate character in each of his literary appearances.) What defines a heroic action for Milton? Does his definition of heroism evolve over time? How do the genres in which Milton chose to write affect his representations of heroism? Is gender a consideration: could the Lady, Eve and Dalila be considered heroes?