

**FIRST PUBLIC EXAMINATION**

**Preliminary Examination in English Language and Literature: Paper 3**

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**OLD ENGLISH LITERATURE AND  
OLD ENGLISH TRANSLATION AND COMMENTARY**

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**LONG VACATION 2002**

**Thursday 26 September, 2.30 pm – 5.30 pm**

**Candidates MUST attempt BOTH Question 1 and Question 2 and TWO others**

Except where a question is directed to a specific text, you may apply the essay questions (Questions 3-14) to any single text or group of texts which seem(s) to you appropriate. You should not write more than ONE answer substantially on the same author.

**Do not turn over until told that you may do so**

1. Translate TWO of the following passages:

(a)

þā on morgenne gehierdun þæt þæs cyninges þegnas þe him beaſtan wārun, þæt se cyning ofslāgen wæs. þā ridon hīe þider, ond his aldormon Ōsric, ond Wiſerþ his þegn, ond þā men þe hē beaſtan him læfde ær, ond þone æþeling on þære byrig mētton þær se cyning ofslāgen læg (ond þā gatu him tō beſocen hæfdon) ond þā þærto ēodon. Ond þā gebēad hē him hiera āgenne dōm ſeos ond londes, gif hīe him þæs rīces ūpon, ond him cýþde þæt hiera mægas him mid wāron, þā þe him from noldon. Ond þā cuādon hīe þæt him nānig mæg lēofra nāre þonne hiera hlāford, ond hīe nāfre his banan folgian noldon. Ond þā budon hīe hiera mægum þæt hīe gesunde from ēodon. Ond hīe cuādon þæt tāt ilce hiera geſērum geboden wære þe ær mid þām cyninge wārun. þā cuādon hīe þæt hīe hīe þæs ne onmunden 'þon mā þe ēowre geſēran þe mid þām cyninge ofslāgene wārun.' Ond hīe þā ymb þā gatu ſeohtende wāron oþ þæt hīe þærinne fulgon ond þone æþeling ofslōgon ond þā men þe him mid wārun, alle būtan ānum, se wæs þæs aldormonnes godsunu; ond hē his feorh generede, ond þeah hē wæs oft gewundad.

(b)

Ic þis giedd wrece bi mē ful geōmorre,  
mīnre sylfre sīð. Ic þæt secgan mæg,  
hwæt ic yrmþa gebād, siþþan ic up awēox,  
nīwes oppe ealdes, nō mā þonne nū.  
A ic wite wonn mīnra wræcsipa.

Ærest mīn hlāford gewāt heonan of lēodum  
ofer yþa gelāc; hæfde ic uhtceare  
hwær mīn lēodfruma londes wære.  
Ða ic mē fēran gewāt folgað sēcan,  
winelēas wræcca, for mīnre wēapearfe,  
ongunnon þæt þæs monnes māgas hycgan  
þurh dyrne gebōht, þæt hī tōdælden unc,  
þæt wit gewīdost in woruldrice  
lifdon lāðlicost, ond mec longade.

Hēt mec hlāford mīn herheard niman,  
āhte ic lēofra lýt on þissum londstede,  
holdra frēonda, for þon is mīn hyge geōmor.  
Ða ic mē ful gemæcne monnan funde,  
heardsæligne, hygegeōmorne,  
mōd mīpendne, morþor hycgendne  
blīpe gebæro. Ful oft wit bēotedan  
þæt unc ne gedælde nemne dēað āna  
ōwiht elles; eft is þæt onhworfen,  
is nū swā hit næfre wære,  
frēondscipe uncer. Sceal ic feor ge nēah  
mīnes felalēofan fāhðu drēogan.

TURN OVER

(c)

Forþon nū mīn hyge hweorfeð ofer hreþerlocan,  
mīn mōdsefa mid mereflōde  
ofer hwæles ēþel hweorfeð wīde,  
eorþan scēatas, cymeð eft tō mē  
gīfre ond grædig, gielleð ānfloga,  
hweteð on hwælweg hreþer unwearnum  
ofer holma gelagu. Forþon mē hātran sind  
Dryhtnes drēamas þonne þis dēade lif,  
læne on londe. Ic gelyfe nō  
þæt him eorðwelan ēce stondað.  
Simle þrēora sum þinga gehwylce,  
ær his tīddege tō twēon weorpeð;  
ādġ opþe ylđo opþe ecghete  
fægum fromweardum feorh oðþringeð  
Forþon bið eorla gehwām æftercweþendra  
lof lifgendra lāstworda betst,  
þæt hē gewyrce, ær hē on weg scyle,  
fremum on foldan wið fēonda niþ,  
dēorum dædum dēofle tōgēanes,  
þæt hine ælđa bearn æfter hergen,  
ond his lof siþþan lifge mid englum  
āwa tō ealdre, ēcan lifes blæd,  
drēam mid dugeþum



(d)

Hwæðere eft Dryhten ārās  
 mid his miclan mihte mannum tō helpe.  
 Hē ðā on heofenas āstāg. Hider eft fundap  
 on þysne middangeard mancynn sēcan  
 on dōmdæge Dryhten sylfa,  
 ælmihtig God and his englas mid,  
 þæt hē þonne wile dēman, se āh dōmes geweald,  
 ānra gehwylcum, swā hē him ærur hēr  
 on þyssum lānan līfe gecearnap.  
 Ne mæg þær ænig unforht wesan  
 for þām worde þe se Wealdend cwyð:  
 frīneð hē for þære mænige hwær se man sīe,  
 se ðe for Dryhtnes naman dēaðes wolde  
 biteres onbyrgan, swā hē ær on ðām bēame dyde.  
 Ac hīe þonne forhtiað, and fēa þencap  
 hwæt hīe tō Criste cweðan onginnen.  
 Ne þearf ðær þonne ænig anforht wesan  
 þe him ær in brēostum bereð bēacna sēlest;  
 ac ðurh ðā rōde sceal rīce gesēcan  
 of eorðwege æghwylc sāwl,  
 sēo þe mid Wealdende wunian þenceð.'

TURN OVER

2. Write a commentary on ONE of the following passages:

(i)

Cōm þā tō recede rinc sīðian  
drēamum bedæled. Duru sōna onarn  
fyrbendum fæst, syþðan hē hire folmum æthrān,  
onbræd þā bealohyðig, ðā hē gebolgen wæs,  
recedes mūþan. Raþe æfter þon  
on fāgne flōr fēond treddode,  
ēode yrremōd, him of ēagum stōd  
ligge gelīcost lēoht unfæger  
Geseah hē in recede rinca manige,  
swefan sibbegedriht samod ætgædere,  
magorinca hēap. þā his mōd āhlōg  
mynte þæt hē gedælde, ær þon dæg cwōme,  
atol āglæca ānra gehwylces  
līf wið līce, þā him ālumpen wæs  
wistfille wēn. Ne wæs þæt wyrd þā gēn,  
þæt hē mā mōste manna cynnes  
ðicgean ofer þā niht. þrȳðswȳð behēold  
mæg Higelāces hū se mānscaða  
under færgripum gefaran wolde.

(ii)

'Heald þū nū, hrūse, nū hæleð ne mōstan,  
eorla æhte' Hwæt, hyt ær on ðē  
gōde begēaton. Gūðdēað fornam,  
feorhbealo frēcne fȳra gehwylcne  
lēoda mīnra þāra ðe þis lif ofgeaf,  
gesāwon seledrēam Nāh, hwā sweord wege  
oððe feormie fæted wæge,  
dryncfæt dēore; duguð ellor scēoc  
Sceal se hearda helm hyrstedgolde,  
fætum befeallen; feormynd swefað,  
þā ðe beadogriman bȳwan sceoldon,  
ge swylce sēo herepād, sīo æt hilde gebād  
ofer borda gebræc bite irena,  
brosnað æfter beorne. Ne mæg byrnan hring  
æfter wīgfruman wīde fēran,  
hæleðum be healfe. Næs hearpan wyn,  
gomen glēobēames, ne gōd hafoc  
geond sæl swingeð, ne se swihta mearh  
burhstede bēateð Bealocwealm hafað  
fela feorhcynna forð onsended'

TURN OVER

3. "It might almost be said that in Old English, the lyric mood is always the elegiac" (C.L. Wrenn). How useful are generic classifications for the student of Old English literature?
4. "It is never very far from the *Beowulf*-poet's mind that the great celebrations of human commonality share in the precariousness of the 'feast of life'. Discuss with reference to *Beowulf* and/or any other text(s).
5. "The poem . . . [*Dream of the Rood*].. Is deeply involved in the paradox of victory through apparent defeat" (Alvin A. Lee). Discuss with reference to *Dream of the Rood* and/or to any other text(s).
6. "Better it is for each man to avenge his friend than to mourn deeply" (*Beowulf*). Does the treatment of feuding and vengeance in Old English literature endorse Beowulf's statement?
7. "The Church's willingness to baptize what it could not suppress is seen in the modification of the ideas implied by such words as 'dom', 'lof', and 'wyrd'" (Bruce Mitchell). Discuss.
8. "Old English poetry has enough high qualities without the claim to structural elegance". Debate the implications of this remark.
9. "The hawk shall stay on the glove/The wild thing rest there" (*Maxims*). Analyze the treatment of compulsion.
10. Would you agree with the view that the study of Old English prose must be concerned more with history than with aesthetics?
11. "The portrayal of human behaviour in Old English texts is insistently symbolic". Is it?
12. Discuss the treatment of any ONE of these topics in Old English literature: allegory; ships; birds; age; weapons; civilisation; song; the bible.
13. In what ways have history, archaeology, or art history illuminated your reading of Old English literature?
14. Make a case for the study of any text(s) in the period which have not been prescribed on the syllabus.

B EGL 4103  
A MHN 4103  
C ELA 4103  
B EGL 4123

**FIRST PUBLIC EXAMINATION**

**Moderations in English Language and Literature: Paper 2 (b) and Paper 4 (b)**  
**Preliminary Examination in English and Modern Languages, Part 2: Paper 2 (b)**  
**Honour Moderations in Modern History and English: Paper 4 (b)**

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**MODERN LITERATURE (1900 TO THE PRESENT DAY)**

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**TRINITY TERM 2003**

**Thursday 19 June 2003, 9.30 a.m. – 12.30 p.m.**

Answer **THREE** questions: if you are taking this paper as Paper 2 (b) for Moderations in English, or as a joint school candidate, you may write *either* **THREE** essays *or* **TWO** essays and a Commentary from Question 25. If you are taking the paper as Paper 4 (b) for Moderations in English, you **MUST** write **TWO** essays and a Commentary from Question 25.

You may apply the following questions to any author or authors, or to any works or group of works, as seems to you appropriate. You should not write more than one answer substantially on the same author. If you are offering Woolf, Beckett, or Heaney as Special Authors for Paper 4 of Moderations in English, you must not write on them in this paper. If you have answered on Lawrence's short stories in Paper 1, you should not discuss them in this paper.

**Do not turn over until told that you may do so.**

1. 'The crossing of borders, of language, geography and culture...these matters have been at the heart of the literary project' (RUSHDIE). Do you agree? You may restrict your answer to any issues of language, geography or culture in the period.
2. 'Directly we speak of tendencies or movements we commit ourselves to the belief that there is some force, influence, outer pressure which is strong enough to stamp itself upon a whole group of different writers so that all their writing has a certain common likeness' (WOOLF). Consider the ways in which any ONE OR MORE writer(s) from the period confirms *or* challenges the validity of this belief.
3. 'How beastly the bourgeois is!  
Standing in their thousands, these appearances, in damp England  
what a pity they can't all be kicked over  
like sickening toadstools' (LAWRENCE).  
*Either* (a) To what extent has writing of this period disturbed *or* reinforced connections between literature and prejudice?  
*Or* (b) Discuss violence in the literature in the period.
4. '[Englishmen] quote the remark that "the battle of Waterloo was won on the playing-fields of Eton." It is nothing to them that the remark is inapplicable historically and was never made by the Duke of Wellington, and that the Duke of Wellington was an Irishman' (FORSTER).  
Discuss the relationship between literature and ideas of national identity in the period.
5. 'I am not interested in indulging myself in some private, closed exercise of my imagination that fulfils only the obligation of my personal dreams—which is to say yes, the work must be political' (TONI MORRISON). Consider the ways in which any ONE OR MORE writer(s) of the period has endorsed *or* disputed this claim.
6. 'The self, as we understand it today, is not the unity it was assumed to be by classical rationalism. On the contrary, it is multiple and multiply divided against itself. It is, to speak in figures, a zoo in which a multitude of beasts have residence' (J. M. COETZEE). In what ways has the literature of the period helped fashion this modern sense of self?
7. 'No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists' (T.S. ELIOT). Discuss in relation to any literature of the period.
8. 'It is fatal to be a man or a woman pure and simple; one must be woman-manly or man-womanly' (WOOLF).  
*Either* (a) Consider the extent to which gender has shaped the writing of the period *and/or* critical ideas about it.  
*Or* (b) Discuss the literary treatment of gender identities *and/or* gender relations in this period.
9. 'We have curious ideas of ourselves. We think of ourselves as a body with a spirit in it, or a body with a soul in it, or a body with a mind in it' (LAWRENCE). In what ways has the literature of the period challenged *or* confirmed these 'curious ideas'?

10. 'In an era of mass technological reproduction, the work of the serious artist had a special value simply because it was unique, because it bore his personal, individual signature. The works of popular culture...were seen as having little value because they were manufactured objects, bearing no individual stamp....But...this distinction appears extremely shallow' (SONTAG).

*Either* (a) Discuss any aspect of this statement that interests you.

*Or* (b) Does the popular literature of the period deserve serious study?

11. 'Only an Occidental could speak of Orientals...just as it was the White Man who could designate and name the coloreds, or nonwhites' (SAID).

*Either* (a) To what extent is the literature of the period subversive of *or* complicit with this act of naming?

*Or* (b) Discuss the treatment of any ONE of the following in writings of the period: Empire, primitivism, race, or ethnicity.

12. 'There is a considerable body of people just now who are asking for some kind of clear and sensible engagement to be evidently disclosed in contemporary plays' (PINTER). How far has the pressure to be 'clear and sensible' shaped the drama of the period?

13. 'There are elements in the language of the theatre beyond the text...which are often more decisive, more central to one's experience of the event than the text' (JOHN MCGRATH). Which dramatist(s) of the period has exploited this 'language...beyond the text' most effectively?

14. 'Let us ask the *poet* for the *new*—ideas and forms' (RIMBAUD).

*Either* (a) To what extent has the poetry of the period responded to this invitation?

*Or* (b) How helpful is it to distinguish between new *ideas* and new *forms* when thinking about the poetry of the period?

15. 'Actual artists, actual texts, are seldom more than more or less modernist, postmodernist, formalist, symbolist, realist, surrealist, politically committed, aesthetically "pure", "experimental", regionalist, internationalist, what have you. The particular work ought always to take primacy over contexts and categories' (JOHN BARTH).

*Either* (a) Do you agree?

*Or* (b) Discuss the ways in which the work of ONE OR MORE writer(s) of the period resists neat critical *and/or* generic categorisations.

16. 'How to build a new, "modern" world out of an old, legend-haunted civilization, an old culture which we have brought into the heart of a newer one' (RUSHDIE).

*Either* (a) How successfully has the literature of the period engaged with the challenges of modernity *or* history?

*Or* (b) Discuss the importance of 'an old, legend-haunted civilization' to ONE OR MORE writer(s) of the period.

TURN OVER

17. 'Everyone knows that the birth of the cinema altered the status of literature. by depriving it of certain of its functions, but also by giving it some of its own means' (GENETTE). Discuss the impact of film, television, radio, the internet or any print media on the literature of the period.

18. 'Nothing happens. It is just life going on and on....And in neither is there any grossly discernible beginning or middle or end' (MAY SINCLAIR).

*Either* (a) To what end(s) has the literature of the period disturbed conventional ideas of narrative linearity *and/or* voice?

*Or* (b) To what extent is the frustration of readers' expectations characteristic of the literature of the period?

19. 'James Joyce sticks at nothing, literally. He forbids himself no word. He says everything—everything' (ARNOLD BENNETT on *Ulysses*). Discuss the ways in which ONE OR MORE writer(s) of the period has unsettled conventional assumptions about literary language *and/or* literariness.

20. 'It is difficult to underestimate the contribution minor writers *and/or* marginal forms of writing have made to the literary culture of this period.' Do you agree?

21. 'If the keynote of the writers of the twenties is a "tragic sense of life", the keynote of the new writers [of the thirties] is "serious purpose"' (ORWELL). How helpful is it to understand the literary history of this period in terms of distinctive decades?

22. 'If there is one word on which we can fix, which will suggest the maximum of what I mean by the term "a classic", it is the word *maturity*....A classic can only occur when a civilization is mature; when a language and a literature are mature; and it must be the work of a mature mind' (T. S. ELIOT).

*Either* (a) To what extent has the literature of the period reflected *or* undermined this definition of literary value?

*Or* (b) In what ways, if any, has this period been characterised by a crisis of literary value?

23. 'The familiar destructiveness of war represents not, as is commonly supposed, finality but uncertainty, a hovering on the edge of what, like death, can never be totally known' (ROSE).

*Either* (a) To what extent has the war literature of this period confirmed OR challenged this claim?

*Or* (b) Discuss the preoccupation with uncertainty OR the limits of representation in the literature of the period.

24. Write an essay on the literary treatment of ONE of the following in the writing of the period: fragmentation; technology; science; sexuality; nature; drugs; the death of god; class; silence; the future; journalism; the city; heroism.



25. If you are taking this paper as paper 4 (b) for Moderations in English, this question is compulsory. Write a commentary on ONE of the following passages. You will be expected to demonstrate an understanding of the literary technique of the piece and are encouraged to show an historical awareness of genre and style through appropriate comparisons with other contemporary writing.

(a)

Portrait d'une Femme\*

Your mind and you are our Sargasso Sea, London has swept about you this score years And bright ships left you this or that in fee:	5
Ideas, old gossip, oddments of all things, Strange spars of knowledge and dimmed wares of price. Great minds have sought you – lacking someone else. You have been second always. Tragical?	
No. You preferred it to the usual thing:	10
One dull man, dulling and uxorious, One average mind – with one thought less, each year. Oh, you are patient, I have seen you sit Hours, where something might have floated up.	
And now you pay one. Yes, you richly pay.	15
You are a person of some interest, one comes to you And takes strange gain away: Trophies fished up; some curious suggestion; Fact that leads nowhere; and a tale or two, Pregnant with mandrakes, or with something else	20
That might prove useful and yet never proves, That never fits a corner or shows use, Or finds its hour upon the loom of days: The tarnished, gaudy, wonderful old work; Idols and ambergris and rare inlays,	25
These are your riches, your great store; and yet For all this sea-hoard of deciduous things, Strange woods half sodden, and new brighter stuff: In the slow float of differing light and deep, No! there is nothing! In the whole and all,	30
Nothing that's quite your own. Yet this is you.	

Ezra Pound (1912)

\* 'Portrait of a Lady'

TURN OVER

(b)

A perfect fountain of bubbling notes shook from the barrel-organ, round, bright notes, carelessly scattered.

Constantia lifted her big, cold hands as if to catch them, and then her hands fell again. She walked over to the mantelpiece to her favourite Buddha. And the stone and gilt image, whose smile always gave her such a queer feeling, almost a pain and yet a pleasant pain, seemed today to be more than smiling. He knew something; he had a secret. 'I know something that you don't know,' said her Buddha. Oh, what was it, what could it be? And yet she had always felt there was...something.

The sunlight pressed through the windows, thieved its way in, flashed its light over the furniture and the photographs. Josephine watched it. When it came to mother's photograph, the enlargement over the piano, it lingered as though puzzled to find so little remained of mother, except the ear-rings shaped like tiny pagodas and a black feather boa. Why did the photographs of dead people always fade so? wondered Josephine. As soon as a person was dead their photograph died too. But, of course, this one of mother was very old. It was thirty-five years old. Josephine remembered standing on a chair and pointing out that feather boa to Constantia and telling her that it was a snake that had killed their mother in Ceylon....Would everything have been different if mother hadn't died? She didn't see why. Aunt Florence had lived with them until they had left school, and they had moved three times and had their yearly holiday and...and there'd been changes of servants, of course.

Some little sparrows, young sparrows they sounded, chirped on the window-ledge. *Yeep—eyeep—yeep*. But Josephine felt they were not sparrows, not on the window-ledge. It was inside her, that queer little crying noise. *Yeep—eyeep—yeep*. Ah, what was it crying, so weak and forlorn?

If mother had lived, might they have married? But there had been nobody for them to marry. There had been father's Anglo-Indian friends before he quarrelled with them. But after that she and Constantia never met a single man except clergymen. How did one meet men? Or even if they'd met them, how could they have got to know men well enough to be more than strangers? One read of people having adventures, being followed, and so on. But nobody had ever followed Constantia and her. Oh yes, there had been one year at Eastbourne a mysterious man at their boarding-house who had put a note on the jug of hot water outside their bedroom door! But by the time Connie had found it the steam had made the writing too faint to read; they couldn't even make out to which of them it was addressed. And he had left next day. And that was all. The rest had been looking after father and at the same time keeping out of father's way. But now? But now? The thieving sun touched Josephine gently. She lifted her face. She was drawn over to the window by gentle beams....

Until the barrel-organ stopped playing Constantia stayed before the Buddha, wondering, but not as usual, not vaguely. This time her wonder was like longing. She remembered the times she had come in

here, crept out of bed in her nightgown when the moon was full, and lain  
on the floor with her arms outstretched, as though she was crucified. 50  
Why? The big, pale moon had made her do it. The horrible dancing  
figures on the carved screen had leered at her and she hadn't minded. She  
remembered too how, whenever they were at the seaside, she had gone  
off by herself and got as close to the sea as she could, and sung 55  
something, something she had made up, while she gazed all over that  
restless water. There had been this other life, running out, bringing things  
home in bags, getting this on approval, discussing them with Jug, and  
taking them back to get more things on approval, and arranging father's  
trays and trying not to annoy father. But it all seemed to have happened  
in a kind of tunnel. It wasn't real. It was only when she came out of the 60  
tunnel into the moonlight or by the sea or into a thunderstorm that she  
really felt herself. What did it mean? What was it she was always  
wanting? What did it all lead to? Now? Now?

Katherine Mansfield 'The Daughters of the Late Colonel' (1920) 65

TURN OVER

(c)

When you walk through a town like, this – two hundred thousand inhabitants, of whom at least twenty thousand own literally nothing except the rags they stand up in – when you see how the people live, and still more how easily they die, it is always difficult to believe that you are walking among human beings. All colonial empires are in reality founded upon that fact. The people have brown faces – besides, there are so many of them! Are they really the same flesh as yourself? Do they even have names? Or are they merely a kind of undifferentiated brown stuff, about as individual as bees or coral insects? They rise out of the earth, they sweat and starve for a few years, and then they sink back into the nameless mounds of the graveyard and nobody notices that they are gone. And even the graves themselves soon fade back into the soil. Sometimes, out for a walk, as you break your way through the prickly pear, you notice that it is rather bumpy underfoot, and only a certain regularity in the bumps tells you that you are walking over skeletons.

When you go through the Jewish quarters you gather some idea of what the medieval ghettos were probably like. Under their Moorish rulers the Jews were only allowed to own land in certain restricted areas, and after centuries of this kind of treatment they have ceased to bother about overcrowding. Many of the streets are a good deal less than six feet wide, the houses are completely windowless, and sore-eyed children cluster everywhere in unbelievable numbers, like-clouds of flies. Down the centre of the street there is generally running a little river of urine.

In the bazaar huge families of Jews, all dressed in the long black robe and little black skull-cap, are working in dark fly-infested booths that look like caves. A carpenter sits cross-legged at a prehistoric lathe, turning chair-legs at lightning speed. He works the lathe with a bow in his right hand and guides the chisel with his left foot, and thanks to a lifetime of sitting in this position his left leg is warped out of shape. At his side his grandson, aged six, is already starting on the simpler parts of the job.

I was just passing the coppersmiths' booths when somebody noticed that I was lighting a cigarette. Instantly, from the dark holes all round, there was a frenzied rush of Jews, many of them old grandfathers with flowing grey beards, all clamouring for a cigarette. Even a blind man somewhere at the back of one of the booths heard a rumour of cigarettes and came crawling out, groping in the air with his hand. In about a minute I had used up the whole packet. None of these people, I suppose, works less than twelve hours a day, and every one of them looks on a cigarette as a more or less impossible luxury.

As the Jews live in self-contained communities they follow the same trades as the Arabs, except for agriculture. Fruitsellers, potters, silversmiths, blacksmiths, butchers, leatherworkers, tailors, water-carriers, beggars, porters – whichever way you look you see nothing but Jews. As a matter of fact there are thirteen thousand of them, all living in the space of a few acres. A good job Hitler isn't here. Perhaps he is on his way, however. You hear the usual dark rumours about the Jews, not only from the Arabs but from the poorer Europeans.

‘Yes, *mon vieux*, they took my job away from me and gave it to a Jew. The Jews! They’re the real rulers of this country, you know. They’ve got all the money. They control the banks, finance – everything.’ 50

‘But,’ I said, ‘isn’t it a fact that the average Jew is a labourer working for about a penny an hour?’

‘Ah, that’s only for show! They’re all moneylenders really. They’re cunning, the Jews.’ 55

In just the same way, a couple of hundred years ago, poor old women used to be burned for witchcraft when they could not even work enough magic to get themselves a square meal.

George Orwell, ‘Marrakech’ (1939) 60

TURN OVER

(d)

MELISSA *comes through the door and joins them.*

MELISSA

What on earth's going on out there? It's like the Black Death.

TERRY

What is?

5

MELISSA

The town's dead. There's nobody on the streets, there's not a soul in sight, apart from some...soldiers. My driver had to stop at a...you know...what do you call it?...a roadblock. We had to say who we were...it really was a trifle...

10

GAVIN

Oh, there's just been a little...you know...

TERRY

Nothing in it. Can I introduce you? Gavin White – our host. Dame Melissa.

GAVIN

15

So glad you could come.

TERRY

What are you drinking?

*The WAITER approaches.*

Have a glass of wine.

20

*He hands MELISSA a glass.*

DUSTY

I keep hearing all these things. I don't know what to believe.

MELISSA

(to GAVIN)

25

What a lovely party.

TERRY

(to DUSTY)

What did you say?

DUSTY

30

I said I don't know what to believe.

TERRY

You don't have to believe anything. You just have to shut up and mind your own business, how many times do I have to tell you? You come to a lovely party like this, all you have to do is shut up and enjoy the hospitality and mind your own fucking business. How many more times do I have to tell you? You keep hearing all these things. You keep hearing all these things spread by pricks about pricks. What's it got to do with you?

35

*Lights up on LIZ and CHARLOTTE, sitting on a sofa.*

LIZ

40

So beautiful. The mouth, really. And of course the eyes.

CHARLOTTE

Yes.

LIZ

Not to mention his hands. I'll tell you, I would have killed –

45

B EGL 4103

10

AMHN 4103

CELA 4103

B EGL 4123

CHARLOTTE  
I could see –  
LIZ  
But that bitch had her legs all over him.  
CHARLOTTE 50  
I know.  
LIZ  
I thought she was going to crush him to death.  
CHARLOTTE  
Unbelievable. 55  
LIZ  
Her skirt was right up to her neck - did you see?  
CHARLOTTE  
So barefaced –  
LIZ 60  
Next minute she's lugging him up the stairs.  
CHARLOTTE  
I saw.  
LIZ  
But as he was going, do you know what he did? 65  
CHARLOTTE  
What?  
LIZ  
He looked at me.  
CHARLOTTE 70  
Did he?  
LIZ  
I swear it. As he was being lugged out he looked back, he looked back, I swear,  
at me, like a wounded deer, I shall never, as long as I live, forget it, I shall never  
forget that look. 75  
CHARLOTTE  
How beautiful.  
LIZ  
I could have cut her throat, that nymphomaniac slut.  
CHARLOTTE 80  
Yes, but think what happened. Think of the wonderful side of it. Because for you  
it was love, it was falling in love. That's what it was, wasn't it? You fell in love.  
Harold Pinter *Party Time* (1991) 85

LAST PAGE

B EGL 4104  
A MHN 4104  
C EGL 4104  
C ELA 4104  
A CLE 4318

**FIRST PUBLIC EXAMINATION**

**Moderations in English Language and Literature: Paper 3 (a)**  
**Honour Moderations in Modern History and English: Paper 4 (c)**  
**Preliminary Examination in English and Modern Languages, Part 2: Paper 2 (c)**

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**INTRODUCTION TO MEDIEVAL STUDIES:  
OLD ENGLISH LITERATURE**

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**TRINITY TERM 2003**

**Friday 20 June 2003, 9.30 a.m. – 12.30 p.m.**

**Answer Question 1 and any TWO others.**

**Do not turn over until told that you may do so.**



1. *Either* (a):

Translate the following passage into good Modern English prose.

St Benedict founds a monastery at Monte Cassino

Benedictus þā fērde tō ðām munte þe is gecweden Casīnum, se āstīhð up ðrēo mīla on hēannysse. Ðær wæs gewurðod fram ealdum dagum sum hǣðengild, þæt wæs gehāten Apollo. Þā tōwende se hālga wer þæt dēofolgild, and ārærde ðær cyrcan Sancte Martine tō wurðmynte, and oðer gebedhūs ðām hālgan Iohanne tō lofe, and þæt hǣðene landfolc tō crīstes gelēafan mid singāle bodunge gebīgde. ... Þær læg ðā sum ormæta stān on middan þām getimbrungum, ðone woldon ðā wyrhtan tō ðām weorce āhebban, ac hī ealle ne mihton hine āweggan for ðan ðe se ungesewenlīca dēofol þær on uppan sæt. Ðā wyrhtan ðā clypodon ðone hālgan wer, and hē cōm sōna, and mid gebede þone dēofol āflīgde, and his bletsunge sealde, and hī ðone stān swā lēohtlīce āhofon swilce hē būton hefe wære. Se hālga wer ðā hēt delfan ðā eorðan þær se stān læg, and hī gemētton þær āne ærene ānlīcnysse, þe se dēofol þær gefriðode. Þā wurpon hī ðā ānlīcnysse inntō heora kycenan, and færlīce ðā wearð him eallum geðūht, swilce fȳr ēode of ðære ānlīcnysse, swā þæt sēo kycene eal forborne, ac hit næs swā him geðūht wæs, ac wæs þæs dēofles dydrung.

Glosses

*ahebban* to lift      *aweggan*: to move      *ærene*: brazen, of brass  
*dydrung*: deception      *gefriðian*: to protect      *ormæte* immense

*Or* (b):

Comment on ONE of the following passages, drawing attention to aspects of content and style

- (i) Hwæðere þær fūse feorran cwōman  
tō þām Æðelinge; ic þæt eall behēold.  
Sāre ic wæs mid sorgum gedrēfed, hnāg ic hwæðre þām secgum tō handa  
ēaðmōd, elne mycle. Genāmon hīe þær ælmihtigne God,  
5      āhofon hine of ðām hefian wīte; forlēton mē þā hilderincas  
standan stēame bedrifenne; eall ic wæs mid strælum forwundod.  
Ālēdon hīe ðær limwērigne; gestōdon him æt his līces hēafdum;  
behēoldon hīe ðær heofenes Dryhten, and hē hine ðær hwīle reste,  
mēðe æfter ðām miclan gewinne. Ongunnon him þā moldern wyrcan  
10      beomas on banan gesyhðe, curfon hīe ðæt of beorhtan stāne;  
gesetton hīe ðæron sigora Wealdend. Ongunnon him þā sorhlēoð galan  
earme on þā æfentīde, þā hīe woldon eft sīðian,  
mēðe fram þām mæran þēodne; reste hē ðær mæte weorode.  
Hwæðere wē ðær grēotende gōde hwīle  
15      stōdon on staðole; stefn up gewāt  
hilderinca, hræw cōlode,  
fæger feorgbold. Þā ūs man fyllan ongan  
ealle tō eorðan; þæt wæs egeslic wyrd!  
Bedealf ūs man on dēopan sēape; hwæðre mē þær Dryhtnes þegnas,  
20      frēondas gefrūnon,  
gyredon mē golde and seolfre.

- (ii) Ongietan sceal glēaw hæle hū gæstlic bið,  
 þonne ealre þisse worulde wela wēste stondeð,  
 swā nu missenlice geond þisne middangeard  
 winde biwāune weallas stondaþ,  
 5 hīme bihrorene, hrȳðge þā ederas.  
 Wōriað þā wīnsalo, waldend licgað  
 drēame bidrorene, duguþ eal gecrong,  
 wlonc bī wealle. Sume wīg fornōm,  
 ferede in forðwege, sumne fugel oþbær  
 10 ofer hēanne holm, sumne se hāra wulf  
 dēaðe gedælde, sumne drēorighlēor  
 in eorðscræfe eorl gehȳdde.  
 ȳþde swā þisne eardgeard ælda scyppend  
 oþþæt burgwara breahtra lēase  
 15 eald enta geweorc īdlu stōdon.  
 Se þonne þisne wealsteal wīse geþōhte  
 ond þis deorce līf dēope geondþenceð,  
 frōd in ferðe, feor oft gemon  
 wælsleahta worn, ond þās word ācwīð.

2. 'Feala ic on þam beorge gebiden hæbbe wraðra wyrda'. How important is the Cross's perspective in *The Dream of the Rood*?

3. 'The preoccupation with transience is not one which the modern period comprehends very readily' (CHRISTINE FELL). How specific to the Anglo-Saxon experience is the elegiac note in Old English poetry? If you wish, you may confine your discussion to *The Wanderer*.

4. 'Pa wæs feohte neh, tir æt getohte. Wæs seo tid cumen þæt þær fæge men feallan sceoldon.' How central to the poem are the themes of glory and fate in *The Battle of Maldon*?

5. *Either (a)* 'Artful and efficient prose is a hallmark of Ælfric's writing' (MICHAEL ALEXANDER). How far are those two aspects evident and effectively used in his *Life of St Edmund*?

*Or (b)* 'Ælfric would wish his saints to be seen merely as vessels of God's divine design on earth, indistinguishable as such one from the other' (MICHAEL LAPIDGE). Is there more to the story of Edmund in Ælfric's treatment than that?

6. What does the Caedmon story tell us about contemporary views of vernacular poetry, and how reliable is its evidence of practice?

7. *Either (a)* How significant is it that *Beowulf* begins and ends with a funeral?

*Or (b)* 'Forleton eorla gestreon eorðan healdan, gold on greote, þær hit nu gen lifað eldum swa unnyt swa hit æror wæs.' How characteristic of the poem's values is this apparently dismissive reference to treasure?

TURN OVER

8 'From their first raids on Lindisfarne in the eighth century to the Norman Conquest itself, the Viking threat to England remained one of the key elements in Anglo-Saxon history and culture ' Discuss some of the ramifications of that statement with reference to Old English literature

9. 'The Anglo-Saxons saw themselves as a people living on the outer margins of the world and at the end of human history ' How far is such a perspective reflected in their writing?

10 How important is the concept of genre in interpreting Old English literary texts?

11 'The loss of a partially imaginary heroic world is one of the most profound sources of anxiety about the past in Old English literature.' Discuss

12 *Either (a)* 'The development of English as a literary language is one of the most important factors in the growth of national identity and consciousness in the Anglo-Saxon period ' Discuss.

*Or (b)* Write on inventiveness and variety in the Old English literary language

13 How important is the movement from orality to literacy and a manuscript culture as a context for Old English literature?

14 'In origins it is part panegyric, part epic, part romance, part sermon, and historical fact dissolves within the conventions of these forms' (ROSEMARY WOOLF) Discuss this characterisation of the saint's life as a literary form

B EGL 4105  
A MHN 4105  
C ELA 4105

**FIRST PUBLIC EXAMINATION**

**Moderations in English Language and Literature: Paper 3 (b)**  
**Honour Moderations in Modern History and English: Paper 4 (d)**  
**Preliminary Examination in English and Modern Languages, Part 2: Paper 2 (d)**

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**INTRODUCTION TO MEDIEVAL STUDIES:  
MIDDLE ENGLISH LITERATURE**

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**TRINITY TERM 2003**

**Friday 20 June 2003, 9.30 a.m. – 12.30 p.m.**

**Answer QUESTION 1 and TWO others of which ONE must be chosen from questions 2, 3, 4 or 5.**

**Candidates are reminded that they must refer to at least THREE texts.**

**Please do not turn over until told that you may do so.**

1. Write a critical commentary on ONE of the following passages, placing it in context in the work it comes from and analysing significant points of content and style.

(a)

Swelleth the brest of Arcite, and the soore  
Encreesseth at his herte moore and moore.  
The clothered blood, for any lechecraft,  
Corrupteth, and is in his bouk ylaft,  
5 That neither veyne-blood, ne ventusynge,  
Ne drynke of herbes may ben his helpynge.  
The vertu expulsif, or animal,  
Fro thilke vertu cleped natural  
Ne may the venym voyden ne expelle.  
10 The pipes of his longes gonne to swelle,  
And every lacerte in his brest adoun  
Is shent with venym and corrupcioun.  
Hym gayneth neither, for to gete his lif,  
Vomyt upward, ne downward laxatif.  
15 Al is tobrosten thilke regioun;  
Nature hath now no dominacioun.  
And certainly, ther Nature wol nat wirche,  
Fare wel phisik! Go ber the man to chirche!  
This al and som, that Arcita moot dye;  
20 For which he sendeth after Emelye,  
And Palamon, that was his cosyn deere.  
Thanne seyde he thus, as ye shal after heere:  
"Naught may the woful spirit in myn herte  
Declare o point of alle my sorwes smerte  
25 To yow, my lady, that I love moost,  
But I biquethe the servyce of my goost  
To yow aboven every creature,  
Syn that my lyf may no lenger dure.  
Allas, the wo! Allas, the peynes stronge,  
30 That I for yow have suffred, and so longe!  
Allas, the deeth! Allas, myn Emelye!  
Allas, departynge of oure compaignye!  
Allas, myn hertes queene! Allas, my wyf,  
Myn hertes lady, endere of my lyf!  
35 What is this world? What asketh men to have?  
Now with his love, now in his colde grave  
Allone, withouten any compaignye.  
Fare wel, my sweete foo, myn Emelye! "

(b)

Than sir Kay seyde all opynly in the halle, 'I woll ryde  
aftir my boy of the kychyn to wete whether he woll know  
me for his bettir.'

5 'Yet,' seydes sir Launcelot and sir Gawayne, 'abyde at home.'

So sir Kay made hym redy and toke his horse and his  
speare and rode aftir hym. And ryght as Beawmaynes over-  
toke the damesell, ryght so com sir Kay and seyde,

'Beawmaynes! What, sir, know ye nat me?'

10 Than he turned his horse and knew hit was sir Kay that  
had done all the dyspyte to hym, as ye have herde before.  
Than seyde Beawmaynes, 'Yee, I know you well for an  
unjantyll knyght of the courte, and therefore beware of me!'

15 Therewith sir Kay put his spere in the reest and ran  
streight uppon hym, and Beawmaynes com as faste uppon  
hym with his swer[d]e [in his hand, and soo he putte away  
his spere with his swerde,] and with a foyne threste hym  
thorow the syde, that sir Kay felle downe as he had bene  
dede: Than Beawmaynes alyght down and toke sir Kayes  
shylde and his speare and sterte uppon his owne horse and  
20 rode his way.

All that saw sir Launcelot and so dud the damesell. And  
than he bade his dwarff sterte uppon sir Kayes horse, and  
so he ded. By that sir Launcelot was com, and anone he  
profyrde sir Launcelot to juste, and ayther made hem redy  
25 and com togydir so fersly that eyther bare other downe to  
the erthe and sore were they brused. Than sir Launcelot  
arose and halpe hym frome his horse, and than Beawmaynes  
threw his shylde frome hym and profyrd to fyght wyth sir  
Launcelot on foote.

30 So they russhed togydys lyke two borys, trasynge and  
traversynge and foynynge the mountenaunce of an houre.  
And sir Launcelot felte hym so bygge that he mervayled  
of his strengthe, for he fought more lyker a gyaunte  
than a knyght, and his fyghtynge was so passynge durable  
and passynge perelous.

2. Either (a) 'Some fragments are linked primarily by plot motif, others by theme'.  
What common factors, if any, link the parts of 'Fragment A' of *The Canterbury  
Tales* together?

Or (b) 'The Noble Poem of Palamon and Arcite, which is of the Epic kind, and  
perhaps not much inferior to the *Ilias* or the *Aeneis*' (DRYDEN, 1700).

'The substance of Chaucer's poetry, his view of things and his criticism of  
life, has largeness, freedom, shrewdness, benignity; but it has not this high  
seriousness (ARNOLD, 1880).

Discuss some of the views of Chaucer's work contained in these judgements.

Or (c) How far do we need to bear the teller in mind in reading *The Canterbury  
Tales*?

TURN OVER

3. *Either* (a) 'Whereas the sermon might be expected to guide us towards salvation, *Patience* concerns itself almost exclusively with worldly felicity' (PUTTER). Is this a fair summary of the poem's priorities?  
Or (b) What elements in *Patience* might make it valuable to compare it with any of the other poems in its manuscript?
4. *Either* (a) 'The main theme of *Mankind*, of which all the ideas expressed in the play are amplifications, is concerned with *Accidia*, or Sloth' (NEUSS). Discuss.  
Or (b) 'Virtue is no fun; vice is' (TWYCROSS). Is this the key to the success of *Mankind* or of the Morality Plays in general?
5. *Either* (a) 'Malory's favourite motive is that of a kitchen knave or cowherd's son who proves his noble descent by means of prowess' (VINAVER). Is this the main concern in *The Tale of Gareth*?  
Or (b) Discuss *The Tale of Gareth* either in relation to other parts of Malory's *Le Morte D'Arthur* or in relation to other Middle English romance.
6. 'As writ myn auctour called Lollius' (Chaucer, *Troilus and Criseyde*, I, 394). What was the role of the author in Middle English literature?
7. How can we deduce what the audience for a Middle English text was?
8. 'A genre, whether literary or not, is nothing more than the codification of discursive properties' (TODOROV). Discuss with reference to any genre of Middle English literature.
9. Discuss ONE of the following in relation to Middle English literature: gender; 'ernest and game'; moralization; literary tradition; political contexts.
10. 'Like so much medieval literature, the religious lyrics have to be defined in terms of content, not of form' (WOOLF). Discuss with reference to religious *and/or* secular lyrics.
11. 'The adventures are of secondary value as compared with the psychology, in the best romances (KER). Is this true of Middle English Romances?
12. 'We have here the strange case of a drama which was striving not to be theatrical but to be religious' (CRAIG). Can this distinction be sustained in discussing Middle English drama?
13. Where can we find literary distinction in Middle English prose?
14. Make a case for any category of Middle English writing not already specified in this paper.

LAST PAGE

B EGL 4102  
A MHN 4102  
C ELA 4102  
B EGL 4122

**FIRST PUBLIC EXAMINATION**

**Moderations in English Language and Literature: Paper 2 (a) and Paper 4 (a)**  
**Honour Moderations in Modern History and English: Paper 4 (a)**  
**Preliminary Examination in English and Modern Languages, Part 2: Paper 2 (a)**

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**VICTORIAN LITERATURE (1832-1900)**

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**TRINITY TERM 2003**

**Wednesday 18 June 2003, 9.30 a.m. – 12.30 p.m.**

Answer **THREE** questions. If you are taking this paper as Paper 2 (a) for Moderations in English, or as a joint school candidate, you may write *either* **THREE** essays *or* **TWO** essays and a Commentary from Question 28. If you are taking the paper as Paper 4 (a) for Moderations in English you **MUST** write **TWO** essays and a Commentary from Question 28.

You may apply the following questions and/or quotations to any author or group of authors, or to any work or group of works, as seems to you appropriate. You should not write more than one answer substantially on the same author. If you are offering Christina Rossetti or Thomas Hardy as Special Authors for Paper 4 of Moderations in English, you must not write on Rossetti or on Hardy's prose in this paper. If you have answered on *Our Mutual Friend* in Paper 1, you must not discuss that text in this Paper.

**Do not turn over until told that you may do so**



1. 'The dialogue of the mind with itself has commenced; modern problems have presented themselves' (ARNOLD). Write on the treatment of 'modern problems' in Victorian literature.
2. 'We live in an age of visible transition--an age of disquietude and doubt' (BULWER-LYTTON). Consider historical self-consciousness in Victorian writing.
3. 'A vast proportion of the teaching of the day--greater probably than any of us have yet acknowledged to ourselves-- comes from the reading of novels' (TROLLOPE). Consider the place of 'teaching' in any one or more novelist(s).
4. 'The feature common to all significant writers in the capitalist world is their inability to come to terms with the social reality that surrounds them'( FISCHER). Discuss.
5. 'As his hero and heroine pass the matrimonial barrier, the novelist generally drops the curtain, as if the drama were over then' (THACKERAY). Discuss any aspect of this observation.
6. 'The tragedy of our lives is not created entirely from within. "Character", says Novalis . . . "is destiny". But not the whole of our destiny' (ELIOT). Discuss.
7. 'The more I reflected on this unhappy state of things between those so bound to each other by common interests, as the employers and the employed must ever be, the more anxious I became to give some utterance to the agony which . . . convulses this dumb people' (GASKELL). Consider the work of any one or more writer(s) in the light of any aspect of this declaration.
8. 'Conclusions are the weak point of most authors, but some of the fault lies in the very nature of a conclusion, which is at best a negation' (ELIOT). Discuss. You need not confine yourself to any one genre.
9. 'In order to ascertain what kind of education is most effective in making woman what she ought to be, the best method is to inquire into the character, station, and peculiar duties of woman throughout the largest portion of her earthly career; and then ask, for what she is most valued, admired, and beloved?' (SARA STICKNEY ELLIS). Discuss the presentation of questions about the role of women and their education in the literature of the period.
10. 'It is difficult for a woman to define her feelings in a language which is chiefly made by men to express theirs' (BATHSHEBA EVERDENE in *Far From the Madding Crowd*). Discuss.
11. How far do you agree with John Holloway's contention that 'The Victorian prophets deserve not embarrassed disregard but thoughtful attention.' You may confine yourself to one writer if you wish.

12. What have you found most interesting about the depiction of human love in the literature of the period?
13. 'A gentleman is but on the brim of morals and rather a thing of manners than of morals properly' (HOPKINS). Write either on the idea of the gentleman or on anxieties about the relation of manners and morals in the literature of the period.
14. 'The Novel remains still, under the right persuasion, the most independent, most elastic, most prodigious of literary forms' (HENRY JAMES). Consider its elasticity in a discussion of Sensation *and/or* Gothic *and/or* Supernatural Fiction.
15. 'Throughout the period there was a certain ambivalence towards the creation of wealth, an activity which was seen both as a vital element in the total progress of the nation and as a potential corrupter of common morality' (NORMAN RUSSELL). Discuss with reference to writings of the period.
16. 'Whether I shall turn out to be the hero of my own life . . . these pages must show' (DICKENS, *David Copperfield*). Consider the Victorian *Bildungsroman* in the light of any part of this quotation.
17. We are most hopeless who had most hope,  
We are most wretched that had most believed. (CLOUGH)  
Consider the representation of religious experience in Victorian writing.
18. Nay, if there's room for poets in this world  
A little overgrown (I think there is),  
Their sole work is to represent the age,  
Their age, not Charlemagne's . . .  
(ELIZABETH BARRETT BROWNING from *Aurora Leigh*)  
Discuss in relation to poetry and poets of the age any aspect of this assertion.
19. Others will strengthen us to bear--  
But who, ah! who, will make us feel?  
(ARNOLD on Wordsworth in 'Memorial Verses')  
Take this quotation as the starting point for a discussion either of feeling or of the elegiac mode in literature of the period.
20. 'Vice and virtue are to the artist materials for an art' (WILDE). Discuss.
21. 'The most important department in which metaphysical science has been a pioneer for poetry is in the analysis of particular states of mind' (W.J.FOX). With Victorian poetry in mind, do you agree with this observation?

TURN OVER

22. Clough lamented that the period's writing, especially poetry, failed to rise to the challenge of the 'heated and crowded, busy, vicious, and inhuman town.' Have you found any that does?
23. 'For the Snark *was* a Boojum, you see.' What is the appeal of Nonsense?
24. 'The arts of the stage are not really in the temperament and manners of the English. These people are too highly moral to be histrionic' (HENRY JAMES). Where in your reading of Victorian drama have you found the best challenge to James's remark?
25. 'I maintain, that the love of Empire, properly understood,--that is, the instinct of self-development and expansion-- is an unfailing symptom of lusty and vigorous life in a people; and that, subject to the conditions of justice and humanity, it is not only legitimate, but laudable' (JOHN GODLEY to GLADSTONE, 1849). Consider ideologies of Empire in Victorian writing.
26. 'There are many sides to the growth of the idea of science in the period' (ROBIN GILMOUR). Discuss any aspect of this observation in relation to Victorian literature.
27. 'She was the most beautiful child I had ever seen' (HENRY JAMES, 'The Turn of the Screw').  
*Either* (a) Discuss the representation of children in any writing of the period.  
*Or* (b) Explore the significance of visual impressions in any writing of the period.
28. If you are taking this paper as Paper 4 (a) for Moderations in English, this question is compulsory. Write a commentary on *one* of the following passages. You will be expected to demonstrate understanding of the literary technique of the piece and are encouraged to show an historical awareness of genre and style through appropriate comparisons with other contemporary writing

(a) TENNYSON, conclusion to *Morte d'Arthur* (published 1842)

- Then loudly cried the bold Sir Bedivere,  
'Ah! my Lord Arthur, whither shall I go?  
Where shall I hide my forehead and my eyes'  
For now I see the true old times are dead,  
5 When every morning brought a noble chance,  
And every chance brought out a noble knight.  
Such times have been not since the light that led  
The holy Elders with the gift of myrrh  
But now the whole ROUND TABLE is dissolved  
10 Which was an image of the mighty world,  
And I, the last, go forth companionless,  
And the days darken round me, and the years,  
Among new men, strange faces, other minds.'
- And slowly answered Arthur from the barge  
15 'The old order changeth, yielding place to new,  
And God fulfils Himself in many ways,  
Lest one good custom should corrupt the world.  
Comfort thyself what comfort is in me?  
I have lived my life, and that which I have done  
20 May He within Himself make pure! but thou,  
If thou shouldst never see my face again,  
Pray for my soul. More things are wrought by prayer  
Than this world dreams of Wherefore, let thy voice  
Rise like a fountain for me night and day.  
25 For what are men better than sheep or goats  
That nourish a blind life within the brain,  
If, knowing God, they lift not hands of prayer  
Both for themselves and those who call them friend?  
For so the whole round earth is every way  
30 Bound by gold chains about the feet of God  
But now farewell. I am going a long way  
With these thou seest—if indeed I go—  
(For all my mind is clouded with a doubt)  
To the island-valley of Avilion,  
35 Where falls not hail, or rain, or any snow,  
Nor ever wind blows loudly, but it lies  
Deep-meadow'd, happy, fair with orchard-lawns  
And bowery hollows crown'd with summer sea,  
Where I will heal me of my grievous wound.'
- So said he, and the barge with oar and sail  
40 Moved from the brink, like some full-breasted swan  
That, fluting a wild carol ere her death,  
Ruffles her pure cold plume, and takes the flood  
With swarthy webs Long stood Sir Bedivere  
45 Revolving many memories, till the hull  
Look'd one black dot against the verge of dawn,  
And on the mere the wailing died away

TURN OVER

(b) GEORGE ELIOT, from *The Mill on the Floss* (1860)

5 But the dreary half-year *did* come to an end. How glad Tom was to see the last yellow leaves fluttering before the cold wind! The dark afternoons, and the first December snow, seemed to him far livelier than the August sunshine and that he might make himself the surer about the flight of the days that were carrying him homeward, he stuck twenty-one sticks deep in a corner of the garden, when he was three weeks from the holidays, and pulled one up every day with a great wrench, throwing it to a distance with a vigour of will which would have carried it to  
10 limbo, if it had been in the nature of sticks to travel so far  
But it was worth purchasing even at the heavy price of the Latin Grammar — the happiness of seeing the bright light in the parlour at home, as the gig passed noiselessly over the snow-covered bridge the happiness of passing from the cold air to the warmth and the kisses and the smiles of that familiar hearth, where the pattern of the rug and the grate and the fire-irons were  
15 "first ideas" that it was no more possible to criticize than the solidity and extension of matter. There is no sense of ease like the ease we felt in those scenes where we were born, where objects became dear to us before we had known the labour of choice, and where the outer world seemed only an extension of our personality. we accepted and loved it as we accepted our own sense of existence and our limbs. Very commonplace, even ugly, that furniture of our early home might look if it were put up to  
25 auction; an improved taste in upholstery scorns it, and is not the striving after something better and better in our surroundings, the grand characteristic that distinguishes man from the brute — or, to satisfy a scrupulous accuracy of definition, that distinguishes the British man from the foreign brute? But heaven  
30 knows where that striving might lead us, if our affections had not a trick of twining round those old inferior things — if the loves and sanctities of our life had no deep immovable roots in memory. One's delight in an elderberry bush overhanging the confused leafage of a hedgerow bank, as a more gladdening sight  
35 than the finest cistus or fuchsia spreading itself on the softest undulating turf, is an entirely unjustifiable preference to a nursery-gardener, or to any of those severely regulated minds who are free from the weakness of any attachment that does not rest on a demonstrable superiority of qualities. And there is no  
40 better reason for preferring this elderberry bush than that it stirs an early memory — that it is no novelty in my life, speaking to me merely through my present sensibilities to form and colour, but the long companion of my existence, that wove itself into my joys when joys were vivid

(c) CHARLES DARWIN, conclusion to *On the Origin of Species* (1859)

Authors of the highest eminence seem to be fully satisfied with the view that each species has been independently created. To my mind it accords better with what we know of the laws impressed on matter by the Creator, that the production and extinction of the past and present inhabitants of the world should have been due to secondary causes, like those determining the birth and death of the individual. When I view all beings not as special creations, but as the lineal descendants of some few beings which lived long before the first bed of the Silurian system was deposited, they seem to me to become ennobled. Judging from the past, we may safely infer that not one living species will transmit its unaltered likeness to a distant futurity. And of the species now living very few will transmit progeny of any kind to a far distant futurity, for the manner in which all organic beings are grouped, shows that the greater number of species of each genus, and all the species of many genera, have left no descendants, but have become utterly extinct. We can so far take a prophetic glance into futurity as to foretell that it will be the common and widely-spread species, belonging to the larger and dominant groups, which will ultimately prevail and procreate new and dominant species. As all the living forms of life are the lineal descendants of those which lived long before the Silurian epoch, we may feel certain that the ordinary succession by generation has never once been broken, and that no cataclysm has desolated the whole world. Hence we may look with some confidence to a secure future of equally inappreciable length. And as natural selection works solely by and for the good of each being, all corporeal and mental endowments will tend to progress towards perfection.

It is interesting to contemplate an entangled bank, clothed with many plants of many kinds, with birds singing on the bushes, with various insects flitting about, and with worms crawling through the damp earth, and to reflect that these elaborately constructed forms, so different from each other, and dependent on each other in so complex a manner, have all been produced by laws acting around us. These laws, taken in the largest sense, being Growth with Reproduction, Inheritance, which is almost implied by reproduction, Variability, from the indirect and direct action of the external conditions of life, and from use and disuse, a Ratio of Increase so high as to lead to a Struggle for Life, and as a consequence to Natural Selection, entailing Divergence of Character and the Extinction of less-improved forms. Thus, from the war of nature, from famine and death, the most exalted object which we are capable of conceiving, namely, the production of the higher animals, directly follows. There is grandeur in this view of life, with its several powers, having been originally breathed by the Creator into a few forms or into one; and that, whilst this planet has gone cycling on according to the fixed law of gravity, from so simple a beginning endless forms most beautiful and most wonderful have been, and are being, evolved.

(d) GEORGE BERNARD SHAW, from *Mrs Warren's Profession* (1894)

CROFTS. Oh well, come, Miss Vivie. you neednt pretend you dont see what I'm driving at I want to settle down with a Lady Crofts. I suppose you think me very blunt, eh ?

5 VIVIE Not at all I am much obliged to you for being so definite and business-like I quite appreciate the offer. the money, the position, Lady Crofts, and so on. But I think I will say no, if you dont mind. I'd rather not: [*She rises, and strolls across to the sundial to get out of his immediate neighborhood*].

10 CROFTS [*not at all discouraged, and taking advantage of the additional room left him on the seat to spread himself comfortably, as if a few preliminary refusals were part of the inevitable routine of courtship*] I'm in no hurry. It was only just to let you know in case young Gardner should try to trap you. Leave the question open.

15 VIVIE [*sharply*] My no is final. I wont go back from it

20 CROFTS [*is not impressed. He grins, leans forward with his elbows on his knees to prod with his stick at some unfortunate insect in the grass, and looks cunningly at her. She turns away impatiently.*]

CROFTS. I'm a good deal older than you. Twenty-five years quarter of a century. I shant live for ever, and I'll take care that you shall be well off when I'm gone.

25 VIVIE. I am proof against even that inducement, Sir George Dont you think youd better take your answer ? There is not the slightest chance of my altering it.

30 CROFTS [*rising, after a final slash at a daisy, and coming nearer to her*] Well, no matter. I could tell you some things that would change your mind fast enough, but I wont, because I'd rather win you by honest affection. I was a good friend to your mother

35 ask her whether I wasnt She'd never have made the money that paid for your education if it hadnt been for my advice and help, not to mention the money I advanced her. There are not many men would have stood by her as I have. I put not less than £40,000

40 into it, from first to last

VIVIE [*staring at him*] Do you mean to say you were my mother's business partner ?

CROFTS. Yes Now just think of all the trouble and the explanations it would save if we were to keep the

45 whole thing in the family, so to speak. Ask your mother whether she'd like to have to explain all her affairs to a perfect stranger

VIVIE. I see no difficulty, since I understand that the business is wound up, and the money invested.

50 CROFTS [*stopping short, amazed*] Wound up! Wind up a business thats paying 35 per cent in the worst years! Not likely. Who told you that?

VIVIE [*her color quite gone*] Do you mean that it is still—? [*She stops abruptly, and puts her hand on the*

55 *sundial to support herself. Then she gets quickly to the iron chair and sits down*] What business are you talking about?

CROFTS. Well, the fact is it's not what would be considered exactly a high-class business in my set—

60 the county set, you know—our set it will be if you think better of my offer. Not that theres any mystery about it. dont think that. Of course you know by your mother's being in it that it's perfectly straight and honest. Ive known her for many years; and I can say

65 of her that she'd cut off her hands sooner than touch anything that was not what it ought to be. I'll tell you all about it if you like. I dont know whether youve found in travelling how hard it is to find a really comfortable private hotel.

70 VIVIE [*sickened, averting her face*] Yes: go on.

CROFTS. Well, thats all it is. Your mother has a genius for managing such things. We've got two in Brussels, one in Ostend, one in Vienna, and two in Budapest. Of course there are others besides ourselves

75 in it, but we hold most of the capital, and your mother's indispensable as managing director. Youve noticed, I daresay, that she travels a good deal. But you see you cant mention such things in society. Once let out the word hotel and everybody says you keep a

80 public-house. You wouldnt like people to say that of your mother, would you? Thats why we're so reserved about it. By the way, youll keep it to yourself, wont you? Since it's been a secret so long, it had better remain so.

85 VIVIE. And this is the business you invite me to join you in?

CROFTS. Oh no. My wife shant be troubled with business. Youll not be in it more than youve always been.



90 VIVIE. *I always been!* What do you mean?  
 CROFTS. Only that you've always lived on it. It paid  
 for your education and the dress you have on your  
 back. Don't turn up your nose at business, Miss Vivie:  
 where would your Newnham's and Girton's be without  
 95 it?  
 VIVIE [*rising, almost beside herself*] Take care. I know  
 what this business is.  
 CROFTS [*starting, with a suppressed oath*] Who told  
 you?  
 100 VIVIE. Your partner. My mother.  
 CROFTS [*black with rage*] The old—  
 VIVIE. Just so.

*He swallows the epithet and stands for a moment  
 swearing and raging foully to himself. But he knows that  
 105 his cue is to be sympathetic. He takes refuge in generous  
 indignation.*

CROFTS. She ought to have had more consideration  
 for you. I'd never have told you.

VIVIE. I think you would probably have told me when  
 110 we were married: it would have been a convenient  
 weapon to break me in with.

CROFTS [*quite sincerely*] I never intended that. On my  
 word as a gentleman I didn't.

*Vivie wonders at him. Her sense of the irony of his  
 115 protest cools and braces her. She replies with contemptuous  
 self-possession.*

VIVIE. It does not matter.

LAST PAGE

**B EGL 4104  
C ELA 4104  
C MHN 4104**

**FIRST PUBLIC EXAMINATION**

**Moderations in English Language and Literature: Paper 3(a)  
Moderations in Modern History and English: Paper 4(c)  
Preliminary Examination in English and Modern Languages, Part 2: Paper 2(c)**

**INTRODUCTION TO MEDIEVAL STUDIES:  
OLD ENGLISH LITERATURE**

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**TRINITY TERM 2004**

**Friday, 18<sup>th</sup> June 2004, 9.30 a.m. – 12.30 p.m.**

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**Answer Question 1 and any TWO others.**

**Do NOT turn over until told that you may do so.**

1. *Either* (a):

Translate the following passage into good Modern English prose.

St Cuthbert in his hermitage

Þā wunode se halga wer manega gēar on ðām ancercūpe and hine genēosodon gelōme eawfæste menn, and be his lāre heora lif gerihtlæhton. Ðā cōm him tō sum abbudysse sēo wæs Ælflæd gehāten, ðæs cyninges sweoster Ecgfrides. Þā betwux heora spræce begann hēo tō halsigenne ðone halgan wer þæt hē sceolde hire secgan hu lange hire broðor Ecgfridus mōste his rīces brucan. Þā andwyrde hire se halga mid twýlicere spræce and cwæð: ‘For nāhte bið geteald ānes gēares lust.’ Ðā undergeat hēo þæt se broðer ne mōste his līfes brucan ofer ðām ānum gēare, and þærrihte drēoriglice wēpende hine befran: ‘Lā lēof sege mē hwā sceal tō his rīce fōn þonne hē broðer næfð ne hē bearn ne belæfð?’ Ðā cwæð se halga wer eft tō ðām mædene: ‘Se ælmihtiga scyppend hæfð gehealden sumne gecorene þyssere lēode tō cyninge, and se bið ðē swā lēof swā nū is se oðer.’

Glosses

*geneosian*: to visit      *halsian*: to beg      *twýlicere*: ambiguous

Or (b)

Comment on one of the following passages, drawing attention to aspects of content and style.

(i)

Þā wearð āfeallen þæs folces ealdor,  
Æpelrēdes eorl; ealle gesāwon  
heorðgenēātas þæt hyra heorra læg.  
Þā ðær wendon forð wlance þegenas,  
unearge men efston georne; 5  
hī woldon þā ealle oðer twēga,  
lif forlætan oððe lēofne gewrecan.  
Swā hī bylde forð bearn Ælfrīces,  
wiga wintrum geong, wordum mælde,  
Ælfwine þā cwæð, hē on ellen spræc. 10  
‘Gemunu þā mæla þe wē oft æt meodo spræcon,  
þonne wē on bence bēot āhōfon,  
hæleð on healle, ymbe heard gewinn;  
nū mæg cunnian hwā cēne sý.  
Ic wylle mīne æpelo eallum gecyþan, 15  
þæt ic wæs on Myrcen miccles cynnes;  
wæs mīn ealda fæder Ealhelm hāten,  
wīs ealdorman, woruldgesælig.  
Ne sceolon mē on þære þēode þegenas ætwītan  
þæt ic of ðisse fyrde fēran wille, 20  
eard gesēcan, nū mīn ealdor ligeð  
forhēawen æt hilde. Mē is þæt hearma mæst;  
hē wæs ægðer mīn mæg and mīn hlāford.’

(ii)

Oft him ānhaga āre gebīdeð,  
metudes miltse, þēah þe hē mōdcearig  
geond lagulāde longe sceolde  
hrēran mid hondum hrīmcealde sǣ,  
wadan wræclāstas. Wyrð bið ful āræd! 5  
Swā cwæð eardstapa, earfeþa gemyndig,  
wrāþra wælsleahta, winemæga hryre:  
‘Oft ic sceolde āna ūhtna gehwylce  
mīne ceare cwīþan. Nis nū cwicra nān  
þe ic him mōdsefan mīnne durre 10  
sweotule āsecgan. Ic tō sōþe wāt  
þæt biþ in eorle indryhten þēaw,  
þæt hē his ferðlocan fæste binde,  
healde his hordcofan, hycge swā hē wille.  
Ne mæg wērig mōd wyrde wiðstondan, 15  
ne se hrēo hyge helpe gefremman.  
Forðon dōmgeorne drēorigne oft  
in hyra brēostcofan bindað fæste;  
swā ic mōdsefan mīnne sceolde,  
oft earmcearig, ēðle bidæled, 20  
frēomægum feor feterum sǣlan.

2. ‘One of the accepted precepts of medieval literary studies is that texts should be interpreted against the background of the culture that produced them and for which they were composed’ (PETER ORTON). What kinds of problems do such precepts pose in the interpretation of Old English poems?

3. ‘Even in its brisk, somewhat brusque demeanor, the narrative of *Maldon* embodies complex messages. Like any historical fiction, it does ideological work that requires exegesis with reference to the tensions of the period when it was composed’ (JOHN NILES). Discuss.

4. ‘Seeking paganism everywhere, early scholarship invested a great deal in an oppositional binary model of heroic Germanic versus saintly Latin heroes and heroisms. More recent scholarship has attended to the ways in which, far from being a pagan society with a Christian top-dressing, the society of the poetic codexes is one of established Christianity and Christian assumptions. Rather than an alternative or opposition to Christian culture, the heroic is now more credibly seen as proceeding from within Christian culture’ (JOCELYN WOGAN-BROWNE). Discuss with reference to any ONE Old English text or more.

5. ‘Historians and literary critics inevitably bring their own desires to Bede’s account of Caedmon’ (CLARE LEES and GILLIAN OVERING). What are the challenges and pitfalls in reading Bede’s story and Caedmon’s *Hymn*?

6. 'The medieval saint's life was a highly conventional form' (MITCHELL and ROBINSON). How far does Ælfric's *Life of St Edmund* transcend convention?
7. *Either* (a) 'Swa hit gedefe bið, þæt mon his winedryhten wordum herge'. Can *Beowulf* be read as a celebration of either its hero or the heroic age?  
*Or* (b) 'The legendary and historical sections are there for a purpose, sometimes precise and apposite, sometimes to be guessed at' (GWYN JONES). Discuss.  
*Or* (c) 'However much we might agree that the memorable closing of *Beowulf* distills and reifies the sense of the whole narrative, we cannot deny that it is also problematic' (FRED ROBINSON). Discuss.
8. *Either* (a) 'The existence of the poem in two distinct versions, chronologically and dialectally disparate, serves as a useful warning on problems involved in the development and transmission of Old English literature' (MICHAEL SWANTON). Discuss this comment on *The Dream of the Rood*, with reference either to the poem or to Old English literature more generally.  
*Or* (b) 'In form the poem is a dream vision. ... Stylistically however it contains elements of the riddle form' (BARBARA RAW). What light do such generic parallels cast on the poem?
9. *Either* (a) How important is it to read *The Wanderer* in the light of the other poems of the Exeter Book?  
*Or* (b) '*The Wanderer* is an aristocratic poem, close in feeling and sentiment to *Beowulf* and even to *The Battle of Maldon*; and it too presents a criticism of the essential weakness of the society it portrays' (DUNNING and BLISS). Discuss.
10. Consider the importance for an understanding of Old English literature of ONE of the following: archaeological evidence for material culture; an understanding of the varieties of Old English language; contemporary historical records; comparative study of other literatures.

**B EGL 4105  
CMHN 4105**

**FIRST PUBLIC EXAMINATION**

**Moderations in English Language and Literature Paper 3(b)  
Preliminary Examination in Modern History and English Paper 4 (d)  
Preliminary Examination in English and Modern Languages Part 2: Paper 2 (d)**

**INTRODUCTION TO MEDIEVAL STUDIES:  
MIDDLE ENGLISH LITERATURE**

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**TRINITY TERM 2004**

**Friday, 18<sup>th</sup> June 2004, 9.30 a.m. – 12.30 p.m.**

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**Answer QUESTION 1 AND TWO others of which one must be chosen from questions 2, 3, 4 or 5.**

**Candidates are reminded that they must refer to at least THREE texts in the two essays.**

**Please DO NOT turn over until you are told you may do so.**

1. Write a critical commentary on ONE of the following passages, placing it in context in the work from which it comes and analysing significant points of content and style.

(a)

1      This dronke Millere spak ful soone ageyn  
And seyde, "Leve brother Osewold,  
Who hath no wyf, he is no cokewold.  
But I sey nat therfore that thou art oon;  
5      Ther been ful goode wyves many oon,  
And evere a thousand goode ayeyns oon  
        badde.  
That knowestow wel thyself, but if thou  
        madde.  
Why artow angry with my tale now?  
I have a wyf, pardee, as wel as thou;  
10      Yet nolde I, for the oxen in my plogh,  
Take upon me moore than ynogh,  
As demen of myself that I were oon;  
I wol bileve wel that I am noon.  
An housbonde shal nat been inquisityf  
15      Of Goddes pryvetee, nor of his wyf.  
So he may fynde Goddes foyson there,  
Of the remenant nedeth nat enquire."  
What sholde I moore seyn, but this  
        Millere  
He nolde his wordes for no man forbere,  
20      But tolde his cherles tale in his manere.  
M'athynketh that I shal reherce it heere.  
And therfore every gentil wight I preye,  
For Goddes love, demeth nat that I seye  
Of yvel entente, but for I moot reherce  
25      Hir tales alle, be they bettre or werse,  
Or elles falsen som of my mateere.  
And therfore, whoso list it nat yheere,  
Turne over the leef and chese another tale;  
For he shal fynde ynowe, grete and smale,  
30      Of storial thyng that toucheth gentillesse,  
And eek moralitee and hoolynesse.  
Blameth nat me if that ye chese amys.  
The Millere is a cherl; ye knowe wel this.  
So was the Reve eek and othere mo,  
35      And harlotrie, they tolden bothe two.  
Avyseth yow, and put me out of blame;  
And eek men shal nat maken ernest of game.

(b)

1 Than com in the Rede Knyght wyth three score knyghtes with hym, and  
dud to sir Gareth omage and feauté, and all tho knyghtes to holde of hym  
for evermore. And than sir Perimones prayde sir Gareth to graunte hym to  
be his chyeff butler at the hygh feste.

5 'I woll well,' seyde sir Gareth, 'that ye have this offyce and hit were  
bettir.'

Than com in sir Persaunte of Inde wyth an hondred knyghtes with hym,  
and there he dud omage and feauté, and all his knyghtes sholde do hym  
servyse and holde their londis of hym for evir. And there he prayde sir  
10 Gareth to make hym his sewear cheyff at that hyghe feste.

'I woll well,' seyde sir Gareth, 'that ye have hit and hit werebettir.'

Than com in the deuke de la Rouse with an hondred knyghtes with hym;  
and there he dud omage and feauté, to sir Gareth, and so to holde there  
londis of hym for evermore. And he requyred sir Gareth that he myght serve  
15 hym of the wyne that day of the hyghe feste.

'I woll well,' seyde sir Gareth, 'and hit werebettir.'

Than cam the Rede Knyght of the Rede Laundis that hyght sir Iron-syde,  
and be brought with hym three hondred knyghtes; and there he dud omage  
and feauté, and all tho knyghtes to holde their londys of hym for ever. And  
20 than he asked of sir Gareth to be his kerver.

'I woll well,' seyde sir Gareth, 'and hit please you.'

Than com into the courte thirty ladyes, and all they semed wydows; and  
tho ladyes brought with hem many fayre jantyllwomen, and all they kneled  
downe at onys unto kynge Arthure and unto sir Gareth; and there all tho  
25 ladyes tolde the kynge how that sir Gareth had delyverde them fro the  
Dolorous Towre, and slew the Browne Knyght with-oute Pyté: 'and  
therefore all we and oure ayres for evermore woll do omage unto sir Gareth  
of Orkeney.'

So than the kynges, quenys, pryncis, erlys, barouns, and many bolde  
30 knyghtes wente to mete; and well may ye wete that there was all maner of  
plenté and all maner revels and game, with all maner of mynstralsy that was  
used tho dayes. Also there was grete justys three dayes, but the kynge wolde  
nat suffir sir Gareth to juste, because of his new bryde; for, as the Freynsh  
boke seyth, that dame Lyonesse desired of the kynge that none that were  
35 wedded sholde juste at that feste.

So the fyrste day there justed sir Lameroke de Gelys, for he [o]ver-threwe  
thirty knyghtes and dud passyng mervelus dedis of armys. And than kynge  
Arthure made sir Persaunte and his bretherne knyghtes o[f] the Rounde  
Table to their lyvys ende, and gaff hem grete landys.

40 Also the secunde day there justed sir Trystrams beste, and he over-threw  
fourty knyghtes, and dud there mervelus dedis of armys. And there kynge  
Arthure made sir Ironsyde, that was the Rede Knyght of the Rede Laundys, a  
knyght of the Table Rounde to his lyvis ende, and gaff hym grete landis.

Than the thirde day there justed sir Launcelot, and he overthrew fyfty  
45 knyghtes and dud many dedis of armys, that all men wondird. And there  
kynge Arthure made the deuke de la Rowse a knyght of the Table Rounde  
to his lyvys ende, and gaff hym grete londis to spende.



2. *Either* (a) 'Diverse folk diversely they seyde' (CHAUCER, *The Canterbury Tales*, A.3857). Discuss the handling of diversity in 'Fragment A'.

*Or* (b) According to WILLIAM MORRIS, *Signs of Change*, Chaucer's muse was 'kindly and human' and he 'created a sunny world'. Discuss these views in relation to 'Fragment A'.

*Or* (c) How important is it to see Chaucer's poetry as embedded in the political, social, and economic practices of his time?

3. *Either* (a) 'Although we can intellectually infer the human need for patience and esteem the virtue on that somewhat abstract basis, our plight resembles Jonah's in that life does not usually allow us to know patience as the excellent virtue that it is' (NICK DAVIS). Is this an adequate account of *Patience*?

*Or* (b) 'Morally and artistically ambiguous'. Discuss in relation to ONE or MORE of the poems in MS Cotton Nero A.x.

4. *Either* (a) '*Mankind* has something for everyone, for the "sovereigns that sit" and the "brothern that stand right up" (line 29), for the workman, the yeoman (333), the gentleman – even the cleric' (G.A.LESTER). Discuss.

*Or* (b) Examine the dramatic significance of 'popular' theatrical conventions in medieval drama with reference to ONE or MORE play(s).

5. *Either* (a) 'The myth of class is ...expressed only in a fiction which seems to play with its own fictionality' (FELICITY RIDDY). How far would you agree with this reading of Malory's *The Tale of Sir Gareth*?

*Or* (b) *The Morte Darthur* is full of deeds, but singularly lacking in explanation, analysis, and opinion' (TERENCE McCARTHY). Discuss in relation to ONE or MORE tales in *The Morte Darthur*

6. 'Were it by aventure, or sort, or cas' (CHAUCER, *The Canterbury Tales*, A.844). Discuss the relationship between chance, luck and destiny in ONE or MORE medieval text(s).

7. 'Pou schal releue me, Renk, whil þy ryȝt slepez  
Purȝ myȝt of þy mercy þat mukel is to tryste' (*Patience*, 323-4)  
Discuss the relationship between justice and mercy in ONE or MORE medieval text(s).

8. To what extent is the construction of gender in medieval texts controlled by demands of genre?

9. Discuss the significance of eating and drinking in ONE or MORE medieval text(s).
10. 'Language casts sheaves of reality upon the social body' (MONIQUE WITTIG). Discuss the construction of 'the body' in any ONE or MORE medieval text(s).
11. 'Language, or more precisely, speech, was the means by which the inward nobility of the individual could best and most surely be judged by outsiders' (DAVID BURNLEY). Discuss the relationship between linguistic performance and social and/or moral decorum in any ONE or MORE medieval text(s).
12. Examine the treatment of source materials by any ONE or MORE medieval writer.
13. To what extent does the mode of allegory 'embody social conservatism' (JOHN WATKINS) in any ONE or MORE medieval text(s)?
14. Examine the treatment of ONE of the following in any ONE or MORE medieval texts: 'auctoritee'; indecency; politics; religious devotion; rivalry; the supernatural, or time.

BEGL 4102  
BEGL 4122  
AMHN 4102  
CELA 4102  
CMHN 4102

**FIRST PUBLIC EXAMINATION**

**Moderations in English Language and Literature: Paper 2(a) and Paper 4(a)**  
**Moderations in Modern History and English: Paper 4(a)**  
**Preliminary Examination in English and Modern Languages, Part 2: Paper 2(a)**

**VICTORIAN LITERATURE (1832-1900)**

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**TRINITY TERM 2004**

**Wednesday, 16<sup>th</sup> June 2004, 9.30 a.m. – 12.30 p.m.**

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Answer **THREE** questions. If you are taking this paper as Paper 2(a) for Moderation in English, or as a Joint School candidate, you may write *either* **THREE** essays *or* **TWO** essays and a Commentary from Question 28. If you are taking the paper as Paper 4(a) for Moderations in English you **MUST** write **TWO** essays and a Commentary from Question 28.

You may apply the following question and/or quotations to any author or group of authors, or to any work or group of works, as seems to you appropriate. You should **NOT** write on more than one answer substantially on the same author. If you are offering Christina Rossetti or Thomas Hardy as Special Authors for Paper 4 of Moderations in English, you must **NOT** write on Rossetti or on Hardy's prose in this paper. If you have answered on *Our Mutual Friend* in Paper 1, you must **NOT** discuss that text in this paper.

Please do **NOT** turn over until told that you may do so.

1. 'Mankind has outgrown old institutions and old doctrines, and has not yet acquired new ones' (J. S. MILL). How does Victorian writing reflect a period of transition?
  2. According to Arthur Hallam, in poetry 'there is pleasure, in so far as it is a revelation of self; but there is pain, in so far as it is a divided self'. Discuss the presentation of selfhood in the literature of the period.
  3. 'I would rather be bound to defend the reasonableness of assuming that Christianity is true, than to demonstrate a moral governance from the physical world' (NEWMAN). Consider the discussion of faith and/or doubt in the literature of the period.
  4. *Either* (a) 'A feeling very generally exists that the condition and disposition of the Working Classes is a rather ominous matter at present' (CARLYLE). How successful is Victorian literature in presenting this 'ominous matter'?  
*Or* (b) 'Our social novels profess to represent the people as they are, and the unreality of their representations is a grave evil' (GEORGE ELIOT). Discuss.
  5. 'I wish in general to avoid interference with the reader's judgement on the matters which I endeavour serenely to narrate' (RUSKIN). Discuss any aspect of this quotation in relation to *either* autobiographical or non-fictional prose writing *or* the fiction of the period.
  6. 'I want to leave everybody dissatisfied and unhappy at the end of the story' (THACKERAY). Consider the issue of closure in the work of any one or more writer of the period. You need not restrict yourself to one genre.
  7. 'Paint us an angel, if you can . . . but do not impose on us any aesthetic rules which shall banish from the region of Art those old women scraping carrots with their work-worn hands' (ELIOT, *Adam Bede*). Discuss *either* the representation of women *or* the importance of painting and the visual in Victorian literature.
  8. 'I shall have so much more pleasure in my labour . . . when I know that I am paying my way' (Helen Huntingdon in ANNE BRONTË *The Tenant of Wildfell Hall*). Where do you find the most interesting discussions of  
*Either* (a) the economic position of women  
*Or* (b) professions for women in the literature of the period?
  9. Like sculptured effigies they might be seen  
 Upon their marriage-tomb, the sword between;  
 Each wishing for the sword that severs all  
 (GEORGE MEREDITH)
- Discuss ways in which any writer or writers create *and/or* subvert the Victorian ideal of love and marriage.

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10. 'In masculinity/femininity, a dynamic of self-recognition mediates between essentialism and free-play' (EVE KOSOFKY SEDGWICK). Does Victorian literature anywhere mediate between or deconstruct essentialist categories of masculinity/femininity?

11. I do distrust the poet who discerns  
No character or glory in his times,  
And trundles back his soul five hundred years,  
Past moat and drawbridge, into a castle court,  
To sing . . .  
(ELIZABETH BARRETT BROWNING)

Discuss any aspect of Victorian writing that engages with the historical or legendary past.

12. 'It is a representation simply of her motionlessly *seeing*' (HENRY JAMES). Where do you find the most convincing treatment of psychological interiority in the literature of the period?

13. 'Divinity and Prophet are past' (CARLYLE). Do you agree with Carlyle's perspective on his own time, and for what reasons?

14. 'What you want is a good investment and a quick return. You take it where you can find it' (DICKENS, *Little Dorrit*). How does Victorian writing treat the development of capitalism in this period?

15. *Either* (a) 'The sensation novel, be it mere trash or something worse, is usually a tale of our times' (UNSIGNED REVIEW, 1863). Discuss. You may also apply this quotation to drama in the period.

*Or* (b) 'Was there a 'secret' at Bly – a mystery of Udolpho or an insane, an unmentionable relative kept in unsuspected confinement?' (HENRY JAMES, *The Turn of the Screw*). Discuss the presentation of the gothic *and/or* madness in the literature of the period.

16. 'Poetry should be memorable, emphatic, intense, and *soon over*' (BAGEHOT). Consider in relation to any one or more Victorian poet. You may limit your discussion to one long poem if you wish.

17. Consider Victorian women's poetry in the light of Isobel Armstrong's assessment that 'it is too easy to describe the work of these very different women as a women's tradition based on a full frontal attack on oppression'.

18. 'They thought of themselves as modern' (ISOBEL ARMSTRONG). With reference to the poetry of the period, where do you find the most compelling experiments with language *and/or* genre?

19. George Bernard Shaw observed that the drama of the period was replete with 'the old stage tricks by which audiences had to be induced to take an interest in unreal people and improbable circumstances'. Consider the ways in which Victorian drama enables you to uphold *or* refute this claim.

20. 'The City is of Night, but not of Sleep'  
(JAMES THOMSON).

Discuss Victorian representations of the city *and/or* the pastoral.

21. *Either* (a) 'I wage not any feud with Death'  
(TENNYSON)

Consider the treatment of death *and/or* elegy in the literature of the period.

*Or* (b) To seem the stranger lies my lot, my life  
Among strangers  
(HOPKINS)

Discuss the figure of the outsider *and/or* the theme of isolation in any work or works of the period.

22. 'The aim of criticism is to see the object as in itself it really is' (ARNOLD).  
Discuss in relation to any writing about criticism in the period.

23. 'The pure artist never asserts, he suggests, and therefore his meaning is totally lost upon moralists' (SWINBURNE). Discuss in relation to the work of any writer(s) of the period. You may confine yourself to writing of the *fin de siècle* if you wish.

24. 'My empire is of the imagination' (HENRY RIDER HAGGARD, *She*).  
Discuss the relationship between literature and imperialism in any of the works you have read in this period.

25. 'The English nation will not take science from above, so it must get it from below' (THOMAS HUXLEY).

*Either* (a) Discuss the popularisation of science in the literature of the period.  
*Or* (b) Consider the impact of evolutionary theory on the literature of the period.

26. Bold, and fierce, and strong, ha! ha!  
For a war we burn,  
With its right or wrong, ha! ha!  
We have no concern.

(W. S. GILBERT, *Princess Ida*)

Discuss one or more of the following themes in the work of any writer or writers of the period: comedy; satire; burlesque; politics; jingoism

27. "'Oh dear, what nonsense I'm talking!'" (Lewis Carroll *Alice's Adventures in Wonderland*). Write an essay on *either* nonsense *or* childhood *or* children's writing.

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28. If you are taking this paper as Paper 4 (a) for Moderations in English, this question is compulsory. Write a commentary on *one* of the following passages. You will be expected to demonstrate understanding of the literary technique of the piece and are encouraged to show an historical awareness of genre and style through appropriate comparisons with other contemporary writing.

- (a) John Stuart Mill  
From: *On Liberty*

5 There is one characteristic of the present direction of public opinion, peculiarly calculated to make it intolerant of any marked demonstration of individuality. The general average of mankind are not only moderate in intellect, but also moderate in inclinations: they have no tastes or wishes  
10 strong enough to incline them to do anything unusual, and they consequently do not understand those who have, and class all such with the wild and intemperate whom they are accustomed to look down upon. Now, in addition to this fact which is general, we have only to suppose that a strong movement has set in towards the improvement of morals, and it is evident  
15 what we have to expect. In these days such a movement has set in; much has actually been effected in the way of increased regularity of conduct, and discouragement of excesses; and there is a philanthropic spirit abroad, for the exercise of which there is no more inviting field than the moral and prudential improvement of our fellow-creatures. These tendencies of the  
20 times cause the public to be more disposed than at most former periods to prescribe general rules of conduct, and endeavour to make every one conform to the approved standard. And that standard, express or tacit, is to desire nothing strongly. Its ideal of character is to be without any marked character; to maim by compression, like a Chinese lady's foot, every part of human nature which stands out prominently, and tends to make the person markedly dissimilar in outline to commonplace humanity.

25 As is usually the case with ideals which exclude one-half of what is desirable, the present standard of approbation produces only an inferior imitation of the other half. Instead of great energies guided by vigorous reason, and strong feelings strongly controlled by a conscientious will, its result is weak feelings and weak energies, which therefore can be kept in outward conformity to rule without any strength either of will or of reason. Already energetic characters on any large scale are becoming merely traditional. There is now scarcely any outlet for energy in this country  
30 except business. The energy expended in this may still be regarded as considerable. What little is left from that employment, is expended on some hobby; which may be a useful, even a philanthropic hobby, but is always some one thing, and generally a thing of small dimensions. The greatness of England is now all collective: individually small, we only appear capable of  
35 anything great by our habit of combining; and with this our moral and religious philanthropists are perfectly contented. But it was men of another stamp than this that made England what it has been; and men of another stamp will be needed to prevent its decline. (1859)

(b) Margaret Oliphant, *MISS MARJORIBANKS* (1865-1866)

There was, as our readers are aware, another subject also on which Lucilla had found her position altered. It was quite true that, had she been thinking of *that*, she never need have come home at all; and that, in accepting new furniture for the drawing-room, she had to a certain extent  
5 pledged herself not to marry immediately, but to stay at home and be a comfort to her dear papa. This is so delicate a question that it is difficult to treat it with the freedom necessary for a full development of a not unusual state of mind. Most people are capable of falling in love only once or twice, or at the most a very few times, in their life; and disappointed and  
10 heart-broken suitors are not so commonly to be met with as perhaps could be wished. But at the same time, there can be little doubt, that the chief way in which society is supposed to signify its approval and admiration and enthusiasm for a lady, is by making dozens of proposals to her, as may be ascertained from all the best-informed sources. When a woman is a great  
15 beauty, or is very brilliant and graceful, or even is only agreeable and amusing, the ordinary idea is, that the floating men of society, in number less or more according to the lady's merits, propose to her, though she may not perhaps accept any of them. In proportion as her qualities rise towards the sublime, these victims are supposed to increase; and perhaps, to tell the  
20 truth, no woman feels herself set at her true value until some poor man, or set of men, have put, as people say, their happiness into her hands. It is, as we have said, a delicate subject to discuss; for the truth is, that this well-known and thoroughly established reward of female excellence had not fallen to Miss Marjoribanks's lot. There was Tom, to be sure, but Tom did  
25 not count. And as for the other men who had been presented to Lucilla as eligible candidates for her regard, none of them had given her this proof of their admiration. The year had passed away, and society had laid no tribute of this description upon Lucilla's shrine. The Archdeacon had married Mrs Mortimer instead, and Mr Cavendish had been led away by Barbara Lake!  
30 After such an experience nothing but the inherent sweetness and wholesome tone of Miss Marjoribanks's character could have kept her from that cynicism and disbelief in humanity which is so often the result of knowledge of the world. As for Lucilla, she smiled as she thought of it; not cynically, but with a sweetly melancholy smile. What she said to herself  
35 was, Poor men! they had had the two ways set before them, and they had not chosen the best. It made her sad to have this proof of the imperfection of human nature thrust upon her, but it did not turn her sweet into bitter, as might have been the case with a more ordinary mind. Notwithstanding that this universal reward, which in other cases is, as everybody knows, given so  
40 indiscriminately, and with such liberality, had altogether failed in her case, Lucilla still resumed her way with a beautiful constancy, and went forward in the face of fate undaunted and with a smile.

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(c) Michael Field

A Portrait  
Bartolommeo Veneto  
*The Städel'sche Institut at Frankfurt*

- A crystal, flawless beauty on the brows  
Where neither love nor time has conquered space  
On which to live; her leftward smile endows  
The gazer with no tidings from the face;  
5 About the clear mounds of the lip it winds with silvery pace  
And in the umber eyes it is a light  
Chill as a glowworm's when the moon embrowns an August night.
- She saw her beauty often in the glass,  
Sharp on the dazzling surface, and she knew  
10 The haughty custom of her grace must pass:  
Though more persistent in all charm it grew  
As with a desperate joy her hair across her throat she drew  
In crinkled locks stiff as dead, yellow snakes. . .  
Until at last within her soul the resolution wakes
- 15 She will be painted, she who is so strong  
In loveliness, so fugitive in years:  
Forth to the field she goes and questions long  
Which flowers to choose of those the summer bears;  
She plucks a violet larkspur, - then a columbine appears  
20 Of perfect yellow, - daisies choicely wide;  
These simple things with finest touch she gathers in her pride.
- Next on her head, veiled with well-bleachen white  
And bound across the brow with azure-blue,  
She sets the box-tree leaf and coils it tight  
25 In spiky wreath of green, immortal hue;  
Then, to the prompting of her strange, emphatic insight true,  
She bares one breast, half-freeing it of robe,  
And hangs green-water gem and cord beside the naked globe.
- So was she painted and for centuries  
30 Has held the fading field-flowers in her hand  
Austerely as a sign. O fearful eyes  
And soft lips of the courtesan who planned  
To give her fragile shapeliness to art, whose reason spanned  
Her doom, who bade her beauty in its cold  
35 And vacant eminence persist for all men to behold!

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TURN OVER

She had no memories save of herself  
 And her slow-fostered graces, naught to say  
 Of love in gift or boon; her cruel pelf  
 Had left her with no hopes that grow and stay;  
 40 She found default in everything that happened night or day,  
 Yet stooped in calm to passion's dizziest strife  
 And gave to art a fair, blank form, unverified by life.

Thus has she conquered death: her eyes are fresh,  
 Clear as her frontlet jewel, firm in shade  
 45 And definite as on the linen mesh  
 Of her white hood the box-tree's sombre braid,  
 That glitters leaf by leaf and with the year's waste will not fade  
 The small, close mouth, leaving no room for breath,  
 In perfect, still pollution smiles - Lo, she has conquered death!

(1892)

(d) Arthur Wing Pinero, *The Second Mrs Tanqueray* (1893)

This extract is from:

Act Three

Scene One

5 *The scene is the drawing-room at Highercoombe. Facing the  
 spectator are two large french windows, sheltered by a veranda,  
 leading into the garden; on the right is a door opening into a small  
 hall. The fireplace, with a large mirror above it, is on the left-hand  
 side of the room, and higher up in the same wall are double doors,  
 recessed. The room is richly furnished, and everything betokens  
 taste and luxury. The windows are open, and there is moonlight in  
 the garden.*

10 *After a pause Ellean enters by the window with Hugh*  
 ELLEAN Paula, this is Captain Ardale – Mrs Tanqueray.  
*Paula rises and turns, and she and Hugh stand staring blankly at  
 each other for a moment or two; then Paula advances and gives  
 him her hand*

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15 PAULA (*in a strange voice, but calmly*) How do you do?  
 HUGH How do you do?  
 PAULA (*to Ellean*) Mr Ardale and I have met in London, Ellean.  
 Er – Captain Ardale, now?  
 HUGH Yes.

20 ELLEAN In London?  
 PAULA They say the world's very small, don't they?  
 HUGH Yes.  
 PAULA Ellean, dear, I want to have a little talk about you to Mr Ardale  
 – Captain Ardale-alone. (*Putting her arms round Ellean, and leading*  
 25 *her to the door*) Come back in a little while.  
*Ellean nods to Paula with a smile and goes out, while Paula*  
*stands watching her at the open door*  
 In a little while – in a little – (*Closing the door and then taking a seat*  
*facing Hugh*)

30 Be quick! Mr Tanqueray has only gone down to The Warren with Mrs  
 Cortelyon. What is to be done?  
 HUGH (*blankly*) Done?  
 PAULA Done – done. Something must be done.  
 HUGH I understood that Mr Tanqueray had married a Mrs-Mrs-  
 35 PAULA Jarman?  
 HUGH Yes.  
 PAULA I'd been going by that name. You didn't follow my doings after  
 We separated.  
 HUGH No.

40 PAULA (*sneeringly*) No.  
 HUGH I went out to India.  
 PAULA What's to be done?  
 HUGH Damn this chance!  
 PAULA Oh, my God!

45 HUGH Your husband doesn't know, does he!  
 PAULA That you and I – ?  
 HUGH Yes.  
 PAULA No. He knows about others.  
 HUGH Not about me. How long were we – ?

50 PAULA I don't remember, exactly.  
 HUGH Do you – do you think it matters?  
 PAULA His – his daughter.  
*With a muttered exclamation, he turns away and sits with his head*  
*in his hands.*

55 What's to be done?  
 HUGH I wish I could think.  
 PAULA Oh! Oh! What happened to that flat of ours in Ethelbert Street?  
 HUGH I let it.

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 B EGL 4122  
 A MHN 4102  
 C ELA 4102  
 C MHN 4102

TURN OVER

60 PAULA All that pretty furniture?  
 HUGH Sold it.  
 PAULA I came across the key of the escritoire the other day in an old  
 purse!  
 (*Suddenly realising the horror and hopelessness of her position, and*  
 starting to her feet with an hysterical cry of rage) What am I  
 65 maundering about?  
 HUGH For God's sake, be quiet! Do let me think.  
 PAULA This will send me mad! (*Suddenly turning and standing over*  
 him) You – you beast, to crop up in my life again like this!  
 HUGH I always treated you fairly.  
 70 PAULA (*weakly*) Oh! I beg your pardon – I know you did – I –  
 She sinks on to the settee, crying hysterically  
 HUGH Hush!  
 PAULA She kissed me tonight! I'd won her over! I've had such a fight  
 to make her love me! And now – just as she's beginning to love me, to  
 75 bring this on her!  
 HUGH Hush, hush! Don't break down!  
 PAULA (*sobbing*) You don't know! I – I haven't been getting on well in  
 my marriage. It's been my fault. The life I used to lead spoilt me  
 completely. But I'd made up my mind to turn over a new life from  
 80 tonight. From tonight!  
 HUGH Paula –  
 PAULA Don't you call me that!  
 HUGH Mrs Tanqueray, there is no cause for you to despair in this way.  
 It's all right, I tell you – it *shall* be all right.  
 85 PAULA (*shivering*) What are we to do?  
 HUGH Hold our tongues.  
 PAULA (*staring vacantly*) Eh?  
 HUGH The chances are a hundred to one against anyone ever turning up  
 who knew us when we were together. Besides, no one would be such  
 90 a brute as to split on us. If anybody did do such a thing, we should  
 have to lie! What are we upsetting ourselves like this for, when we've  
 simply got to hold our tongues?  
 PAULA You're as mad as I am!  
 HUGH Can you think of a better plan?  
 95 PAULA There's only one plan possible – let's come to our senses! Mr  
 Tanqueray must be told.  
 HUGH Your husband! What, and I lose Ellean! I lose Ellean!  
 PAULA You've got to lose her.  
 HUGH I won't lose her! I can't lose her!  
 100 PAULA Didn't I read of your doing any number of brave things in India?  
 Why, you seem to be an awful coward!

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HUGH That's another sort of pluck altogether; I haven't this sort of pluck.

PAULA Oh, I don't ask *you* to tell Mr Tanqueray. That's my job.

105 HUGH (*standing over her*) You – you – you'd better! You – !

PAULA (*rising*) Don't bully me! I intend to.

HUGH (*taking hold of her; she wrenches herself free*) Look here, Paula! I never treated you badly – you've owned it. Why should you want to pay me out like this? You don't know how I love Ellean!

110 PAULA Yes, that's just what I *do* know. .

HUGH I say you don't! She's as good as my own mother. I've been downright honest with her too. I told her, in Paris, that I'd been a bit wild at one time, and, after a damned wretched day, she promised to forgive me because of what I'd done since in India. She's behaved like

115 an angel to me! Surely I oughtn't to lose her, after all, just because I've been like other fellows! No; I haven't been half as rackety as a hundred men we could think of. Paula, don't pay me out for nothing; be fair to me, there's a good girl – be fair to me!

PAULA Oh, I'm not considering you at all! I advise you not to stay here any longer; Mr Tanqueray is sure to be back soon.

120 HUGH (*taking up his hat*) What's the understanding between us then? What have we arranged to do?

PAULA I don't know what you're going to do; I've got to tell Mr Tanqueray.

125 HUGH (*approaching her fiercely*) By God, you shall do nothing of the sort!

PAULA You shocking coward!

HUGH If you dare! (*Going up to the window*) Mind! If you dare!

PAULA (*following him*) Why, what would you do?

130 HUGH (*after a short pause, sullenly*) Nothing. I'd shoot myself – that's nothing. Good-night.

PAULA Good-night.

*He disappears. She walks unsteadily to the ottoman, and sits; and as she does so her hand falls upon the little silver mirror, which she takes up, staring at her own reflection*

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CURTAIN

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LAST PAGE

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## FIRST PUBLIC EXAMINATION

**Moderations in English Language and Literature: Paper 2(b) and Paper 4(b)**  
**Moderations in Modern History and English: Paper 4(b)**  
**Preliminary Examination in English and Modern Languages, Part 2: Paper 2(b)**

### MODERN LITERATURE (1900 TO THE PRESENT DAY)

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#### TRINITY TERM 2004

**Thursday, 17<sup>th</sup> June 2004, 9.30 a.m. – 12.30 p.m.**

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Answer **THREE** questions. If you are taking this paper as Paper 2(b) for Moderations in English, or as a Joint School candidate, you may write *either* **THREE** essays *or* **TWO** essays and a Commentary from Question 31. If you are taking the paper as Paper 4(b) for Moderations in English you **MUST** write **TWO** essays and a Commentary from Question 31.

You may apply the following questions to any author or authors, or to any work or group of works, as seems to you appropriate. You should **NOT** write more than one answer substantially on the same author. If you are offering Woolf, Beckett, Heaney as Special Authors for Paper 4 of Moderations in English, you must **NOT** write on them in this paper. If you have answered on Lawrence=s short stories in Paper 1, you must not discuss them in this paper.

**Do NOT turn over until told that you may do so.**

1. Discuss the relevance of any ONE of the following events/people/phenomena to the literature of the modern period: World War I; the Holocaust; apartheid; multiculturalism; the vote for women; the Booker Prize; Freud; the Irish revival; cinema.
2. The critic GABRIELA SCHWAB has argued that the literary experience is an 'encounter with otherness'. Discuss this belief with reference to any texts or body of texts in the modern period.
3. Discuss the continuities between any writer or writers (of any period) and any writers of the modern period. You can treat this as a question about *either* (a) 'influence' or (b) 'intertextuality' (but don't confuse the two).
4. 'Music-hall, not poetry, is a criticism of life' (JAMES JOYCE).

*Either* (a): What are the implications of observing the distinctions between levels of art.

*Or* (b): What is the significance of the manifesto 'art for art's sake' in the modern period?

5. Discuss the treatment any ONE of the following in the literature of the twentieth century: animals; children; savages; the Bomb; memory; the supernatural; body/mind; other worlds; time; transgression; madness; masculinity; sport; translation.
6. '...empire is seized by the urge to make a home of its territory. However, this is not an urge the modern colonial empire can easily satisfy' (RANAJIT GUHA). How are home and empire related, or dissociated, in modern literature?
7. '... there was a primary tension in their [modernist writers'] confrontation with the city, between an introspective alienation and a celebration of the sheer energy and collective diversity of life (ultimately the contrast between *The Waste Land* and *Ulysses*)' (CHRISTOPHER BUTLER). Discuss.
8. 'History loses its sense of direction, giving way to the cyclical, the synchronic, the epiphany of eternity, the deep grammar of all cultures, the eternal now of the unconscious, the primitive energies at the root of all life-forms, the moment in and out of time, the still point of the turning world, the collapse of novelistic time' (TERRY EAGLETON). Discuss any one or more of these aspects of the literature of modernism.
9. 'The category of sex is the political category that founds society as heterosexual' (MONIQUE WITTIG). Does contemporary literature support or subvert heterosexuality, and in what ways?

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10. '...cinematic codes create a gaze, a world, and an object, thereby producing an illusion cut to the measure of desire' (LAURA MULVEY). Discuss spectatorship in cinema and/or other visual arts.
11. 'Pinter's dramas take place in drab *English* rooms, but many of these dramas express a far more generalized anguish' (RUBY COHN and BARNARD DUKORE). How universal is the appeal of (any of the products of) British theatre?
12. Discuss any of the kinds of drama written in the twentieth century as 'an expression of the age'.
13. 'Men die and they are not happy' (ALBERT CAMUS). Does this statement illuminate the theatre of the absurd, and if so, how?
14. 'The verse drama was a movement of writers, rather than of men closely involved with the theatre' (RAYMOND WILLIAMS). Discuss the relationship between the literary and theatrical aspects of any modern dramatic works.
15. EMMA GOLDMAN described the drama of the early twentieth century as 'the leaven of radical thought and the disseminator of new values'. How true was it then, and would it apply now?
16. According to SAMUEL BECKETT, the job of the twentieth-century artist is 'to find a form that accommodates the mess.' Discuss experimentation in modern theatre.
17. 'The trend of the English novel since the war has, on the whole, been ...a tendency to parochialism' (GILBERT PHELPS). This was written in the 1960s. Compare the situation it describes with the directions in which the English novel has moved since then.
18. 'We here enter a textual labyrinth panelled with mirrors' (JACQUES DERRIDA). How accurately does this describe the experience of reading postmodern fiction?
19. 'Life is not a series of gig-lamps symmetrically arranged; life is a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end' (VIRGINIA WOOLF). Discuss the relationship of life to art in modern fiction.
20. To what extent, why, and in what ways has *realism* been challenged in modern novel?
21. 'My task which I am trying to achieve is, by the power of the written word to make you hear, to make you feel--it is, before all, to make you *see*! That--and no more, and it is everything' (JOSEPH CONRAD). Can the modern novel be called impressionistic?

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 CELA 4103

TURN OVER



22. 'It is in [the] holy terror of love that we find, in both men and women themselves, the source of all opposition to the emancipation of women' (ANGELA CARTER). Discuss *either* (a) love *or* (b) feminism, in the modern novel.
23. 'The short story form is hostile to definition, as to completeness' (JOHN BAYLEY). How typical of modern narrative are these features?
24. 'An "Image" is that which presents an intellectual and emotional complex in an instant of time' (EZRA POUND). To what extent does 'imagist' describe modern English poetry?
25. '... it is [the] concentration on particulars that distinguishes twentieth-century nature poetry, regardless of whether those particulars are rendered for their own sake or within a cosmological, metaphysical or symbolic framework' (MICHAEL HAMBURGER). Discuss.
26. 'In art man is silent and the image speaks' (BORIS PASTERNAK). To what extent is modern poetry marked by such impersonality?
27. 'Poetry cannot afford to lose its fundamentally self-delighting inventiveness, its joy in being a process of language as well as representation of things in the world. To put it in W. B. Yeats's terms, the will must not usurp the work of the imagination' (SEAMUS HEANEY). How far does this serve as a manifesto for certain kinds of poetry today, and how does 'a late-twentieth-century context of politically approved themes, post-colonial backlash and "silence-breaking" writing of all kinds' challenge it (as Heaney goes on to say)?
28. F. R. LEAVIS described T. S. Eliot's poetry thus: 'The canons of the poetical are forgotten; the poet assumes the right to make use of any materials that seem to him significant.' What are the elements of the *modern* in modern poetry?
29. 'The province of the poem is the world' (WILLIAM CARLOS WILLIAMS). How far is this reflected, or refuted, in the works of any one or more poets of the period?
30. Discuss the significant aspects of any ONE of the following kinds of non-fiction prose writing in the twentieth century, focussing on any writer or writers of your choice: biography/autobiography; travel-writing; journalism; the essay.

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31. If you are taking this paper as paper 4 (b) for Moderations in English, this question is compulsory. Write a commentary on ONE of the following passages. You will be expected to demonstrate an understanding of the literary technique of the piece and are encouraged to show an historical awareness of genre and style through appropriate comparisons with other contemporary writing.

(a) 'Musee des Beaux Arts'

W.H. Auden (1940)

(b) from J. M. Coetzee, *Foe* (1986)

(c) from T. S. Eliot, *Murder in the Cathedral* (1938)

(d) Elizabeth Bowen, 'London, 1940'

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**FIRST PUBLIC EXAMINATION**

**Moderations in English Language and Literature: Paper 2 (a) and Paper 4(a)**

**Preliminary Examination in English Language and Literature: Paper 1**

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**VICTORIAN LITERATURE (1832-1900)**

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**LONG VACATION 2005**

**Thursday, 22 September 2005, 9.30 a.m. – 12.30 p.m.**

Answer **THREE** questions. If you are taking this paper as Paper 2(a) for Moderations in English, or as Paper 1 for Prelims in English, or as a Joint School candidate, you may write *either* **THREE** essays *or* **TWO** essays and a Commentary from Question 29 . If you are taking the paper as Paper 4(a) for Moderations in English you **MUST** write **TWO** essays and a Commentary from Question 29 .

You may apply the following questions and/or quotations to any author or group of authors, or to any work or group of works, as seems to you appropriate. You should **NOT** write more than one answer substantially on the same author.

**Please DO NOT turn over until told that you may do so.**

1. 'The best carriage horses are those which can most steadily hold back against the coach as it trundles down the hill' (TROLLOPE). Have you found Victorian writing resistant or receptive to changes in the period?

2. 'What is called the nature of women is now an eminently artificial thing' (MILL). Discuss in relation to any literature of the Victorian period.

3. 'It is almost a definition of a gentleman to say that he is one who never inflicts pain' (NEWMAN). Write on any aspect of the representation of the gentleman in Victorian literature.

4. 'He hath smote for us a pathway to the ends of all the earth!' (KIPLING) Write on the importance of Empire in Victorian literature.

5. 'The dead Greek lore lies buried in the urn  
Where who seeks fire finds ashes' (BROWNING)

Discuss the influence of classicism on Victorian literature.

6. 'Victorian cities were places where problems often overwhelmed people' (BRIGGS). How did Victorian novelists approach the 'problems' of contemporary cities?

7. 'Is not science essentially religious, essentially poetical?' (MALLOCK) Have you found literary responses to science in the Victorian period to be religious and/or poetical?

8. And almost everyone when age,  
Disease, or sorrow strike him,  
Inclines to think there is a God,  
Or something very like him. (CLOUGH).

How did Victorian writers treat religious questions? You may, if you wish, confine your answer to one author.

9. 'When the mind is occupied by some vast and awful subject of contemplation, it is prompted to give utterance to its feelings in a figurative style' (NEWMAN). Discuss in relation to any writing of the period.

10. 'The male novelists – the women seem more robust about emotion – shrink from passion even in its respectable manifestations' (CECIL). Consider the place of passion in any novel or novels of the period.

11. 'The novel remained for the most part formally content with the establishment of realism: it was in poetry that self-conscious experimentation went on' (DAVIS). Consider any aspect of this observation in relation to Victorian literature.

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12. 'The modes of telling a story ...derive their effectiveness from a superior mastery of images and pictures in grasping the attention' (GEORGE ELIOT). Discuss in relation to any novels of the period.
13. 'A Victorian novel is, finally, a structure in which the elements (characters, scenes, images) are not detachable pieces, each with a given nature and meaning, each adding its part to the meaning of the whole. Every element draws its meaning from the others' (HILLIS MILLER). How useful is this insight into Victorian fiction?
14. 'Their heroines are hardly concerned with self-fulfillment in the modern sense of the term, and if they have severely limited possibilities in life it is because their authors saw great dangers in, plus a higher alternative to, the practice of self-assertiveness' (STONE). Consider Stone's comment on Victorian women novelists in relation to any writer or writers of the period.
15. 'Modern poetry can only subsist by its *contents*' (ARNOLD). EITHER make a case for the formal and stylistic merits of Victorian poetry OR consider the 'contents' of any Victorian poems of your choice.
16. To what extent would you agree or disagree with ISOBEL ARMSTRONG that 'an account of women's writing as occupying a particular sphere of influence, and as working inside defined moral and religious conventions, helped to make women's poetry...respected in the nineteenth century'?
17. The poet who would really fix the public attention must leave the exhausted past, and draw his subjects from matters of present import' (RINTOUL). EITHER Consider the attractions of the past to Victorian poets OR write on the treatment of contemporary issues in Victorian poetry.
18. 'What I do is for me: for that I came' (HOPKINS). Write on EITHER self expression OR the purpose of art.
19. '*Fidelity* is the primary merit of biography and history; the essence of poetry is *fiction*' (NEWMAN). Discuss in relation to any writing of the period.
20. 'My intention is that they shall go home thoroughly uncomfortable' (SHAW) How unsettling to the audience was Victorian drama?
21. 'Vice and virtue are to the artist materials for an art' (WILDE). Discuss in relation to any writing of the period.
22. HURLEY has suggested that 'the loss of a unified, stable human identity' was key to the literature of the *fin de siècle*. Do you agree? Give reasons for your view.

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23. Write on the representation of ONE of the following in two or more Victorian texts: education; work; transport; industrialisation; foreigners; madness; Reform; class; exploration; medicine; architecture; geology; marriage; crime; war; the sea.

24. Write an essay on the development of ONE of the following genres in the Victorian period: elegy; dramatic monologue; epic; pastoral; nonsense; children's literature; biography; autobiography; the essay; melodrama; the Gothic; the short story; the novella; serial publication; critical reviews; comedy.

25. Write a **commentary** on ONE of the following passages. You will be expected to demonstrate understanding of the literary techniques of the piece and are encouraged to show an historical awareness of genre and style through appropriate comparisons with other writing:

a) Robert Browning,

*Porphyria's Lover*

The rain set early in tonight,  
The sullen wind was soon awake,  
It tore the elm-tops down for spite,  
And did its worst to vex the lake:  
5 I listened with heart fit to break.  
When glided in Porphyria; straight  
She shut the cold out and the storm,  
And kneeled and made the cheerless grate  
Blaze up, and all the cottage warm;  
10 Which done, she rose, and from her form  
Withdrew the dripping cloak and shawl,  
And laid her soiled gloves by, untied  
Her hat and let the damp hair fall,  
And, last, she sat down by my side  
15 And called me. When no voice replied,  
She put my arm about her waist,  
And made her smooth white shoulder bare,  
And all her yellow hair displaced,  
And, stooping, made my cheek lie there,  
20 And spread, o'er all, her yellow hair,  
Murmuring how she loved me—she  
Too weak, for all her heart's endeavor,  
To set its struggling passion free  
From pride, and vainer ties dissever,  
25 And give herself to me forever.  
But passion sometimes would prevail,  
Nor could tonight's gay feast restrain  
A sudden thought of one so pale  
For love of her, and all in vain:  
30 So, she was come through wind and rain.  
Be sure I looked up at her eyes  
Happy and proud; at last I knew  
Porphyria worshiped me: surprise  
Made my heart swell, and still it grew  
35 While I debated what to do.  
That moment she was mine, mine, fair,  
Perfectly pure and good: I found  
A thing to do, and all her hair  
In one long yellow string I wound  
40 Three times her little throat around,  
And strangled her. No pain felt she;  
I am quite sure she felt no pain.  
As a shut bud that holds a bee,  
I warily oped her lids: again  
45 Laughed the blue eyes without a stain.  
And I untightened next the tress  
About her neck; her cheek once more  
Blushed bright beneath my burning kiss:  
I propped her head up as before,  
50 Only, this time my shoulder bore  
Her head, which droops upon it still:  
The smiling rosy little head,  
So glad it has its utmost will,  
That all it scorned at once is fled,  
55 And I, its love, am gained instead!  
Porphyria's love: she guessed not how  
Her darling one wish would be heard.  
And thus we sit together now,  
And all night long we have not stirred,  
60 And yet God has not said a word!

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**b) Oscar Wilde, *The Importance of Being Earnest***

LADY BRACKNELL. In what locality did this Mr. James, or Thomas, Cardew come across this ordinary handbag?

JACK. In the cloak room at Victoria Station. It was given to him in mistake for his own.

LADY BRACKNELL. The cloak room at Victoria Station?

JACK. Yes. The Brighton line.

LADY BRACKNELL. The line is immaterial. Mr. Worthing, I confess I feel somewhat bewildered by what you have just told me. To be born, or at any rate, bred in a handbag, whether it had handles or not, seems to me to display a contempt for the ordinary decencies of family life that remind one of the worst excesses of the French Revolution. And I presume you know what that unfortunate movement led to? As for the particular locality in which the handbag was found, a cloak room at a railway station might serve to conceal a social indiscretion—has probably, indeed, been used for that purpose before now—but it could hardly be regarded as an assured basis for a recognized position in good society.

JACK. May I ask you then what you would advise me to do? I need hardly say I would do anything in the world to ensure Gwendolen's happiness.

LADY BRACKNELL. I would strongly advise you, Mr. Worthing, to try and acquire some relations as soon as possible, and to make a definite effort to produce at any rate one parent, of either sex, before the season is quite over.

JACK. Well, I don't see how I could possibly manage to do that. I can produce the handbag at any moment. It is in my dressing room at home. I really think that should satisfy you, Lady Bracknell.

LADY BRACKNELL. Me, sir! What has it to do with me? You can hardly imagine that I and Lord Bracknell would dream of allowing our only daughter—a girl brought up with the utmost care—to marry into a cloak room, and form an alliance with a parcel! Good morning, Mr. Worthing!

[LADY BRACKNELL sweeps out in majestic indignation.]

JACK. Good morning! [ALGERNON, from the other, room, strikes up the *Wedding March*. JACK looks perfectly furious, and goes to the door.] For goodness' sake don't play that ghastly tune, Algy! How idiotic you are!

[The music stops, and ALGERNON enters cheerily:]

ALGERNON. Didn't it go off all right, old boy? You don't mean to say Gwendolen refused you? I know it is a way she has. She is always refusing people. I think it is most ill-natured of her.

JACK. Oh, Gwendolen is as right as a trivet. As far as she is concerned, we are engaged. Her mother is perfectly unbearable. Never met such a Gorgon. . . I don't really know what a Gorgon is like, but I am quite sure that Lady Bracknell is one. In any case, she is a monster, without being a myth, which is rather unfair. . . . I beg your pardon, Algy, I suppose I shouldn't talk about your own aunt in that way before you.

ALGERNON. My dear boy, I love hearing my relations abused. It is the only thing that makes me put up with them at all. Relations are simply a tedious pack of people who haven't got the remotest knowledge of how to live, nor the smallest instinct about when to die.

JACK. Oh, that is nonsense!

ALGERNON. It isn't!

JACK. Well, I won't argue about the matter. You always want to argue about things.

ALGERNON. That is exactly what things were originally made for.

JACK. Upon my word, if I thought that, I'd shoot myself. . . . [A pause.] You don't think there is any chance of Gwendolen becoming like her mother in about a hundred and fifty years, do you, Algy?

ALGERNON. All women become like their mothers. That is their tragedy. No man does. That's his.



c) Thomas Hardy, *Tess of the D'Urbervilles*

He was surprised to find this young woman — who though but a milkmaid had just that touch of rarity about her which might make her the envied of her housemates — shaping such sad imaginings. She was expressing in her own native phrases — assisted a little by her Sixth Standard training — feelings which might almost have been called those of the age — the ache of modernism. The perception arrested him less when he reflected that what are called advanced ideas are really in great part but the latest fashion in definition — a more accurate expression, by words in *logy* and *ism*, of sensations which men and women have vaguely grasped for centuries.

Still, it was strange that they should have come to her while yet so young; more than strange; it was impressive, interesting, pathetic. Not guessing the cause, there was nothing to remind him that experience is as to intensity, and not as to duration. Tess's passing corporeal blight had been her mental harvest.

Tess, on her part, could not understand why a man of clerical family and good education, and above physical want, should look upon it as a mishap to be alive. For the unhappy pilgrim herself there was very good reason. But how could this admirable and poetic man ever have descended into the Valley of Humiliation, have felt with the man of Uz — as she herself had felt two or three years ago — 'My soul chooseth strangling and death rather: than my life. I loathe it; I would not live away.'

It was true that he was at present out of his class. But she knew that was only because, like Peter the Great in a shipwright's yard, he was studying what he wanted to know. He did not milk cows because he was obliged to milk cows, but because he was learning how to be a rich and prosperous dairyman, landowner, agriculturist, and breeder of cattle. He would become an American or Australian Abraham, commanding like a monarch his flocks and his herds, his spotted and his ring-straked, his menservants and his maids. At times, nevertheless, it did seem unaccountable to her that a decidedly bookish, musical, thinking young man should have chosen deliberately to be a farmer, and not a clergyman, like his father and brothers.

Thus, neither having the clue to the other's secret, they were respectively puzzled at what each revealed, and awaited new knowledge of each other's character and moods without attempting to pry into each other's history.

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d) Thomas Carlyle, *Characteristics*

Sad, truly, were our condition did we know but this, that Change is universal and inevitable. Launched into a dark shoreless sea of Pyrrhonism, what would remain for us but to sail aimless, hopeless; or make madly merry, while the devouring Death had not yet engulfed us? As indeed, we have seen many, and still see many do. Nevertheless so stands it not. The venerator of the Past (and to what pure heart is the Past, in that "moonlight of memory," other than sad and holy?) sorrows not over its departure, as one utterly bereaved. The true Past departs not, nothing that was worthy in the Past departs; no Truth or Goodness realised by man ever dies, or can die; but is all still here, and, recognised or not, lives and works through endless changes. If all things, to speak in the German dialect, are discerned by us, and exist for us, in an element of Time, and therefore of Mortality and Mutability; yet Time itself reposes on Eternity: the truly Great and Transcendental has its basis and substance in Eternity; stands revealed to us as Eternity in a vesture of Time. Thus in all Poetry, Worship, Art, Society, as one form, passes into another, nothing is lost: it is but the superficial, as it were the *body* only, that grows obsolete and dies; under the mortal body lies a *soul* which is immortal; which anew incarnates itself in fairer revelation; and the Present is the living sum-total of the whole Past.

In Change, therefore, there is nothing terrible, nothing supernatural: on the contrary, it lies in the very essence of our lot and life in this world. To-day is not yesterday: we ourselves change; how can our Works and Thoughts, if they are always to be the fittest, continue always the same? Change, indeed, is painful; yet ever needful; and if Memory have its force and worth, so also has Hope. Nay, if we look well to it, what is all Derangement, and necessity of great Change, in itself such an evil, but the product simply of *increased resources* which the old *methods* can no longer administer; of new wealth which the old coffers will no longer contain? What is it, for example, that in our own day bursts asunder the bonds of ancient Political Systems, and perplexes all Europe with the fear of Change, but even this: the increase of social resources, which the old social methods will no longer sufficiently administer? The new omnipotence of the Steam-engine is hewing asunder quite other mountains than the physical. Have not our economical distresses, those barnyard Conflagrations themselves, the frightfullest madness of our mad epoch, their rise also in what is a real increase: increase of Men; of human Force; properly, in such a Planet as ours, the most precious of all increases? It is true again, the ancient methods of administration will no longer suffice. Must the indomitable millions, full of old Saxon energy and fire, lie cooped-up in this Western Nook, choking one another, as in a Blackhole of Calcutta, while a whole fertile untenanted Earth, desolate for want of the ploughshare, cries: Come and till me, come and reap me? If the ancient Captains can no longer yield guidance, new must be sought after: for the difficulty lies not in nature, but in artifice; the European Calcutta-Blackhole has no walls but air ones and paper ones. —So too, Scepticism itself, with its innumerable mischiefs, what is it but the sour fruit of a most blessed increase, that of Knowledge; a fruit too that will not always continue sour?

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BEGL 4122

CEGL 4102

**B EGL 4103**  
**C EGL 4103**

**FIRST PUBLIC EXAMINATION**

**Moderations in English Language and Literature: Paper 2(b) and Paper 4(b)**  
**Preliminary Examination in English Language and Literature: Paper 2**

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**MODERN LITERATURE (1900 TO THE PRESENT DAY)**

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**LONG VACATION 2005**

**Wednesday 21 September 2005, 9.30 a.m. – 12.30 p.m.**

**Answer THREE questions.**

If you are taking this paper as Paper 2 (b) for Moderations in English, or as a candidate for Prelims in English or as a joint school candidate, you may write *either* THREE essays *or* TWO essays and a Commentary from Question 32. If you are taking the paper as Paper 4 (b) for Moderations in English, you **MUST** write TWO essays and a Commentary from Question 29.

You may apply the following questions to any author or authors, or to any works or group of works, as seems to you appropriate. You should **NOT** write more than one answer substantially on the same author. If you are offering Woolf, Beckett, or Heaney as Special Authors for Paper 4 of Moderations in English, you must **NOT** write on them in this paper.

**Please DO NOT turn over until told that you may do so.**

1. 'Disremembered and unaccounted for, she cannot be lost because no one is looking for her' (TONI MORRISON). Discuss the idea of isolation *AND/OR* anonymity in the writing of the period.
2. '... the author's motivations are irrelevant to the finished work, the literary product' (THEODOR ADORNO). Argue for or against this judgement in relation to *ANY TWO* writers of the period.
3. 'Time, unfortunately, though it makes animals and vegetables bloom and fade with amazing punctuality, has no such simple effect upon the mind of man' (VIRGINIA WOOLF). Discuss the treatment of time *AND/OR* nature in the writing of the period.
4. 'Realism humanizes, naturalism scientizes, but Modernism pluralizes, surrealizes' (MALCOLM BRADBURY). Discuss *ANY ONE* of these assertions in relation to the writing of the period.
5. 'All fiction is autobiographical except that the disclosure is not complete' (JOSEPH CONRAD). Discuss with reference to fiction *AND/OR* poetry in this period.
6. 'All art that is not mere story-telling, or mere portraiture, is symbolic' (W. B. YEATS). Discuss the use and effect of symbolism in and *ONE OR MORE* writer of the period.
7. 'We can only say that it appears likely that poets in our civilization, as it exists at present, must be *difficult*. . . . The poet must become more and more comprehensive, more allusive, more indirect, in order to force, to dislocate if necessary, language into his meaning' (T. S. ELIOT). Discuss with reference to poetry *AND/OR* fiction of the period.
8. 'What makes mankind tragic is not that they are the victims of nature, it is that they are conscious of it' (JOSEPH CONRAD). Discuss consciousness and self-consciousness in *ONE OR MORE* writer of the period.
9. 'Poets . . . do not invent new thoughts or feelings, but out of their skill with words they crystallise and define with greater precision thoughts and feelings which are generally present in their class and their age' (W. H. AUDEN). Argue for or against this contention with reference to *ONE OR MORE* writer of the period.
10. 'Poetry does not address itself to beliefs' (WALLACE STEVENS). Discuss.
11. 'The poem which is absolutely original is absolutely bad' (T. S. ELIOT). Write on the place of originality *AND/OR* intertextuality *AND/OR* tradition in the literature of the period.
12. 'Democratic art! Art is the direct antithesis to democracy' (GEORGE MOORE). Discuss.
13. 'It made him remember an old day-dream of his' (W. B. YEATS). Discuss the importance of memory *AND/OR* dreams in the work of *ONE OR MORE* writers in the period.

14. Goya had the laugh –  
But can what is corrupt be cured by laughter?  
LOUIS MACNEICE

Write on the value AND/OR limitations of comedy OR satire in the period.

15. 'Without a sense of the tragic, comedy loses heart; it becomes brittle, it has animation but no life. Without a recognition of the truths of comedy, tragedy become bleak and intolerable' (SEWELL). Discuss.

16. Many of Lawrence's observations are true, and perhaps several of his practical suggestions are sound, but his refusal to admit that on the whole people are like what they are because society is like what it is instead of the reverse makes his conclusions dangerous' (W. H. AUDEN). Discuss with reference to D. H. Lawrence AND/OR any other writer OR writers of the period to whom Auden's judgement seems relevant.

17. 'The invasion of literature by politics was bound to happen' (GEORGE ORWELL). Discuss.

18. 'Passive suffering is not a subject for poetry' (YEATS). Does the work of any ONE OR MORE writer of the twentieth century disprove Yeats?

19. 'When a woman comes to write a novel she will find that she is perpetually wishing to alter the established values – to make serious what appears insignificant to a man, and trivial what to him is important' (VIRGINIA WOOLF). Discuss with reference to the work of Woolf AND/OR any other writer OR writers of the period.

20. 'The drama is made serious . . . not by the degree to which it takes up with problems that are serious in themselves, but the degree in which it gives nourishment, not easy to define, on which our imaginations live' (J. M. SYNGE). Discuss.

21. 'It is necessary, if one is to reflect reality, not only to depict why a man does what he does, or why he nearly didn't do it, but why he cannot simply walk away and say to hell with it' (ARTHUR MILLER). Discuss with reference to ONE OR MORE dramatist AND/OR to ONE OR MORE novelist of the period.

22. 'Drama often shows more clearly and more quickly than other arts the deep patterns and changes in our general ideas of reality' (RAYMOND WILLIAMS). Discuss.

23. 'Most books that live, live in spite of the author's laying it on thick' (LAWRENCE). Discuss.

24. 'The more acute the experience, the less articulate its expression' (PINTER). Discuss with reference to the plays of Pinter AND/OR any other dramatist OR dramatist of the period.

25. 'People who do not want writers to write about violence want to stop them writing about us and about our time. It would be immoral not to write about violence' (EDWARD BOND). Discuss the theme of violence in ONE OR MORE writers of the period.

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26. 'Unreal city' (ELIOT). Discuss the place of the city or urbanization in the literature of the period.
27. 'Absurd is that which is devoid of purpose. Cut off from his religious, metaphysical, and transcendental roots, man is lost; all his actions become senseless, absurd, useless' (IONESCO). Discuss with reference to *ANY* dramatist *OR* dramatists of the period.
28. 'I think of the postmodern attitude as that of a man who loves a very cultivated woman and knows he cannot say to her, "I love you madly", because he knows that she knows (and that she knows that he knows) that these words have already been written by Barbara Cartland' (UMBERTO ECO). Discuss the work of any *ONE OR MORE* writer in the light of this definition.
29. 'There ain't no black in the Union Jack' (PAUL GILROY). Write on the contribution to British literature of *ONE OR MORE* immigrant *AND/OR* 'postcolonial' writer.
30. **If you are taking this paper as paper 4 (b) for Moderations in English, this question is compulsory.** Write a commentary on ONE of the following passages. You will be expected to demonstrate an understanding of the literary technique of the piece and are encouraged to show an historical awareness of genre and style through appropriate comparisons with other contemporary writing.

(a)

All this while the day's takings had lain on the desk unprotected and unconcealed! Even during the unlocked shop-door interval they had lain there! The little heaps of paper and coins seemed to accuse somebody of criminal negligence, almost of inviting communism to ruin the structure of society. Husband and wife were still gravely under the shock of the communist murder (of course communists would be murderers - they always killed everyone who had the misfortune to disagree with them) so near to Riceyman Steps. . . . When Henry brought out his safe-key Violet was strangely relieved, and her glittering eyes seemed to say: "This money's been lying here on the desk too long. Hide it quickly, quickly! Secure it without another moment's delay, for heaven's sake!"

Having unlocked his safe, Henry pulled out two of the drawers (it was a much larger safe than Violet's, with four drawers) and placed them on the desk. One of them was full of pound notes and the other of ten-shilling notes, and all the notes were apparently equal to new. He never kept a dirty note for more than a few days, and usually he managed to exchange it for a clean one on the day of receipt. At the bottom of the drawer containing the Treasury notes lay a foolscap linen envelope which he had once had by registered post. It bulged with bank-notes. Into this he forced Mr. Bauersch's excellent tale of bank-notes. As he dealt methodically, slowly, precisely with the rest of the money Violet wondered how much cash the drawers held. It might be hundreds, it might be thousands of pounds; she could not estimate. It was a very marvellous and reassuring sight. She had seen it before, but not in such solemn circumstances nor so fully. It reassured her against communism. With that hoard well gripped, what could communists do to you after all? Of course to keep the cash thus was to lose interest, but you couldn't have it both ways. And the cash was so beautiful to behold. . . . Stocks! Dead flesh! Bodily desires, appetites! . . . Negligible! This lovely cash satisfied the soul. Ah, how she admired Henry! How she shared his deepest instincts! How she would follow his example! How right he was - always.

[30 (a) cont'd]

He said suddenly, but with admirable calm:

"Of course if things do come to the worst, as they certainly will, in my opinion, all this will be worth nothing at all!" "This" was the contents of the two drawers. "Nothing. Or just as much as a Russian rouble. If some of those fellows across the road in Great Warner Street get their way a five-pound note won't buy a loaf of bread. I'm not joking. It's happened in other countries and it'll happen here. And the first thing will be the banks closing. And then where will you be, with your gilt-edged securities? Where will you be then? But I'll tell you one thing that communism and socialism and murder and so on won't spoil, and it'll always be good value."

He took a third drawer out of the safe, lifting it with both hands because of its weight, and put it on the table. It was full of gold sovereigns. Violet had never seen this gold before, nor suspected its existence. She was astounded, frightened, ravished. He must have kept it throughout the war, defying the Government's appeal to patriots not to hoard. He was a superman, the most mysterious of supermen. And he was a fortress, impregnable.

"Nothing like it!" he said blandly, running his fingers through the upper sovereigns as through water that tinkled with elfin music.

(Arnold Bennett: *Riceyman Steps*, 1923)

(b)

#### A Summer Night

Out on the lawn I lie in bed,  
Vega conspicuous overhead  
    In the windless nights of June,  
As congregated leaves complete  
Their day's activity; my feet  
    Point to the rising moon.

Lucky, this point in time and space  
Is chosen as my working-place,  
    Where the sexy airs of summer,  
The bathing hours and the bare arms,  
The leisured drives through a land of farms  
    Are good to a newcomer.

Equal with colleagues in a ring  
I sit on each calm evening  
    Enchanted as the flowers  
The opening light draws out of hiding  
With all its gradual dove-like pleading,  
    Its logic and its powers:

That later we, though parted then,  
May still recall these evenings when  
    Fear gave his watch no look;  
The lion griefs loped from the shade  
And on our knees their muzzles laid,  
    And Death put down his book.

[30(b) cont'd.]

Now north and south and east and west  
Those I love lie down to rest;  
    The moon looks on them all,  
The healers and the brilliant talkers,  
The eccentrics and the silent walkers,  
    The dumpy and the tall.

She climbs the European sky,  
Churches and power-stations lie  
    Alike among earth's fixtures:  
Into the galleries she peers  
And blankly as a butcher stares  
    Upon the marvellous pictures.

To gravity attentive, she  
Can notice nothing here, though we  
    Whom hunger does not move,  
From gardens where we feel secure  
Look up and with a sigh endure  
    The tyrannies of love:

And, gentle, do not care to know,  
Where Poland draws her eastern bow,  
    What violence is done,  
Nor ask what doubtful act allows  
Our freedom in this English house,  
    Our picnics in the sun.

Soon, soon, through dykes of our content  
The crumpling flood will force a rent  
    And, taller than a tree,  
Hold sudden death before our eyes  
Whose river dreams long hid the size  
    And vigours of the sea.

But when the waters make retreat  
And through the black mud first the wheat  
    In shy green stalks appears,  
When stranded monsters gasping lie,  
And sounds of riveting terrify  
    Their whorled unsubtle ears,

May these delights we dread to lose,  
This privacy, need no excuse  
    But to that strength belong,  
As through a child's rash happy cries  
The drowned parental voices rise  
    In unlamenting song.

After discharges of alarm  
All unpredicted let them calm  
    The pulse of nervous nations,  
Forgive the murderer in his glass,  
Tough in their patience to surpass  
    The tigress her swift motions.

W. H. Auden, June 1933



(c)

Four and a half years of homicidal and suicidal mania were followed by seventeen of more or less acute neurosis during the last reign. At the start of a new reign our civilisation is showing symptoms of physical and mental disease even more alarming than those which were discernible before 1914. The new reign opens upon a momentous question: will the disease be allowed to run its course, or shall we decide that it is time to begin a new epoch of history and try to cure the present symptoms and prevent their recurrence?

The situation is at once a good deal worse than when George V came to the throne and a good deal better. Worse, because, thanks to technological progress, a lunatic world is in a position to do itself much more harm than it could do a quarter of a century ago. It is worse also, because the physical condition of the patient is less satisfactory than it was before 1914. It is better, because self-satisfaction has disappeared and increasing numbers of men and women have begun to realise more or less clearly what is wrong.

The disease from which our civilisation suffers may be described in a few words. Since the accession of Queen Victoria there has been enormous and accelerating technological progress. Machines and the arts of organisation have been developed out of all recognition. But, unfortunately, we and our fathers before us have persisted in regarding technology as the Pharisees regarded the Sabbath. We have behaved as though man were made for technology, not technology for man. In the first half of Queen Victoria's reign, technology was a kind of Moloch to which human beings were sacrificed in the most brutal way. In mine, factory and slum, the lives of countless thousands of men, women and children were offered up to industrial progress. We have come to be shocked by such manifest immolations and think that the claim made by technology to feed on broken human bodies is altogether excessive -- at any rate, in time of peace; for we still think it right that progress should have its fill during war-time.

It is only recently, however, that we have, as a nation, begun to see that man's mind is no more made for technology than is his body, and that, conversely, technology is valuable only in so far as it helps men to cultivate sanity and goodness as well as bodily health. Moreover, we now begin to suspect that many technological advances hitherto regarded as wholly beneficial may have their bad as well as their good side. For example, technicians have made possible the multiplication of many kinds of novel amusements and distractions, from the modern newspaper to television. People enjoy these distractions. But that does not mean that they are, humanly speaking, altogether good. People also enjoy hashish and opium, when these are made available. It seems possible that we are paying a heavy spiritual price for our new-found amusements.

And what are we paying, as individuals and as a species, for some of the recent advances in pharmacological and medical technique? The market is flooded with new drugs. Is this one of the reasons why the number of doctors has doubled since the beginning of the century, while the population has increased by only about a fifth?

As for the doctors, they are engaged in activities which are in the main of obvious immediate benefit to individuals. But what of the long-range effects of their activities? Eminent authorities have warned us that wholesale inoculation against infectious diseases will probably result in the survival and increase of those human strains which have no congenital resistance to the disease in question. This may mean that we are now preparing the ground for future epidemics on a scale hitherto undreamed of. No less immediately beneficent is our present medical policy of preserving weakly and disease-prone infants, who would otherwise have died. But what will be the results of that policy a generation or two from now? Time alone can give the answer; but meanwhile there are many who look forward to that answer with profound apprehension.

Again what price is being paid for the urbanisation which science and industry have made possible? Does a place like London offer its inhabitants an environment fit for fully human beings? Or consider modern transport. It saves us from using our muscles; creates and then allows us to satisfy a nervous craving for going somewhere else and being in a crowd; it carries us so swiftly from place to place that we cannot observe the details of the intervening landscape. What price, physiological and psychological, are we paying for railways, cars and planes? Factory production makes possible the multiplication at a cheap rate of innumerable objects. But is even the best factory a proper environment for fully human beings? And is there any sense in encouraging human beings to complicate their lives by possessing ever increasing numbers of unnecessary bits of matter? This brings us to a series of yet more fundamental questions. What is the price of industrial prosperity? What psychological states are correlated with different incomes? What is the price we pay for a philosophy which exalts what Hitler calls 'the heroic conception of wealth' -- in other words, the idea that money must be made for its own sake, merely as a symbol of power?

It is because such questions were never answered, and, indeed, hardly ever asked, that the new civilisation which grew up so rapidly under Victoria and Edward VII came so near to perishing under George V. What will happen during the reign of Edward VIII? Shall we at last decide that technology is made for man, not man for technology? If we do this, and begin to put the principle into practice, the reign should be a happy one. If we prefer to go on as we are going now, there is no saying what may happen.

Aldous Huxley, 'If We Survive', 1936

(d)

EMILY. [*solemnly as she takes up her knitting again.*] Do you really mean to leave Hugh?

BEATRICE. [*slightly impatient.*] Emily, I've said so.

*They are joined by ALICE MAITLAND, who comes in gaily.*

ALICE. What's Booth shouting about in the billiard room?

EMILY. [*pained.*] Oh . . . on Christmas Eve, too!

BEATRICE. Don't you take any interest in my matrimonial affairs?

MRS. VOYSEY *shuts up the 'Nineteenth Century' and removes her spectacles.*

MRS. VOYSEY. That's a very interesting article. The Chinese Empire must be in a shocking state! Is it ten o'clock yet?

EDWARD. Past.

MRS. VOYSEY. [*as EDWARD is behind her.*] Can anyone see the clock?

ALICE. It's past ten, Auntie.

MRS. VOYSEY. Then I think I'll go to my room.

EMILY. Shall I come and look after you, Mother?

MRS. VOYSEY. If you'd find Honor for me, Emily.

*EMILY goes in search of the harmless necessary HONOR and MRS. VOYSEY begins her nightly chant of departure.*

MRS. VOYSEY. Good night, Alice. Good night, Edward.

EDWARD. Good night, Mother.

MRS. VOYSEY [*with sudden severity.*] I'm not pleased with you, Beatrice.

BEATRICE. I'm sorry, Mother.

*But without waiting to be answered the old lady has sailed out of the room.*

*BEATRICE, EDWARD, and ALICE are attuned to each other enough to be able to talk with ease.*

[30 (d) cont'd]

BEATRICE. Hugh is right about his family. It'll never make any new life for itself.

EDWARD. There are Booth's children.

BEATRICE. Poor little devils!

ALICE. [*judicially.*] Emily is an excellent mother.

BEATRICE. Yes . . . they'll grow up good men and women. And one will go into the Army and one into the Navy and one into the Church . . . and perhaps one to the Devil and the Colonies. They'll serve their country and govern it and help to keep it like themselves . . . dull and respectable. . . hopelessly middle-class. [*She puts down her work now and elevates an oratorical fist.*] Genius and Poverty may exist in England, if they'll hide their heads. For show days we've our aristocracy. But never let us forget, gentlemen, that it is the plain solid middle-class man who has made us . . . what we are.

EDWARD. [*in sympathetic derision.*] Hear hear . . . ! and cries of bravo!

BEATRICE. Now, that is out of my book . . . the next one. [*She takes up her work again.*] You know, Edward . . . however scandalous it was, your father left you a man's work to do.

EDWARD. [*his face cloudy.*] An outlaw's!

BEATRICE. [*whimsical after a moment.*] I mean that. At all events you've not had to be your father's right arm . . . or the instrument of justice . . . or a representative of the people . . . or anything second-hand of that sort, have you?

EDWARD. [*with sudden excitement.*] Do you know what I found out the other day about [*he nods at the portrait.*] . . . him?

BEATRICE. [*enquiring calmly.*] What?

EDWARD. He saved his firm once. That was true. A pretty capable piece of heroism. Then, fifteen years afterwards . . . he started again.

BEATRICE. [*greatly interested.*] Did he now?

EDWARD. It can't have been merely through weakness . . .

BEATRICE. [*with artistic enthusiasm.*] Of course not. He was a man of imagination and a great financier. He had to find scope for his abilities or die. He despised these fat little clients living so snugly on their fattening little incomes . . . and put them and their money to the best use he could.

EDWARD. [*shaking his head solemnly.*] Fine phrases for robbery.

BEATRICE turns her clever face to him and begins to follow up her subject keenly.

BEATRICE. But didn't Hugh tell me that your golden deed has been robbing your rich clients for the benefit of the poor ones?

ALICE. [*who hasn't missed a word.*] That's true.

EDWARD. [*gently.*] Well . . . we're all a bit in debt to the poor, aren't we?

BEATRICE. Quite so. And you don't possess and your father didn't possess that innate sense of the sacredness of property . . . [*she enjoys that phrase*] which mostly makes your merely honest man. Nor did the man possess it who picked my pocket last Friday week . . . nor does the tax-gatherer . . . nor do I. And whether we can boast of our opinions depends on such a silly lot of prejudices and cowardices that ---

EDWARD. [*a little pained by as much of this as he takes to be serious.*] Why wouldn't he own the truth to me about himself?

BEATRICE. He was a bit of a genius. Perhaps he took care not to know it. Would you have understood?

EDWARD. Perhaps not. But I loved him.

BEATRICE looks again at the gentle, earnest face.

BEATRICE. Through it all?

[30(d) cont'd]

EDWARD. Yes. And not from mere force of habit either.

BEATRICE. [*with reverence in her voice now.*] That might silence a bench of judges. Well . . . well . . .

*Her sewing finished, she stuffs the things into her basket, gets up in her abrupt unconventional way, and goes without another word. Her brain is busy with the Voysey Inheritance. EDWARD and ALICE are left in chairs by the fire, facing each other like an old domestic couple.*

Harley Granville-Barker, *The Voysey Inheritance*, 1905, revised 1913)

**B EGL 4104**  
**C EGL 4104**

**FIRST PUBLIC EXAMINATION**

**Moderations in English Language and Literature: Paper 3(a)**  
**Preliminary Examination in English Language and Literature, Paper 2**

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**INTRODUCTION TO MEDIEVAL STUDIES:**  
**OLD ENGLISH LITERATURE**

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**LONG VACATION 2005**

**Friday, 23 September 2005, 9.30 a.m. – 12.30 p.m.**

**Answer QUESTION 1 and any TWO others.**

**Please DO NOT turn over until told that you may do so.**

1. *EITHER* (a): Translate the following passage into good modern English prose

### A cowardly act

Her Oswald se eadiga arceþiscop forlet þis lif and geferde þæt heofonlice and Æþelwine ealdorman gefor on þam ilcan geare. Ða gerædde se cyng and ealle his witan þæt man gegaderode þa scipu þe ahtes wæron to Lundenbyrig. And se cyng þa betæhte þa fyrde to lædene Ealfrice ealdorman and Þorode eorl and Ælfstane biscop and Æscwige biscop, and sceoldon cunnian gif hi muhton þone here ahwær utene betræppen. Ða sende se ealdorman Æelfric and het warnian þone here. And þa on þere nihte ðe hi on ðone dæi togædere cumon sceoldon, ða sceoc he on niht fram þære fyrde him sylfum to mycclum bismore. And se here þa ætbærst, buton an scip þær man ofslöh. And þa gemette se here ða scipu of Eastenglum and of Lunden and hi ðær ofslogon mycel wæl and þæt scip genamon eall gewæpnod and gewædod þe se ealdorman on wæs.

## Glossary

gegaderode	<i>should collect</i>	bismore	<i>disgrace</i>
ahtes	<i>of value</i>	gewæpnod	<i>armed</i>
ahwær utene	<i>somewhere outside</i>	gewædod	<i>equipped with sails</i>
sceoc	<i>fled</i>		

**OR (b):** Write a critical commentary on *ONE* of the following passages, placing it in context in the work from which it comes and analysing significant points of content and style.

- i) þa gyt on orde stod Eadweard se langa,  
gearo and geornful, gylpwordum spræc  
þæt he nolde fleogan fotmæl landes,  
ofer bæc bugan, þa his betera leg.  
He bræc þone bordweall and wið þa beornas feaht, 5  
oðþæt he his sincgyfan on þam sæmannum  
wurðlice wrec, ær he on wæle læge.  
Swa dyde Æperic, æpele gefera,  
fus and forðgeorn, feaht eornoste.  
Sibyrhtes broðor and swiðe mænig oþer 10  
clufon cellod bord, cene hi weredon;  
bærst bordes lærig, and seo byrne sang  
gryreleoða sum. þa æt guðe sloh  
Offa þone sælidan, þæt he on eorðan feoll,  
and ðær Gaddes mæg grund gesohte. 15  
Raðe wearð æt hilde Offa forheawen;  
he hæfde ðeah geforþod þæt he his frean gehet,  
swa he beotode ær wið his beahgifan  
þæt hi sceoldon begen on burh ridan,  
hale to hame, oððe on here crincgan, 20  
on wælstowe wundum sweltan;  
he læg ðegenlice ðeodne gehende.  
Ða wearð borda gebræc. Brimmen wodon,  
guðe gegremode; gar oft þurhwod  
fæges feorhhus. 25

**BEGl 4104**  
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ii)	<p> Geworhton ða      Wedra leode  hlæw on hoe,      se wæs heah ond brad,  wægliðendum      wide gesyne,  ond betimbredon      on tyn dagum  beadurofes becn,      bronda lafe  wealle beworhton,      swa hyt weorðlicost  foresnotre men      findan mihton.  Hi on beorg dydon      beg ond siglu,  eall swylc hyrsta      swylce on horde ær  niðhedige men      genumen hæfdon;  forleton eorla gestreon      eorðan healdan,  gold on greote,      þær hit nu gen lifað  eldum swa unnyt      swa hit æror wæs.  Þa ymbe hlæw      riodan hildedeore,  æþelinga bearn,      ealra twelfe,  woldon ceare cwiðan      ond kyning mænan,  wordgyd wrecan,      ond ymb wer sprecan;  eahtodan eorlscipe      ond his ellenweorc  duguðum demdon,      swa hit gedefe bið,  þæt mon his winedryhten      wordum herge,  ferhðum freoge,      þonne he forð scile  of lichaman      læded weorðan.  Swa begnornodon      Geata leode  hlafordes hryre,      heorðgeneatas;  cwædon þæt he wære      wyruldcyninga  mannum mildust      ond monðwærust  leodum liðost      ond lofgeornost. </p>	<p>5</p> <p>10</p> <p>15</p> <p>20</p> <p>25</p>
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2. 'Regardless of whatever associative similarities we may establish between Old English culture and our own, Old English literature fails to lose what has come to be called its essential "alterity"; its strangeness, or its difference from our habits of mind, modes of expression, and principles of social organisation'. Discuss.

3. 'This account by Bede is the first piece of genuine literary history we have... Caedmon's work and influence were of pioneering revolutionary effect for Anglo-Saxon poetry' (C.L.WRENN). Debate the issues raised by this statement.

4. 'Language is a theme for *Beowulf*, for unlike the mute Grendel and his kin, language, and in particular poetic language, brings human individuality together in a community for literature' (LERER). Discuss with reference to *Beowulf* AND/OR any other text(s).

5. 'The one permanent emotion of man is fear, fear of the unknown, the complex, the inexplicable' (H.L.MENCKEN). Write on the treatment of fear in light of this statement in any ONE or MORE texts which seem to you to be appropriate

6. 'The paths of glory lead but to the grave' (THOMAS GRAY). Can any other conclusion be drawn from heroic poetry?

7. “‘The elegies”, a term vague enough to be inoffensive if unhelpful’ (T.A.SHIPPEY). What is your view of the appropriateness of the term ‘elegy’ to describe *The Wanderer* and/or other poems of *The Exeter Book* which are often placed in this category?
8. ‘*The Dream of the Rood* represents a wholly remarkable achievement in poetic, intellectual and iconographic terms’ (MICHAEL SWANTON). How?
9. ‘A modern poet could learn much from the Anglo-Saxons about the graceful art of mystifying’ (RAYMOND MUIR). What might they learn?
10. What issues are raised by attempting to find ‘structural coherence’ in an Old English text? You may, if you wish, examine ONE text in detail.
11. ‘Whatever the claims of some scholars to the contrary, the world of Old English literature is resolutely masculine.’ Debate the issue.
12. “‘Wyrd’ f. fate; event”. The difficulty of glossing “wyrd” is symptomatic of translation from Old English in general’. Discuss with reference to the concept of ‘wyrd’ AND/OR translation more widely.
13. ‘The kingdom of England did not fuse spontaneously; it had to be welded by the mixture of force, cajolery and propaganda that is the stuff of statecraft in any age’ (PATRICK WORMALD). Discuss the treatment of these issues in ONE or MORE Old English and/or Anglo-Saxon Latin texts.
14. To what extent can the Saint’s Life be considered a distinct genre of Anglo-Saxon literature?
15. How does knowledge of ONE of the following topics impact on critical interpretation of Old English texts: Old Norse literature; the bible; archaeological finds, or codicological evidence?
16. How has the study of Old English affected your understanding of English literature as a discipline?



**B EGL 4103  
B EGL 4123  
C MHN 4103  
C ELA 4103**

**FIRST PUBLIC EXAMINATION**

**Moderations in English Language and Literature: Paper 2(b) and Paper 4(b)  
Preliminary Examination in English and Modern Languages, Part 2: Paper 2(b)  
Honour Moderations in Modern History and English: Paper 4(b)**

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**MODERN LITERATURE (1900 TO THE PRESENT DAY)**

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**TRINITY TERM 2005**

**Thursday 16 June 2005, 9.30 a.m. – 12.30 p.m.**

**Answer THREE questions.**

If you are taking this paper as Paper 2 (b) for Moderations in English, or as a joint school candidate, you may write *either* THREE essays *or* TWO essays and a Commentary from Question 32. If you are taking the paper as Paper 4 (b) for Moderations in English, you **MUST** write TWO essays and a Commentary from Question 29.

You may apply the following questions to any author or authors, or to any works or group of works, as seems to you appropriate. You should **NOT** write more than one answer substantially on the same author. If you are offering Woolf, Beckett, or Heaney as Special Authors for Paper 4 of Moderations in English, you must **NOT** write on them in this paper.

**Please DO NOT turn over until told that you may do so.**

1. 'In a sense, indeed, art is dependent upon world outlook; in the sense namely, that our interests in art cannot be isolated from the other interests of life, among them interests of philosophy and religion' (T. S. ELIOT). Discuss the influence of 'other interests of life' on the work of any writer *OR* writers of the period.
2. 'Literary periods do not come and go by accident; nor do schools rise and fall without rhyme or reason' (A. R. ORAGE). Discuss with reference to any literary school *OR* movement of the period.
3. 'It is only by ancient symbols, by symbols that have numberless meanings besides the one or two the writer lays an emphasis upon . . . that any highly subjective art can escape from the barrenness and shallowness of a too conscious arrangement, into the abundance and depth of Nature' (W. B. YEATS). Discuss the use of symbolism by Yeats *AND/OR any other* writer *OR* writers of the period.
4. 'We must reconcile ourselves to a season of failures and fragments. We must reflect that where so much strength is spent on finding a way of telling the truth, the truth itself is bound to reach us in rather an exhausted and chaotic condition . . . . Tolerate the spasmodic, the obscure, the fragmentary, the failure' (VIRGINIA WOOLF). Discuss with reference to Woolf *AND/OR any other* writer *OR* writers of the period.
5. 'Don't talk to me about the world needing cheerful stuff! What the person out of Belsen – physical or psychological – wants is nobody saying the birdies still go tweet-tweet, but the full knowledge that somebody else has been there, and knows the *worst*' (SYLVIA PLATH). By what means has any post-1945 writer *OR* writers most effectively articulated the experiences *AND/OR* implications of the holocaust *AND/OR* late twentieth-century violence?
6. 'As a guiding principle I believe that every poem must be its own freshly created universe, and therefore have no belief in "tradition" or a common myth-kitty or casual allusions in poems . . . ' (PHILIP LARKIN). Which twentieth-century writer *OR* writers have been most successful in:  
*EITHER* (a): constructing a 'freshly created universe'?  
*OR* (b): their use of tradition, *AND/OR* myth, *AND/OR* allusion?
7. ' . . . so capricious are we, that we cannot or will not conceive the past in any other than its iron memorial aspect. Yet the past assuredly implies a fluid succession of presents, the development of an entity of which our actual present is a phase only' (JAMES JOYCE). Discuss the uses of history *AND/OR* the relationship between past and presence in the work of any writer *OR* writers of the period.
8. ' . . . we'd end up by needing God, we have lost all sense of decency admittedly, but there are still certain depths we prefer not to sink to' (SAMUEL BECKETT). Assess the influence of religion *AND/OR* scepticism on the work of *ONE OR MORE* writers of the period.
9. 'Every writer writes his or her own autobiography' (HAVELOCK ELLIS). Discuss.

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10. 'The problem for a poet in writing about modern war is that, while he can only deal with events of which he has a first-hand knowledge – invention, however imaginative, is bound to be fake – his poems must somehow transcend mere journalistic reportage' (W.H. AUDEN). Which twentieth-century writer *OR* writers have been most successful in solving this problem?
11. 'The poem being an object (like a symphony or a cubist painting) it must be the purpose of the poet to make of his words a new form: to invent, that is, an object consonant with his day' (WILLIAM CARLOS WILLIAMS). By what means and with what success has any twentieth-century poet *OR* poets realized this 'purpose'?
12. 'Tell Arnold Bennett that all rules of construction hold good only for novels which are copies of other novels. A book which is not a copy of other books has its own construction' (D. H. LAWRENCE). Justify the innovations in construction *AND/OR* narrative of any *ONE OR MORE* twentieth-century novelist.
13. 'In a short story almost every word has got to be exactly right' (WILLIAM FAULKNER). With reference to *ONE OR MORE* writer of this period, analyse *EITHER* the importance of precision to the short story, *OR* the qualities you consider of greatest importance to this genre.
14. 'I am English and my Englishness is my very vision' (D. H. LAWRENCE). Discuss the value *AND/OR* limitations of 'Englishness' in the work of any writer *OR* writers of the period.
15. 'These were two of the adventures of my professional life. The first – killing the Angel in the House – I think I solved. She died. But the second, telling the truth about my own experiences as a body, I do not think I solved' (VIRGINIA WOOLF). Assess the success with which any writer *OR* writers of the period developed strategies for addressing these problems?
16. 'You confuse two things in *solving a problem* and *stating a problem correctly*. It is only the second that is obligatory for an artist' (ANTON CHEKHOV). Discuss engagement *AND/OR* didacticism in any twentieth-century writer *OR* writers.
17. 'All happiness depends upon the energy to assume the mask of some other self' (W. B. YEATS). Why was the adoption of masks or personae so important to twentieth-century writers, and which *ONE OR MORE* of them used the device most effectively?
18. 'All plays are social comment to one extent or another' (EDWARD ALBEE). Discuss.
19. *EITHER* (a) 'The woman who attempts to write herself is engaged by the nature of the activity itself in re-writing the stories that already exist about her' (LINDA ANDERSON). How and with what success has any *ONE OR MORE* woman writer of the time managed 'to write herself'?  
*OR* (b) 'It is impossible to read Plath independently of the frame, the surrounding discourses, through which her writing is presented' (JACQUELINE ROSE). How true is this observation of Plath *OR* any other twentieth-century woman writer?

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20. 'Marx and Freud | The figure-heads of our transition' (LOUIS MacNEICE). Discuss the impact of *EITHER* Marx *AND/OR* Freud on the work of *ONE OR MORE* writers of the period.
21. *EITHER* (a) 'Nothing can happen nowhere. The locale of the happening always colours the happening, and often to a degree shapes it' (ELIZABETH BOWEN). Discuss the importance of place *AND/OR* locality in the work of any writer *OR* writers of the period.  
*OR* (b) 'In countries where the imagination of the people, and the language they use, is rich and living, it is possible for a writer to be rich and copious in his words, and at the same time to give the reality, which is the root of all poetry, in a comprehensive and natural form' (JOHN SYNGE). Discuss the importance of regionalism *AND/OR* the colonial to the expressiveness of any twentieth-century work *OR* works in English.
22. In what ways did the supposed 'rise of the meritocracy' influence literature in the period following the Second World War? You may answer with reference to *ONE OR MORE* writers.
23. 'Laughter comes from a man's idea of his own superiority. . . . Laughter is satanic; it is therefore profoundly human' (CHARLES BAUDELAIRE). Argue for against this judgement in discussing the work of *ONE OR MORE* comic writers of the period.
24. 'When I write, I reckon entirely upon the reader to add for himself the subjective elements that are lacking in the story' (ANTON CHEKHOV). Discuss the relationship between writer and reader in *AT LEAST TWO* twentieth-century works.
25. 'Postmodernism is such a portmanteau phenomenon that anything you assert of one piece of it is almost bound to be untrue of another' (TERRY EAGLETON). Identify the salient elements of postmodernism with reference to *ONE OR MORE* writers.
26. 'I have ropes around my neck, I have them to this day, pulling me this way and that, East and West, the nooses tightening, commanding, *choose, choose* . . . I refuse to choose' (SALMAN RUSHDIE). With what resources and success has Rushdie *OR any ONE OR MORE* postcolonial writer dealt with this dilemma?
27. 'To my mind the Theatre of the Absurd is a weapon against complacency. It is difficult to be complacent when the roots of one's existence are shaken, which is what the Absurd at its best does' (DAVID CAMPTON). Discuss.
28. *EITHER* (a) 'My vocabulary is all the time about hostility and battles and weaponry, but that is the way Pinter's characters operate, as if they were all stalking around a jungle, trying to kill each other, but trying to disguise from one another the fact that they are bent on murder' (PETER HALL). Write on violence *AND/OR* disguise in Pinter *AND/OR* any other dramatist of the period.  
*OR* (b) 'John Osborne didn't contribute to the British theatre: he set off a land-mine called *Look Back in Anger* and blew most of it up. The bits have settled back into place, of course, but it can never be the same again' (ALAN SILLITOE). Analyse the methods by which Osborne achieves his dramatic impact *AND/OR* assess his importance to the course of modern drama.

29. If you are taking this paper as paper 4 (b) for Moderations in English, this question is compulsory. Write a commentary on ONE of the following passages. You will be expected to demonstrate an understanding of the literary technique of the piece and are encouraged to show an historical awareness of genre and style through appropriate comparisons with other contemporary writing.

(a)

Hobson opened his mouth, had a movement of the body to speak; but he relapsed.

'You reply "What are the grounds of all this censure? I know I am not morally defensible, I am lazy and second-rate, that's not my fault, I have done the best for myself. I was not suited for any heroic station, like yours: I live sensibly and quietly, cultivating my vegetable ideas, and also my roses and Victorian lilies: I do no harm to anybody.'"

Hobson had a vague gesture of assent and puzzled enquiry.

'That is not quite the case. That is a little inexact. Your proceedings possess a herdesque astuteness; in the scale against the individual weighing less than the Yellow Press yet being a closer and meaner attack. Also you are essentially *spies*, in a lousy safe and well-paid service, as I told you before: you are disguised to look like the thing it is your function to betray — What is your position? you have bought have you not for eight hundred pounds at an aristocratic educational establishment a complete mental outfit, a programme of manners: for four years you trained with other recruits: you are now a perfectly disciplined social unit, with a profound *esprit de corps*. The Cambridge set that you represent is, as observed in an average specimen, a hybrid of the Quaker, the homosexual and the Chelsea artist. Your Oxford brothers, dating from the Wilde decade, are a more muscular body: the Chelsea artists have at least no pretensions to be anything but philistine: the Quakers are powerful ruffians. You represent, my good Hobson, the *dregs* of anglo-saxon civilization: there is absolutely nothing softer upon the earth. Your flabby potion is a mixture of the lees of Liberalism, the poor froth blown off the decadent Nineties, the wardrobe-leavings of a vulgar bohemianism with its head-quarters in the suburb of Carlyle and Whistler. You are concentrated, highly-organized barley-water: there is nothing in the universe to be said for you: any efficient state would confiscate your property, burn your wardrobe — that old hat and the rest — as infectious and prohibit you from propagating.'

Tarr's white collar shone dazzlingly in the sun. His bowler hat bobbed, striking out clean lines in space as he spoke.

'A breed of mild pervasive cabbages has set up a wide and creeping rot in the West: it is the lost generations described in Chekov over again, that any resolute power will be able to wipe up over-night, with its eyes shut. Your kind meantime make it indirectly a peril and tribulation for live things to remain in your neighbourhood. You are systematizing and vulgarizing the individual: you are the advance-copy of communism, a false millennial middle-class communism. You are not an individual: you have, I repeat, no right to that hair and to that hat: you are trying to have the apple and eat it too. You should be in uniform and at work, *not* uniformly *out of uniform* and libelling the Artist by your idleness. Are you idle?'

Tarr had drawn up short, turned squarely upon Hobson, in an abrupt and disconnected voice screeching his question.

Hobson stirred resentfully in his chair: he yawned a little.

'Am I idle, did you say?' he asked. 'Yes, yes, I'm not particularly industrious. But how does that affect you? You know you don't mean all that farrago. But where are you coming to?'

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'I have explained already where I come in. It is stupid to be idle: it is the most stupid thing. The only justification for your slovenly appearance it is true is that it is perfectly emblematic.'

'My dear Tarr, you're a very odd stick and if you'll allow me to say so you should take water with it. But I can't follow you at all: why should these things occupy you? You have just told me a lot of things that may be true or may not: but at the end of them all —? Et alors? — alors? — *quoi?* one asks.' He gesticulated, got the French guttural *r* with satisfaction, and said the *quoi* rather briskly.

'You deafen me with your upside-downness. In any case my hat is my business!' he concluded quickly, after a moment, getting up with a curling luscious laugh.

The waiter hastened towards them and they paid him.

'No I am responsible for you. — I am one of the only people who *see*: that is a responsibility' (Wyndham Lewis, *Tarr*, 1928 edition).

(b)

### The Cool Web

Children are dumb to say how hot the day is,  
How hot the scent is of the summer rose,  
How dreadful the black wastes of evening sky,  
How dreadful the tall soldiers drumming by.

But we have speech, to chill the angry day,  
And speech, to dull the rose's cruel scent.  
We spell away the overhanging night,  
We spell away the soldiers and the fright.

There's a cool web of language winds us in,  
Retreat from too much joy or too much fear:  
We grow sea-green at last and coldly die  
In brininess and volubility.

But if we let our tongues lose self-possession,  
Throwing off language and its watery clasp  
Before our death, instead of when death comes,  
Facing the wide glare of the children's day,  
Facing the rose, the dark sky and the drums,  
We shall go mad no doubt and die that way.

Robert Graves, 1926

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(c)

I know very well how limited, and how open to criticism, English freedom is. It is race-bound and it's class-bound. It means freedom for the Englishman, but not for the subject-races of his Empire. If you invite the average Englishman to share his liberties with the inhabitants of India or Kenya, he will reply, 'Never,' if he is a Tory, and 'Not until I consider them worthy' if he is a Liberal. Last year, General Smuts made a magnificent speech about freedom to the students of the University of St Andrews. With every word that he said, I agreed. But there was one thing he didn't say. He never suggested that the blessings he praised so eloquently might be applicable to the coloured peoples of South Africa. He was not even thinking about them. And this omission made his eulogy a mockery.

Then as to class. Freedom in England is only enjoyed by people who are fairly well off. For the down and out – unless he is very exceptional – it does not signify a plate of fish and chips. There is nothing to interest an average man on the dole in the right to express oneself, which we authors think so important. He regards liberty as a fad of the upper classes, which they take up because they have enough to eat, and enjoy breaking regulations. I have friends who are not down and out, but are near the border-line and have relatives over the border, and they are cynical about our congress and its possibilities. And I think that anyone who, like myself, believes in freedom yet keeps his ears open will catch at moments this irritable snarl. The hungry and the homeless don't care about liberty any more than they care about cultural heritage. To pretend that they do care is cant.

I've tried to be honest about these two limitations, the racial and the social, because in spite of them I do believe in liberty, and think that the particular type that has been developed in Great Britain may still be of use both to us and to the world. As for my politics, you will have guessed that I am not a Fascist – Fascism does evil that evil may come. And you may have guessed that I am not a Communist, though perhaps I might be one if I was a younger and a braver man, for in Communism I can see hope. It does many things which I think evil, but I know that it intends good. I am actually what my age and my upbringing have made me – a bourgeois who adheres to the British constitution, adheres to it rather than supports it, and the fact that this isn't dignified doesn't worry me. I do care about the past. I do care about the preservation and the extension of freedom. And I have come to this congress mainly to listen to what is being done and suffered in other lands. My own land – we're in for a bad time, too, I've no doubt about it, but the fact that our rulers have to *pretend* to like freedom is an advantage. Shakespeare, whatever his personal opinions were – Shakespeare appreciated hypocrisy, and the words which Hamlet addresses to his erring mother might equally be addressed by us to the mother of Parliaments: –

Good night; but go not to mine uncle's bed;  
Assume a virtue, if you have it not.  
That monster, custom, who all sense doth eat,  
Of habits devil, is angel yet in this,  
That to the use of actions fair and good  
He likewise gives a frock or livery,  
That aptly is put on.

If Britannia goes a-whoring, she can be the more easily found out because of her professions of monogamy in the past. That is why, with us, the *forms* of government and the *forms* of justice are so important, and need watching so zealously. 'Mine uncle's bed' lies all too close to the benches of the Houses of Parliament, and has its carnal attractions, even when the uncle is Sir Oswald Mosley. It is something that in England dictatorship is still supposed to be ungentlemanly, and massacres of Jews in bad form, and private armies figures of fun.

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Our danger from Fascism – unless a war starts, when anything may happen – is negligible. We're menaced by something much more insidious – by what I might call 'Fabio-Fascism', by the dictator-spirit working quietly away behind the façade of constitutional forms, passing a little law (like the Sedition Act) here, endorsing a departmental tyranny there, emphasizing the national need of secrecy elsewhere, and whispering and cooing the so-called 'news' every evening over the wireless, until opposition is tamed and gulled. Fabio-Fascism is what I am afraid of, for it is the traditional method by which liberty has been attacked in England. It was the method of King Charles I – a gentleman if ever there was one – the method of our enlightened authoritarian gentleman today.

(E. M. Forster, 'Liberty in England', 1935)

(d)

ERNEST (*with icy calm*): I gather that the fact that I'm your husband is not of the faintest importance to you?

GILDA: It's never been anything more than a comfortable sort of arrangement, has it?

ERNEST: Apparently not as comfortable as I imagined.

GILDA: Exquisitely comfortable, Ernest, and easy-going and very, very nice; but those things don't count in a situation like this, you must see that!

ERNEST: I see a ruthless egotism, an utter disregard for anyone's feelings but your own. That's all I can see at the moment.

LEO: You should see more, Ernest, you really should. The years that you've known us should have taught you that it's no use trying to make any one of us toe the line for long.

ERNEST: Gilda is different from you two, she always has been.

GILDA: Not different enough.

ERNEST: You let her down utterly. You threw away everything she gave you. It was painful to watch her writhing in the throes of her own foolish love for you. I used to love you both too. You were young and gay, and your assurance wasn't set and unbecoming as it is now. But I don't love you any more. I'm not even fond of you. You set every instinct that I have on edge. You offend my taste. When Gilda escaped from you I tried to make her happy and contented, quietly, without fuss.

OTTO: She could never be happy without fuss. She revels in it.

ERNEST: Superficially, perhaps, but not really. Not deep down in her heart.

LEO: What do you know of her heart?

GILDA: Cruel little cat.

OTTO: Shut up!

LEO: She's chosen to come back to us. She just said so. How do you account for that?

ERNEST: The sight of you has revived her old idiotic infatuation for you, but only for a little. It won't last. She knows too much now to be taken in by you again.

GILDA: You're wrong, Ernest. You're wrong.

ERNEST: Your lack of balance verges on insanity.

OTTO: Do you know that was downright rude!

GILDA: Why go on talking? Talking isn't any good. Look at me, Ernest. Look at me! Can't you see what's happened?

ERNEST: You're a mad woman again.

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GILDA: Why shouldn't I be a mad woman? I've been sane and still for two years. You were deceived by my dead behaviour because you wanted to be. It's silly to go on saying to yourself that I'm different from Otto and Leo just because you want to believe it. I'm not different from them. We're all of a piece, the three of us. Those early years made us so. From now on we shall have to live and die our own way. No one else's way is any good, we don't fit.

ERNEST: No, you don't, you don't and you never will. Your values are false and distorted.

GILDA: Only from your point of view.

ERNEST: From the point of view of anyone who has the slightest sense of decency.

LEO: We have our own decencies. We have our own ethics. Our lives are a different shape from yours. Wave us good-bye, Little Ernest, we're together again.

GILDA: Ernest, Ernest, be friendly. It can't hurt you much.

ERNEST: Not any more. I've wasted too much friendship on all of you, you're not worth it.

OTTO: There's a lot of vanity in your anger, Ernest, which isn't really worthy of your intelligence.

ERNEST (*turning on him*): Don't speak to me, please!

LEO: Otto's perfectly right. This behaviour isn't worthy of your intelligence. If you were twisted up inside and really unhappy it would be different; but you're not, you're no more than offended and resentful that your smooth habits should be tampered with –

ERNEST (*losing control*): Hold your tongue! – I've had too much of your effrontery already!

GILDA (*peaceably*): Once and for all, Ernest, don't be bitter and so dreadfully outraged! Please, please calm down and you'll find it much easier to understand.

ERNEST: You overrate my capacity for understanding! I don't understand; the whole situation is revolting to me. I never shall understand; I never could understand this disgusting three-sided erotic hotch-potch!

GILDA: Ernest!

LEO: Why, good heavens! King Solomon had a hundred wives and was thought very highly of. I can't see why Gilda shouldn't be allowed a couple of gentlemen friends.

ERNEST (*furiously*): Your ill-timed flippancy is only in keeping with the rest of your execrable taste!

OTTO: Certain emotions transcend even taste, Ernest. Take anger, for example. Look what anger's doing to you! You're blowing yourself out like a frog!

ERNEST (*beside himself*): Be quiet! Be quiet!

LEO (*violently*): Why should we be quiet? You're making enough row to blast the roof off! Why should you have the monopoly of noise? Why should your pompous moral pretensions be allowed to hurtle across the city without any competition? We've all got lungs; let's use them! Let's shriek like mad! Let's enjoy ourselves!

GILDA (*beginning to laugh*): Stop it, Leo! I implore you! – This is ludicrous! Stop it – stop it –

ERNEST (*in a frenzy*): It is ludicrous! It's ludicrous to think that I was ever taken in by any of you – that I ever mistook you for anything but the unscrupulous, worthless degenerates that you are! There isn't a decent instinct among the lot of you. You're shift and irresponsible and abominable, and I don't wish to set eyes on you again – as long as I live! Never! Do you hear me? Never – never – never!

*He stamps out of the room, quite beside himself with fury; on his way into the hall he falls over the package of canvases.*

*This is too much for GILDA and OTTO and LEO; they break down utterly and roar with laughter. They groan and weep with laughter; their laughter is still echoing from the walls as –*

THE CURTAIN FALLS

(Noel Coward, *Design for Living*, 1933)

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CMHN 4103

CELA 4103

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CMHN 4104  
ACLE 4104**

**FIRST PUBLIC EXAMINATION**

**Moderations in English Language and Literature: Paper 3(a)  
Moderations in Modern History and English: Paper 4(c)  
Preliminary Examination in English and Modern Languages, Part 2: Paper 2(c)  
Honour Moderations in Classics and English: Paper 2(b)**

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**INTRODUCTION TO MEDIEVAL STUDIES:  
OLD ENGLISH LITERATURE**

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**TRINITY TERM 2005**

**Friday, 17th June 2005, 9.30 a.m. – 12.30 p.m.**

**Answer Question 1 and any TWO others.**

**Do NOT turn over until told that you may do so.**

- 1 *EITHER* (a): Translate the following passage into good modern English prose

The Fourth Day of Creation 21<sup>st</sup> March

On þone an ond twentegðan daeg þæs monðes bið se feorða worolde daeg. On þæm daege God gesette on heofones rodor sunnan ond monan; þa waes seo sunne seofon siðum beorhtre þonne heo nu is, ond se mona hæfde þa beorhtnesse þe seo sunne nu hafað. Ac þa Adam ond Eua on neorxnawonge gesyngodan, þa waes þæm tunglum gewonad heora beorhtnes, ond hi naefdon na siððan butan þone seofodan dæl heora leohtes. Ac on domes daeg þonne ure drihten edniwað ealle gesceafte, ond eall maennisc cynn eft ariseð ond hi naefre ma ne gesyngiað, þonne scineþ seo sunne seofon siðum beorhtor þonne heo nu do, and heo naefre on setl ne gangeð, ond se mona scineð swa swa nu seo sunne do, ond he naefre ma wonað ne weaxeð, ac he standeð a on his endebyrðnesse, þenden þa tunglu her lyhtað on þysse deadlican worolde. Þonne se mona gangeð aefter þære sunnan, þonne weaxeð his leoht, ond swa he bið þære sunnan near swa bið his leoht laesse, ond swa he bið hyre fyrr swa bið his leoht mare, and hwæðre he bið symle þurh þa sunnan onlyhted.

Glosses:

*neorxnawang* paradise      *syngian* to sin      *tungol* star      *edniwan* to renew  
*endebyrðnesse* course

OR (b): Write a critical commentary on ONE of the following passages, placing it in context in the work from which it comes and analysing significant points of content and style.

- (i) Ongyrede hine þa geong hæleð – þæt wæs God ælmihtig! –  
strang and stiðmod; gestah he on gealgan heanne,  
modig on manigra gesyhðe, þa he wolde mancyn lisan.  
Bifode ic þa me se beorn ymbclypte; ne dorste ic hwæðre bugan to eorðan,  
feallan to foldan sceatum, ac ic sceolde fæste standan. 5  
Rod wæs ic aræred; ahof ic ricne Cyning,  
heofona Hlaford; hyldan me ne dorste.  
Þurhdrifan hi me mid deorcan næglum; on me syndon þa dolg gesiene,  
opene inwidhlemmas; ne dorste ic hira ænigum sceððan.  
Bysmeredon hie unc butu ætgædere; eall ic wæs mid blode bestemed, 10  
begoten of þæs guman sidan siððan he hæfde his gast onsended.  
‘Feala ic on þam beorge gebiden hæbbe  
wraðra wyrda: geseah ic weruda God  
pearle þenian. Þystro hæfdon  
bewrigen mid wolcnum Wealdendes hræw, 15  
scirne sciman; sceadu forð eode,  
wann under wolcnum. Weop eal gesceaft,  
cwiðdon Cyninges fyll: Crist wæs on rode.  
Hwæðere þær fuse feorran cwoman  
to þam Æðelinge; ic þæt eall beheold. 20  
Sare ic wæs mid sorgum gedrefed, hnag ic hwæðere þam secgum to handa  
eaðmod, elne mycle.’

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5. 'None of the poetry is titled in the manuscripts: all the titles and most of the familiar layout of Old English verse is editorial' (JONATHAN WILCOX). What are the implications of this for our interpretation of Old English verse?
6. 'God is the Judge: he putteth down one, and setteth up another' (1662 BOOK OF COMMON PRAYER). Discuss the treatment of Judgement in ONE OR MORE texts.
7. 'The religious dimension of Old English poetry resides in the way the mundane asserts itself as part of a Christian system of symbols' (PATRICK W. CONNER). Discuss.
8. 'The poem presupposes a background of significant texts and cultural objects as well as a tradition of interpretation which invests those artefacts with meaning' (MARTIN IRVINE). Discuss this comment on the *Dream of the Rood*.
9. Compare the use of dream vision in *Dream of the Rood* AND Bede's *Vision of Caedmon*
10. 'The finest Old English poetic diction is that in which a state of mind or moral concept evokes in the poem the description of a natural phenomenon, associated by the Anglo-Saxons with that mood or moral concept; once again, it is the thought that gives the flower, not the flower that gives the thought' (E.G.STANLEY). Write on the quality of Old English poetic diction in response to this comment.
11. 'Representation of the individual, male or female, is deeply embedded in the idealized cultural codes of Christian community or heroic society. Reading for the subject, in other words, often means reading against modern notions of the individual, and recognising the historical alterity of Anglo-Saxon identity' (CLARE A. LEES). How should we read for the subject in Anglo-Saxon literature?
12. 'The "timeless present" which is an essential characteristic of literature of the past can always be active in that of the present' (E.R.CURTIS). Must the 'timeless present' be an essential characteristic of Old English literature? If so, what is it, and how do we read it in the 21<sup>st</sup> century? If you disagree with Curtius's statement, how would you characterise the practice of reading Old English literature now?
13. 'Awendan' – to translate, to turn, to distort. Discuss this range of meanings of 'awendan' in relation EITHER to Old English literary works OR to modern translations of Old English works, OR TO BOTH.
14. Discuss the significance of ONE of the following topics in ONE OR MORE texts: boundaries, enigma, metre, miracles, or memory.
15. Examine the relationships between Old English literary works and other Anglo-Saxon literary and cultural traditions.

**BEG L 4105  
CMHN 4105  
CELA 4105**

**FIRST PUBLIC EXAMINATION**

**Moderations in English Language and Literature: Paper 3 (b)  
Honour Moderations in Modern History and English: Paper 4 (d)  
Preliminary Examination in English and Modern Languages, Part 2: Paper 2 (d)**

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**INTRODUCTION TO MEDIEVAL STUDIES:  
MIDDLE ENGLISH LITERATURE**

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**TRINITY TERM 2005**

**Friday 17 June 2005, 9.30 a.m. — 12.30 p.m.**

**Answer QUESTION 1 and TWO OTHERS, at least ONE of which must be chosen  
from questions 2–5.**

**Candidates are reminded that they must refer to at least THREE texts  
in the two essays.**

**Please DO NOT turn over until told that you may do so.**

1. Write a critical commentary on *ONE* of the following passages, placing it in context in the work from which it comes and analysing significant points of content and style.

(a)

This thyng was graunted, and oure othes swore  
With ful glad herte, and preyden hym also  
That he wolde vouche sauf for to do so,  
And that he wolde been oure governour, 5  
And of our tales juge and reportour,  
And sette a soper at a certeyn pris,  
And we wol reuled been at his devys  
In heigh and lough; and thus by oon assent  
We been acorded to his juggement.  
And therupon the wyn was fet anon; 10  
We dronken, and to reste wente echon,  
Withouten any lenger tarynge.  
Amorwe, whan that day bigan to sprynge,  
Up roos oure Hoost, and was oure aller cok,  
And gadrede us togidre alle in a flok, 15  
And forth we riden a litel more than paas  
Unto the Waterynge of Seint Thomas;  
And there oure Hoost bigan his hors areste  
And seyde, 'Lordynges, herkneth, if yow leste.  
Ye woot youre foreward, and I it yow recorde. 20  
If even-song and morwe-song accorde,  
Lat se now who shal telle the firste tale.  
As evere mote I drynke wyn or ale,  
Whoso be rebel to my juggement  
Shal paye for al that by the wey is spent. 25  
Now draweth cut, er that we ferrer twynne;  
He which that hath the shorteste shal bigynne.  
Sire Knyght,' quod he, 'my mayster and my lord,  
Now draweth cut, for that is myn accord.  
Cometh neer,' quod he, 'my lady Prioress. 30  
And ye, sire Clerke, lat be youre shamefastnesse,  
Ne studieth nought; ley hond to, every man!'  
Anon to drawen every wight began,  
And shortly for to tellen as it was,  
Were it by aventure, or sort, or cas, 35  
The sothe is this: the cut fil to the Knyght,  
Of which ful blithe and glad was every wyght,  
And telle he moste his tale, as was resoun,  
By foreward and by composicioun,  
As ye han herd; what nedeth wordes mo? 40

(b)

So whan the Blak Knyght saw hir he seyde, 'Damesell, have ye brought this knyght frome the courte of kynge Arthure to be your champyon?'

'Nay, fayre knyght, this is but a kychyn knave that was fedde in kyng Arthurs kychyn for almys.'

Than sayde the knyght, 'Why commyth he in such aray? For hit is shame that he beryth you company.' 5

'Sir, I can not be delyverde of hym, for with me he rydyth magré my hede. God wolde,' seyde she, 'that ye wolde putte hym from me, other to sle hym and ye may, for he is an unhappy knave, and unhapply he hath done this day thorow myssehappe; for I saw hym sle two knyghtes at the passage of the watir, and other dedis he ded beforne ryght mervaylouse and thorow unhappynesse.' 10

That mervayles me,' seyde the Blak Knyght, 'that ony man of worshyp woll have ado with hym.'

'Sir, they knewe hym nat,' seyde the damesell, 'and for bycause he rydeth with me they wene that he be som man of worshyp borne.' 15

'That may be,' seyde the Blak Knyght; 'howbehit as ye say that he is no man of worshyp borne, he is a lykly persone, and full lyke to be a stronge man. But this mucche shall I graunte you,' seyde the knyght, 'I shall put hym downe on foote, and his horse and harneyse he shall leve with me, for hit were shame to me to do hym ony more harme.' 20

Whan sir Beawmaynes harde hym sey thus, he seyde,

'Sir knyght, thou arte full large of my horse and harneyse! I lat the wete hit coste the nought, and whether thou lyke well othir evyll, this launde woll I passe magré thyne hede, and horse ne harneyse gettyst thou none of myne but yf thou wynne hem with thy hondys. Therefore lat se what thou canste do.' 25

'Seyste thou that?' seyde the Blak Knyght. 'Now yelde thy lady fro the! For hit besemed never a kychyn knave to ryde with such a lady.'

'Thow lyst!' seyde Beawmaynes. 'I am a jantyllman borne, and of more hyghe lynage than thou, and that woll I preve on thy body!'

Then in grete wretth they departed their horsis and com togydys as hit had bene thundir, and the Blak Knyghtes speare brake, and Beawmaynes threste hym thorow bothe sydis. And therewith his speare brake and the truncheon was left styll in his syde. But nevirtheles the Blak Knyght drew his swerde and smote many egir strokys of grete myght, and hurte Beawmaynes full sore. But at the last the Blak Knyght, within an owre and an half, he felle downe of his horse in a sowne and there dyed. 30 35

And than sir Beawmaynes sy hym so well horsed and armed, than he alyght downe and armed hym in his armour, and so toke his horse and rode afir the damesell. When she sawe hym come she seyde,

'Away, kychyn knave, oute of the wynde, for the smelle of thy bawdy clothis grevyth me! Alas!' she seyde, 'that ever such a knave sholde by myssehappe sle so good a knyght as thou hast done!' 40



2. **EITHER (a):**

I kan a noble tale for the nones,  
With which I wol now quite the Knyghtes tale  
(CHAUCER, *The Canterbury Tales*, A. 3126–7).

Discuss reciprocity *AND/OR* requital in 'Fragment A'.

*OR (b):* 'Chaucer's open-ended poetry does not seem to be either the product or the source of an unproblematic relationship with any reader. In particular we should not underestimate the difficulties presented by the *Canterbury Tales*, with its multiple voices, its dispersed selves, and its mixture of inward and alien perspectives' (FELICITY RIDDY). Discuss this comment in relation to 'Fragment A' of *The Canterbury Tales*.

*OR (c):* 'Chaucer fixed his eyes upon the road before him, not upon the world to come. He was little given to abstract contemplation' (VIRGINIA WOOLF). How far do you agree with this assessment?

3. **EITHER (a):** 'Like history, suffering has for the *Gawain*-poet what I have called a double significance, one in the phenomenal world to which Jonah, like most people, is bound, another from the perspective of those who can see beyond it into the secrets of God's divine plan' (AD PUTTER). Discuss the relationship between worldly and divine perspectives in *Patience*.

*OR (b):* How does the *Gawain*-Poet respond to the conventions of genre in *ONE OR MORE* of the poems in MS Cotton Nero A.x?

4. **EITHER (a):**

TTIVILLUS

Mankind was busy in his prayer, yet I did him arise.  
He is conveyed – by Christ! – from his divine service.  
Whither is he, trow ye? Iwis – I am wonder wis –  
I have sent him forth to shit leasings. (Mankind, 565–8)

How is language linked to morality in *Mankind*?

*OR (b):* How does a knowledge of medieval dramatic conventions inform your understanding of *ONE OR MORE* play(s) from this period?

5. **EITHER (a):** 'Sir, than muste ye tell me your name of ryght, and of what kyn ye be borne' (MALORY, *The Tale of Sir Gareth*). Discuss naming and identity in Malory's *The Tale of Sir Gareth*.

*OR (b):* 'For herein may be seen noble chyvalrye, curtosye, humanyté, frendlynnesse, hardynesse, love, frendshyp, cowardyse, murdre, hate, vertue, and synne' (WILLIAM CAXTON, Prologue to *The Morte Darthur*). Does *The Morte Darthur* ever reconcile the antagonistic impulses that it contains?

6. 'Trouthe is the hyeste thyng that man may kepe' –  
But with that word he brast anon to wepe  
(CHAUCER, *The Franklin's Tale*, F. 1479–80).  
Discuss the significance of 'trouthe' in *ONE OR MORE* medieval text(s).
7. 'Medieval texts reinforce rather than challenge the social and political hierarchies that they describe.' How far would you agree with this assessment?
8. Discuss the representation of the classical or biblical past in *ONE OR MORE* medieval texts.
9. So lik a man of armes and a knyght  
He was to seen, fulfilled of heigh prowesse  
(CHAUCER, *Troilus and Criseyde*, II. 631–2).  
How is the construction of gender linked to social rank in Middle English writing?
10. 'It would seem that the author's name, unlike other proper names, does not pass from the interior of a discourse to the real and exterior individual who produced it; instead, the name seems always to be present, marking off the edges of the text, revealing, or at least characterizing, its mode of being' (MICHEL FOUCAULT). Discuss authorial presence or absence in *ONE OR MORE* medieval texts.
11. In what ways has your reading of any medieval text(s) benefited from an awareness of its regional identity?
12. 'Your body is your enemy; let him not have his will' (*Mankind*, 896). How far do Middle English texts challenge or support this assessment of the physical body?
13. Write about the benefits and problems of reading medieval literary texts in the context of other art forms, such as architecture, sculpture, music or painting.
14. Examine *ONE* of the following in relation to any *ONE OR MORE* medieval texts: writing in other vernaculars; cities; desire; kingship; games; rhyme and metre; heresy; other worlds; manuscripts.

**B EGL 4102  
B EGL 4122  
C MHN 4102  
C ELA 4102**

**FIRST PUBLIC EXAMINATION**

**Moderations in English Language and Literature: Paper 2 (a) and Paper 4(a)  
Moderations in Modern History and English: Paper 4(a)  
Preliminary Examination in English and Modern Languages, Part 2: Paper 2(a)**

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**VICTORIAN LITERATURE (1832-1900)**

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**TRINITY TERM 2005**

**Wednesday, 15th June 2005, 9.30 a.m. – 12.30 p.m.**

**Answer THREE questions. If you are taking this paper as Paper 2(a) for Moderations in English, or as a Joint School candidate, you may write *either* THREE essays *or* TWO essays and a Commentary from Question 29 . If you are taking the paper as Paper 4(a) for Moderations in English you **MUST** write TWO essays and a Commentary from Question 29 .**

**You may apply the following questions and/or quotations to any author or group of authors, or to any work or group of works, as seems to you appropriate. You should **NOT** write more than one answer substantially on the same author. If you are offering Christina Rossetti or Thomas Hardy as Special Authors for Paper 4 of Moderations in English, you must **NOT** write on Rossetti or on Hardy's prose in this paper. You must not discuss texts here that you wrote substantially on in Paper 1.**

**Please DO NOT turn over until told that you may do so.**

1. 'No class is ever long stationary. The mighty fall, the humble are exalted' (SAMUEL SMILES). Discuss the representation of social mobility in any writing of the Victorian period.

2. My heart is sore  
For my own land's sins (E. B. BROWNING).

'Tis the star of earth, deny it who can;  
The island home of an Englishman (COOKE).

Consider whether Victorian literature is more effective when praising or when castigating the nation?

3. 'I read the whole Bible through four times whilst I was in Manyema' (LIVINGSTONE).  
*EITHER:* (a) Discuss the importance of religion to any writing of the period;  
*OR:* (b) examine the links made between religion and Empire in any writing of the period.

4. 'In literature, as in all other art, structure is all-important, felt, or painfully missed, everywhere' (PATER). Consider in relation to any work of the period.

5. 'So runs my dream; but what am I?' (TENNYSON) Write on the exploration of personal identity *AND/OR* dreams and aspirations in the literature of the period.

6. 'There was a plethora of available pasts in the nineteenth century' (GILMOUR). Consider the use of one or more of the 'available pasts' in any writing of the period.

7. 'The thought of the West Country will have me burst into tears at any moment. Wherever I am it always hangs before my fancy as *home*' (KINGSLEY). Write on the relationship between place and the idea of home in Victorian literature.

8. But when thy Science lifts her pinions  
In Speculation's wild dominions,  
We treasure every dictum thou emittest (MAXWELL).

How did contemporary science affect the literature of the period?

9. 'All things are literally better, lovelier, and more beloved for the imperfections which have been divinely appointed, that the law of human life may be Effort, and the law of human judgment, Mercy.' (RUSKIN) Consider the treatment of 'imperfections' in Victorian literature.

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CMHN 4102  
CELA 4102

10.           We feel the new must oust the old  
              In every kind;  
              But yet we think, must we, must we,  
              Too, drop behind? (HARDY)

Discuss nineteenth-century representations of progress, survival *AND/OR* sympathy for the superseded.

11.    ‘I had hoped to derive much aid from the great masters of painting and sculpture, who are such close observers’ (DARWIN). Examine any aspect of the literary debt to the visual arts in the Victorian period.

12.    ‘The radicalism in Victorian poetry lies elsewhere, not in the forms of poetry but in the voice and tone’ (KARLIN). Discuss.

13.    ‘Women belong to a poetic culture that welcomed and celebrated intense passions’ (ARMSTRONG AND BRISTOW). To what extent is the representation of women’s passion in Victorian poetry celebratory?

14.    ‘The greatest poets set before you real men talking, carry you on in real events moving’ (T. S. ELIOT). How helpful is Eliot’s comment in relation to Victorian poetry?

15.           He thought he saw an Elephant  
              That practised on a fife:  
              He looked again, and found it was  
              A letter from his wife (CARROLL).

To what extent does Victorian nonsense offer a fresh perspective on the familiar?

16.    ‘The aim is more to be memorable than to be elegant’ (MERRITT).  
          ‘The serious writers offer us not systems, but insights, persuasive glimpses of truth’ (STANGE)

Which of these comments on Victorian prose do you find more convincing? Give reasons for your choice.

17.    ‘The problem of obedience and resistance that women had to solve in their own lives before they could begin to write crops up in their novels as the heroine’s moral crisis’ (SHOWALTER). Write on the importance of gender *AND/OR* biography to an understanding of Victorian literature.

18. How helpful to a critical analysis of Victorian fiction do you find GARRETT's suggestion that novels of the period characteristically set 'one perspective against another', and therefore cannot be brought to 'more than a provisional conclusion'?
19. 'The city is shown as at once a social fact and a human landscape' (RAYMOND WILLIAMS). Discuss in relation to the Victorian novel.
20. 'So I am content to tell my simple story, without trying to make things seem better than they were; dreading nothing, indeed, but falsity' (GEORGE ELIOT). Consider in relation to any fiction of the period.
21. 'Still now as ever, to amuse is the *sine qua non* of a novel-writer, whether the writer be Thackeray or Miss Braddon, Kingsley or George Eliot' (ANONYMOUS REVIEWER, 1866). Discuss in relation to any novelist of the period.
22. 'I wants to make your flesh creep' (THE FAT BOY in *PICKWICK PAPERS*). Write *EITHER* on Victorian narrative strategies that most effectively make the flesh creep *OR* on physical repulsion in the fiction, drama or poetry of the period.
23. 'A wealthy public is necessary perhaps to the existence of authors who shall also be capitalists' (DUNCAN). How important was a 'wealthy public' to the Victorian novel?
24. 'The mother country is still vigorous and fruitful, is still able to send forth troops of stalwart sons to people and to occupy the waste spaces of the earth; but yet it may be that some of these sister nations whose love and affection we eagerly desire may in the future equal and surpass our greatness' (CHAMBERLAIN). Consider any aspect of this observation in relation to the literature of the period.
25. 'No artist has ethical sympathies' (WILDE) Discuss.
26. 'The historian, essentially, wants more documents than he can really use; the dramatist only wants more liberties than he can really take' (JAMES). What kinds of liberties were taken by dramatists of the period?
27. 'We do not reflect that it is perhaps as difficult to write a good life as to live one' (STRACHEY). What challenges faced the Victorian writer of biography or autobiography?
28. Write an essay on the importance of *ONE* of the following pairs for Victorian literature: war/peace; public/private; loss/gain; justice/mercy; fate/chance; art/life; faith/doubt; Europe/America; romance/reality; innocence/experience.

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29. If you are taking this paper as Paper 4 (a) for Moderations in English, this question is compulsory. Write a commentary on ONE of the following passages. You will be expected to demonstrate understanding of the literary technique of the piece and are encouraged to show an historical awareness of genre and style through appropriate comparisons with other contemporary writing.

a) Matthew Arnold, *The Literary Influence of Academies*

What are the essential characteristics of the spirit of our nation? Not, certainly, an open and clear mind, not a quick and flexible intelligence. Our greatest admirers would not claim for us that we have these in a pre-eminent degree; they might say that we had more of them than our detractors gave us credit for; but they would not assert them to be our essential characteristics. They would rather allege, as our chief spiritual characteristics, energy and honesty; and, if we are judged favourably and positively, not invidiously and negatively, our chief characteristics are, no doubt, these:—energy and honesty, not an open and clear mind, not a quick and flexible intelligence. Openness of mind and flexibility of intelligence were very signal characteristics of the Athenian people in ancient times; everybody will feel that. Openness of mind and flexibility of intelligence are remarkable characteristics of the French people in modern times; at any rate, they strikingly characterise them as compared with us; I think everybody, or almost everybody, will feel that. I will not now ask what more the Athenian or the French spirit has than this, nor what shortcomings either of them may have as a set-off against this; all I want now to point out is that they have this, and that we have it in a much lesser degree.

Let me remark, however, that not only in the moral sphere, but also in the intellectual and spiritual sphere, energy and honesty are most important and fruitful qualities; that, for instance, of what we call genius energy is the most essential part. So, by assigning to a nation energy and honesty as its chief spiritual characteristics,—by refusing to it, as at all eminent characteristics, openness of mind and flexibility of intelligence,—we do not by any means, as some people might at first suppose, relegate its importance and its power of manifesting itself with effect from the intellectual to the moral sphere. We only indicate its probable special line of successful activity in the intellectual sphere, and, it is true, certain imperfections and failings to which, in this sphere, it will always be subject. Genius is mainly an affair of energy, and poetry is mainly an affair of genius; therefore, a nation whose spirit is characterised by energy may well be eminent in poetry;—and we have Shakespeare. Again, the highest reach of science is, one may say, an inventive power, a faculty of divination, akin to the highest power exercised in poetry; therefore, a nation whose spirit is characterised by energy may well be eminent in science;—and we have Newton. Shakespeare and Newton: in the intellectual sphere there can be no higher names. And what that energy, which is the life of genius, above everything demands and insists upon, is freedom; entire independence of all authority, prescription, and routine, — the fullest room to expand as it will. Therefore, a nation whose chief spiritual characteristic is energy,

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will not be very apt to set up, in intellectual matters, a fixed standard, an authority, like an academy. By this it certainly escapes certain real inconveniences and dangers, and it can, at the same time, as we have seen, reach undeniably splendid heights in poetry and science. On the other hand, some of the requisites of intellectual work are specially

40 the affair of quickness of mind and flexibility of intelligence. The form, the method of evolution, the precision, the proportions, the relations of the parts to the whole, in an intellectual work, depend mainly upon them. And these are the elements of an intellectual work which are really most communicable from it, which can most be learned and adopted from it, which have, therefore, the greatest effect upon the

45 intellectual performance of others. Even in poetry, these requisites are very important; and the poetry of a nation, not eminent for the gifts on which they depend, will, more or less, suffer by this shortcoming. In poetry, however, they are, after all, secondary, and energy is the first thing; but in prose they are of first-rate importance. In its prose literature, therefore, and in the routine of intellectual work generally, a nation with no

50 particular gifts for these will not be so successful. These are what, as I have said, can to a certain degree be learned and appropriated, while the free activity of genius cannot. Academies consecrate and maintain them, and, therefore, a nation with an eminent turn for them naturally establishes academies. So far as routine and authority tend to embarrass energy and inventive genius, academies may be said to be obstructive to

55 energy and inventive genius, and, to this extent, to the human spirit's general advance. But then this evil is so much compensated by the propagation, on a large scale, of the mental aptitudes and demands which an open mind and a flexible intelligence naturally engender, genius itself, in the long run, so greatly finds its account in this propagation, and bodies like the French Academy have such power for promoting it, that the general

60 advance of the human spirit is perhaps, on the whole, rather furthered than impeded by their existence.

b) Charles Dickens, *A Tale of Two Cities*

A large cask of wine had been dropped and broken, in the street. The accident had happened in getting it out of a cart; the cask had tumbled out with a run, the hoops had burst, and it lay on the stones just outside the door of the wine-shop, shattered like a walnut-shell.

5 All the people within reach had suspended their business, or their idleness, to run to the spot and drink the wine. The rough, irregular stones of the street, pointing every way, and designed, one might have thought, expressly to lame all living creatures that approached them, had dammed it into little pools; these were surrounded, each by its own jostling group or crowd, according to its size. Some men kneeled down, made

10 scoops of their two hands joined, and sipped, or tried to help women, who bent over their shoulders, to sip, before the wine had all run out between their fingers. Others, men and women, dipped in the puddles with little mugs of mutilated earthenware, or even



with handkerchiefs from women's heads, which were squeezed dry into infants' mouths; others made small mud-embankments, to stem the wine as it ran; others, directed by  
15 lookers-on up at high windows, darted here and there, to cut off little streams of wine that started away in new directions; others devoted themselves to the sodden and leeddyed pieces of the cask, licking, and even champing the moister wine-rotted fragments with eager relish. There was no drainage to carry off the wine, and not only did it all get taken up, but so much mud got taken up along with it, that there might have been a  
20 scavenger in the street, if anybody acquainted with it could have believed in such a miraculous presence.

A shrill sound of laughter and of amused voices—voices of men, women, and children—resounded in the street while this wine game lasted. There was little roughness in the sport, and much playfulness. There was a special companionship in it,  
25 an observable inclination on the part of everyone to join some other one, which led, especially among the luckier or lighter-hearted, to frolicsome embraces, drinking of healths, shaking of hands, and even joining of hands and dancing, a dozen together. When the wine was gone, and the places where it had been most abundant were raked into a gridiron-pattern by fingers, these demonstrations ceased, as suddenly as they had  
30 broken out. The man who had left his saw sticking in the firewood he was cutting, set it in motion again; the woman who had left on a door-step the little pot of hot ashes, at which she had been trying to soften the pain in her own starved fingers and toes, or in those of her child, returned to it; men with bare arms, matted locks, and cadaverous faces, who had emerged into the winter light from cellars, moved away, to descend  
35 again; and a gloom gathered on the scene that appeared more natural to it than sunshine.

The wine was red wine, and had stained the ground of the narrow street in the suburb of Saint Antoine, in Paris, where it was spilled. It had stained many hands, too, and many faces, and many naked feet, and many wooden shoes. The hands of the man who sawed the wood, left red marks on the billets; and the forehead of the woman who  
40 nursed her baby, was stained with the stain of the old rag she wound about her head again. Those who had been greedy with the staves of the cask, had acquired a tigerish smear about the mouth; and one tall joker so besmirched, his head more out of a long squalid bag of a nightcap than in it, scrawled upon a wall with his finger dipped in muddy wine-lees—BLOOD.

50 The time was to come, when that wine too would be spilled on the street-stones, and when the stain of it would be red upon many there.

c) William Allingham

*Express*  
(From Liverpool, Southwards)

We move in elephantine row,  
The faces of our friends retire,  
The roof withdraws, and curtsying flow  
The message-bearing lines of wire;  
5 With doubling, redoubling beat,  
Smoother we run and more fleet.

By flow'r-knots, shrubs, and slopes of grass,  
Cut walls of rock with ivy-stains,  
Thro' winking arches swift we pass,  
10 And flying, meet the flying trains,  
Whirr—whirr—gone!  
And still we hurry on;

By orchards, kine in pleasant leas,  
A hamlet-lane, a spire, a pond,  
15 Long hedgerows, counter-changing trees,  
With blue and steady hills beyond;  
(House, platform, post,  
Flash—and are lost!)

Smooth-edged canals, and mills on brooks;  
20 Old farmsteads, busier than they seem,  
Rose-cruised or of graver looks,  
Rich with old tile and motley beam;  
Clay-cutting, slope, and ridge,  
The hollow rumbling bridge.

Gray vapour-surges, whirl'd in the wind  
Of roaring tunnels, dark and long,  
Then sky and landscape unconfined,  
Then streets again where workers throng  
25 Come—go. The whistle shrill  
30 Controls us to its will.

Broad vents, and chimneys tall as masts,  
With heavy flags of streaming smoke;  
Brick mazes, fiery furnace-blasts,  
Walls, waggons, gritty heaps of coke;  
35 Through these our ponderous rank  
Glides in with hiss and clank.

So have we sped our wondrous course  
Amid a peaceful busy land,  
Subdued by long and painful force  
40 Of planning head and plodding hand.  
How much by labour can  
The feeble race of man!

(1889)

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CELA 4102

d) Arthur Wing Pinero, *The Notorious Mrs Ebbsmith* (1895)

AGNES (*calmly*) Well—did you ever read of John Thorold—‘Jack Thorold, the demagogue’? (*Gertrude shakes her head*) I daresay not. John Thorold, once a schoolmaster, was my father. In my time he used to write for the two or three, so-called, inflammatory journals, and hold forth in small lecture-halls, occasionally even from the top of a wooden stool in the Park, upon trade and labour questions, division of wealth, and the rest of it. He believed in nothing that people who go to church are credited with believing in, Mrs Thorpe; his scheme for the readjustment of things was Force; his pet doctrine, the ultimate healthy healing that follows the surgery of Revolution. But to me he was the gentlest creature imaginable; and I was very fond of him, in spite of his—as I then thought—strange ideas. Strange ideas! Ha! many of ’em luckily don’t sound quite so irrational today!

GERTRUDE (*under her breath*) Oh!

AGNES My home was a wretched one. If dad was violent out of the house, mother was violent enough in it; with her it was rage, sulk, storm, from morning till night; till one day father turned a deaf ear to mother and died in his bed. That was my first intimate experience of the horrible curse that falls upon so many.

GERTRUDE Curse?

AGNES The curse of unhappy marriage. Though really I’d looked on at little else all my life. Most of our married friends were cursed in a like way; and I remember taking an oath, when I was a mere child, that nothing should ever push me over into the choked-up, seething pit. Fool! When I was nineteen I was gazing like a pet sheep into a man’s eyes; and one morning I was married, at St Andrew’s Church in Holborn, to Mr Ebbsmith, a barrister.

GERTRUDE In church?

AGNES Yes, in church [*(sitting, facing Gertrude)*—in church. In spite of father’s unbelief and mother’s indifference, at the time I married I was as simple—ay, in my heart as devout—as any girl in a parsonage. The other thing hadn’t soaked into me. Whenever I could escape from our stifling rooms at home, and slam the front door behind me, the air blew away uncertainty and scepticism; I seemed only to have to take a long, deep breath to be full of hope and faith. And it was like this till that man married me.

GERTRUDE Of course, I guess your marriage was an unfortunate one.

AGNES It lasted eight years. For about twelve months he treated me like a woman in a harem, for the rest of the time like a beast of burden. Oh! when I think of it! (*wiping her brow with a handkerchief*) Phew!

GERTRUDE It changed you?

AGNES Oh, yes, it changed me.

GERTRUDE You spoke of yourself just now as a widow. He’s dead?

AGNES He died on our wedding day—the eighth anniversary.

GERTRUDE You were free then—free to begin again.

BEGL 4102

BEGL 4122

AMHN 4102

CELA 4102

- AGNES Eh? (*Looking at Gertrude*) Yes, but you don't begin to believe all over again. (*She gathers up the stalks of the flowers from the tray, and, kneeling, crams them into the stove.*) However, this is an old story. I'm thirty-three now.
- 45 GERTRUDE (*hesitatingly*) You and Mr Cleeve—?
- AGNES We've known each other since last November—no longer. Six years of my life unaccounted for, eh? Well, for a couple of years or so I was lecturing.
- GERTRUDE Lecturing?
- AGNES Ah, I'd become an out-and-out child of my father by that time—spouting,
- 50 perhaps you'd call it, standing on the identical little platforms he used to speak from, lashing abuses with my tongue as he had done. Oh, and I was fond, too, of warning women.
- GERTRUDE Against what?
- AGNES Falling into the pit.
- 55 GERTRUDE Marriage?
- AGNES [(*putting logs on the stove*)] The choked-up, seething pit [(*turning to Gertrude*)] - until I found my bones almost through my skin and my voice too weak to travel across a room.
- GERTRUDE From what cause?
- 60 AGNES Starvation, my dear. [(*Rising*)] So, after lying in a hospital for a month or two, I took up nursing for a living. [(*Wiping her hands upon her handkerchief*)] Last November I was sent for by Dr Bickerstaff to go through to Rome to look after a young man who'd broken down there, and who declined to send for his friends. My patient was Mr Cleeve—(*taking up the*
- 65 *tray*)—and that's where his fortunes join mine. (*She crosses the room, and puts the tray upon the cabinet*)
- GERTRUDE And yet, judging from what that girl said yesterday, Mr Cleeve married quite recently?
- AGNES Less than three years ago. Men don't suffer as patiently as women. In many
- 70 respects his marriage story is my own, reversed—the man in place of the woman. I endured my hell, though; he broke the gates of his.
- GERTRUDE I have often seen Mr Cleeve's name in the papers. His future promised to be brilliant, didn't it?
- AGNES (*tidying the table, folding the newspaper, & c.*) There's a great career for him
- 75 still.
- GERTRUDE In Parliament—*now*?
- AGNES No, he abandons that, and devotes himself to writing. We shall write much together, urging our views on this subject of Marriage. We shall have to be poor, I expect, but we shall be content.

**B EGL 4102**  
**C EGL 4102**

**FIRST PUBLIC EXAMINATION**  
**Moderations English Language and Literature**  
**Preliminary Examination in English Language and Literature: Paper 2a**  
**VICTORIAN LITERATURE (1832-1900)**

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**LONG VACATION 2006**

**Thursday, 21st September 2006, 9.30 a.m. – 12.30 p.m.**

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Answer **THREE** questions:

You may apply the following questions to any author or authors, or to any works or group of works, as seems to you appropriate. You should **NOT** write more than one answer substantially on the same author.

DO NOT turn over until told to do so.

- (Pippa in ROBERT BROWNING's '*Pippa Passes*')  
 Pippa

3.           Why then, in sad and wintry time,  
Her heavens all dark with doubt and crime,  
Why lifts the Church her drooping head,  
As though her evil hour were fled?

7. 'As there is a darkest Africa is there not also a darkest England? Civilisation, which breeds its own barbarians, does it not also breed its own pygmies?' (WILLIAM BOOTH). Which Victorian writer or writers treated the life of the poor most effectively.

8. 'Produce who can the name of any first-rate poet who is not a sound reasoner' (WILLIAM FOX). Discuss the relationship of poetry to reason in ONE OR MORE Victorian poet.

9. 'The question of Christianity is virtually settled . . . the question of the day now is marriage and the marriage system' (SAMUEL BUTLER). What questions did marriage raise for the Victorians, and which writer or writers posed AND/OR answered them most convincingly?

10. 'Our present age . . . exhibits to the individual man who contemplates it the spectacle of a vast multitude of facts awaiting and inviting his comprehension. The deliverance consists in man's comprehension of this present and past' (MATTHEW ARNOLD). Which writer or writers of the time were most effective in attempting such comprehension?

11. 'Biology, it is obvious, is more immediately relevant to human experience than are the exacter sciences of physics and chemistry. Hence, for all writers, its special importance. The sciences of life can confirm the intuitions of the artist, can deepen his insights and extend the range of his vision' (ALDOUS HUXLEY). Discuss the influence of biology AND/OR any other science on ONE OR MORE Victorian writer.

12. 'Lyrical poetry, precisely because in it we are least able to detach the matter from its form, without a deduction of something from that matter itself is, at least artistically, the highest and most complete form of poetry' (WALTER PATER). Discuss.

13. 'They are not real people or even copies of real people. They exist only in language' (J. HILLIS MILLER, of the characters in CHARLES DICKENS's *Bleak House*). Discuss the claims and counter-claims of textualism and realism in relation to Dickens OR ANY OTHER Victorian writer.

14. '... the work is in its essence artistic, in its accident alone philanthropic or moral' (ALGERNON CHARLES SWINBURNE of Victor Hugo). Discuss the commitment or lack of commitment to moral AND/OR political questions in the writing of this period.
15. '... this dreamy love of natural beauty, or at least its expression - has been more or less checked ... and subordinated either to hard work or watching of *human nature*' (JOHN RUSKIN). Discuss Romanticism AND/OR resistance to Romanticism in ONE OR MORE Victorian poet.
16. 'How, how can the soul imagine feeling which is not its own? I repeat, she realises this conception only by considering the other being as a separate part of self, a state of her own consciousness existing apart from the present, just as imagined states exist in the future' (ARTHUR HALLAM). Discuss the action of sympathy and transference in ONE OR MORE Victorian poet.
17. 'The truth is that literature, and more particularly poetry, is in a very bad way when one art gets hold of another, and imposes upon it its conditions and limitations' (ROBERT BUCHANAN). Consider the influence of ONE OR MORE of the other arts on ONE OR MORE Victorian writer.
18. '... the acknowledged difficulty in all devotional writings, and not in devotional verse only [is] to keep clear of the extreme of languor on the one hand and debasing rapture on the other' (JOHN KEBLE). Discuss in reference to the religious OR devotional poetry of ONE OR MORE poet of the time.
19. 'Yes, - I have read Rossetti's poems - and poetical they are, -- *scented* with poetry, as it were ... You know I hate the effeminacy of his school' (ROBERT BROWNING). Discuss the notion of 'effeminacy' in the work of the Pre-Raphaelites OR ANY OTHER Victorian writer or writers.
20. Our deeds still travel with us from afar,  
And what we have been makes us what we are  
(GEORGE ELIOT).  
Discuss the importance of past deeds and circumstances in the work of ONE OR MORE Victorian writer.



21. First drink a health this solemn night,  
A health to England, even, guest;  
That man's the best cosmopolite.  
Who loves his native country best.

(ALFRED, LORD TENNYSON)

Write on Englishness in the writing of the period.

22. EITHER (a) 'The legitimate theatre and its heirs were too literary; the popular drama was insufficiently literary.' Do any Victorian plays successfully avoid these extremes?

OR (b) 'Melodrama presented ordinary people in ordinary milieux, even if the plots were unnaturally enlivened by untoward and arbitrary violence' (MICHAEL KILGARRIF). Discuss.

23. Love thou the land, with love far bought  
From out the storied Past?

(ALFRED, LORD TENNYSON)

Discuss the use of history or myth by ONE OR MORE Victorian writer.

24. 'Her view of history and society was Positivist, her view of religion Feuerbachian and her view of mind Associationist' (WILLIAM MYERS). Discuss the importance of any system of ideas to George Eliot OR ANY OTHER writer or writers of the period.

25. '... perfect, so far as a poor mortal critic can be perfect, in knowledge of his subject, in judgement, in tact, and tone' (MATTHEW ARNOLD on Sainte-Beuve). To what extent did any English critic or critics of the Victorian period meet these criteria?

26. 'Italy was *my* university' (ROBERT BROWNING). Consider the formative influence of Italy or any other nation or foreign culture on any ONE OR MORE of writers of the period.

27. 'It is no accident that the grotesque mode in art and literature tends to be relevant in societies and eras marked by strife, radical changes or disorientation' (PHILIP THOMSON). Discuss in relation to Victorian grotesque or gothic.

B EGL 4102  
C EGL 4102

TURN OVER

28. 'It is difficult for a woman to define her feelings in language which is chiefly, made by men to express theirs' (THOMAS HARDY, *Far From the Madding Crowd*). Discuss.

29.           A stone's throw out on either hand  
              From that well-ordered road we tread,  
              And all the world is wild and strange.

(RUDYARD KIPLING)

Discuss the influence of imperialism AND/OR the primitive on ONE OR MORE Victorian writer.

30. 'This "aesthetic" philosophy . . . is confronted with a traditional and popular morality, at points where that morality may look very like a convention, or a mere stage-property of the world' (WALTER PATER). How revolutionary was Aestheticism?

31. 'Believe me, my dear Cyril, modernity of form and modernity of subject-matter are entirely and absolutely wrong. . . . As a method, realism is a complete failure' (OSCAR WILDE, 'The Decay of Lying'). Discuss in relation to Wilde's own work or to the work of any other ONE OR MORE writer of the period.

**BEGL 4103**  
**CEGL 4103**

**FIRST PUBLIC EXAMINATION**  
**Moderations English Language and Literature**  
**Preliminary Examination in English Language and Literature: Paper 2b**  
**MODERN LITERATURE (1900 TO THE PRESENT DAY)**

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**LONG VACATION 2006**

**Thursday, 21st September 2006, 9.30 a.m. – 12.30 p.m.**

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Answer **THREE** questions:

You may apply the following questions to any author or authors, or to any works or group of works, as seems to you appropriate. You should **NOT** write more than one answer substantially on the same author.

**DO NOT turn over until told to do so.**

1. 'I declare this Tower's my symbol; I declare  
This winding, gyring, spying treadmill of a stair is my ancestral stair,  
That Goldsmith and the Dean, Berkeley and Burke have travelled there'  
(W. B. YEATS)

EITHER (a) Write an essay on symbolism

OR (b) Consider the influence of earlier writers on Yeats or any other poet in the period.

2. 'As the novel form has developed beyond the description of a deterministic environment towards the inner reality of the self, it has necessarily shifted its techniques of representation' (ROGER SHATTUCK).

Discuss.

3. 'My discovery: how I dig out beautiful caves behind my characters; I think that gives exactly what I want; humanity, humour, depth. The idea is that the caves shall connect and each comes to daylight at the present moment' (VIRGINIA WOOLF).  
Discuss the presentation of character in any writer of the period.

4. What do you understand by 'the shock of modernity'?

5. 'Every war constitutes an irony of situation because its means are so melodramatically disproportionate to its presumed ends' (PAUL FUSSELL).  
Discuss the representation of war in the literature of this period.

6. 'Using myth is simply a way of controlling, of ordering, of giving a shape and a significance to the immense panorama of futility and anarchy which is contemporary history' (T. S. ELIOT). Discuss, with reference to myth AND/OR the presence of history in the literature of the period.

7. 'Patriotism is of its nature defensive, both militarily and culturally. Nationalism, on the other hand, is inseparable from power' (GEORGE ORWELL). Discuss.

**B EGL 4103**

**C EGL 4103**

8. 'For most of us, there is only the unattended  
Moment, the moment in and out of time.'  
(T. S. ELIOT)

In what ways does the literature of this period represent this kind of 'moment' ?

9. 'I always labour at the same thing, to make the sex relation valid and precious, instead of shameful' (D. H. LAWRENCE). Discuss in relation to any twentieth century writer or writers.
10. 'What I'm doing is not realism' (HAROLD PINTER). Discuss in relation to Pinter OR any other dramatist of the period.
11. Write an essay on the relationship of any twentieth century writing, including criticism, to mass culture.
12. 'The difficulty of postmodernist writing is not so much a matter of obscurity as of uncertainty, which is endemic, and manifests itself on the level of narrative rather than style' (DAVID LODGE). Discuss with reference to postmodernist OR any earlier writing of the period.
13. 'Joyce shows us that subjectivity, and our differences from others, are essentially bound up with different styles of linguistic expression.' Discuss with reference to Joyce OR any other writer.
14. 'One's appeal to an audience is less to do with what one is saying than how one is saying it' (TOM STOPPARD). Discuss with reference to any plays of the period.
15. 'There can be no narrative without a narrator....Banal perhaps but still little developed' (ROLAND BARTHES). Discuss the role of the implied narrator, or the apparent absence of such a role, in any fiction OR life-writing of this period.

16. 'How significant then, and how teasing, that this masterwork (*Ulysses*) should be a comedy and that its creator should explicitly have valued the comic 'version' over the tragic...' (JOYCE CAROL OATES). Discuss the role of comedy in any writing of the period.

17. 'I write to make people feel, to give them lessons in feeling. They can think afterwards. In some countries this could be a dangerous approach, but there seems little danger of people feeling too much - at least not in England...' (JOHN OSBORNE). Discuss this view in relation to any writer or writers of the period.

18. 'I spent a good many years being told what I ought to think, and how I ought to behave ...because I was a woman ... but then I stopped listening to men and .... I started answering back' (ANGELA CARTER). Discuss in relation to the depiction of women in any writer of the period.

19. EITHER (a) In what ways does the writing of ONE decade of the twentieth century seem distinctive?

OR (b) Consider the distinctiveness of any twentieth-century literary school or movement.

20. Discuss the representation of ONE of the following in the literature of the period: race, primitivism, foreignness, the contact between the English and alien cultures, the relationships engendered by imperialism.

21. 'The concern for the nature and potential of the self in the modern period is essentially a liberal one.' Do you agree?

22. In what ways do you believe the writing of this period to have been experimental?

23. 'Every period has its own notion of the heroic - man or woman.' Discuss.

**B EGL 4103**  
**C EGL 4103**

24. 'Poets are rarely and only incidentally priests or philosophers or party agitators. They are people with a particular interest and skill in handling words in a particular kind of way which is extremely difficult to describe and extremely easy to recognise' (W. H. AUDEN). Discuss.

25. 'In Conrad...the complexities of the narrative method are...layers of protecting covering to an essentially simple...vision' (GRAHAM HOUGH). Discuss, with reference to Conrad OR any other novelist of the period.

26. Discuss the relevance of ONE of the following to the literature of this period: feminist criticism; youth culture; belief in a god; terrorism; alienation, film, new technology, city life, tradition, allusion, psychoanalysis, the absurd.

**B EGL 4104  
CEGL 4104**

**FIRST PUBLIC EXAMINATION  
Moderations English Language and Literature  
Preliminary Examination in English Language and Literature: Paper 3a**

**INTRODUCTION TO MEDIEVAL STUDIES:  
OLD ENGLISH LITERATURE**

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**LONG VACATION 2006**

**Friday, 22nd September 2006, 9.30 a.m. – 12.30 p.m.**

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**Answer Question 1 and any TWO others.**

**You may write an essay on a text you have chosen for commentary, but you must be careful not to duplicate material across the two answers.**

**Do NOT turn over until told that you may do so.**



1. EITHER (a):

Translate the following passage into good Modern English prose.

*Apollonius makes a friend at the gym*

Æfter ðisum wordum he eode on ðone weg ðe him getæht wæs, oð ðæt he becom to ðare ceastre geate, and ðær in eode. Mid ði ðe he þohhte hwæne he biddan mihte lifes fultum, þa geseah he ænne nacode cnapan geond ða stræte yrnan, se wæs mid ele gesmerod, and mid scitan begird and bær geongra manna plegan on handa, to ðæm bæðstede belimpende; and cliopode micelre stefne, and cwæð: 'Gehiere, ge ceasterwaran! Gehiere, ge elðeodige, frige and þeowe, æðele and unæðele! Se bæðstede is open.'

Da ða Apollonius ðæt hirde, he hine unscriðde þam healfan scicilse ðe he on hæfde, and eode into ðam þweale. And mid ði ðe he beheold heora anra gehwylcne on heora weorce, he sohte his gelican, ac he ne mihte hine þar findan on þam floccce. Ða færinga com Arcertrates, ealre þare þeode cyning, mid micelre menige his manna, and ineode on ðæt bæð. Ða agan se cyning plegan wið his geferum mid þoðere. And Apollonius hine gemengde, swa swa God wolde, on ðæs cyninges plegan, and iernende ðone ðoðor gelæhte, and mid swiftre rædnesse geslegene ongean gesende to ðam plegendan cyninge.

*scite*: a towel

*scicels*: a cloak

*þoðer*: a ball

*plegan* (as a noun): sports equipment

*færinga*: suddenly

OR (b):

Write a critical commentary on ONE of the following passages, placing it in context in the work from which it comes and analysing significant points of content and style.

(i)

Þa he hæfde þæt folc fægere getrymmed,  
he lihte þa mid leodon þær him leofost wæs,  
þær he his heorðwerod holdost wiste.

Þa stod on stæðe, stiðlice clypode  
wicinga ar, wordum mælde,  
se on beot abead brimliþendra  
ærænde to þam eorle, þær he on ofre stod:  
'Me sendon to þe sæmen snelle,  
heton ðe secgan þæt þu most sendan raðe  
beagas wið gebeorge; and eow betere is  
þæt ge þisne garræs mid gafole forgyldon,  
þon we swa hearde hilde dælon.

5

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**B EGL 4104**

**C EGL 4104**

Ne þurfe we us spillan, gif ge spedap to þam;  
 we willað wið þam golde grið fæstnian.  
 Gyf þu þat gerædest, þe her ricost eart, 15  
 þæt þu þine leoda lysan wille,  
 syllan sæmannum on hyra sylfra dom  
 feoh wið freode, and niman frið æt us,  
 we willap mid þam sceattum us to scype gangan,  
 on flot feran, and eow friþes healdan.' 20

(ii)

Ðær wæs stið gemot; stodon fæste  
 wigan on gewinne, wigend cruncon,  
 wundum werige. Wæl feol on eorþan.  
 Oswold and Eadwold ealle hwile,  
 begen þa gebroþru, beornas trymedon, 5  
 hyra winemagas wordon bædon  
 þæt hi þær æt ðearfe þolian sceoldon,  
 unwaclice wæpna neotan.  
 Byrhtwold maþelode, bord hafenode  
 (se wæs eald geneat), æsc acwehte; 10  
 he ful baldlice beornas lærde:  
 'Hige sceal þe heardra, heorte þe cenre,  
 mod sceal þe mare, þe ure mægen lytlað.  
 Her lið ure ealdor eall forheawen,  
 god on greote. A mæg gnornian 15  
 se ðe nu fram þis wigplegan wendan þenceð.  
 Ic eom frod feores; fram ic ne wille,  
 ac ic me be healfe minum hlaforde,  
 be swa leofan men, licgan þence.'  
 Swa hi Æþelgares bearn ealle bylde, 20  
 Godric to guþe. Oft he gar forlet,  
 wælspere windan on þa wicingas,  
 swa he on þam folce fyrrest eode,  
 heow and hynde, oðþæt he on hilde gecranc.  
 Næs þæt na se Godric þe ða guðe forbeah 25

**B EGL 4104**  
**C EGL 4104**

**TURN OVER**

(iii)

Forþon ic geþencan ne mæg geond þas woruld  
for hwan modsefa min ne gesweorce  
þonne ic eorla lif eal geondþence,  
hu hi færllice flet ofgeafon,  
modge maguþegnas. Swa þes middangeard 5  
ealra dogra gehwam dreoseð ond fealleþ;  
forþon ne mæg weorþan wis wer, ær he age  
wintra dæl in woruldrice. Wita sceal geþyldig,  
ne sceal no to hatheort ne to hrædwyrde,  
ne to wac wiga ne to wanhydig, 10  
ne to forht ne to fægen, ne to feogifre  
ne næfre gielpes to georn, ær he geare cunne.  
Beorn sceal gebidan, þonne he beot spriceð,  
oþþæt collenferð cunne gearwe  
hwider hreþra gehygd hweorfan wille. 15  
Ongietan sceal gleaw hæle hu gæstlic bið,  
þonne ealre þisse worulde wela weste stondeð,  
swa nu missenlice geond þisne middangeard  
winde biwaune weallas stondaþ,  
hrime bihrorene, hryðge þa ederas. 20  
Woriað þa winsalo, waldend licgað  
dreame bidrorene, duguþ eal gecrong,  
wlonc bi wealle.

2. 'All in the poem is measured and carefully weighed, from the grandest speech or action to the smallest syllable' (FRED C. ROBINSON). Examine the narrative AND/OR poetic structures of *Beowulf* in the light of this comment.

3. Se eorl wæs þe bliþra,  
hloh þa, modi man, sæde Metode þanc  
ðæs dægweorces þe him Drihten forgeaf. (*The Battle of Maldon*, 146-8)

How important are Christian values in *The Battle of Maldon*?

BEGL 4104  
CEGL 4104



10. '[W]e can no more talk about 'woman' than about 'man' without getting caught up in an ideological theatre where the multiplication of representations, images, reflections, myths, identifications constantly transforms, deforms, alters each person's imaginary order and in advance, renders all conceptualization null and void' (HÉLÈNE CIXOUS). In view of modern debates surrounding gender and representation, how would you discuss the topic of masculinity AND/OR femininity in ONE OR MORE Old English text(s)?
11. 'Despite – or perhaps because of – an overwhelming cultural commitment to stability, strong leadership and conformity, Anglo-Saxon writers were fascinated by the power exerted by the exceptional, marginal and strange.' Examine this comment in relation to any ONE OR MORE Old English text(s).
12. Discuss the importance of any ONE of these in your reading of Old English prose AND/OR poetry: gifts; Judgement Day; the Bible; relations with the continent; rhythm; wordplay; translation.

**B EGL 4105**  
**C EGL 4105**

**FIRST PUBLIC EXAMINATION**  
**Moderations English Language and Literature**  
**Preliminary Examination in English Language and Literature: Paper 3b**  
**INTRODUCTION TO MEDIEVAL STUDIES:**  
**MIDDLE ENGLISH LITERATURE**

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**LONG VACATION 2006**

**Friday, 22nd September 2006, 9.30 a.m. – 12.30 p.m.**

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**Answer QUESTION 1 and any TWO others. Candidates are reminded that they must show substantial knowledge of at least THREE texts in the two essays. For the purpose of this requirement 'Fragment A' and the *Tale of Gareth* each count as one text; the rest of the *Canterbury Tales* and the rest of Malory's works each count as one other text.**

**Do NOT turn over until told that you may do so.**

1. Write a critical commentary on ONE of the following passages, placing it in context in the work from which it comes and analysing significant points of content and style.

a)

As hoot he was and lecherous as a sparwe,  
 With scalled browes blake and piled berd.  
 Of his visage children were aferd.  
 Ther nas quyk-silver, lytarge, ne brymstoon,  
 Boras, ceruce, ne oille of tartre noon, 5  
 Ne oynement that wolde clense and byte,  
 That hym myghte helpen of his whelkes white,  
 Nor of the knobbes sittynge on his chekes.  
 Wel loved he garleek, oynons, and eek lekes,  
 And for to drynken strong wyn, reed as  
 blood; 10  
 Thanne wolde he speke and crie as he were  
 wood.  
 And whan that he wel dronken hadde the wyn,  
 Thanne wolde he speke no word but Latyn.  
 A fewe termes hadde he, two or thre,  
 That he had lerned out of som decree— 15  
 No wonder is, he herde it al the day;  
 And eek ye knowen wel how that a jay  
 Kan clepen "Watte" as wel as kan the pope.  
 But whoso koude in oother thyng hym grope,  
 Thanne hadde he spent al his philosophie; 20  
 Ay "*Questio quid iuris*" wolde he crie.  
 He was a gentil harlot and a kynde;  
 A bettre felawe sholde men noght fynde.  
 He wolde suffre for a quart of wyn  
 A good felawe to have his concubyn 25  
 A twelf month, and excuse hym atte fulle;  
 Ful prively a fynch eek koude he pulle.  
 And if he foond owher a good felawe,  
 He wolde techen him to have noon awe  
 In swich caas of the ercedekenes curs, 30  
 But if a mannes soule were in his purs;  
 For in his purs he sholde ypunysshed be.  
 "Purs is the ercedekenes helle," seyde he.  
 But wel I woot he lyed right in dede;  
 Of cursyng oghte ech gilty man him drede, 35  
 For curs wol slee right as assoillyng savith,  
 And also war hym of a *Significavit*.  
 In daunger hadde he at his owene gise  
 The yonge girles of the diocise,  
 And knew hir conseil, and was al hir reed. 40  
 A gerland hadde he set upon his heed,  
 As greet as it were for an ale-stake.  
 A bokeleer hadde he maad hym of a cake.

B EGL 4105

C EGL 4105

b)

- 'Lo!' seyde she, 'syeste thou yondir pavylyon that is all of the coloure of inde?' And all maner of thyng that there is aboute, men and women and horsis, trapped shyldis and sperys, was all of the coloure of inde. 'And his name is sir Parsaunte of Inde, the moste lordlyest knyght that ever thou lokyd on.'
- 5
- 'Hit may well be,' seyde sir Bewmaynes, 'but be he never so stoute a knyght, in this felde I shall abyde tyll that I se hym undir his shyld.'
- 'A, foole!' seyde she, 'thou were bettir to flee betymes.'
- 'Why?' seyde Bewmaynes. 'And he be suche a knyght as ye make hym he woll nat sette uppon me with all his men, for and there com no more but one at onys I shall hym nat fayle whylys my lyff may laste.'
- 10
- 'Fy, fy!' seyde the damesell, 'that evir suche a stynkyng kychyn knave sholde blowe suche a boste!'
- 'Damesell,' he seyde, 'ye ar to blame so to rebuke me, for I had lever do fyve batayles than so to be rebuked. Lat hym com and than lat hym doo his worste.'
- 15
- 'Sir,' she seyde, 'I mervayle what thou art and of what kyn thou arte com; for boldely thou spekyst and boldely thou haste done, that have I sene. Therefore, I pray the, save thyself and thou may, for thyne horse and thou have had grete travayle, and I drede that we dwelle ovirlonge frome the seege; for hit is hens but seven myle, and all perelous passage[s] we ar paste sauff all only this passage, and here I drede me sore last ye shall cacche som hurte. Therefore I wolde ye were hens, that ye were nat brused nothir hurte with this stronge knyght. But I lat you wete this sir Persaunte of Inde is nothyng of myght nor strength unto the knyght that lyeth at the seege aboute my lady.'
- 20
- 'As for that,' seyde Bewmaynes, 'be as be may, for sytthen I am com so nye this knyght I woll preve his myght or I departe frome hym, and ellis I shall be shamed and I now withdrawe fro hym. And therefore, damesell, have ye no doute: by the grace of God, I shall so dele with this knyght that within two owrys after none I shall delyver hym, and than shall we com to the seege be daylyght.'
- 25
- 'A, Jesu! mervayle have I,' seyde the damesell, 'what maner a man ye be, for hit may never be other but that ye be com of jantyll bloode, for so fowle and shamfully dud never woman revyle a knyght as I have done you, and ever curteysly ye have suffyrde me, and that com never but of jantyll bloode.'
- 30
- 'Damesell,' seyde Bewmaynes, 'a knyght may lytyll do that may nat suffir a jantyllwoman; for whatsoever ye seyde unto me I toke none hede to your wordys, for the more ye seyde the more ye angered me, and my wretthe I wrekid uppon them that I had ado withall. [And therefore all] the mysseyng that ye mysseyde me in my batayle furthered me much and caused me to thynke to shew and preve myselfe at the ende what I was, for peraventure, thoughe hit lyst me to be fedde in kynge Arthures courte, I myght have had mete in other placis, but I ded hit for to preve my frendys, and that shall be knowyn another day whether that I be a jantyllman borne or none; for I latte yow wete, fayre damesell, I have done you jantyllmannys servyse, and peraventure bettir servyse yet woll I do or I departe frome you.'
- 35
- 'Alas!' she seyde, 'fayre Bewmaynes, forgyff me all that I have mysseyde or done ayenste you.'
- 40
- 45
- 50



2. EITHER (a) 'The idea of a naïve pilgrim narrator in the *Canterbury Tales* has had a good run, but it is itself more than a little naïve and it may be time it was quietly dropped'. Do you agree?

Or (b) Write on the theme of the 'girl with two lovers' (or its variants) in at least TWO of the *Canterbury Tales*.

3. EITHER (a) '*Patience* is designed in large part to make its audience laugh, but there is more to it than mere entertainment.' Discuss

OR (b) 'Man proposes, but God disposes'. How is this maxim illustrated in ONE OR MORE of the poems in MS Cotton Nero A. X?

4. EITHER (a) 'Commonplace in conception, crude in expression and metrically clumsy to the point of ham-fistedness, *Mankind* exemplifies the vices of fifteenth-century English poetry at its most benighted'. What can you say in its favour?

OR (b) 'The words on the page seldom give a fair basis for critical judgment on the mediaeval English drama, any more than does the libretto of an opera'. Discuss, with reference to ONE OR MORE of the plays.

5. EITHER (a) How seriously can we take the *Tale of Sir Gareth* as an account of a young man's education in the principles and practice of knighthood?

OR (b) 'Malory's values are those of an exclusively male society, with both the virtues and the limitations that implies.' Discuss.

6. 'All societies can be seen in terms of the need to control the unmanageable forces of the natural world and the disorderly impulses of its human inhabitants.' How far have you found this view confirmed in mediaeval literature?

7. 'In polite secular mediaeval literature Woman is idealised; women, on the other hand, remain subordinate'. Discuss.

8. 'Overt political comment is rare in mediaeval English literature, but if we read between the lines contemporary social tensions soon become apparent'. Is this your experience?

9. 'Mediaeval authors seem never to have felt the need to imagine the setting of biblical or classical narrative other than in terms of their own material culture.' Is this true, and if so, is it a problem for us?

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**C EGL 4105**

10. 'Mediaeval English literature is provincial in both a positive and negative sense'. Discuss any aspect of this statement which interests you.

11. 'Here have we no continuing city, but we seek one to come' (*Letter to the Hebrews*). How far do the texts you have read exemplify this point of view, and how far do they contradict it?

12. 'Mediaeval readers do not like being bored any more than we do, but their willingness to attend to extended moral instruction appears to have greatly exceeded ours.' Discuss.

13. Write on ONE of the following in relation to ONE OR MORE mediaeval English texts: kings, social status, marriage, towns, bodily functions, public ostentation, Boethius's *Consolation of Philosophy*.

**B EGL 4103  
B EGL 4123  
C ELA 4103  
C MHN 4103**

**FIRST PUBLIC EXAMINATION**

**Moderations in English Language and Literature: Paper 2(b) and Paper 4(b)  
Preliminary Examination in English and Modern Languages, Part 2: Paper 2(b)  
Honour Moderations in Modern History and English: Paper 4 (b)**

**MODERN LITERATURE (1900 TO THE PRESENT DAY)**

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**TRINITY TERM 2006**

**Thursday, 15<sup>th</sup> June 2006, 9.30 a.m. – 12.30 p.m.**

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Answer **THREE** questions:

**You may apply the following questions to any author or authors, or to any works or group of works, as seems to you appropriate. You should NOT write more than one answer substantially on the same author. If you are offering Virginia Woolf, Samuel Beckett, or Seamus Heaney as Special Authors for Paper 4 of Moderations in English, you must NOT write on them in this paper.**

**Please DO NOT turn over until told that you may do so.**

1. 'Modernist forms are devised essentially to do justice to new kinds of contemporary experience.' Discuss.

2. 'It's not the pity, but the heroism, and not morality, but political difference, that really counts in the representation of war.' Discuss.

3. 'The great aim is accurate, precise and definite description. The first thing is to recognise how extraordinarily difficult this is' (T. E. HULME).

'Style is always an interpretation of reality, a choice among many possibilities' (KAREN LAWRENCE, *The Odyssey of Style in James Joyce* ).

Write an essay on realistic description OR stylistic variation in any writing of this period.

4. 'They've changed everything now....we used to think there was a beginning, a middle, and an end' (THOMAS HARDY). What changes in the twentieth-century novel could Hardy have been objecting to?

5. EITHER (a) 'Nothing is more salient in English life today .... than the revolution taking place in the position and outlook of women' (HENRY JAMES in 1899). Discuss the expression AND/OR representation of these changes in any literature that seems to you appropriate.

OR (b) 'If one is a woman one is often surprised by a sudden splitting off of consciousness, say in walking down Whitehall, when from being the natural inheritor of that civilisation, she becomes, on the contrary, outside of it, alien and critical' (VIRGINIA WOOLF).

Discuss this observation as it affects women OR ethnic minorities OR expatriate writers, OR any other category of person which seems to you relevant.

6. 'The modernist novel ... manifested a general tendency to centre narrative in the consciousness of its characters and to *create* those characters through the representation of their subjective thoughts and feelings rather than by describing them objectively' (DAVID LODGE). What do you think of this tendency?

**BEGL 4103**  
**BEGL 4123**  
**CELA 4103**  
**CMHN 4103**

7. 'These fragments have I shored against my ruins' (T. S. ELIOT). In what ways do you find the writing of this period to be fragmented, OR collaged OR incoherent?

8. T. S. ELIOT wrote of 'the futility and anarchy which is contemporary history' and JAMES JOYCE's Stephen Dedalus saw it as a 'nightmare' from which he was trying to 'awake'. How was a sense of the pattern of history expressed in this period?

9. 'We make out of the quarrel with others, rhetoric, but of the quarrel with ourselves, poetry. Unlike the rhetoricians, who get a confident voice from remembering the crowd they have won or may win, we sing amid our uncertainty' (W. B. YEATS). Discuss.

10. '.... to reveal the most secret places of life..... the *passional* secret places' (D. H. LAWRENCE, of *Lady Chatterley*).

EITHER (a) Discuss the novelist's OR the poet's attempt to extend our knowledge of the sexual and the erotic in this period.

OR (b) 'It illuminates his persistent concern with sex, the problem of our generation, as religion was the problem of the last' (I. A. RICHARDS on *The Waste Land*).

Discuss the presence of EITHER of these problems, in the writing of the period.

11. 'For thousands of years now ... there have been two opposed ideals or visions of human society struggling for the allegiance of men's minds. The first is based on superstition and magic; it appeals to primitive tribal instincts, fear, hatred ... The other is based on freedom, intelligence, and co-operation; its appeal is to reason and scepticism, tolerance, and humanity' (LEONARD WOOLF). Write an essay on the politics of any writer in the period.

12. 'People read novels to find out what is going on' (DORIS LESSING). Make a case for, or against, the informative or documentary or realist effects of writing in this period.

**B EGL 4103**  
**B EGL 4123**  
**C ELA 4103**  
**C MHN 4103**

**TURN OVER**

13. 'In any movement towards liberation, it will be necessary to deny the normative authority of the dominant language or literary tradition' (SEAMUS HEANEY).

'Poetry cannot afford to lose its fundamentally self-delighting inventiveness, its joy in being a process of language as well as a representation of things in the world' (SEAMUS HEANEY).

Discuss EITHER of these comments, with reference to the poetry OR the novels of the period.

14. 'A great poet. To deserve such an epithet, a poet is commonly required to convince us of these things; firstly a gift of a very high order for memorable language, secondly a profound understanding of the age in which he lived, and thirdly a working knowledge of and sympathetic attitude towards the most progressive thought of his time' (W. H. AUDEN). Discuss any aspect of this judgment which interests you.

15. 'Ironic treatment alone would enable me to say all I felt I would have to say in scorn as well as in pity' (JOSEPH CONRAD, Preface to *The Secret Agent*). Discuss the use of irony OR scorn OR pity in any prose writing of this period.

16. '.... a feeling that the whole of the literature of Europe from Homer and within it the whole of the literature of his own country has a simultaneous existence and composes a simultaneous order' (T. S. ELIOT). Write an essay on tradition OR allusion OR national identity in any writer or writers.

17. 'I think in one sense I'm like Evelyn Waugh or John Betjeman, in that there's not much to say about my work. When you've read a poem, that's it, it's all quite clear what it means' (PHILIP LARKIN). Discuss.

**B EGL 4103  
B EGL 4123  
C ELA 4103  
C MHN 4103**

18. 'No symbols where none intended' (SAMUEL BECKETT on *Waiting for Godot*).

'We are not isolated free choosers, monarchs of all we survey , but benighted creatures sunk in a reality whose nature we are constantly and overwhelmingly tempted to deform by fantasy' (IRIS MURDOCH).

Write an essay on the use of symbol OR fantasy in the literature of the period.

19. 'One thing I can't stand is the sense that food has been cut up on the plate for the person who eats it. You've got to let the audience have their own knife and fork. Otherwise they're not doing anything' (TOM STOPPARD). Discuss with reference to the drama of the period.

20.           Those masterful images, because complete  
              Grew in pure mind, but out of what began?  
              A mound of refuse or the sweepings of a street,  
              Old kettles, old bottles, and a broken can,  
              Old iron, old bones, old rags, that raving slut  
              Who keeps the till.

(W. B. YEATS)

Write an essay on imagery and its origins, in the poetry OR the prose of the period.

21. What writing of this period would you describe as 'radically experimental', and for what reasons?

22. Discuss the role of biography OR autobiography in the writing of this period.

23. 'I suppose people of our generation aren't able to die for good causes any longer. We had all that done for us, in the thirties and the forties, when we were still kids. .... There aren't any good, brave causes left' (Jimmy Porter in JOHN OSBORNE, *Look Back in Anger*). Write an essay on the 'good causes' of the literature of the thirties OR forties, OR fifties, OR on the effects of historical change on post 2<sup>nd</sup> world war literature.

**B EGL 4103**  
**B EGL 4123**  
**C ELA 4103**  
**C MHN 4103**

**TURN OVER**

24. 'Culture is less and less able to fulfil its classical role of reconciliation ..... the conflicts which have dominated the political agenda for the past couple of decades - ethnic, sexual, revolutionary and nationalist - have been precisely ones in which language, value, identity and experience have been to the fore' (TERRY EAGLETON).

EITHER (a) Discuss this statement

OR (b) write an essay on any writer of this period who seems to you to make a convincing analysis of culture.

25. 'As for individualism, there seems no way of getting off this, even if one wanted to. The dictator can grind down his citizens till they are all alike, but he cannot melt them into a single man' (E. M. FORSTER). Write an essay on individualism OR liberalism OR the influence of totalitarian thought in the literature of this period.

26. 'Jokes occur because society is structured in contradiction; there are no jokes in paradise' (JAMES F. ENGLISH). Write an essay on the relationship between humour OR comedy and society in this period.

27. 'Postcolonial literature is deeply marked by experiences of cultural exclusion and division under empire. Especially in its early stages it can be a nationalist writing. Building on this, postcoloniality is defined as that condition in which colonised peoples seek to take their place, forcibly or otherwise, as historical subjects' (ELLEKE BOEHMER). Discuss any aspect of this argument which interests you.

28. 'A text that imposes a state of loss; a text that discomforts (perhaps to the point of a certain boredom); that unsettles the reader's historical, cultural and psychological assumptions' (ROLAND BARTHES). Which texts of this period do you think aim at such effects?

29. Discuss the relevance of one of the following events/people/ phenomena to the literature of the modern period: the rise of feminist criticism; the atom bomb; Hitler; the Spanish Civil War; the growth of a youth culture; cinema; the 'male ideal'; the irrational; belief in a god; simultaneity; the subjective experience of time; death; city life; philosophy or philosophers; machinery; terrorism; alienation.

**B EGL 4103**

**B EGL 4123**

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**LAST PAGE**



**B EGL 4104  
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**FIRST PUBLIC EXAMINATION**  
**Moderations in English Language and Literature: Paper 3(a)**  
**Moderations in Modern History and English: Paper 4(c)**  
**Preliminary Examination in English and Modern Languages, Part 2: Paper 2(c)**

**INTRODUCTION TO MEDIEVAL STUDIES:  
OLD ENGLISH LITERATURE**

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**TRINITY TERM 2005**

**Friday, 16<sup>th</sup> June 2006, 9.30 a.m. – 12.30 p.m.**

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**Answer Question 1 and any TWO others.**

**You may write an essay on a text you have chosen for commentary, but you must be careful not to duplicate material across the two answers.**

**If you are offering as a Paper 4 (c) '*Beowulf* and its Cultural Background', you must NOT write on *Beowulf* in this paper.**

**Do NOT turn over until told that you may do so.**

1. EITHER (a):

Translate the following passage into good Modern English prose.

*St Margaret endures the attentions of an unwelcome prison visitor*

Ða eode ut of þæs karcernnes hwomme swiþe egeslic draca missenlices hiwes. His loccas and his beard wæron gylden, and his teþ wæron swilc swa asniden isen, and his egan scinan swa searagym, and ut æt his nosu eode micel smoca, and his tunga eþode, and micel fulnesse he dyde on þæm karcernne. And he hine þa uparærde and he hwystlode stranglicere stemne. Ða wæs geworden micel leoht on þæm þystran karcerne of ðæm fyre þe uteode of þæs dracan muþe. Seo halge femne wæs þa geworden swiþe fyrht and gebigde hire cneowu on eorþan and aþenode hire honda on gebede and þus cwæþ: 'God Ælmihtig, adwysc þises miclan dracan mægen and gemildsa me and ne læt þu me næfre forwyrðan, ac gescyld me wiþ þys wildeor.'

And mid þam þe heo þus gebæd hie to Crist, se draca sette his muþ ofer þære halgan fæmnan heafod and hie forswealh. Ac Cristes rodetacen (þe seo halga Margareta worhte innan þæs dracan innoþe) hine toslat on twæigen dælas, and seo halge femne eode ut of þæs dracan innoþe ungewæmmed.

Glosses

hwomm: a corner

asniden isen: sharpened iron

eþian: to breathe

aþenian: to stretch out

adwæscan: to quench

innop: stomach

OR (b):

Write a critical commentary on ONE of the following passages, placing it in context in the work from which it comes and analysing significant points of content and style.

(i)

‘Nu ðu miht gehyran, hæleð min se leofa,  
þæt ic bealuwara weorc gebiden hæbbe,  
sarra sorga. Is nu sæl cumen  
þæt me weorðiað wide and side  
menn ofer moldan and eall þeos mære gesceaft, 5  
gebiddaþ him to þyssum beacne. On me Bearn Godes  
þrowode hwile; for þan ic þrymfæst nu  
hlifige under heofenum, and ic hælæn mæg  
æghwylcne anra þara þe him bið egesa to me.  
Iu ic wæs geworden wita heardost, 10  
leodum laðost, ær þan ic him lifes weg  
rihtne gerymde, reordberendum.  
Hwæt, me þa geweorþode wuldres Ealdor

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ofer holtrwudu, heofonrices Weard,  
 swylce swa he his modor eac, Marian sylfe, 15  
 ælmihtig God for ealle men  
 geweorðode ofer eall wifa cynn.

‘Nu ic þe hate, hæleð min se leofa,  
 þæt ðu þas gesyhðe secge mannum;  
 onwreoh wordum þæt hit is wuldres beam, 20  
 se ðe ælmihtig God on þrowode  
 for mancynnes manegum synnum  
 and Adomes caldgewyrhtum.’

(ii)

Wat se þe cunnað  
 hu sliþen bið sorg to geferan  
 þam þe him lyt hafað leofra geholena:  
 warað hine wræclast, nales wunden gold,  
 ferðloca freorig, nalæs foldan blæd. 5  
 Gemon he selesecgas ond sincþege,  
 hu hine on geoguðe his goldwine  
 wenede to wiste. Wyn eal gedreas!

Forþon wat se þe sceal his winedryhtnes  
 leofes larcwidum longe forþolian: 10  
 ðonne sorg ond slæp somod ætgædre  
 earmne anhogan oft gebindað,  
 þinceð him on mode þæt he his mondryhten  
 clyppe ond cysse ond on cneo lecge  
 honda ond heafod, swa he hwilum ær 15  
 in geardagum giefstolas breac.  
 Ðonne onwæcneð eft wineleas guma,  
 gesihð him biforan fealwe wegas,  
 bapian brimfuglas, brædan feþra,  
 hreosan hrim ond snaw hagle gemenged. 20

(iii)

Hi on beorg dydon beg ond siglu,  
 eal swylce hyrsta swylce on horde ær  
 niðhedige men genumen hæfdon;  
 forleton eorla gestreon eorðan healdan,  
 gold on greote, þær hit nu gen lifað 5

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TURN OVER

eldum swa unnyt swa hit æror wæs.  
 Ða ymbe hlæw riodan hildedeore,  
 æþelinga bearn, ealra twelfe,  
 woldon ceare cwiðan, ond kyning mænan,  
 wordgyd wrecan, ond ymb wer spreca; 10  
 eahtodan eorlscipe ond his ellenweorc  
 duguðum demdon, swa hit gedefe bið,  
 þæt mon his winedryhten wordum herge,  
 ferhðum freoge, þonne he forð scile  
 of lichaman læded weorðan. 15  
 Swa begnornodon Geata leode  
 hlafordes hryre, heorðgeneatas;  
 cwædon þæt he wære wyruldcyninga  
 mannum mildust ond monðwærust,  
 leodum liðost ond lofgeornost. 20

2. Beowulf maþelode, bearn Ecgþeowes:  
 'Ne sorga, snotor guma! Selre bið æghwæm,  
 þæt he his freond wrece þonne he fela murne.' (*Beowulf*, 1383–5)

[Beowulf spoke, son of Ecgtheow: 'Do not grieve, wise sir. It is always better to avenge one's friend than mourn too much.']

EITHER a) To what extent does *Beowulf* as a whole vindicate this statement?

OR b) Examine the role of mourning in ONE OR MORE Old English text(s).

3. 'Old English literature shows Anglo-Saxon heroic values to be haunted by the fear of failure.' Discuss this comment in relation to *The Battle of Maldon* AND/OR any other Old English text(s).
4. 'Texts do not simply represent culture, they create it' (R.M. LIUZZA). What are the implications of this remark for modern readers of Old English?

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5. 'Then they fell into conversation until Dunstan explained about Saint Edmund, just as Edmund's swordbearer had explained it to King Æthelstan, when Dunstan was a young man and the swordbearer was an old man. Then the monk wrote that entire story in one book and then, when the book came to us within a few years, we translated it into English, just as it stands here' (ÆLFRIC, *Life of St Edmund*).

EITHER a) How does Ælfric balance historical verisimilitude and traditional hagiography in his *Life of St Edmund*?

OR b) What evidence do the Old English texts you have studied provide about the composition and transmission of prose AND/OR poetry in the Anglo-Saxon period?

6. 'Glorious, powerful, and yet troublingly ambivalent, the cross was the primary symbol by which the cosmic significance of the gospel narrative was brought to bear on each individual believer in Anglo-Saxon England.' How does *The Dream of the Rood* AND/OR any other Old English text(s) explore relationships between the 'cosmic' and the 'individual'?

7. 'Personal subjectivity in Old English elegiac poetry is a mirage created by our desires as readers; the speaking voices of the elegies do not represent real selves any more than do those of the Old English riddles.'

EITHER a) How far are modern concepts of subjectivity useful in the study of Old English texts?

OR b) In the light of the quotation, examine the speaking voice(s) of any ONE OR MORE Old English text(s).

8. 'This is the general sense, but not the actual words that Caedmon sang in his dream; for verses, however masterly, cannot be translated literally from one language into another without losing much of their beauty and dignity' (BEDE, describing his Latin version of 'Caedmon's Hymn' in the *Ecclesiastical History*). How have literary translators attempted to tackle the problems described by Bede? You may discuss verse AND/OR prose translations EITHER into Old English from Latin, OR from Old English into Modern English.

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TURN OVER

9. 'Order and disorder, known and unknown, conventional regularity and the incident that defies regularity, are tightly and innately bound together; they are functions of each other and necessarily interdependent' (ROY WAGNER). Discuss the miraculous, visionary AND/OR otherworldly in ONE OR MORE Old English text(s) in the light of this comment.
10. '[W]e have been giving careful thought to the affairs of the English, and have come to the conclusion that the temples of the idols among the people should on no account be destroyed. The idols are to be destroyed, but the temples themselves [...] must be purified from the worship of demons and dedicated to the service of the true God' (POPE GREGORY THE GREAT, writing c. 601 AD).  
  
EITHER a) How far might Pope Gregory's strategy provide a model for our reading of Germanic and Christian traditions in Old English writing?  
  
OR b) Discuss the role of buildings and physical space in ONE OR MORE Old English text(s).
11. Examine the relationship between Old English texts and ethnic or national consciousness.
12. Explain how the study of ONE of the following can contribute to our understanding of ONE OR MORE Old English text(s): punctuation; sources and analogues; manuscripts; kingship; sexuality; Anglo-Saxon material culture.

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C MHN 4105  
C ELA 4105**

**FIRST PUBLIC EXAMINATION**

**Moderations in English Language and Literature: Paper 3 (b)  
Honour Moderations in Modern History and English: Paper 4 (d)  
Preliminary Examination in English and Modern Languages, Part 2: Paper 2 (d)**

**INTRODUCTION TO MEDIEVAL STUDIES:  
MIDDLE ENGLISH**

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**TRINITY TERM 2006**

**Friday, 16<sup>th</sup> June 2006, 9.30 a.m. – 12.30 p.m.**

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**Answer QUESTION 1 and any TWO others. Candidates are reminded that they must show substantial knowledge of at least THREE texts in the two essays. For the purpose of this requirement 'Fragment A' and the *Tale of Gareth* each count as one text; the rest of the *Canterbury Tales* and the rest of Malory's works each count as one other text.**

**Please DO NOT turn over until told that you may do so.**

1. Write a critical commentary on ONE of the following passages, placing it in context in the work from which it comes and analysing significant points of content and style.

(a)

"Loo the ook, that hath so long a norisshynge  
 From tyme that it first bigynneth to sprynge,  
 And hath so long a lif, as we may see,  
 Yet at the laste wasted is the tree.  
 "Considereth eek how that the harde stoon      5  
 Under oure feet, on which we trede and goon,  
 Yet wasteth it as it lyth by the weye.  
 The brode ryver somtyme wexeth dreye;  
 The grete tounes se we wane and wende.  
 Thanne may ye se that al this thyng hath ende.      10  
 "Of man and womman seen we wel also  
 That nedes, in oon of thise termes two —  
 This is to seyn, in youthe or elles age —  
 He moot be deed, the kyng as shal a page;  
 Som in his bed, som in the depe see,      15  
 Som in the large feeld, as men may see;  
 Ther helpeth noght; al goth that ilke weye.  
 Thanne may I seyn that al this thyng moot  
 deye.  
 "What maketh this but Juppiter, the kyng,  
 That is prince and cause of alle thyng,      20  
 Convertinge al unto his propre welle  
 From which it is dirryved, sooth to telle?  
 And heer-agayns no creature on lyve,  
 Of no degree, availleth for to stryve.  
 "Thanne is it wysdom, as it thynketh me,      25  
 To maken vertu of necessitee,  
 And take it weel that we may nat eschue,  
 And namely that to us alle is due.  
 And whoso gruccheth ought, he dooth folye,  
 And rebel is to hym that al may gye.      30  
 And certainly a man hath moost honour  
 To dyen in his excellence and flour,  
 Whan he is siker of his goode name;  
 Thanne hath he doon his freend, ne hym, no  
 shame.  
 And gladder oghte his freend been of his deeth,      35  
 Whan with honour up yolden is his breeth,  
 Than whan his name apalled is for age,  
 For al forgeten is his vassellage.  
 Thanne is it best, as for a worthy fame,  
 To dyen whan that he is best of name.      40

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(b)

So than the kyng [and they] wente to mete and were served in the beste maner. And as they sate at the mete there com in the quene of Orkenay with ladyes and knyghtes a grete numbir. And than sir Gawayne, sir Aggravayne, and sir Gaherys arose and wente to hir modir and salewed hir uppon their kneis and asked hir blyssynge, for of twelve yere before they had not sene hir. Than she spake uppon hyght to hir brother kyng Arthure:

'Where have ye done my yonge son, sir Gareth? For he was here amongyst you a twelve-monthe, and ye made a kychyn knave of hym, the whyche is shame to you all. Alas! Where have ye done myn owne dere son that was my joy and blysse?'

'A, dere modir,' seyde sir Gawayne, 'I knew hym nat.'

'Nothir I,' seyde the kyng, 'that now me repentys, but, thanked be God, he is prevyd a worshypfull knyght as ony that is now lyvyng of his yerys, and I shall never be glad tyll that I may fynde [hym].'

'A, brothir!' seyde the quene, 'ye dud yourself grete shame whan ye amongyst you kepte my son in the kychyn and fedde hym lyke an hogge.'

'Fayre sistir,' seyde kyng Arthure, 'ye shall ryght well wete that I knew hym nat, nother no more dud sir Gawayne, nothir his bretherne. But sytthe hit is so,' seyde the kyng, 'that he thus is gone frome us all,

we muste shape a remedy to fynde hym. Also, sistir, mesemyth ye myght have done me to wete of his commynge, and than, if I had nat done well to hym, ye myght have blamed me. For whan he com to this courte he cam lenynge uppon too mennys sholdyrs as though he myght nat have gone. And than he asked me three gyffty; and one he asked that same day, and that was that I wolde gyff hym mete inowghe that twelve-monthe. And the other two gyffty he asked that day twelve-monthe, and that was that he myght have the adventure of the damesel Lyonett; and the thirde, that sir Launcelot sholde make hym knyght whan he desyred hym. And so I graunted hym all [his] desyre. And many in this courte mervayled that he desyred his sustynauce for a twelve-monthe, and thereby we demed many of us that he was nat com oute of a noble house.'

'Sir,' seyde the quene of Orkenay unto kyng Arthure her brother, 'wete you well that I sente hym unto you ryght well armed and horsed and worshypfully besene of his body, and golde and sylver plente to spende.'

'Hit may be so,' seyde the kyng, 'but thereof sawe we none, save that same day that he departed frome us knyghtes tolde me that there com a dwarff hyder suddeynely and brought hym armour and a good horse full well and rychely beseyne. And thereat all we had mervayle, frome whens that rychesse com. Than we demed all that he was com of men of worshyp.'

'Brother,' seyde the quene, 'all that ye sey we beleve hit, for ever sytthen he was growyn he was [mervaylously wytted, and ever he was] feythfull and trew of his promyse. But I mervayle,' seyde she, 'that sir Kay dud mok and scorn hym and gaff hym to name Bewmaynes; yet sir Kay,' seyde the quene, 'named hym more ryghteously than he wende, for I dare sey he is as fayre an handid man 'and wel disposed', and he be on lyve, as ony lyvyng.'

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C MHN 4105  
C ELA 4105

TURN OVER

2. EITHER (a) 'Chaucer certainly affects a tolerant amusement at human weakness, but we can never be sure what he really thinks about it.' Do you agree, and does it matter?

OR (b) 'The tales of Fragment A appear to show a progressive lowering of tone, but we are left uncertain as to how to interpret this tendency.' Discuss.

OR (c) 'The past is a foreign country: they do things differently there' (L.P. HARTLEY). What, if anything, in Chaucer's work can transcend the cultural gulf that lies between his time and ours?

3. EITHER (a) 'Disobedience, for the Christian, is the origin of all humanity's troubles, yet the author of *Patience* succeeds in treating it in an almost light-hearted way.' Discuss.

OR (b) 'We are never more ridiculous than when we stand on our dignity.' How is this proposition illustrated in ONE OR MORE of the poems in MS Cotton Nero A. X?

4. EITHER (a) '*Mankind* is a better play than critics until recently have recognized' (MARK ECCLES). Can one be more specific than this?

OR (b) 'The danger for the modern reader of the mediaeval religious drama is that the comic villains will steal the show.' Discuss, with reference to ONE OR MORE of the plays. You may refer, if you wish, to the mystery plays as well as the moralities.

5. EITHER (a) '*The Tale of Sir Gareth* represents a paradigm of the process by which a young man proves himself as a knight.' What else, in your view, gives distinction to the tale?

OR (b) 'He is neither moral philosopher nor political theorist, but his idea of decency and of the ways we fall short of it is something to which we can still respond'.

'Murder and mayhem thinly cloaked in good manners'.

Can you adjudicate between these two views of Malory's works?

6. Write on order and disorder in ONE OR MORE mediaeval texts.

7. 'It is easy to laugh at the way mediaeval authors re-create classical antiquity and biblical narrative in the framework of their own society.' Is it, and should we?

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8. 'Women in mediaeval literature may be desirable or dangerous, and are often both, but they are seldom treated as more than part of the furniture'. Discuss any aspect of this statement that interests you.
9. 'Mediaeval authors are conditioned and to some extent limited by the social and economic attitudes of their times, but they are not constrained by them, and the best authors engage constructively with them.' Discuss.
10. 'All characters in this book are fictitious, including the author. There is no such place as Manchester.' Write on the authorial persona in ONE OR MORE mediaeval English texts.
11. Write on the importance of London AND/OR East Anglia as centres for the production of literature and works of visual art in the middle ages.
12. 'Mediaeval culture manifests a continual tension between a profound distrust of the material world and a desire to enjoy it while it lasts.' Discuss, with reference to any of the texts you have read.
13. 'Didacticism has for us long fallen into disrepute, but it appears that mediaeval readers had an almost insatiable appetite for moral instruction.' Discuss.
14. Examine ONE of the following in relation to ONE OR MORE mediaeval English texts: social class, sex, hypocrisy, superstition, money, servants, education.

**B EGL 4102  
B EGL 4122  
C MHN 4102  
C ELA 4102**

**FIRST PUBLIC EXAMINATION**

**Moderations in English Language and Literature: Paper 2(a) and Paper 4(a)  
Preliminary Examination in English and Modern Languages, Part 2: Paper 2(a)  
Honour Moderations in Modern History and English: Paper 4(a)**

**VICTORIAN LITERATURE (1832-1900)**

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**TRINITY TERM 2006**

**Wednesday, 14<sup>th</sup> June 2006, 9.30 a.m. – 12.30 p.m.**

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Answer **THREE** questions:

You may apply the following questions to any author or authors, or to any works or group of works, as seems to you appropriate. You should **NOT** write more than one answer substantially on the same author. If you are offering Christina Rossetti, or Thomas Hardy as Special Authors for Paper 4 of Moderations in English, you must **NOT** write on them in this paper.

**Do NOT turn over until told that you may do so.**

1. 'Man stands today in the position of one who has been reared from his cradle as the child of a noble race and the heir to great possessions, and who finds at his coming of age that he has been deceived alike as to his origins and his expectations'

(A. E. HOUSMAN). In what main ways was mankind 'decentred' in the course of the nineteenth century, and which writer or writers registered this process most effectively?

2. '... how deeply *unpoetical* the age and all one's surroundings are. Not unprofound, not ungrand, not unmoving: -- but *unpoetical*' (MATTHEW ARNOLD). Discuss.

3. 'Papa! What's money? -- it isn't cruel, is it?' (CHARLES DICKENS, *Dombey and Son*). Write on the place of money or economics in the work of *any* writer or writers of the period.

4. 'The Christian conception of God - God as god of the sick, God as a spider, God as spirit - is one of the most corrupt conceptions of the divine ever attained on earth. ... God degenerated into the contradiction of life instead of being its transfiguration and eternal Yes!' (FRIEDRICH NIETZSCHE). Write on the relationship between literature and religion in *any one or more* Victorian writers.

5. '... the bubbles of British optimism are being pricked' (ANDREW LANG). By what means did *one or more* writers of the period undermine optimism?

6. EITHER (a) 'This question of realism, let it then be clearly understood, regards not in the least degree the fundamental truth, but only the technical method, of a work of art' (R. L. STEVENSON). Discuss.

OR (b) 'One can speak best from one's own taste, and I may therefore venture to say that the air of reality (solidity of specification) seems to me to be the supreme virtue of a novel -- the merit on which all its other merits (including. . . conscious moral purpose) helplessly and submissively depend' (HENRY JAMES). Discuss.

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**B EGL 4122**  
**C MHN 4102**  
**C ELA 4102**

7. 'Although Victorian thinkers were by no means trivial when they devoted themselves to the problems of society, economics, religion, philosophy, and science, they were nearly always trivially polite and general in their literary studies' (ALBERT J. GUERARD). Discuss with reference to *any* Victorian critic or writer.

8. 'My Liverpool and Glasgow experiences laid upon my mind a conviction, a truly crushing conviction, of the misery of town life to the poor and to more than the poor, of the misery of the poor in general, of the degradation even of our race, of the hollowness of this century's civilization' (GERARD MANLEY HOPKINS). Discuss the theme of urban poverty AND/OR racial degradation, AND/OR the hollowness of civilization in the work of *any one or more* writers of the period.

9. 'Of all the Victorian novelists, he was probably the most antagonistic to the Victorian age itself (EDMUND WILSON on DICKENS). Discuss with reference to Dickens or to *any other* Victorian novelist or novelists of the period.

10. 'The greatest benefit we owe to the artist, whether painter, poet, or novelist, is the extension of our sympathies' (GEORGE ELIOT). Discuss with reference to Eliot *or any other* Victorian writer.

11. 'Poetry cannot, under pain of death or decline, assimilate itself to science or morality. It has not truth for its object. It has only itself (CHARLES BAUDELAIRE). Support or refute this judgement with reference to *one or more* poets of the period.

12. 'I was greatly struck with the skill with which he presented the facts from different points of view: this is masterly' (GERARD MANLEY HOPKINS on ROBERT BROWNING). Write on the use of 'point of view' in Browning *or any other* Victorian writers or writers.

13.

What form is best for poems? Let me think  
Of forms less, and the external. Trust the spirit,  
As sovran nature does, to make the form;  
For otherwise, we only imprison spirit,  
And not embody. . .

(ELIZABETH BARRETT BROWNING, *Aurora Leigh*)

Write on formal innovation in *any* poet *or* poets in the period.

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CELA 4102

TURN OVER

14. 'The question at issue. . . is this: whether or not the first and last requisite of art is to give no offence, whether or not all that cannot be lisped in the nursery or fingered in the schoolroom is therefore to be cast out of the library; whether or not the domestic circle is to be for all men and writers the outer limit and extreme horizon of their work' (ALGERNON SWINBURNE). Write on the handling OR reluctance to handle 'adult' themes in *one or more* Victorian writer.

15. 'Drama often shows more clearly and more quickly than other arts the deep patterns and changes in our general ideas of reality' (RAYMOND WILLIAMS). Discuss the extent to which this is true of *any* nineteenth-century dramatist *or* dramatists.

16. 'Revivalism, whether it be of classicism or mediaevalism, is a seeking after dry bones' (HOLMAN HUNT). Discuss.

17. 'For the tragedy of our lives is not created entirely from within. "Character" - says Novalis, in one of his questionable aphorisms - "character is destiny". But not the whole of our destiny' (GEORGE ELIOT). Discuss with reference to the work of *any* writer *or* writers of the period.

18. 'The greatest thing a human soul ever does in this world is to *see* something, and tell what it *saw* in a plain way. Hundreds of people can talk for one who can think, but thousands can think for one who can see. To see clearly is poetry, prophecy, and religion, -- all in one' (JOHN RUSKIN). Discuss with reference to Ruskin or any other Victorian writer.

19. 'A woman's love is always freezing into fear. She wants everything, and is secure in nothing' (GEORGE ELIOT, *Felix Holt*). Discuss.

20. 'To write as men write, is the aim and besetting sin of women; to write as women is the real office they have to perform' (GEORGE HENRY LEWES). Which Victorian writer *or* writers succeeded most effectively in writing as a woman?

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B EGL 4122  
C MHN 4102  
C ELA 4102

21. EITHER (a) 'The more I reflected on this unhappy state of things between those so bound to each other by common interests, as the employers and the employed must ever be, the more anxious I became to give some utterance to the agony which, from time to time, convulses this dumb people' (ELIZABETH GASKELL). Discuss the treatment of the poor in *one or more* Victorian writers.

OR (b) '*Hard Times* is more a symptom of the confusion of industrial society than an understanding of it' (RAYMOND WILLIAMS). How true is this of *any* industrial or 'Condition of England' fiction?

22. EITHER (a) 'For it seems to me that the poetical language of an age should be the current language heightened' (GERARD MANLEY HOPKINS). Consider the ways in which the work of *one or more* Victorian poets meets or challenges Hopkins's prescription.

OR (b)

Art may tell the truth  
Obliquely, do the thing shall breed the thought.  
Nor wrong the thought, missing the mediate word.

(ROBERT BROWNING)

Discuss the ways in which any Victorian writer *or* writers manage to transcend or exploit the distortions and limitations of language.

23. 'A remnant of the mythical lurks in the very sanctuary of science. Forms or theories ever fall short of nature, though they are ever tending to reach a position above nature, and may often be found to include more than the maker of them at the time knew' (ROBERT MACKAY). Assess the influence of science on *one or more* writer of the period.

24. 'If you go down into the country you won't see Mr. Hardy's heroes and heroines walking about I assure you. You will see a very different kind of thing from that when you meet the ordinary British farmer or the ordinary British agricultural labourer walking about, and more especially, -- excuse me -- more especially when you see their wives and daughters walking about' (WILLIAM MORRIS). Discuss the ways in which *any one or more* writer of the period exploited or subverted the idea of the 'pastoral'.

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TURN OVER



25. '... the work speaks for itself, as we say; and the biography of the worker is no more necessary to an understanding and enjoyment of it, than is the model or analogy of some tropical tree, to the right tasting of the fruit we are familiar with on the market stall' (ROBERT BROWNING). Discuss the relationship between biography and art in *any one or more* Victorian writer.

26. 'One excellent test of the civilization of a country. . . I take to be the flourishing of the Comic idea and Comedy; and the test of true Comedy is that it shall awaken thoughtful laughter' (GEORGE MEREDITH). Which writer *or* writers of the period best succeeded in awakening 'thoughtful laughter'?

27. 'No writer so authoritative was ever less doctrinaire' (LEON EDEL). Discuss in relation to Henry James *or any other* writer of the period.

28. 'Shall we gain or lose by surrendering human life to the relative spirit?' (WALTER PATER). Analyse the 'relative spirit' in Pater *or any other* Victorian writer.

29. EITHER (a) 'A true Epicureanism aims at a complete though harmonious development of man's entire organism. To lose the moral sense therefore. . . as Mr Wilde's heroes are bent on doing. . . is to lose, or lower, organisation, to become less complex, to pass from a higher to a lower degree of development' (WALTER PATER). Discuss in relation to Wilde's writings, OR to Aestheticism more generally.

OR (b) 'The truth is rarely pure and never simple' (OSCAR WILDE). Discuss with relation to Wilde's dramatic work *or any other* dramatist or dramatists of the period.

30. 'It pleased some young men. . . to call themselves Decadents, with all the thrill of unsatisfied virtue masquerading as uncomprehended vice' (ARTHUR SYMONS). So, what *was* Decadence?

31. 'We white people think we know everything. For instance, we think that we understand human nature. And so we do, as human nature appears to us, with all its trappings and accessories seen dimly through the glass of our conventions, leaving out those aspects of it which we have forgotten or do not think it polite to mention' (RIDER HAGGARD). Discuss the handling of race AND/OR Imperialism in the work of *any one or more* writer of the period.

**B EGL 4102**  
**B EGL 4122**  
**C MHN 4102**  
**C ELA 4102**

32. EITHER (a) 'It is a pity that people travel in foreign countries; it narrows their minds so much' (G. K. CHESTERTON). To what extent does any Victorian writer endorse or challenge Chesterton's paradox?

OR (b) '... the history of England is emphatically the history of progress' (T. B. MACAULAY). Write on the treatment of history AND/OR of 'Englishness' in *any one or more* writer of the period.

33. 'Lady Bracknell. I sincerely hope nothing improbable is going to happen. The improbable is always in bad, or at any rate questionable taste' (OSCAR WILDE *The Importance of Being Earnest*). Write on fantasy, improbability, or the Gothic in *any one or more* Victorian writer.

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BEGL 4122  
CMHN 4102  
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**CEGL 4102**

**FIRST PUBLIC EXAMINATION**

**Preliminary Examinations in English Language and Literature: Paper 1**

**VICTORIAN LITERATURE (1832-1900)**

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**Long Vacation 2007**

**Monday, 17 September 2007, 9.30 a.m. – 12.30 p.m.**

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**Answer THREE questions:**

**You may apply the following questions to any author or authors, or to any work or group of works, as seems to you appropriate. You should NOT write more than one answer substantially on the same author.**

**Please do NOT turn over until told that you may do so.**

1. 'Art always aims at the representation of Reality, *i.e.* of Truth; and no departure from truth is permissible, except such as inevitably lies in the nature of the medium itself' (GEORGE HENRY LEWES).

Discuss the period's concern with realism.

2. '...yourself includes so many other selves – so much of everyone else and of everything' (HENRY JAMES).

Examine the Victorian preoccupation with EITHER identity or selfhood, OR life writing.

3. There lies more faith in honest doubt,  
Believe me, than in half the creeds.  
(TENNYSON)

Discuss the representation of faith AND/OR doubt in the period.

4. She will not speak. I will not ask. We are  
League-sundered by the silent gulf between.  
(MEREDITH)

Examine the treatment of relationships OR marriage OR silence in the literature of the period.

5. Discuss the hold of the past on the Victorian imagination. You may, if you wish, restrict your answer EITHER to a particular historical period OR to the Victorian's interest in a particular kind of mythology.

6. 'Was there a "secret" at Bly – a mystery of Udolpho or an insane, an unmentionable relative kept in unsuspected confinement?' (HENRY JAMES, 'The Turn of the Screw').

Discuss the range and appeal of EITHER the Gothic OR madness OR the sensation novel in the period.

7. '...the most legitimate, because the genuine offspring of the age, is the Drama which catches the manners as they rise and embodies the characteristics of the time' (RICHARD HENGIST HORNE).

Discuss with reference EITHER to Victorian drama as a whole OR to any aspect of it.

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8. 'To see clearly is poetry, prophecy and religion, – all in one' (RUSKIN).

Discuss Victorian literature's interest in EITHER seeing OR visuality.

9. 'The confusion of the present times is great, the multitude of voices counselling different things bewildering' (ARNOLD).

Where do you find this 'confusion' most compellingly illustrated in the literature of the period?

10. ...this live, throbbing age,  
That brawls, cheats, maddens, calculates, aspires,  
And spends more passion, more heroic heat,  
Betwixt the mirrors of its drawing-rooms  
Than Roland with his knights at Roncesvalles  
(ELIZABETH BARRETT BROWNING)

Discuss the literature of the period in relation to EITHER the whole of this quotation OR any part(s) of it that you think is/are particularly interesting.

11. No graven image may be  
Worshipped, except the currency:  
(CLOUGH)

Discuss EITHER greed OR wealth OR excess OR cynicism OR hypocrisy OR any combination of them in the period.

12. 'We live in an age when too many women appear to be ambitious of morally unsexing themselves before society, by aping the language and the manners of men...' (WILKIE COLLINS, *Basil*).

Write on the representation of EITHER women OR men OR gender in the period.

13. 'All else was rayless obscurity. The sky was absolutely black' (H.G. WELLS, *The Time Machine*).

Discuss EITHER the Victorian cult of progress OR the period's preoccupation with regression and deterioration.

14. 'Two nations; between whom there is no intercourse and no sympathy; who are as ignorant of each other's habits, thoughts, and feelings, as if they were dwellers in different zones, or inhabitants of different planets...' (BENJAMIN DISRAELI, *Sybil*).

Discuss EITHER the 'Condition of England' novel OR any other genre which has caught your interest.

15. 'We live in an age of visible transition – an age of disquietude and doubt' (BULWER-LYTTON).

Discuss.

16. 'The whole of modern thought is steeped in science: it has made its way into the works of the best poets, and even the mere man of letters, who affects to ignore and despise science, is unconsciously impregnated with her spirit and indebted for his best products to her methods' (T.H. HUXLEY).

What notable intersections of literature and science have you encountered in the period?

17. 'It is difficult for a woman to define her feelings in a language which is chiefly made by men to express theirs' (BATHSHEBA EVERDENE in *Far from the Madding Crowd*).

Discuss with reference to EITHER Victorian women's poetry OR Victorian women's fiction OR Victorian women's writing in general.

18. 'The novel, which is a work of art, exists, not by its resemblances to life...but by its immeasurable difference from life, a difference which is designed and significant, and is both the method and meaning of the work' (ROBERT LOUIS STEVENSON).

How helpful is this comment in approaching Victorian fiction?

19. 'The language should always seem to *feel*, though not to *suffer from* the bonds of verse' (COVENTRY PATMORE).

Discuss with reference to EITHER the dramatic monologue in the period OR the relation between language and form in any poetry from the period.

20. 'There is poetry in nature still; ay, more than our forefathers ever dreamed'  
(CHARLES KINGSLEY).

Discuss nature AND/OR the city in Victorian literature.

21. When Goethe's death was told, we said:  
Sunk, then, is Europe's sagest head,  
Physician of the iron age,  
Goethe has done his pilgrimage  
(ARNOLD)

With reference to the Victorian period, discuss EITHER the place of sages OR sage writing OR Victorian social criticism OR the Victorians' sense of living in an 'iron age'.

22. 'My empire is of the imagination' (HENRY RIDER HAGGARD, *She*).

Discuss the relationship between literature and imperialism in the period.

23. '...until she heard from Bessie...that I was endeavouring in good earnest to acquire a more sociable and childlike disposition, a more attractive and sprightly manner – something lighter, franker, more natural, as it were – she really must exclude me from privileges intended only for contented, happy little children' (CHARLOTTE BRONTË, *Jane Eyre*).

Discuss EITHER the representation of children in the literature of the period OR the appeal of Victorian children's literature OR both.

24. 'There is no private life which has not been determined by a wider public life'  
(GEORGE ELIOT, *Felix Holt*).

Apply EITHER the whole of this quotation OR any aspect of it to EITHER the period in general OR the representation of home AND/OR family life in particular.

25. 'There is no such thing as a moral or an immoral book. Books are well written or badly written. That is all' (WILDE).

To what extent is this tenet borne out in the period as a whole?

26.           ““Have some wine,” the March Hare said in an encouraging tone.  
              Alice looked all round the table, but there was nothing on it but tea. “I  
              don’t see any wine,” she remarked.  
              ““There isn’t any,” said the March Hare.  
                      (LEWIS CARROLL, *Alice’s Adventures in Wonderland*)

Is there anything in Victorian nonsense literature besides absurdity?

27.    Make a case for the significance of any topic which you consider to have been overlooked in the setting of this paper.



**CEGL 4104**

**FIRST PUBLIC EXAMINATION  
Preliminary Examination in English Language and Literature: Paper 2**

**INTRODUCTION TO MEDIEVAL STUDIES:  
OLD ENGLISH LITERATURE**

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**Long Vacation 2007**

**Tuesday, 18 September 2007, 9.30 a.m. – 12.30 p.m.**

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**Answer Question 1 and any TWO others.**

**You may write an essay on a text you have chosen for commentary, but you must be careful not to duplicate material across the two answers.**

**Please do NOT turn over until told that you may do so.**

- 1) EITHER (a) Translate the following passage into good modern English prose.

### The planting of the vineyard

Ða ongan he him bigspell reccan: sum mann him plantode wingearð and betynde hine, and dealf ænne seað and getimbrode ænne stypel and gesette hine mid eorðtilium, and ferde on elpeodignysse. Ða sende he to þam tiligum his þeow on tide þæt he þæs wingearðes wæstm onfenge. Ða swungon hi þæne and forleton hine idelhende. And eft he him sende oðerne þeow, and hi þone on heafde gewundodon and mid teonum geswencton. And eft he him sumne sende and hi þæne ofslogon, and manegra oþre; sume hi beoton, sume hi ofslogon. Ða hæfde he þa gyt ænne leofostne sunu; þa sende he æt nehstan him þæne and cwæð, 'Witodlice minne sunu hig forwandiað.' Ða cwædon þa tilian him betweenan, 'Her is se yrfenuma; uton ofslean hine, þonne bið ure seo yrfeweardnes.' Hi þa ofslogon hine, and wurpon wiðutan þone wingearð. Hwæt deð þæs wingearðes hlaforð? He cymð and fordeð þa tiligean and sylð opron þone wingearð.

### Glossary

<i>bigspell</i> :	parable	<i>eorðtilia</i> :	labourer	<i>elpeodignes</i> :	travel, exile
<i>teon</i> :	injury, harm	<i>forwandian</i> :	to revere, to fear		
<i>yrfenuma</i> :	heir, inheritor	<i>fordon</i> :	to destroy		

OR (b) Write a critical commentary on ONE of the following passages, placing it in context in the work from which it comes and analysing significant points of content and style.

- (i) Forðon domgeorne dreorigne oft  
in hyra breostcofan bindað fæste;  
swa ic modsefan minne sceolde,  
oft earmcearig, eðle biðæled,  
freomægum feor feterum sælan, 5  
siþþan geara iu goldwine minne  
hrusan heolstre biwrah, ond ic hean þonan  
wod wintercearig ofer wapema gebind,  
sohte seledreorig sinces bryttan,  
hwær ic feor oþþe neah findan meahte 10  
þone þe in meoduhealle mine wisse,  
oþþe mec freondleasne frefran wolde,  
wenian mid wynnum. Wat se þe cunnað  
hu sliþen bið sorg to geferan  
þam þe him lyt hafað leofra geholena: 15  
warað hine wræclast, nales wunden gold,  
ferðloca freorig, nalæs foldan blæd.  
Gemon he selesecgas ond sincþege,  
hu hine on geoguðe his goldwine  
wenede to wiste. Wyn eal gedreas! 20

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(ii)	Wæs modsefa	
	afysed on forðwege, feala ealra gebad	
	langunghwila. Is me nu lifes hyht	
	þæt ic þone sigebeam secan mote	
	ana oftor þonne ealle men,	5
	well weorþian. Me is willa to ðam	
	mycel on mode, and min mundbyrd is	
	geriht to þære rode. Nah ic ricra feala	
	freonda on foldan, ac hie forð heonan	
	gewiton of worulde dreamum, sohton him wuldres Cyning;	10
	lifaþ nu on heofenum mid Heahfædere,	
	wuniaþ on wuldre; and ic wene me	
	daga gehwylce hwænne me Dryhtnes rod,	
	þe ic her on eorðan ær sceawode,	
	on þysson lænan life gefetige,	15
	and me þonne gebringe þær is blis mycel,	
	dream on heofonum, þær is Dryhtnes folc	
	geseted to symle, þær is singal blis;	
	and me þonne asette þær ic syþþan mot	
	wunian on wuldre, well mid þam halgum	20
	dreames brucan.	

2) Examine J.A Burrow's view that the latter part of *The Dream of the Rood* develops the earlier part 'consistently and meaningfully'.

3) EITHER (a) Justify or refute the claim that *Beowulf* is 'the most accomplished surviving work of Old English literature'.

OR (b) Consider the function of the supernatural elements in *Beowulf*.

4) 'Precisely what Bede regarded as miraculous about Cædmon's story is disputed' (R.D. FULK). Discuss the nature of the miraculous in Bede's *Account of the Poet Cædmon*.

5) Saints' Lives seem 'suspended in a timeless medium: historical and personal peculiarities of the saints tend to be smoothed away in an effort to render the appeal of a saint as broad as possible' (R.S. ANDERSON). Discuss with reference to Ælfric's *Life of St. Edmund* AND/OR any other(s) of his Saints' Lives.

6) EITHER (a) '*The Wanderer* is a poem preoccupied by both concealment and revelation'. Discuss.

OR (b) 'The elegiac mood pervades Old English literature. It is by no means confined only to those poems we term "elegies".' Discuss.

7) 'To focus on *The Battle of Maldon* as a historical document distracts our attention from an appreciation of its literary qualities.' Discuss.

8) 'Old English authors are much more interested in posing difficulties than they are in solving them.' Discuss with reference to any ONE OR MORE Old English text(s).

9) Examine the relationship between wisdom and experience in any ONE OR MORE Old English text(s).

10) 'Old English literature abounds with exemplary characters, but seems less interested in the psychological complexities of real people.' Discuss with reference to any ONE OR MORE Old English text(s).

11) Explore the relationship between any ONE Old English text and its source(s).

12) Make a case for the stylistic excellence of any ONE Old English text.

13) Write an essay on any ONE of the following in Old English literature: the body, the past, water, decay, doubt, travel.

**B EGL 4103  
B EGL 4123  
C ELA 4103  
C MHN 4103**

**FIRST PUBLIC EXAMINATION**

**Moderations in English Language and Literature: Paper 2(b) and 4(b)  
Preliminary Examination in English and Modern Languages, Part 2: Paper 2(b)  
Preliminary Examination in Modern History and English: Paper 4 (b)**

**MODERN LITERATURE (1900 TO THE PRESENT DAY)**

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**TRINITY TERM 2007**

**Saturday, 16 June 2007, 9.30 a.m. – 12.30 p.m.**

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Answer **THREE** questions:

**You may apply the following questions to any author or authors, or to any work or group of works, as seems to you appropriate. You should NOT write more than one answer substantially on the same author. If you are offering Thomas Hardy, Virginia Woolf, Samuel Beckett, or Seamus Heaney as Special Author for Paper 4 of Moderations in English you must NOT write on them in this paper.**

**Please DO NOT turn over until told that you may do so.**

1. Our world has passed away,  
In wantonness o'erthrown,  
There is nothing left today  
But steel and fire and stone!  
(RUDYARD KIPLING)

Consider the response to ONE of the following in the literature of the period: change; the past; war; modernity.

2. 'All of the themes generally appealed to as ways of identifying the modern – self-consciousness or reflexivity, greater attention to language or representation, a materiality of the painted surface – all these features are themselves mere pretexts for the rewriting operation and for securing the effect of astonishment and conviction' (FREDRIC JAMESON). Discuss the whole of this quotation, or any element(s) of it, in relation to Modernist AND/OR Postmodernist writing.

3. 'The newspapers allow themselves the giant type for great catastrophes' (WYNDHAM LEWIS). Write an essay on the relationship of any writing of the period, including criticism, to mass culture.

4. 'The arts which interest me, while seeming to separate from the world and us a group of figures, images, symbols, enable us to pass for a few moments into a deep of the mind that has hitherto been too subtle for our habitation' (W.B. YEATS).

EITHER (a) Discuss the use of symbolism in Yeats AND/OR any other writer of the period.

OR (b) Consider the relationship between literature and any of the other arts.

5. 'The essential advantage for a poet is not to have a beautiful world with which to deal: it is to be able to see beneath both beauty and ugliness, to see boredom, and the horror, and the glory' (T. S. ELIOT). Discuss in relation to Eliot AND/OR any other writer of the period.

6. 'I have, I am aware, told this story in a very rambling way' (FORD MADDOX FORD, *The Good Soldier*). Consider narrative experimentation in the literature of the period.

**B EGL 4103**  
**B EGL 4123**  
**C ELA 4103**  
**C MHN 4103**

7. 'The key cultural factor of the Modernist shift is the character of the metropolis' (RAYMOND WILLIAMS). Discuss the representation of EITHER metropolitan OR urban experience in the literature of the period.

8. 'We're always writing about women – abusing them, or jeering at them, or worshipping them; but it's never come from the women themselves. It's the man's view that's represented, you see' (VIRGINIA WOOLF). Discuss the depiction of women in any writer OR writers of the period.

9. 'What is class, at its best, but a method of living to one's end? It doesn't *really* alter the end. And for each class, the other class seems to hold the secret of satisfaction. But no class holds it' (E. M. FORSTER). Discuss the treatment of class AND/OR the relation between the individual and society in the literature of the period.

10. 'Prudery is so universal a mob-habit that it is time we were startled out of it' (D. H. LAWRENCE). Discuss the challenge to sexual AND/OR other taboos in the writing of the period.

11. 'A myth shows something, it's a story spoken for a purpose, it issues a warning, it gives an account which advises and heals often by bringing into play shadows of fantastical shape and invention – monsters' (MARINA WARNER). Discuss the use of myth AND/OR the fantastic in the writing of the period.

12. 'But do you notice how, three hundred miles beyond the end of the telegraph cables and mail-boat line, the haggard utilitarian lies of our civilization wither and die' (JOSEPH CONRAD, *Lord Jim*). Discuss the representation of EITHER the primitive OR contact between English and other cultures in the literature of the period.

13. 'Satire ... exposes polite cruelty and folly by exaggerating them. It seeks to produce shame' (EVELYN WAUGH). Write on the uses of satire AND/OR irony in the literature of the period.

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BEGL 4123  
CELA 4103  
CMHN 4103

**TURN OVER**

14. 'When I sit down to write a book, I do not say to myself, "I am going to produce a work of art". I write it because there is a lie that I want to expose, some fact to which I want to draw attention. And my initial concern is to get a hearing' (GEORGE ORWELL). Consider the relation between literature and social commitment in any writer OR writers of the period.

15. 'Nowadays nobody believes in "poetic" subjects, any more than they believe in poetic diction' (PHILIP LARKIN). Discuss in relation to Larkin AND/OR any other writer of the period.

16. 'The stepped-down vision of human possibilities (no Renaissances, please), the joke that hesitates just this side of nihilism, are national vices' (CHARLES TOMLINSON). Is this a fair assessment of British literature in the period?

17. 'The phrase ["The Acceptance World"] seemed to suggest what we are all doing, not only in business, but in love, in religion, philosophy, politics, in fact all human activities' (ANTHONY POWELL). Discuss ONE of the following in the light of the quotation: 'acceptance'; toleration; permissiveness.

18. 'One must create a private world for oneself ... to satisfy one's need for order. That for me is the value of the theatre. One can set up a small world with its own rules, order a game as if on a chess-board' (SAMUEL BECKETT). Discuss the response to meaninglessness AND/OR loss of order in the drama AND/OR other literature of the period.

19. 'I am well aware that my work is packed with literary reference. ...I'm writing away and in the act of writing, these references occur. It happens very quickly: a kind of intuition is involved' (HAROLD PINTER). Write an essay on the uses of literary reference AND/OR allusion in modern writing.

20. 'A serious playwright today must work with all the elements of the language of the theatrical event – he or she must reinvent theatre every time he or she is writing a play: the whole theatre, not just what is said on stage' (JOHN McGRATH). Consider the ways in which ONE OR MORE playwrights have developed 'the language of the theatrical event'.

**B EGL 4103**  
**B EGL 4123**  
**C ELA 4103**  
**C MHN 4103**



21. 'Writers born into...a tension between political simplicities and cultural complexity, have felt impelled to...explore and criticise language, images, categories, stereotypes, myths' (EDNA LONGLEY). Consider the ways in which this tension has informed the work of any writer OR writers of the period.

22. 'We no longer believe that language and reality "match up" so congenially – indeed, we probably think that words give birth to things as much as things give birth to words' (JULIAN BARNES, *Flaubert's Parrot*). Discuss in relation to any writer OR writers of the period.

23. 'What everyone has in them, these days, is not a novel but a memoir...Nothing, for now, can compete with experience – so unanswerably authentic, and so liberally and democratically dispersed' (MARTIN AMIS). Write on autobiographical narrative AND/OR the workings of memory in the literature of the period.

24. I dont need no axe  
To split/up yu syntax  
I dont need no hammer  
To mash up yu grammar  
(JOHN AGARD, 'Listen Mr Oxford Don')

Consider the ways in which modern English literature has defined a space within which vital differences are affirmed.

25. 'Secular versus religious, the light versus the dark. Better to choose which side you are on' (SALMAN RUSHDIE, *The Satanic Verses*). Discuss with reference to the literature of the period.

26. Discuss the significance of ONE of the following in modern literature: nationalism; technology; ecology; psychoanalysis; the cult of youth; existentialism; the cinema; travel.

**B EGL 4103  
B EGL 4123  
C ELA 4103  
C MHN 4103**

**LAST PAGE**

**B EGL 4104  
C ELA 4104  
C MHN 4104**

**FIRST PUBLIC EXAMINATION**  
**Moderations in English Language and Literature: Paper 3(a)**  
**Preliminary Examination in English and Modern Languages, Part 2: Paper 2(c)**  
**Preliminary Examination in History and English: Paper 4(c)**

**INTRODUCTION TO MEDIEVAL STUDIES:  
OLD ENGLISH LITERATURE**

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**TRINITY TERM 2007**

**Friday, 15 June 2007, 9.30 a.m. – 12.30 p.m.**

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**Answer Question 1 and any TWO others.**

**You may write an essay on a text you have chosen for commentary, but you must be careful not to duplicate material across the two answers.**

**If you are offering Paper 4 (c) '*Beowulf* and its Cultural Background' you must NOT write on *Beowulf* in this paper.**

**Please do NOT turn over until told that you may do so.**

Answer **Question 1** and any **TWO** others.

1. EITHER (a) Translate the following passage into good Modern English prose.

Samson faces a test

Hine beswac swa þeah siððan an wif, Dalila gehaten, of þam hæðenan folce, swa þæt he hire sæde, þurh hire swicdom bepæht, on hwam his strengð wæs and his wundorlice miht. Ða hæðenan Philistei beheton hire sceattas, wið þam þe heo beswice Samson þone strangan. Ða ahsode heo hine georne mid hire olæcunge on hwam his miht wære. And he hire andwirde: 'Gif ic beo gebunden mid seofon rapum of sinum geworhte, sona ic beo gewyld.' Ðæt swicole wif þa beo gearwyrðig, and he þurh syrhwunge swa wearð gebunden. And him man cydde þæt þær comon his fiend; ða tobræc he sona þa rapas swa swa hefelþrædas, and þæt wif nyste on hwam his miht wæs. He wearð eft gebunden mid eallniwum rapum and he þa tobræc, swa swa þa oðre. Heo beswac hine swa þeah, þæt he hire sæde æt nextan: 'Ic eom Gode gehalgod fram minum cildhade and ic næs næfre geefsod, ne næfre bescoren, and gif ic beo bescoren, þonne beo ic unmihtig oðrum mannum gelic.'

Glossary

<i>beswican:</i>	to betray	<i>bepæcan:</i>	to deceive	<i>sceatt:</i>	money
<i>olæcung:</i>	flattery	<i>sinu:</i>	sinew	<i>hefelþræd:</i>	thread

OR (b) Write a critical commentary on ONE of the following passages, placing it in context in the work from which it comes and analysing significant points of content and style.

**Candidates *not* taking Paper 4(c) 'Beowulf and its Cultural Background' may choose between passages (i) and (ii)**

**Candidates taking Paper 4(c) 'Beowulf and its Cultural Background' may choose between passages (ii) and (iii)**

(i)

'Heald þu nu, hruse,        nu hæleð ne mostaþ,  
eorla æhte!        Hwæt, hyt ær on ðe  
gode beateon.        Guðdeað fornam,  
feorhbealo frecne        fyra gehwylcne  
leoda minra        þara ðe þis lif ofgeaf:        5  
gesawon seledream.        Nah, hwa sweord wege  
oððe forð bere        fæted wæge,  
dryncfæt deore;        duguð ellor scoc.  
Sceal se hearda helm        hyrstedgolde,  
fætum befeallen;        feormynd swefað,        10

BEGL 4104  
CELA 4104  
CMHN 4104

þa ðe beadogriman bywan sceoldon;  
 ge swylce seo herepad, sio æt hilde gebad  
 ofer borda gebræc bite irena,  
 broснаð æfter beorne. Ne mæg byrnan hring  
 æfter wigfruman wide feran, 15  
 hæleðum be healfe. Næs hearpan wyn,  
 gomen gleobeames, ne god hafoc  
 geond sæl swingeð, ne se swifta mearh  
 burhstede beateð. Bealocwealm hafað  
 fela feorhcynna forð onsended! 20

(ii)

Ða wearð borda gebræc. Brimmen wodon  
 guðe gegremode; gar oft þurhwod  
 fæges feorhhus. Forð þa eode Wistan,  
 þurstanessunu, wið þas secgas feaht;  
 He wæs on geþrange hyra þreora bana, 5  
 ær him Wigelines bearn on þam wæle læge.  
 Þær was stið gemot; stodon fæste  
 wigan on gewinne, wigend cruncon,  
 wundum werige. Wæl feol on eorþan.  
 Oswold and Eadwold ealle hwile, 10  
 begen þa gebroþru, beornas trymedon,  
 hyra winemagas wordon bædon  
 þæt hi þær æt ðearfe þolian sceoldon,  
 unwaclice wæpna neotan.  
 Byrhtwold mapelode, bord hafenode 15  
 (se wæs eald geneat), æsc acwehte;  
 he ful baldlice beornas lærde:  
 'Hige sceal þe heardra, heorte þe cenre,  
 mod sceal þe mare, þe ure mægen lytlað.  
 Her lið ure ealdor eall forheawen, 20  
 god on greote. A mæg gnornian  
 se ðe nu fram þis wigplegan wendan þenceð.

(iii)

Se þonne þisne wealsteal wise gepohte  
 ond þis deorce lif deope geondþenceð,  
 frod in ferðe, feor oft gemon  
 wælsleahta worn, ond þas word acwið:  
 'Hwær cwom mearg? Hwær cwom mago? Hwær 5  
 cwom mapþumgyfa?  
 Hwær cwom symbla gesetu? Hwær sindon seledreamas?

BEGL 4104  
 CELA 4104  
 CMHN 4104

TURN OVER



7. Discuss the presentation and significance of landscape AND/OR environment in any ONE OR MORE Old English text(s).

8. EITHER (a)      Hwæt, ic swefna cyst            secgan wyлле,  
                     hwæt me gemætte          to midre nihte,  
                     syðþan reordberend          reste wunedon.  
*(The Dream of the Rood 1-3)*

What is the function of the dream framework in *The Dream of the Rood*?

OR (b) The timescale of *The Dream of the Rood* is 'divine, not human' (BARBARA C. RAW). Discuss time in *The Dream of the Rood*.

9. 'Far from celebrating the heroic code, *The Battle of Maldon* critiques its fundamental assumptions.' Discuss.

10. Explore the symbolic importance of the hall in any ONE OR MORE Old English text(s).

11. Examine the significance of style AND/OR structure AND/OR language in any ONE OR MORE Old English text(s).

12. Show how any ONE OR MORE Old English text(s) instruct their audience(s).

13. 'Anglo-Saxon is a different language, which has to be learnt like any foreign language. Anglo-Saxon poetry may be extremely exciting and interesting ...[but]...it is somebody else's poetry' (JAMES FENTON). Do you agree? Illustrate your answer with reference to ONE OR MORE Old English text(s).

14. 'Ælfric seems to have seen as his main task the provision not just of learning but of correct learning – true doctrine' (JANET BATELY). Discuss the importance of truth AND/OR orthodoxy in *Ælfric's Life of St. Edmund* AND/OR any other of Ælfric's writings.

**B EGL 4105  
C ELA 4105  
C MHN 4105**

**FIRST PUBLIC EXAMINATION  
Moderations in English Language and Literature: Paper 3 (b)  
Preliminary Examination in English and Modern Languages, Part 2: Paper 2 (d)  
Preliminary Examination in History and English: Paper 4 (d)**

**INTRODUCTION TO MEDIEVAL STUDIES:  
MIDDLE ENGLISH LITERATURE**

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**TRINITY TERM 2007**

**Friday, 15 June 2007, 9.30 a.m. – 12.30 p.m.**

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**Answer QUESTION 1 and any TWO others. Candidates are reminded that they must show substantial knowledge of at least THREE texts in the two essays. For the purpose of this requirement 'Fragment A' and the *Tale of Gareth* each count as one text; the rest of the *Canterbury Tales* and the rest of Malory's works each count as one other text.**

**Please DO NOT turn over until told that you may do so.**

1. Write a critical commentary on ONE of the following passages, placing it in context in the work from which it comes and analysing significant points of content and style.

- (a)
- Aleyn wax wery in the dawenyng,  
For he had swonken al the longe nyght,  
And seyde, 'Fare weel, Malyne, sweete wight !  
The day is come; I may no lenger byde;  
5 But everemo, wher so I go or ryde,  
I is thyn awen clerk, swa have I seel !'  
'Now, deere lemman,' quod she, 'go, far weel !  
But er thou go, o thyng I wol thee telle:  
Whan that thou wendest homward by the melle,  
10 Right at the entree of the dore bihynde  
Thou shalt a cake of half a busshel fynde  
That was ymaked of thyn owene mele,  
Which that I heelp my sire for to stele.  
And, goode lemman, God thee save and kepe !'  
15 And with that word almoost she gan to wepe.  
Aleyn up rist, and thoughte, 'Er that it dawe,  
I wol go crepen in by my felawe,'  
And fond the cradel with his hand anon.  
'By God,' thoughte he, 'al wrang I have mysгон.  
20 Myn heed is toty of my swynk to-nyght,  
That makes me that I ga nat aright.  
I woot wel by the cradel I have mysго;  
Heere lith the millere and his wyf also.'  
And forth he goth, a twenty devel way,  
25 Unto the bed ther as the millere lay.  
He wende have copen by his felawe John,  
And by the millere in he creep anon,  
And caughte hym by the nekke, and softe he spak.  
He seyde, 'Thou John, thou swynes-heed, awak,  
30 For Cristes saule, and heer a noble game.  
For by that lord that called is Seint Jame,  
As I have thries in this shorte nyght  
Swyved the milleres doghter bolt upright,  
Whil thou hast, as a coward, been agast.'  
35 'Ye, false harlot,' quod the miller, 'hast ?  
A, false traitour ! False clerk !' quod he,  
'Thow shalt be deed, by Goddes dignitee !  
Who dorste be so boold to disparage  
My doghter, that is come of swich lynage ?'

**B EGL 4105**  
**C ELA 4105**  
**C MHN 4105**



- (b) This damesell, whan she sawe that knyght, she bade hym fle downe that valey, for his hors was nat sadeled.  
 'Gramercy,' seyde Beawmaynes, 'for allway ye wolde have me a cowarde.'
- So whan the Blak Knyght sawe hir he seyde, 'Damesell, have ye brought  
 5 this knyght frome the courte of kynge Arthure to be your champyon ?'  
 'Nay, fayre knyght, this is but a kychyn knave that was fedde in kyng Arthurs kychyn for almys.'
- Than sayde the knyght, 'Why commyth he in such aray? For hit is shame that he beryth you company.'
- 10 'Sir, I can not be delyverde of hym, for with me he rydyth magré my hede. God wolde,' seyde she, 'that ye wolde putte hym from me, other to sle hym and ye may, for he is an unhappy knave, and unhappily he hath done this day thorow mysehappe; for I saw hym sle two knyghtes at the passage of the watir, and other dedis he ded beforen ryght mervaylouse and thorow unhappynesse.'
- 15 'That mervayles me,' seyde the Blak Knyght, 'that ony man of worshyp woll have ado with hym.'
- 'Sir, they knewe hym nat,' seyde the damesell, 'and for bycause he rydyth with me they wene that he be som man of worshyp borne.'
- 'That may be,' seyde the Blak Knyght; 'howbehit as ye say that he is no  
 20 man of worshyp borne, he is a full lykly persone, and full lyke to be a stronge man. But thus muche shall I graunte you,' seyde the knyght, 'I shall put hym downe on foote, and his horse and harneyse he shall leve with me, for hit were shame to me to do hym ony more harme.'
- Whan sir Beawmaynes harde hym sey thus, he seyde,  
 25 'Sir knyght, thou arte full large of my horse and harneyse ! I lat the wete hit coste the nought, and whether thou lyke well othir evyll, this launde woll I passe magré thyne hede, and horse ne harneyse gettyst thou none of myne but yf thou wynne hem with thy hondys. Therefore lat se what thou canste do.'
- 'Seyste thou that ?' seyde the Blak Knyght. 'Now yelde thy lady fro the !  
 30 For hit besemed never a kychyn knave to ryde with such a lady.'
- 'Thou lyst !' seyde Beawmaynes. 'I am a jantyllman borne, and of more hyghe lynage than thou, and that woll I preve on thy body !'
- Than in grete wretth they departed their horsis and com togydys as hit hade bene thundir, and the Blak Knyghtes speare brake, and Beawmaynes  
 35 threste hym thorow bothe sydis. And therewith his speare brake and the truncheon was left styлле in his syde. But nevirtheles the Blak Knyght drew his swerde and smote many egir strokys of grete myght, and hurte Bewmaynes full sore. But at the laste the Blak Knyght, within an owre and an half, he felle downe of his horse in a sowne and there dyed.
- And than sir Bewmaynes sy hym so well horsed and armed, than he  
 40 alyght downe and armed hym in his armour, and so toke his horse and rode aftir the damesell. Whan she sawe hym com she seyde,  
 'Away, kychyn knave, oute of the wynde, for the smelle of thy bawdy clothis grevyth me ! Alas !' she seyde, 'that ever such a knave sholde by mysehappe sle so good a knyght as thou hast done ! But all is thyne unhappynesse. But hereby is one that shall pay the all thy paymente, and  
 45 therefore yett I rede the flee.'

2. EITHER (a)           Why grucchen we, why have we hevynesse,  
That goode Arcite, of chivalrie flour,  
Departed is with duetee and honour  
Out of this foule prisoun of this lyf ?

Do these words imply an evaluation of human existence that you find generally reflected in the works of Chaucer that you have read ?

- OR (b)                   ‘Diverse folk diversely they seyde.’

How much room is left by Chaucer for difference of response to his narratives ?

- OR (c)                   Whoso shal telle a tale after a man,  
He moot reherce as ny as evere he kan  
Everich a word, if it be in his charge,  
Al speke he never so rudeliche and large,  
Or ellis he moot telle his tale untrewre,  
Or feyne thyng, or fynde wordes newe.

Discuss any aspect or aspects of this passage in relation to Chaucer’s practice as an author.

3. EITHER (a) Discuss the narrative skills of the author of *Patience*, and the extent to which he uses these effectively to support didactic aims.

OR (b) What points of reference – for example, in a source or in any other medieval writings – are illuminating for a reading of any ONE OR MORE of the poems in MS Cotton Nero A.X (the ‘*Pearl* manuscript’) ?

4. EITHER (a) Can we reconstruct enough of what performances of *Mankind* AND/OR those of any other medieval drama might have been like to form a valid view as to their theatrical qualities ?

OR (b) Discuss and illustrate the use in *Mankind* of varied forms of language in relation to the play’s moralizing.

5. EITHER (a) ‘In Malory’s narratives, the content alone is usually engaging enough to hold our interest. That’s just as well, because more often than not we’d be hard put to it to find much to admire in the author’s skills as a writer.’ Discuss, with reference to *The Tale of Sir Gareth* AND/OR any other part(s) of the *Morte Darthur*.

OR (b) Explore the use made of the theme of concealed identity in *The Tale of Sir Gareth* AND/OR elsewhere in Middle English literature.

**BEGL 4105**  
**CELA 4105**  
**CMHN 4105**

6. 'Medieval literary works tend to view moral issues and people's behaviour in black and white terms, not on the whole recognizing the shades of grey with which writers more often deal today.' Discuss.

7. 'Modern readers' tastes are often most readily satisfied by works dealing with worldly matters. But effort made in engaging with medieval works of devotion or piety will in many cases reveal some of the age's highest levels of literary skill and sophistication.' Discuss, with reference to Middle English lyrics AND/OR other classes of literary works.

8. 'In the medieval period, a given literary text would inevitably have a much more restricted readership or audience than a typical modern work.' Discuss in relation to any implications for our reading of Middle English texts.

9. 'We can have very little knowledge of how variously different works were esteemed in the Middle Ages, and on what criteria that esteem was based.' How far would you agree, and how much of a problem are the limits to our knowledge of such things?

10. Write on the importance in ANY ONE OR MORE works in Middle English of physical surroundings such as landscape or built environments.

11. Discuss the presentation of love between the sexes in ANY ONE OR MORE Middle English works.

12. Examine the treatment of foreign peoples in ANY ONE OR MORE works in Middle English.

13. Medieval English literature is often said to reflect respectful admiration of works from the past more than a desire for originality. Choosing any ONE OR MORE Middle English works of translation, discuss the balance in them between faithfulness to their source(s) and originality.

14. 'Concepts such as "magic" and "the supernatural" may need rather careful definition with regard to medieval views of the world, but they certainly arise quite often in Middle English literature.' Discuss magic AND/OR the supernatural in ANY ONE OR MORE Middle English works.

15. Give an account of allegory as manifested in ANY ONE OR MORE Middle English works.

**B EGL 4102  
B EGL 4122  
C ELA 4102  
C MHN 4102**

**FIRST PUBLIC EXAMINATION**

**Moderations in English Language and Literature: Paper 2(a) and Paper 4(a)  
Preliminary Examination in English and Modern Languages, Part 2: Paper 2(a)  
Preliminary Examination in History and English: Paper 4(a)**

**VICTORIAN LITERATURE (1832-1900)**

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**TRINITY TERM 2007**

**Thursday, 14 June 2007 2.30 pm – 5.30 pm**

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Answer **THREE** questions:

You may apply the following questions to any author or authors, or to any works or group of works, as seems to you appropriate. You should **NOT** write more than one answer substantially on the same author. If you are offering Christina Rossetti, or Thomas Hardy as Special Authors for Paper 4 of Moderations in English, you must **NOT** write on them in this paper.

**Please do NOT turn over until told that you may do so.**

1. 'Who am I; What is this ME?' (THOMAS CARLYLE, *Sartor Resartus*).  
Examine the Victorian concern with selfhood AND/OR life writing.
  
2. 'So I am content to tell my simple story...dreading nothing, indeed, but falsity, which, in spite of one's best efforts, there is reason to dread. Falsehood is so easy, truth so difficult' (GEORGE ELIOT, *Adam Bede*). Discuss EITHER realism OR narrative OR 'falsity' in the period.
  
3. 'The supreme dread of everyone who cares for the good of the nation or race is that men should be adrift for want of an anchorage for their convictions' (HARRIET MARTINEAU). Discuss the prevalence of faith AND/OR doubt in the period.
  
4. What effects did the demands of the marketplace AND/OR the publishing world have on any ONE OR MORE of the following: Victorian fiction; Victorian poetry; Victorian drama; Victorian writing in general.
  
5. As one who stands in dewless asphodel,  
Looks backward on the tedious time he had  
In the upper life, – so I, with bosom-swell,  
Make witness, here, between the good and bad,  
That Love, as strong as death, retrieves as well.  
(ELIZABETH BARRETT BROWNING)
  

Examine the value placed on EITHER love OR marriage OR salvation in the literature of the period.

  
6. 'The first half of the nineteenth century despised and pitied the Middle Ages as barbarous, cruel, superstitious, and ignorant...The second half saw no hope for mankind except in the recovery of the faith, the art, the humanity of the Middle Ages' (GEORGE BERNARD SHAW). Discuss the preoccupation with EITHER the Middle Ages OR the classical world OR the Renaissance OR myth and legend OR history in general in the literature of the period.
  
7. 'The definitive feature of the sensation genre...is the trend to domestication of crime, secrets, and illicit sexuality' (WINIFRED HUGHES). To what extent is this overview true?

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BEGL 4122  
CELA 4102  
CMHN 4102

8. 'In England we have no modern drama at all' (MATTHEW ARNOLD in 1879). How true is this statement when considering the period as a whole?

9. Glory be to God for dappled things –  
For skies of couple-colour as a brindled cow;  
(GERARD MANLEY HOPKINS)

Explore Victorian literature's interest in visuality.

10. 'Wealth...that end to which our prodigious works for material advantage are directed – the commonest of commonplaces tells us how men are always apt to regard wealth as a precious end in itself; and certainly they have never been so apt thus to regard it as they are in England at the present time' (MATTHEW ARNOLD). Discuss the treatment of EITHER wealth OR Mammonism in the period.

11. 'We are crushed by the spirit of this world, by the horrible Babylonian repression...of contradictory opinions, strifes, divisions, heresies, selfishness. We feel this spirit around us, above us, within us. It cramps our energies, kills our life, destroys our sympathy' (F.D. MAURICE in 1833). How typical was this view in the period as a whole?

12. But slip this silken-folded mask aside,  
And lo, Hell welters at our very feet!  
The Poor are murdered body and soul, the Rich  
In Pleasure's chalice melt their pearl of life!  
Ay, all goes right, and merrily, with the world.  
(GERALD MASSEY)

Discuss EITHER class OR excess OR cynicism in the period.

13. A rosy blonde, and in a college gown,  
That clad her like an April daffodilly  
(Her mother's colour) with her lips apart,  
And all her thoughts as fair within her eyes,  
As bottom agates seen to wave and float  
In crystal currents of clear morning seas.  
(ALFRED TENNYSON)

Write on the representation of women in the period.

**B EGL 4102**  
**B EGL 4122**  
**C ELA 4102**  
**C MHN 4102**

**TURN OVER**

14. Yet I doubt not through the ages one increasing purpose runs,  
And the thoughts of men are widened with the process of the suns.  
(ALFRED TENNYSON)

Discuss with reference to EITHER the Victorian cult of progress OR the period's preoccupation with regression and deterioration.

15. 'How many men at this hour are living in a state of bondage to the machines?'  
(SAMUEL BUTLER, *Erewhon*). Discuss.

16. 'The impregnable position of science may be described in a few words. All religious theories, schemes, and systems, which embrace notions of cosmogony, or which otherwise reach into its domain, must, in so far as they do this, submit to the control of science, and relinquish all thought of controlling it' (JOHN TYNDALL). Discuss with reference to the position of science AND/OR religion in the period.

17. 'Let us not bewilder our successors; let us transmit to them the practice of poetry, with its boundaries and wholesome regulative laws, under which excellent works may again...be produced, not yet fallen into oblivion through our neglect, not yet condemned and cancelled by the influence of their eternal enemy, caprice'  
(MATTHEW ARNOLD). Discuss with reference to EITHER the poetry of the period in general OR Victorian women's poetry.

18. 'The Novel...has been becoming more real and determinate, in so far as it can convey matter of fact, more earnest, in so far as it can be made a vehicle for matter of speculation, and more conscious, at the same time, of its ability in all matter of phantasy' (DAVID MASSON in 1859). Discuss EITHER the whole of this quotation OR any element(s) of it, with reference to the period as a whole.

19. Love, you saw me gather men and women,  
Live or dead or fashioned by my fancy,  
Enter each and all, and use their service,  
Speak from every mouth, – the speech, a poem.  
(ROBERT BROWNING)

Discuss the range and importance of one of the following in the period: the dramatic monologue; any other poetic form; the vernacular.

BEGL 4102  
BEGL 4122  
CELA 4102  
CMHN 4102

20. 'A town, such as London, where a man may wander for hours together without reaching the beginning of the end, without meeting the slightest hint which could lead to the inference that there is open country within reach, is a strange thing' (FREDERICK ENGELS). Discuss the city AND/OR the pastoral in Victorian literature.

21. 'The Hero as *Man of Letters*...is altogether a product of these new ages; and so long as the wondrous art of *Writing*, or of Ready-writing which we call *Printing*, subsists, he may be expected to continue, as one of the main forms of Heroism for all future ages. He is, in various respects, a very singular phenomenon' (THOMAS CARLYLE). Discuss with reference to EITHER sage writing OR criticism OR Victorian writing in general.

22. 'There was a vast amount of red – good to see at any time, because one knows that some real work is done in there' (JOSEPH CONRAD, *Heart of Darkness*). Discuss the range of empire writing in the period.

23. 'While it is an exaggeration to say that the Victorians "invented" childhood, it can be argued that the Victorians inherited a growing concern about children, and that childhood came to be seen as the most significant phase of life' (LEWIS C. ROBERTS). To what extent would you agree with this claim? You may confine your answer EITHER to the treatment of children in the literature of the period OR to children's literature *per se*.

24. 'This is the true nature of home – it is the place of Peace; the shelter, not only from all injury, but from all terror, doubt and division. In so far as it is not this, it is not home' (JOHN RUSKIN). Discuss the representation of home AND/OR family life in the period.

25. 'Art is out of the reach of morals, for her eyes are fixed upon things beautiful and immortal and ever-changing' (OSCAR WILDE). How closely does this square with your reading of EITHER Aestheticism in particular OR the literature of the period in general?

26. 'The shop seemed to be full of all manner of curious things – but the oddest part of all was that, whenever she looked hard at any shelf, to make out exactly what it had on it, that particular shelf was always quite empty, though the others round it were crowded as full as they could hold' (LEWIS CARROLL). What is the appeal of Victorian nonsense literature?

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BEGL 4122  
CELA 4102  
CMHN 4102

**TURN OVER**



27. Yeats once said that Wilde's 'very admiration for his predecessors in poetry, for Browning, for Swinburne and Rossetti...made any success seem impossible'. Discuss EITHER the issue of literary influence and transmission in the period as a whole OR the ways in which late-Victorian writing anticipates the literature that came after it.

28. Make a case for the significance of any topic which you consider to have been overlooked in the setting of this paper.

**BEGl 4102**  
**BEGl 4122**  
**CElA 4102**  
**CMHN 4102**

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**BEG L 4103**

**CELA 4103**

**CMHN 4103**

**FIRST PUBLIC EXAMINATION**

**Moderations in English Language and Literature: Paper 2(b) and 4(b)  
Preliminary Examination in English and Modern Languages, Part 2: Paper 2(b)  
Preliminary Examination in Modern History and English: Paper 4 (b)**

**MODERN LITERATURE (1900 TO THE PRESENT DAY)**

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**TRINITY TERM 2008**

**Saturday, 14 June 2008, from 09.30 – to 12.30**

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Answer **THREE** questions:

**You may apply the following questions to any author or authors, or to any work or group of works, as seems to you appropriate. You should NOT write more than one answer substantially on the same author. If you are offering Thomas Hardy, Virginia Woolf, Samuel Beckett, or Seamus Heaney as Special Author for Paper 4 of Moderations in English you must NOT write on them in this paper.**

**Candidates are reminded that at the start of each essay they should identify clearly which question they are attempting, and, where appropriate, which option within that question, identifying it through a letter, where these are given (e.g. Q5(a)), and / or a key word or phrase.**

**Please DO NOT turn over until told that you may do so.**

1.

In a dissolving  
world what certainties  
for the self, whose identity  
is its performance?  
(R.S. THOMAS)

Discuss any aspects of this quotation that seem interesting in relation to modern literature.

2. 'They drank in jocoserious silence Epps's massproduct, the creature cocoa' (JAMES JOYCE, *Ulysses*). What attitudes does modern literature take towards mass culture AND/OR consumerism?

3. 'The technique of art is to make objects "unfamiliar," to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged' (VICTOR SHKLOVSKY). Discuss any writing in the period which complicates the reader's perceptions of the world.

4. 'We live in an age of experiment...when writers are seeking after new forms in which to express something more subtle, more complex, nearer the truth' (KATHERINE MANSFIELD). Does the development of new forms achieve the ends described by Mansfield?

5. 'Irony, like various other literary techniques and experimental narrative modes, served as a mask to disguise the very traditional values – a belief in order and meaning – against which [modernist writing] set itself' (SHARI BENSTOCK).

EITHER (a) Discuss the uses of irony in any writing of the period

OR (b) Discuss tensions between experimentalism and conservatism in any writing of the period.

6. 'In poetry, I believed, if the experience was to be dealt with creatively, it would have to emerge obliquely, through a symbol, inadvertently' (TED HUGHES, letter; 18 July 1998). In what ways have modern writers shaped their autobiographical writings?

**B EGL 4103**

**C ELA 4103**

**C MHN 4103**

7. 'You'd think after reading Tom Stoppard's plays that no emotional experience had ever impinged on his world' (DEREK MALONE). Discuss the representation AND/OR evasion of emotion in modern literature.

8. 'The debt of every poet to his predecessors and contemporaries is a scent eagerly sniffed and followed by every critic; but the debts of poets to their own earlier work are apt to be overlooked' (T. S. ELIOT).

EITHER (a) Discuss the debts of any writer(s) in the period to their contemporaries AND/OR earlier writers

OR (b) Discuss how any writer(s) in the period have borrowed from AND/OR revised their earlier work.

9. 'Pointless repetition is the condition of modern man'. How does the literature of the period address the repetitive tendency of modern life?

10. 'This modernism after modernism necessarily involves a reworking of modernism's methods, since nothing could be less modernist than a repetition of previous modes, however disruptive they were in their time' (DEREK ATTRIDGE).

EITHER (a) What forms did the modernist tradition take after 1945?

OR (b) In what ways does postmodernism in literature challenge the assumptions of earlier movements?

11. 'But I live in the age of Alain Robbe-Grillet and Roland Barthes; if this is a novel, it cannot be a novel in the modern sense of the word' (JOHN FOWLES). To what extent does narrative writing in the period show the influence of:

EITHER (a) non-English-language novelists

OR (b) theoretical writings in any language.

12. 'Modernism did not abolish or supersede realism; it extended its possibilities' (CHRIS BALDICK). Discuss.

**B EGL 4103**

**C ELA 4103**  
**C MHN 4103**

**TURN OVER**

13. 'The loss of imperial power, the failure of economic nerve, the diminished influence of Britain inside Europe, all this has led to a new sense of the shires, a new valuing of the native English experience' (SEAMUS HEANEY). Discuss the construction of national identity – English or otherwise – in modern literature.

14. 'Nature poetry is always a form of disguised social comment. It may face the campfire and the darkness of the cave, but its back is to the daylight.' Discuss in relation to one or more poets.

15. 'A concerted effort to extend the general vocabulary and make it more adequate to the enormous range and multitudinous intensive specialisations of contemporary knowledge is long overdue' (HUGH MACDIARMID). In what ways have modern poets extended the range of poetic diction?

16. 'Rejection of the establishment and its values extended easily into departures from dramatic convention, and often from established theatres themselves' (RANDALL STEVENSON).

EITHER (a) For what purposes do playwrights in the period depart from dramatic convention?

OR (b) How important is the performance space to the form and content of plays in the period?

17. What makes the non-fictional prose of the period worthy of literary-critical attention?

18. 'Did that play of mine send out / Certain men the English shot?' (W. B. YEATS, 'Man and the Echo'). How have writers in the period understood the social and political responsibilities of their writing?

19. 'The trouble with the Engenglish is that their hiss hiss history happened overseas, so that they do do don't know what it means', stutters a character in SALMAN RUSHDIE's *The Satanic Verses*. How do modern writers represent marginalised histories?

**B EGL 4103**

**C ELA 4103**

**C MHN 4103**

20. 'I am tired of being told that I want mankind to go back to the condition of savages. As if modern city people weren't about the crudest, rawest, most crassly savage monkeys that ever existed' (D.H. LAWRENCE).

EITHER (a) To what extent is modern literature attracted to primitivism?

OR (b) How favourably does modern literature look upon urban life?

21. 'I want to give the whole of the present society – nothing less: facts, as well as the vision' (VIRGINIA WOOLF, *Diary* 25 April 1933). What strategies have writers adopted in order to represent their contemporary society comprehensively?

22. 'In the eighteenth century, we knew how everything was done; but here I rise through the air; I listen to voices in America; I see men flying – but how it's done, I can't begin to wonder. So my belief in magic returns' (VIRGINIA WOOLF, *Orlando*).

EITHER (a) Discuss responses to technology in the period

OR (b) Discuss literary uses of magical or occult discourse in the period.

23. 'The literature of modernity describes the experience of men. It is essentially a literature about transformations in the public world and in its associated consciousness' (JANET WOLFF). Discuss the ways in which modern literature has described women's AND/OR men's experience of modernity.

24. Argue for the significance within modern literature of any topic not covered in the questions above.

**B EGL 4103**

**C ELA 4103**  
**C MHN 4103**

**LAST PAGE**

B EGL 4104  
C MHN 4104  
C ELA 4104

**FIRST PUBLIC EXAMINATION**  
**Moderations in English Language and Literature: Paper 3 (a)**  
**Preliminary Examination in English and Modern Languages, Part 2: Paper 2 (c)**  
**Preliminary Examination in Modern History and English: Paper 4 (c)**

**INTRODUCTION TO MEDIEVAL STUDIES:  
OLD ENGLISH LITERATURE**

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**TRINITY TERM 2008**

**Friday, 13 June 2008, from 9.30 – to 12.30**

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**Answer QUESTION 1 and any TWO others.**

**You may write an essay on a text you have chosen for commentary, but you must be careful not to duplicate material across the two answers.**

**If you are offering Paper 4 (c) 'Beowulf and its Cultural Background' you must NOT write on *Beowulf* in this paper.**

**Candidates are reminded that at the start of each essay they should identify clearly which question they are attempting, and, where appropriate, which option within that question, identifying it through a letter, where these are given (e.g. Q5(a)), and / or a key word or phrase.**

**Please DO NOT turn over until told that you may do so.**

1. EITHER (a) Translate the following passage into good Modern English prose.

St Andrew seeks help for a journey

Se halga Andreas þa aras on morgen, and he eode to þære sæ mid his discipulum; and he geseah scip on þæm warpe and þry weras on þæm sittende; and he wæs gefeonde myclum gefean, and him to cwæþ, 'Broþor, hwyder wille feran mid þys medmyclum scipe?' Drihten Hælende Crist wæs on þæm scipe swa se steorreþra, and his twegen englas mid him þa wæron gehwyrfde on manna onsyne. Drihten Crist him þa to cwæð, 'On Mermedonia ceastre.' Se halga Andreas him andswerede and cwæð, 'Broðor, onfoh us mid eow on þæt scip, and gelædaþ us on þa ceastre.' Drihten him to cwæð, 'Ealle men fleoþ of þære ceastre; to hwam wille ge þyder faran?' Se halga Andreas him andswerede, he cwæþ, 'Medmycel ærende we þyder habbað, and us is þearf þæt we hit þeh gefyllon.' Drihten Hælende Crist him to cwæð, 'Astigað on þis scip to us, and syllað us eowerne fersceat.' Se halga Andreas him andswerede, 'Gehyraþ gebroþor, ne habbað we fersceat; ah we syndon discipuli Drihtnes Hælendes Cristes þa he geceas, and þis bebod he us sealde and he cwæð, "Þonne ge faran godspel to lærenne, þonne næbbe ge mid eow hlaf, ne feoh, ne twyfeald hrægl." Gif þu þonne wille mildheortnesse us don, sæge us þæt hrædllice. Gif þu þonne nelle, gecyþe us swa þeah þone weg.'

*Glosses*

<i>waroþ</i> : shore	<i>gefea</i> : joy	<i>steorreþra</i> : steersman
<i>onsyn</i> : appearance, form	<i>fersceat</i> : passage-money	<i>gebroþor</i> : brothers
<i>bebod</i> : command	<i>twyfeald</i> : twofold, double	<i>hrægl</i> : garment
<i>mildheortnes</i> : mercy, kindness		

B EGL 4104  
C MHN 4104  
C ELA 4104



OR (b) Write a critical commentary on ONE of the following passages, placing it in context in the work from which it comes and analysing significant points of content and style.

- (i)
- Gebæd ic me þa to þam beame bliðe mode,  
 elne mycle, þær ic ana wæs  
 mæte werede. Wæs modsefa  
 afysed on forðwege, feala ealra gebad  
 5 langunghwila. Is me nu lifes hyht  
 þæt ic þone sigebeam secan mote  
 ana oftor þonne ealle men,  
 well weorþian. Me is willa to ðam  
 mycel on mode, and min mundbyrd is  
 10 geriht to þære rode. Nah ic ricra feala  
 freonda on foldan, ac hie forð heonon  
 gewiton of worulde dreamum, sohton him wuldres Cyning;  
 lifiaþ nu on heofenum mid Heahfædere,  
 wuniaþ on wuldre; and ic wene me  
 15 daga gehwylce hwænne me Dryhtnes rod,  
 þe ic her on eorðan ær sceawode,  
 on þyssan lænan life gefetige  
 and me þonne gebringe þær is blis mycel,  
 dream on heofonum, þær is Dryhtnes folc  
 20 geseted to symle, þær is singal blis;  
 and me þonne asette þær ic syþþan mot  
 wunian on wuldre, well mid þam halgum  
 dreames brucan.

- (ii)
- Forðon domgeorne dreorigne oft  
 in hyra breostcofan bindað fæste;  
 swa ic modsefan minne sceolde,  
 oft earmcearig, eðle bidæled,  
 5 freomægum feor feterum sælan,  
 siþþan geara iu goldwine minne  
 hrusan heolstre biwrah, ond ic hean þonan  
 wod wintercearig ofer waþema gebind,  
 sohte seledreorig sinces bryttan,  
 10 hwær ic feor oþþe neah findan meahte  
 þone þe in meoduhealle mine wisse,  
 oþþe mec freondleasne frefran wolde,  
 wenian mid wynnum. Wat se þe cunnað  
 hu sliþen bið sorg to geferan  
 15 þam þe him lyt hafað leofra geholena:  
 warað hine wræclast, nales wunden gold,  
 ferðloca freorig, nalæs foldan blæd.  
 Gemon he selesecgas ond sincþege,  
 hu hine on geoguðe his goldwine  
 20 wenede to wiste. Wyn eal gedreas !

2. Is our interest in *Bede's Account of the Poet Caedmon* different in nature from that which Bede or his Anglo-Saxon readers would have taken in the events it relates ?
  
3. 'Since saints' lives often include heathen violence, Christian heroism, and supernatural events, they can be lively and entertaining as well as exemplary' (BRUCE MITCHELL and F.C. ROBINSON). Consider the applicability of this remark to *Ælfric's Life of St Edmund* AND/OR any ONE OR MORE other saints' lives in Old English.
  
4. 'Anglo-Saxon poets – and therefore, presumably, also their readers or listeners – show a varied but persistent preoccupation with the past. We would be seriously mistaken to read their compositions as direct reflections of an Anglo-Saxon present.' Discuss any aspect(s) of this claim in relation to any ONE OR MORE Old English verse texts.
  
5. EITHER (a) In analysing the 'structure' of *Beowulf*, do we need to apply principles different from those we would apply to modern texts ?  
  
OR (b) Is *Beowulf* better seen as couched in a familiar, conventional language and verse form of no particular distinction, or as displaying the skills of a poet or poets of unusual stylistic accomplishment ?
  
6. EITHER (a) 'We may be hard put to it to ascertain the historical, cultural or literary context in which any of our Old English texts arose, but without that knowledge there is little of value that we can say about them.' How far is this true of *The Dream of the Rood* AND/OR any ONE other Old English verse text ?  
  
OR (b) 'In *The Dream of the Rood* the images of warriors and warfare call little attention to the identity or nature of the enemy. What is important is the warrior's bearing and behaviour.' Discuss, with reference to *The Dream of the Rood* AND/OR any ONE other Old English verse text.

BEGL 4104  
CMHN 4104  
CELA 4104

7. EITHER (a)

Til biþ se þe his treowe gehealdeþ ne sceal næfre his torn to rycene  
beorn of his breostum acyþan, nemþe he ær þa bote cunne  
eorl mid elne gefremman.

(*The Wanderer* 112-114a)

How central a virtue is restraint in *The Wanderer*, and how is it presented in the poem ?

OR (b) Compare the supposed 'elegiac' nature of *The Wanderer* with 'elegiac' strands in ONE OR MORE other Old English verse texts.

8. As far as *The Battle of Maldon* is concerned, is Byrhtnoth to be admired, pitied or condemned ?
9. In what ways, if any, do theories of the oral composition AND/OR transmission AND/OR performance of Old English verse texts usefully contribute to our fuller understanding of the nature and characteristics of those texts ? Illustrate your answer by reference to any ONE OR MORE Old English verse texts.
10. 'Old English verse texts are broadly homogeneous in style, form, theme, outlook, diction and imagery.' Consider the truth of any part(s) of this claim with regard to any TWO OR MORE Old English verse texts.
11. What problems confront the translator into Modern English, for a present-day readership, of Old English verse texts ?
12. What difference is made to our understanding of Old English literary culture and texts by an awareness of the Latin written culture known to the Anglo-Saxons ?

**B EGL 4105  
C ELA 4105  
C MHN 4105**

**FIRST PUBLIC EXAMINATION**

**Moderations in English Language and Literature: Paper 3 (b)  
Preliminary Examination in English and Modern Languages, Part 2: Paper 2 (d)  
Preliminary Examination in Modern History and English: Paper 4 (d)**

**INTRODUCTION TO MEDIEVAL STUDIES:  
MIDDLE ENGLISH LITERATURE**

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**TRINITY TERM 2008**

**Friday, 13 June 2008, from 09.30 – to 12.30**

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**Answer QUESTION 1 and any TWO others. Candidates are reminded that they must show substantial knowledge of at least THREE texts in the two essays.**

**Candidates are reminded that at the start of each essay they should identify clearly which question they are attempting, and, where appropriate, which option within that question, identifying it through a letter, where these are given (e.g. Q5(a)), and / or a key word or phrase.**

**Please DO NOT turn over until told that you may do so.**

1. Write a critical commentary on ONE of the following passages, placing it in context in the work from which it comes and analysing significant points of content and style. In addition, provide a modern English translation of the bold section in your selected passage.

(a)

‘Shortly I seye, as for conclusioun,  
 That I shal han of this avisioun  
 Adversitee; and I seye forthermoor  
 That I ne telle of laxatyves no stoor,  
 For they been venymes, I woot it weel; 5  
 I hem diffye, I love hem never a deel!

**‘Now let us speke of myrthe, and stynte al this.**  
**Madame Pertelote, so have I blis,**  
**Of o thing God hath sent me large grace;**  
**For whan I se the beautee of youre face, 10**  
**Ye been so scarlet reed aboute youre yen,**  
**It maketh al my drede for to dyen;**  
 For al so siker as *In principio,*  
*Mulier est hominis confusio* –  
 Madame, the sentence of this Latyn is, 15  
 “Womman is mannes joye and al his blis.”  
 For whan I feele a-nyght your softe syde –  
 Al be it that I may nat on yow ryde,  
 For that oure perche is maad so narwe, allas –  
 I am so ful of joye and of solas, 20  
 That I diffye bothe sweven and dreem.’

And with that word he fley down fro the beem,  
 For it was day, and eke his hennes alle,  
 And with a chuk he gan hem for to calle,  
 For he hadde founde a corn, lay in the yerd. 25  
 Real he was, he was namoore aferd.  
 He fethered Pertelote twenty tyme,  
 And trad hire eke as ofte, er it was pryme.  
 He looketh as it were a grym leoun,  
 And on his toos he rometh up and doun; 30  
 Hym deigned nat to sette his foot to grounde.  
 He chukketh whan he hath a corn yfounde,  
 And to hym rennen thanne his wyves alle.  
 Thus roial, as a prince is in his halle,  
 Leve I this Chauntecleer in his pasture, 35  
 And after wol I telle his aventure.

B EGL 4105  
 CELA 4105  
 CMHN 4105

(b)

Taak any bryd, and put it in a cage,  
And do al thyn entente and thy corage  
To fostre it tendrely with mete and drynke  
Of alle deyntees that thou kanst bithynke,  
And keep it al so clenly as thou may, 5  
Although his cage of gold be never so gay,  
Yet hath this brid, by twenty thousand foold,  
Levere in a forest that is rude and coold  
Goon ete wormes and swich wrecchednesse.  
For evere this brid wol doon his bisynesse 10  
To escape out of his cage, yif he may.  
His libertee this brid desireth ay.  
Lat take a cat, and fostre hym wel with milk  
And tendre flessh, and make his couche of silk,  
And lat hym seen a mous go by the wal, 15  
Anon he weyveth milk and flessh and al,  
And every deyntee that is in that hous,  
Swich appetit hath he to ete a mous.  
**Lo, heere hath lust his dominacioun,**  
**And appetit fleemeth discrecioun.** 20  
**A she-wolf hath also a vileyns kynde.**  
**The lewedeste wolf that she may fynde,**  
**Or leest of reputacioun, wol she take,**  
**In tyme whan hir lust to han a make.**  
Alle thise ensamples speke I by thise men 25  
That been untrewe, and nothyng by wommen.  
For men han evere a likerous appetit  
On lower thyng to parfourne hire delit  
Than on hire wyves, be they never so faire,  
Ne never so trewe, ne so debonaire. 30  
Flessh is so newefangel, with meschaunce,  
That we ne konne in nothyng han plesaunce  
That sowneth into vertu any while.  
This Phebus, which that thoghte upon no gile,  
Deceyved was, for al his jolitee. 35  
For under hym another hadde shee,  
A man of litel reputacioun,  
Nat worth to Phebus in comparisoun.

B EGL 4105  
C ELA 4105  
C MHN 4105

TURN OVER

2. EITHER (a) 'Designed to stand outside the works they introduce, prologues offer frames for reading those works' (RUTH EVANS). Explore the relationship between any ONE OR MORE prologue(s) and the accompanying tale(s) in Chaucer's *Canterbury Tales*.

OR (b)

But ye that holden this tale a folye,  
As of a fox, or of a cok and hen,  
Taketh the moralite, goode men.  
For Seint Paul seith that al that writen is,  
To our doctrine it is ywrite, ywis  
(CHAUCER, *The Nun's Priest's Tale*)

Who learns what from *The Nun's Priest's Tale*?

3. EITHER (a)

My freendes seiden vnto me ful ofte  
My misreule me cause wolde a fit,  
And redden me in esy wyse and softe  
A lyte and lyte to withdrawen it.  
(HOCCEVE, *La Male Regle*)

Discuss the role of autobiographical reference in any ONE OR MORE of Hoccleve's poems.

OR (b) 'Scholars have tended to underestimate Hoccleve's skill as a religious poet'. Defend or refute this statement with reference to any ONE OR MORE poem(s) by Hoccleve.

4. EITHER (a) 'There is no doubt at all of the Wakefield Master's love of words. He reaches out for them in all directions' (PETER MEREDITH). Discuss any ONE OR MORE of the plays associated with the Wakefield Master in the light of this comment.

OR (b) What does knowledge of staging add to our appreciation of the English Mystery Plays? Answer with reference to any ONE OR MORE play(s) from ONE OR MORE English Mystery Play Cycles.

**B EGL 4105**  
**C ELA 4105**  
**C MHN 4105**

5. EITHER (a) 'Than spake Igrayne and seyde, "I am a woman and I may nat fyght; but rather than I sholde be dishonoured, there wolde som good man take my quarell."' (Merlin in the *Morte D'Arthur*). Explore the role of women in any ONE OR MORE tale(s) from Malory's *Morte D'Arthur*.

OR (b) 'And the thyrd syster, Morgan le Fey, was put to scole in a nonnery, and ther she lerned so moche that she was a grete clerke of nygromancye' (Merlin in the *Morte D'Arthur*). Basing your answer on any ONE OF MORE tale(s) from the *Morte D'Arthur*, examine the interaction between Christian practice and magical occurrences in the world depicted by Malory.

6. 'The authority of texts and the reliability of authors are rigorously interrogated in the literature of medieval England.' Discuss.

7. EITHER (a) Middle English lyrics were 'written by self-effacing poets, who did not obtrude peculiarities of style and thought between the subject-matter and the audience' (ROSEMARY WOOLF). Have you found this to be the case?

OR (b)

I have a gentle cock,  
Croweth me day;  
He doth me risen erly  
My matins for to say.  
(15<sup>th</sup> CENTURY LYRIC)

Discuss the role of sexual innuendo in the Middle English lyrics.

8. 'Middle English Romance is more adept at articulating social anxieties than it is at finding solutions for them.' Discuss.

9. Consider the depiction of masculinity in the literature of the period.

10. 'For of þat werke þat falliþ to only God dar I not take apon me to speke wiþ my blabryng fleschely tonge' (ANONYMOUS, *The Cloud of Unknowing*). Investigate the ways in which any Middle English religious writer(s) negotiate the difficulties of discussing the divine in human language.

**BEGL 4105**  
**CELA 4105**  
**CMHN 4105**

**TURN OVER**



11. 'Writers tend to be restive within the limits of genre, repeatedly finding ways to juggle and transform generic conventions, formulaic or otherwise, and on occasion to push genre beyond its own formal or thematic limits' (ROBERT ALTER). Where in Middle English literature have you found evidence of this?
12. 'In focusing on the content of Middle English literature, we tend to neglect consideration of form and style.' What has an appreciation of form AND/OR style contributed to your understanding of the literature of the period?
13. 'Medieval culture does not know a "purely secular" sphere, neither does it know a purely sacred one' (SIMON GAUNT). Explore this quotation with reference to the literature of the period.
14. 'An appeal to historical context may provide a rather insecure foundation on which to build an edifice of literary interpretation' (S.H. RIGBY). Have you found knowledge of historical context helpful in your approach to Middle English literature? Illustrate your answer with reference to any ONE OR MORE text(s) of the period.

**B EGL 4102**

**CELA 4102**

**CMHN 4102**

**FIRST PUBLIC EXAMINATION**

**Moderations in English Language and Literature: Paper 2(a) and Paper 4(a)  
Preliminary Examination in English and Modern Languages, Part 2: Paper 2(a)  
Preliminary Examination in Modern History and English: Paper 4(a)**

**VICTORIAN LITERATURE (1832-1900)**

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**TRINITY TERM 2008**

**Thursday, 12 June 2008, from 14.30 – to 17.30**

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**Answer THREE questions:**

**You may apply the following questions to any author or authors, or to any work or group of works, as seems to you appropriate. You should NOT write more than one answer substantially on the same author. If you are offering Christina Rossetti or Thomas Hardy as Special Author for Paper 4 of Moderations in English you must NOT write on them in this paper.**

**Candidates are reminded that at the start of each essay they should identify clearly which question they are attempting, and, where appropriate, which option within that question, identifying it through a letter, where these are given (e.g. Q5(a)), and / or a key word or phrase.**

**Please do NOT turn over until told that you may do so.**

1. 'In natural science, I have understood, there is nothing petty to the mind that has a large vision of relations, and to which every single object suggests a vast sum of conditions. It is surely the same with the observation of human life' (GEORGE ELIOT, *The Mill on the Floss*). What is the influence of science on Victorian writers' observation of human life?

2. 'The realistic novelist is intensely aware of writing in a context of social fragmentation' (LEO BERSANI). Do you agree?

3. 'Dickens sees and feels...but the logic of feeling seems the only logic he can manage. Thought is strangely absent from his works' (GEORGE HENRY LEWES). To what extent is this true of Victorian literature more generally?

4. 'I was left secretly and sadly to wonder, in my own mind, whether that strange thing was of this world, or of a realm beyond the grave; or whether indeed it was only the child of malady, and I of that malady the prey' (CHARLOTTE BRONTË, *Villette*). Discuss the uses of ONE OR MORE of the following in the literature of the period:

EITHER (a) ghosts

AND/OR (b) the supernatural

AND/OR (c) hysteria.

5. And ah for a man to arise in me,  
That the man I am may cease to be!  
(TENNYSON, *Maud*)

Examine the representation of masculinity in Victorian literature.

6. 'What are faults, what are the outward details of a life; if the inner secret of it, the remorse, temptations, true, often-baffled, never-ended struggle of it, be forgotten?' (CARLYLE, *On Heroes and Hero-Worship*). Use this quotation to discuss ONE of the following within Victorian writing:

EITHER (a) life-writing

OR (b) representations of the inner life.

**B EGL 4102**

**C ELA 4102**

**C MHN 4102**

7. 'It was then that I was mad. It was then that I drew the loose iron spindle from the shrunken wood, and saw my first husband sink with one horrible cry into the black mouth of the well' (MARY ELIZABETH BRADDON, *Lady Audley's Secret*).

Discuss the representation of ONE of the following in Victorian literature:

EITHER (a) crime

OR (b) the sensational.

8. 'Sexuality is centrally problematical in the formation of women's experience' (EVE KOSOFSKY SEDGWICK). Is this true of the representation of women in Victorian writing?

9. 'One epoch of history is unmistakably in its decline, and another is announcing its approach. There is a rending in every tradition, and it is as though the morrow will not link itself with to-day' (MAX NORDAU). How does the fear of ONE of the following manifest itself in Victorian literature:

EITHER (a) corruption

OR (b) decline

OR (c) degeneration.

10. 'There never was a time when Criticism was more needed than it is now' (OSCAR WILDE, *Intentions*). Explore the role of Victorian non-fictional prose as a medium for EITHER social debate AND/OR political debate AND/OR artistic debate.

11. ...how can we guard our unbelief,  
Make it bear fruit to us?

(ROBERT BROWNING, 'Bishop Blougram's Apology')

What are the fruits of belief AND/OR unbelief in Victorian literature?

12. 'More and more mankind will discover that we have to turn to poetry to interpret life for us, to console us, to sustain us' (MATTHEW ARNOLD, 'The Study of Poetry'). How does Victorian poetry perform ONE OR MORE of these functions?

**B EGL 4102**

**CELA 4102**  
**CMHN1 4102**

**TURN OVER**

13. 'I cannot find words to express the intense pleasure I have always in first finding myself, after some prolonged stay in England, at the foot of the old tower of Calais church' (JOHN RUSKIN, *Modern Painters*). Explore ONE of the following:

EITHER (a) Victorian writers' fascination with foreign travel

OR (b) the representation of Continental Europe in Victorian literature.

14. 'Gold, and silver, and copper. Guineas, shillings, half-pence. You know what they are?' (DICKENS, *Dombey and Son*). Discuss ONE OR MORE of the following themes in Victorian literature:

EITHER (a) wealth

AND/OR (b) capitalism

AND/OR (c) mammonism.

15. 'I had indulged the idea that if my books turned out to be worth much, you would be among my willing readers; for I was conscious, while the question of my power was still undecided for me, that my feeling toward Life and Art had some affinity with the feeling which had inspired "Cranford" and the earlier chapters of "Mary Barton"' (GEORGE ELIOT, letter to Elizabeth Gaskell). Discuss.

16. 'In carrying out this work of civilisation we are fulfilling what I believe to be our national mission, and we are finding scope for the exercise of those faculties and qualities which have made us a great governing race' (JOSEPH CHAMBERLAIN, 'The True Conception of Empire'). Discuss the discourse of EITHER race AND/OR empire in Victorian writing.

17. 'All things counter, original, spare, strange' (G. M. HOPKINS, 'Pied Beauty'). How much interest does Victorian Literature have in such things?

18. 'It seems inconceivable that the movement of enquiry and analysis, which is *the* movement of the nineteenth century, should have overturned all the sciences and all the arts but should have passed by and as it were left isolated the art of drama' (EMILE ZOLA). Is this true of Victorian drama?

**B EGL 4102**

**C ELA 4102**

**C MHN 4102**

19. 'Whatever form of literature is created, the stage will be ready to embody it, and to give it a wonderful visible colour and presentation of life. But if we are to have a real drama in England, I feel quite sure it will only be on condition that we wean ourselves from the trammelling conventions which have always been a peril to the theatre' (OSCAR WILDE). Discuss any part of Wilde's statement in relation to Victorian drama.

20. 'What is this song or picture, this engaging personality presented in life or in a book, to *me*? What effect does it really produce on me? Does it give me pleasure? and if so, what sort or degree of pleasure?' (WALTER PATER, *The Renaissance*). Discuss EITHER Victorian aestheticism AND/OR critical writing AND/OR reading in the light of this quotation.

21. 'Ruskin does for the painter's imagination what Coleridge had done for the poet's – exalts it into one of the central and dominating seats in the hierarchy of human faculties' (GRAHAM HOUGH). Discuss the treatment of EITHER artists AND/OR the visual arts in Victorian writing.

22. Nay, nay, mere words  
(D.G. ROSSETTI, 'Jenny')

Are Victorian poets sceptical about language?

23. 'Taking the word Decadence, then, as most precisely expressing the general sense of the newest movement in literature, we find that the terms Impressionism and Symbolism define correctly enough the two main branches of that movement' (ARTHUR SYMONS, 'The Decadent Movement in Literature').

EITHER (a) Do you agree with Symons's analysis of Decadence?

OR (b) What is 'new' about Victorian Decadence?

24. 'There is a revival of the artistic instincts towards great dramatic motives – setting forth that "collision between the individual and the general" – formerly worked out with such force by the Periclean and Elizabethan dramatists, to name no other' (THOMAS HARDY, 'Candour in English Fiction'). Discuss.

**B EGL 4102**

**CELA 4102**  
**CMHN 4102**

**TURN OVER**

25. 'New Women writers needed to purge aestheticism and decadence of their misogyny and to rewrite the myths of art that denigrated woman' (ELAINE SHOWALTER).

EITHER (a) Discuss the re-writing of 'woman' in Victorian literature

OR (b) How misogynistic is Victorian literature?

26. 'It has been said of [Swinburne], and with truth, that he is a master of language, but with still greater truth it may be said that Language is his master. Words seem to dominate him. Alliteration tyrannises over him. Mere sound often becomes his lord. He is so eloquent that whatever he touches becomes unreal' (OSCAR WILDE). In what way can language be said to be the master of Victorian poetry?

27. Yet I doubt not thro' the ages one increasing purpose runs,  
And the thoughts of men are widen'd with the process of the suns.  
(TENNYSON, Locksley Hall)

Discuss Victorian writers' belief in EITHER progress OR deterioration OR evolution.

28. 'The fact of a man being a poisoner is nothing against his prose' (OSCAR WILDE, *Intentions*). How do writers of this period address the relationship between art and morality?

29. 'Pause you who read this, and think for a moment of the long chain of iron or gold, of thorns or flowers, that would never have bound you, but for the formation of the first link on one memorable day' (DICKENS, *Great Expectations*). Discuss the exploration of memory in Victorian literature.

**B EGL 4102**

**C ELA 4102**  
**C MHN 4102**

30. Write an essay on ONE of the following in Victorian literature:

EITHER: (a) the way in which the past was imagined;

OR (b) the way in which the future is imagined;

OR (c) melodrama;

OR (d) justice;

OR (e) didacticism;

OR (f) transgression;

OR (g) nonsense literature;

OR (h) the city;

OR (i) the dramatic monologue.

**B EGL 4102**

**CELA 4102  
CMHN 4102**

**LAST PAGE**



B EGL 4104  
C MHN 4104  
C ELA 4104

**FIRST PUBLIC EXAMINATION**

**Moderations in English Language and Literature: Paper 3 (a)**  
**Preliminary Examination in English and Modern Languages, Part 2: Paper 2 (c)**  
**Preliminary Examination in Modern History and English: Paper 4 (c)**

**INTRODUCTION TO MEDIEVAL STUDIES:  
OLD ENGLISH LITERATURE**

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**TRINITY TERM 2009**

**Friday, 19 June 2009, 9.30 am – 12.30 pm**

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**Answer QUESTION 1 and any TWO others.**

**You may write an essay on a text you have chosen for commentary, but you must be careful not to duplicate material across the two answers.**

**If you are offering Paper 4 (c) 'Beowulf and its Cultural Background' you must NOT write on *Beowulf* in this paper.**

**Candidates are reminded that at the start of each essay they should identify clearly which question they are attempting, and, where appropriate, which option within that question, identifying it through a letter, where these are given (e.g. Q5(a)), and/or a key word or phrase.**

**Please DO NOT turn over until told that you may do so.**

Answer **Question 1** and any **TWO** others.

1. EITHER (a) Translate the following passage into good modern English prose.

Jacob wrestles with an angel

He aras þa on dægred and nam his wif mid hira endlufon sunum and oferfor þone ford þe man Iacob nemb. Ða he ealle þa þing ofergebroht hæfde, þe hys wæron, he ana belaf þær bæfta. Ða wraxlode an engel wiþ hine oþ morgen. Ða geseah he þæt he hine oferswiðan ne mihte, þa æthran he his sine on his þeo and heo þærrihte forscranc. Ða cwæð se engel to Iacobe: 'Forlæt me, nu gæþ dægsteorra upp'. He andswarode and cwæð: 'Ne forlæte ic þe, ær þu bletsige me'. Ða cwæð se engel: 'Hwæt ys þin nama?' 'Iacob', cwæð he. Ða cwæð he: 'Ne byþ þin nama nateshwon Iacob genemned ac Israhel, for þam þe þu wære strang ongean God and þu bist strengra ongen menn'. Ða axode Iacob hine hwæt his nama wære. Ða cwæð he: 'Hwi axast þu minne naman?' And he bletsode hine on þære ylcan stowe. And Iacob nemde þære stowe naman Phanuel and cwæð: 'Ic geseah Drihten of ansine to ansine and ic wæs hal', and sona eode sunne upp. Ða he hæfde oferfaren Phanuel, he wæs healt. For þam, nellað Israhela folc etan sine git oð þisne dæg, for þam þe heo forscranc on Iacobes þeo and astifode.

Glosses:

*dægred*: dawn

*endlufan*: eleven

*bæfta*: after

*æthrinan*: to touch, move

*sinu*: sinew

*ansin*: countenance, face

*healt*: limping, lame

*astifian*: to become stiff

OR (b) Write a critical commentary on ONE of the following passages, placing it in context in the work from which it comes and analysing significant points of content and style.

Candidates *not* taking Paper 4(c) 'Beowulf and its Cultural Background' may choose between passages (i) and (ii)

Candidates taking Paper 4(c) 'Beowulf and its Cultural Background' may choose between passages (ii) and (iii)

(i)

- Dryhtsele dynede; Denum eallum wearð,  
ceasterbuendum, cenra gehwylcum,  
eorlum ealuscerwen. Yrre wæron begen,  
repe renweardas. Reced hlynsode.
- 5 þa wæs wundor micel, þæt se winsele  
wiðhæfde heapodeorum, þæt he on hrusan ne feol,  
fæger foldbold; ac he þæs fæste wæs  
innan ond utan irenbendum  
searopuncum besmipod. Þær fram sylle abeag
- 10 medubenc monig mine gefræge  
golde geregnad, þær þa gramman wunnon.  
Þæs ne wendon ær witan Scyldinga,  
þæt hit a mid gemete manna ænig  
betlic ond banfag tobreca meahte,
- 15 listum toluca, nympe liges fæpm

swulge on swapule. Sweg up astag  
 niwe geneahhe: Norð-Denum stod  
 atelic egesa, anra gehwylcum  
 20 þara þe of wealle wop gehyrdon,  
 gryreleoð galan Godes andsacan,  
 sigeleasne sang, sar wanigean  
 helle hæfton. Heold hine fæste  
 se þe manna wæs mægene strengest  
 on þam dæge þysses lifes.

(ii)

Hwæt, ic swefna cyst secgan wylle,  
 hwæt me gemætte to midre nihte,  
 syðþan reordberend reste wunedon.  
 5 Þuhte me þæt ic gesawe syllicre treow  
 on lyft lædan leohte bewunden,  
 beama beorhtost. Eall þæt beacen wæs  
 begoten mid golde; gimmas stodon  
 fægere æt foldan sceatum, swylce þær fife wæron  
 uppe on þam eaxlgespanne. Beheoldon þær engel Dryhtnes ealle  
 10 fægere þurh forðgesceaft; ne wæs þær huru fracodes gealga,  
 ac hine þær beheoldon halige gastas,  
 men ofer moldan and eall þeos mære gesceaft.  
 Syllic wæs se sigebeam, and ic synnum fah,  
 forwunded mid wommum. Geseah ic wuldres treow  
 15 wædum geweorðod wynnum scinan,  
 gegyred mid golde; gimmas hæfdon  
 bewrigen weorðlice Wealdendes treow.  
 Hwæðre ic þurh þæt gold ongytan meahte  
 earmra ærgewin, þæt hit ærest ongan  
 20 swætan on þa swiðran healfe. Eall ic wæs mid sorgum gedrefed;  
 forht ic wæs for þære fægran gesyhðe; geseah ic þæt fuse beacen  
 wendan wædum and bleom: hwilum hit wæs mid wætan bestemed,  
 beswyled mid swates gange, hwilum mid since gegyrwed.

(iii)

Leofsunu gemælde and his linde ahof,  
 bord to gebeorge; he þam beorne oncwæð:  
 'Ic þæt gehate, þæt ic heonon nelle  
 5 fleon fotes trym, ac wille furðor gan,  
 wrecan on gewinne minne winedrihten.  
 Ne þurfon me embe Sturmere stedefæste hælæð  
 wordum ætwitan, nu min wine gecranc,  
 þæt ic hlafordleas ham siðie,  
 wende fram wige, ac me sceal wæpen niman,  
 10 ord ond iren.' He ful yrrer wod,  
 feaht fæstlice, fleam he forhogode.  
 Dunnere þa cwæð, daroð acwehte,

- unorne ceorl, ofer eall clypode,  
 bæd þæt beorna gehwylc Byrhtnoð wræce:  
 15 'Ne mæg na wandian se þe wrecan þenceð  
 frean on folce, ne for feore muman.'  
 Ða hi forð eodon, feores hi ne rohton;  
 ongunnon þa hiredmen heardlice feohtan,  
 grame garberend, and God bædon  
 20 þæt hi moston gewrecan hyra winedrihten  
 and on hyra feondum fyl gewyrcean.  
 Him se gysel ongan geornlice fylstan;  
 he wæs on Norðhymbron heardes cynnes,  
 Ecglafes bearn, him wæs Æscferð nama.

2. EITHER (a) 'The saint stepped neatly into the hero's niche; the warfare of the *miles Christi* [warrior of Christ] was conducted with heroic determination' (MICHAEL SWANTON). Analyse attitudes towards warfare and heroism in Aelfric's *Life of St Edmund* and/or any other Old English saints' lives.

OR (b) 'eowerne geleafan to getrymmenne mid þære gerecednysse' ('to edify your faith with this narrative'; Old English Preface to Aelfric's *Lives of Saints*). What does the exemplary function of Aelfric's saints' lives contribute to their artistry?

3. 'Heroism is not to be located in the winning or losing as such, but in the expenditure of courage in a worthy cause' (GERALD MORGAN). Is this affirmation supported by any Old English heroic poem(s) you have read?

4. 'Feallan sceolon / hæpene æt hilde' (*The Battle of Maldon* 54-55). How important is religion to *The Battle of Maldon*?

5. EITHER (a) 'At times it felt as if the poet had dashed the mirror of his understanding onto the nearest rock, so refracted was the story [...] It glittered from shards, was lit in fragments. And yet, at best, it was that same poet's sheer technique that allows his reader or listener the chances to apprehend different aspects of the story so simultaneously and multi-dimensionally; the physical and the moral, time past and time present, were caught and held there' (CHRIS MCCULLY on *Beowulf*). Discuss any aspect of this quotation that interests you.

OR (b) 'The real threat to heroic society comes not from the monsters, who lie outside it, but from within, from the very values that society holds most dear'. Do you agree?

6. Guð sceal in eorle,  
 wig geweaxan, on wif geþeon,  
 leof mid hyre leodum, leohtmod wesian,  
 rune healdan, rumheort beon  
 meorum ond maþmum (Maxims I B 13-17)

('A nobleman must have fighting-spirit, his courage grow, and his wife prosper, dear to

her people, she must be cheerful, keep secrets, be generous with horses and treasures'). Discuss how gender is constructed in any TWO OR MORE Old English texts.

7. EITHER (a) What is the significance of the Ruthwell Monument for our understanding of *The Dream of the Rood*?

OR (b) Explore the role of riddle and paradox in *The Dream of the Rood*.

8. 'He wæs godcundlice gefultumed ond þurh Godes gife þone songcræft onfeng'. How important is the concept of divine inspiration for poetry in *Bede's account of the poet Caedmon* and/or any Old English poem you have read?

9. EITHER (a) 'The elegies may employ conventional imagery and characteristic Old English vocabulary, but at the same time, they construct emotionally realistic portraits of human sensibility and mental processes which constitute the psychological validity of these texts' (ANTONINA HARBUS). Discuss.

OR (b) Forþon ne mæg weorþan wis wer, ær he age  
wintra dæl in woruldrice (*The Wanderer* 64-65).

What are the processes by which wisdom is acquired in *The Wanderer*?

10. 'The search for the Anglo-Saxon oral poet is at least as frustrating as looking for traces of Anglo-Saxon domestic architecture' (ROBERTA FRANK).

EITHER (a) How prominent is the figure of the 'Anglo-Saxon oral poet' in the Old English literature you have read?

OR (b) What do architecture and/or archaeology contribute to our understanding of Old English literature?

11. 'The poets cannot satisfy their inner emotion by a single word. Time after time they return to and repeat their idea' (H. A. TAINÉ). What have you found most striking about the style and/or techniques of Old English poetry?

12. How helpful are EITHER manuscript context OR generic designations (e.g. 'heroic', 'elegiac') to the interpretation of one or more Old English texts?

13. 'The first aim in translating a living poem from a language which happens to be unknown into one's own language is to produce something with art in it, something which lives' (MICHAEL ALEXANDER).

Make a case for the 'art' of any ONE OR MORE translations from EITHER Old English into modern English OR Latin into Old English. You may write on either poetry or prose.

**B EGL 4104**  
**CMHN 4104**  
**CELA 4104**

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**B EGL 4105  
C ELA 4105  
C MHN 4105**

**FIRST PUBLIC EXAMINATION**  
**Moderations in English Language and Literature: Paper 3 (b)**  
**Preliminary Examination in English and Modern Languages, Part 2: Paper 2 (d)**  
**Preliminary Examination in Modern History and English: Paper 4 (d)**

**INTRODUCTION TO MEDIEVAL STUDIES:  
MIDDLE ENGLISH LITERATURE**

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**TRINITY TERM 2009**

**Friday, 19 June 2009, 9.30 am – 12.30 pm**

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**Answer QUESTION 1 and any TWO others. Candidates are reminded that they must show substantial knowledge of at least THREE texts in the two essays.**

**Candidates are reminded that at the start of each essay they should identify clearly which question they are attempting, and, where appropriate, which option within that question, identifying it through a letter, where these are given (e.g. Q5(a)), and / or a key word or phrase.**

**Please DO NOT turn over until told that you may do so.**

1. Write a critical commentary on ONE of the following passages, placing it in context in the work from which it comes and analysing significant points of content and style. In addition, provide a modern English translation of the bold section in your selected passage.

- (a)
- |  |          |
|--|----------|
| But sodeynly him fil a sorweful cas,<br>For evere the latter ende of joye is wo.<br>God woot that worldly joye is soone ago;<br><b>And if a rethor koude faire endite,</b><br><b>He in a cronycle saufly myghte it write</b><br><b>As for a sovereyn notabilitee.</b>  | 5        |
| Now every wys man, let him herkne me;<br><b>This storie is also trewe, I undertake,</b><br><b>As is the book of Launcelot de Lake,</b><br>That wommen holde in ful greet reverence.<br>Now wol I torne agayn to my sentence.   | 10       |
| A col-fox, ful of sly iniquitee,<br>That in the grove hadde woned yeres three,<br>By heigh ymaginacioun forncast,<br>The same nyght thurghout the hegges brast<br>Into the yerd ther Chauntecleer the faire<br>Was wont, and eek his wyves, to repaire;<br>And in a bed of wortes stille he lay<br>Til it was passed undren of the day,<br>Waitynge his tyme on Chauntecleer to falle,               | 15<br>20 |
| As gladly doon thise homicides alle<br>That in await liggen to mordre men.<br>O false mordrour, lurkyng in thy den!<br>O newe Scariot, newe Genylon,<br>False dissymulour, O Greek Synon,  | 25       |
| That brightest Troye al outrely to sorwe!<br>O Chauntecleer, accursed be that morwe<br>That thou into that yerd flaugh fro the bemes!<br>Thou were ful wel ywarned by thy dremes<br>That thilke day was perilous to thee;<br>But what that God forwoot moot nedes bee,<br>After the opinioun of certain clerkis.<br>Witnesse on hym that any parfit clerk is,<br>That in scole is greet altercacioun | 30       |
| In this mateere, and greet disputisoun,<br>And hath been of an hundred thousand men.   | 35       |

(b)	<p>And so bifel, whan Phebus was absent,  His wyf anon hath for hir lemman sent.  <b>Hir lemman? Certes, this is a knavyssh speche!</b>  <b>Foryeveth it me, and that I yow biseche.</b>  <b>The wise Plato seith, as ye may rede,</b>  <b>The word moot need accorde with the dede.</b>  <b>If men shal telle properly a thing,</b>  <b>The word moot cosyn be to the werkyng.</b></p>	5
	<p>I am a boystous man, right thus seye I:  Ther nys no difference, trewely,  Bitwixe a wyf that is of heigh degree,  If of hir body dishonest she bee,  And a povre wenche, oother than this –  If so be they werke bothe amys –</p>	10
	<p>But that the gentile, in estaat above,  She shal be cleped his lady, as in love;  And for that oother is a povre woman  She shal be cleped his wenche or his lemman.  And, God it woot, myn owene deere brother,  Men leyn that oon as lowe as lith that oother.  Right so bitwixe a titlelees tiraunt  And an outlawe or a thief erraunt,  The same I seye: ther is no difference.</p>	15
	<p>To Alisaundre was toold this sentence,  That, for the tyrant is of gretter might  By force of meynee for to sleen dounright,  And brennen hous and hoom, and make al playn,  Lo, therefore is he cleped a capitayn;  And for the outlawe hath but small meynee,  And may nat doon so greet an harm as he,  Ne brynge a contree to so greet mescheef,  Men clepen hym an outlawe or a thief.</p>	25
	<p>But for I am a man noght textueel,  I wol noght telle of texts never a deel;</p>	30
	<p>I wol go to my tale, as I bigan.</p>	35



2. EITHER (a) 'A cluster of divergent discourses in unstable equilibrium' (A.C. SPEARING). Discuss this observation in relation to *The Manciple's Tale* AND/OR any other *Canterbury Tales*.

OR (b) 'The substitution of one mode of knowing for another' (KATHRYN LYNCH). What happens to various kinds of knowledge (e.g. historical, philosophical, theological) in Chaucer's poetry?

3. EITHER (a) '[Hoccleve's] poetry provides [...] a realistic look at [his] contemporary urban life' (JOHN BOWERS). Do you agree?

OR (b) 'As a professional bureaucrat, Hoccleve was exactly what he tells us he was, a bungler, misfit, and perpetual also-ran' (MALCOLM RICHARDSON). Should we distinguish between Hoccleve the poet and Hoccleve the bureaucrat?

4. EITHER (a) How important is psychological realism to medieval drama?

OR (b) 'A poet of wayward and individual talent' (ROSEMARY WOOLF). Why might the Wakefield Master be considered in such terms?

5. EITHER (a) 'Although Malory's book sustains and is sustained by the ideology of aristocracy, nevertheless it is an aristocracy in crisis' (FELICITY RIDDY). With reference to any ONE OR MORE tale(s) from Malory's *Le Morte Darthur* explain why Arthurian romance might be a useful genre through which to address such issues.

OR (b) 'The civilized order survives only by entering into, and having commerce with, all that threatens it' (JAMES SIMPSON). Discuss the implications of this observation in relation to ONE OR MORE tale(s) from *Le Morte Darthur*.

6. Discuss some of the ways in which 'the idea of the vernacular' affected the reading and/or writing of English literature in this period.

7. 'The works are by no means artless, and frequently their art conceals itself' (ROSEMARY GREENTREE). Discuss this assessment of medieval lyrics.

8. 'A homely, recuperable story that can make critical sense out of violent and harmful history' (MATTHEW GIANCARLO). Assess this view of Middle English romance.

9. For in this Rose conteyned was  
Heven and erthe in lytle space  
(ANONYMOUS, 'Ther is no rose').

Discuss some of the literary techniques with which any Middle English writer(s) address religious concepts AND/OR paradoxes AND/OR mysteries.

10. 'If medieval texts can be likened to buildings, readers have found many of these textual edifices to be ramshackle, fragmentary and haphazard [...] each work challenges modern notions of artistic coherence' (ROGER DALRYMPLE). Does your reading of any ONE OR MORE text(s) of the period corroborate this view?
11. Discuss some of the ways in which gender roles are assigned AND/OR subverted in any ONE OR MORE Middle English text(s).
12. With reference to specific examples, consider to what extent knowledge of medieval AND/OR modern literary theory helps us to interpret vernacular literature from this period.
13. 'It is not just religious literature that dumbs down in fifteenth-century England, but writing in general' (EAMON DUFFY). Assess the validity of EITHER OR BOTH parts of this observation.
14. 'But if *this* is authority, this book coming apart in my hands, how on earth can I trust it to guide me through my life?' (GABRIEL JOSIPOVICI).

In the light of this quotation, discuss any ONE OR MORE of the following: authority; the materiality of the text; didacticism.

**B EGL 4102**

**C ELA 4102**

**C MHN 4102**

**FIRST PUBLIC EXAMINATION**

**Moderations in English Language and Literature: Paper 2(a) and Paper 4(a)  
Preliminary Examination in English and Modern Languages, Part 2: Paper 2(a)  
Preliminary Examination in Modern History and English: Paper 4(a)**

**VICTORIAN LITERATURE (1832-1900)**

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**TRINITY TERM 2009**

**Thursday, 18 June 2009, 2.30 pm – 5.30 pm**

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**Answer THREE questions:**

**You may apply the following questions to any author or authors, or to any work or group of works, as seems to you appropriate. You should NOT write more than one answer substantially on the same author. If you are offering Christina Rossetti or Thomas Hardy as Special Author for Paper 4 of Moderations in English you must NOT write on them in this paper.**

**Candidates are reminded that at the start of each essay they should identify clearly which question they are attempting, and, where appropriate, which option within that question, identifying it through a letter, where these are given (e.g. Q5(a)), and / or a key word or phrase.**

**Please do NOT turn over until told that you may do so.**

1. 'I think you must observe what is *out* of you, instead of examining what is *in* you' (ELIZABETH GASKELL).

EITHER (a) Do Victorian writers look for inspiration inside or outside themselves?

OR (b) Discuss the use of subjectivity AND/OR objectivity in Victorian literature.

2. 'It is useless to discuss whether the conduct and character of the girl seems natural or unnatural, probable or improbable, right or wrong. IT IS TRUE' (CHARLES DICKENS, Introduction to *Oliver Twist*). Use this statement as a starting point to discuss Victorian realism.

3. 'This eternal time-question is accordingly, for the novelist, always there and always formidable; always insisting on the *effect* of the great lapse and passage, of the "dark backward and abysm", by the terms of truth, and on the effect of compression, of composition and form, by the terms of literary arrangement' (HENRY JAMES). Discuss, in relation to the fiction of the period, the 'time-question' AND/OR any other aspect of this quotation that you find interesting.

4. 'Society places hundreds of proletarians in such a position that they inevitably meet a too early and unnatural death, one which is quite as much a death by violence as that by the sword or bullet' (FRIEDRICH ENGELS, *The Condition of the Working Class in England*). Discuss

EITHER (a) the representation of proletarians

OR (b) social commitment

OR (c) the terms on which characters meet death in Victorian literature.

5. 'We none of us spoke of money, because that subject savoured of commerce and trade, and though some might be poor, we were all aristocratic' (ELIZABETH GASKELL, *Cranford*). How does Victorian literature treat

EITHER (a) class

OR (b) wealth

OR (c) commerce and capitalism?

6. 'Conventionality is not morality. Self-righteousness is not religion. To attack the first is not to assail the last' (CHARLOTTE BRONTË, Preface to the Second Edition of *Jane Eyre*). Where and how do you see conventionality under attack in Victorian writing?

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7. 'What is the whole physical life [...] but a combination to which science gives their names? But these elements, phosphorus and lime and delicate fibres, are present not in the human body alone: we detect them in places most remote from it' (WALTER PATER, 'Conclusion' to *The Renaissance*). In what ways does Victorian literature engage with science?

8. '[...] the multitudes of swift and brilliant creatures that glance in the air and sea, or tread the sands of the southern zone; striped zebras and spotted leopards, glistening serpents, and birds arrayed in purple and scarlet' (JOHN RUSKIN, *The Stones of Venice*). Discuss Victorian treatments of

EITHER (a) the exotic

AND/OR (b) the Orient

AND/OR (c) Africa.

9. 'To be widely popular, to gain the ear of multitudes, to shake the hearts of men, poetry should deal, more than at present it usually does, with general wants, ordinary feelings, the obvious rather than the rare facts of human nature' (ARTHUR HUGH CLOUGH). Comment on Clough's statement with reference to TWO OR MORE Victorian poets.

10. MATTHEW ARNOLD defines the poetical work as 'a representation from which men can derive enjoyment.' Discuss.

11. 'The dramatic monologue is the main formal innovation in Victorian poetry.' Do you agree?

12. 'What modern art has to do in the service of culture is so to rearrange the details of modern life, so to reflect it, that it may satisfy the spirit' (WALTER PATER). How do Victorian writers understand their own modernity?

13. 'Romola's healthy and vigorous frame was undergoing the reaction of languor inevitable after continuous excitement and over-exertion' (GEORGE ELIOT). Write about the representation of emotion AND/OR pathology in Victorian literature.

14. 'You would have us encourage our sons to prove all things by their own experience, while our daughters must not even profit by the experience of others' (ANNE BRONTË, *The Tenant of Wildfell Hall*). Discuss the way that Victorian writers treat

EITHER (a) the sexual double standard

OR (b) the difference between the sexes.

TURN OVER

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15. 'Not as she is, but as she fills his dream' (CHRISTINA ROSSETTI, 'In an Artist's Studio'). Discuss, with reference to AT LEAST TWO writers,

EITHER (a) the idealisation of women

OR (b) writers' revolt against the practice of idealising women in Victorian literature.

16. I am made up of an intensest life,  
Of a most clear idea of consciousness  
Of self, distinct from all its qualities,  
From all affections, passions, feelings, powers.  
(ROBERT BROWNING, *Pauline*)

How do Victorian writers represent the 'self'?

17. What find I in the highest place,  
But mine own phantom chanting hymns?  
And in the depth of death there swims  
The reflex of a human face.  
(TENNYSON, *In Memoriam*)

EITHER (a) Discuss the representation of desire in Victorian literature.

OR (b) How self-reflexive a form is Victorian elegy?

18. 'Beauty is the symbol of symbols. Beauty reveals everything, because it expresses nothing' (OSCAR WILDE, 'The Critic as Artist'). Discuss this statement in relation to Victorian aestheticism.

19. 'There is something too rough and hard, too faint and formless, in any critical language yet devised' (A.C. SWINBURNE, 'William Blake'). How do Victorian writers experiment with critical AND/OR creative language?

20. I will write no plays;  
Because the drama, less sublime in this,  
Makes lower appeals, submits more menially,  
Adopts the standard of the public taste  
To chalk its height on.  
(ELIZABETH BARRETT, *Aurora Leigh*)

Does Victorian drama conform to this definition?

21. Sometimes I do despatch my heart  
Among the graves to dwell apart.  
(MICHAEL FIELD, 'Sometimes I do despatch my heart')

**B EGL 4102**

Discuss, with reference to AT LEAST TWO writers, Victorian literature's exploration of ONE OR MORE of the following:

EITHER (a) morbidity

AND/OR (b) the gothic

AND/OR (c) the ghost story

AND/OR (d) mysticism.

22. In our Museum galleries  
To-day I lingered o'er the prize  
Dead Greece vouchsafes to living eyes, -  
Her Art for ever in fresh wise  
From hour to hour rejoicing me.  
(D.G. ROSSETTI, 'The Burden of Nineveh')

Explore views of classical antiquity AND/OR the discussion of art in Victorian writing.

23. Write an essay on ONE of these Victorian genres, with reference to TWO OR MORE writers:

EITHER (a) the sensation novel

OR (b) the historical novel

OR (c) the *Bildungsroman*.

24. 'A person on a heath in raiment of modern cut and colours wears more or less an anomalous look. We seem to want the oldest and simplest human clothing where the clothing of the earth is so primitive' (THOMAS HARDY, *The Return of the Native*). Discuss the representation of rural life AND/OR primitivism in Victorian literature.

25. 'He fought his doubts and gather'd strength' (TENNYSON, *In Memoriam*). Discuss

EITHER (a) the engagement with doubt

OR (b) the representation of religious devotion in Victorian literature.

26. 'He had now seen the full deformity of that creature that shared with him some of the phenomena of consciousness, and was co-heir with him to death' (R.L. STEVENSON, *Dr. Jekyll and Mr. Hyde*). Discuss, with reference to Victorian literature,

EITHER (a) images of the double

OR (b) the monstrous

OR (c) degeneration.

27. 'Men can do nothing without the make-believe of a beginning.' (GEORGE ELIOT, *Daniel Deronda*)

EITHER (a) Discuss the artifice of beginnings with reference to TWO OR MORE Victorian texts.

OR (b) Write about narrative self-consciousness in the writings of this period.

28. 'We are called upon to rule, not for our glory, but for their happiness' (TROLLOPE to Disraeli). Examine the discourse of Empire in Victorian writing.

29. Write an essay on the treatment of ONE of the following in Victorian literature:

EITHER (a) domesticity

OR (b) childhood

OR (c) old age

OR (d) prostitution

OR (e) adultery

OR (f) murder

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**CELA 4102**  
**CMHN 4102**

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**BEGL 4104**

**FIRST PUBLIC EXAMINATION  
Moderations in English Language and Literature: Paper 3(a)**

**INTRODUCTION TO MEDIEVAL STUDIES:  
OLD ENGLISH LITERATURE**

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**Long Vacation 2010**

**Monday, 20 Sept, 9.30am**

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**Answer QUESTION 1 and any TWO others.**

**You may write an essay on a text you have chosen for commentary, but you must be careful not to duplicate material across the two answers.**

**Candidates are reminded that at the start of each essay they should identify clearly which question they are attempting, and, where appropriate, which option within that question, identifying it through a letter, where these are given (e.g. Q5(a)), and / or a key word or phrase.**

**Please DO NOT turn over until told that you may do so.**

Answer **Question 1** and any **TWO** others.

1. EITHER: (a) Translate the following passage into good modern English prose.

St Benedict founds a monastery at Monte Cassino

Benedictus þa ferde to þam munte þe is gecweden Casinum, se astihð up ðreo mila on heannysse. Ðær wæs gewurþod fram ealdum dagum sum hæþengild, þæt was gehaten Apollo. Þa towende se halga wer þæt deofolgild, and arærde ðær cyrcan Sancte Martine ro wurðmynte, and oþer gebedhus ðam halgan Iohanne to lofe, and þæt hæðene landfolc to Cristes geleafan mid singalre bodunge gebigde. Þær læg ða sum ormæta stan on middan þam getimbrungum, ðone woldan ða wyrhtan to ðam weorce ahebban, ac hi ealle ne mihton hine awecgan for ðan ðe se ungesewenlica deofol þær on uppan sæt. Ða wyrhtan ða clypodon ðone halgan wer, and he com sona, and mid gebede þone deofol afligde, and his bletsunge sealde, and hi ðone stan swa leohtlice ahofon swilce he buton hefe wære. Se halga wer ða het delfan ða eorðan þær se stan læg, and hi gemetton þær ane ærene anlicnysse, þe se deofol þær gefriðode. Þa wurpon hi ða anlicnysse innto heora kycenan, and færlice ða wearð him eallum geðuht, swilce fyr eode of ðære anlicnysse, ac hit næs swa him geðuht wæs.

*towendan*: to overturn, overthrow

*bodung*: preaching

*ormæte*: immense

*awecgan*: to move

*ungesewenlic*: invisible

*bletsung*: blessing

*ærene*: brazen, of brass

*gefriðian*: to protect

OR (b) Write a critical commentary on the ONE of the following passages, placing it in context in the work from which it comes and analysing significant points of content and style.

(i)

Leofsunu gemælde and his linde ahof,  
bord to gebeorge; he þam beorne oncwæð:  
'Ic þæt gehate, þæt ic heonon nelle  
fleon fotes trym, ac wille furðor gan,  
wreacan on gewinne minne winedryhten.  
Ne þurfon me embe Sturmere stedefæste hælæð  
wordum ætwitan, nu min wine gecranc,  
þæt ic hlafordleas ham siðie,  
wende fram wige, ac me sceal wæpen niman,

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- 10 ord and iren.' He ful yrre wod,  
 feaht fæstlice, fleam he forhogode.  
 Dunnere þa cwæð, daroð acwehte,  
 unorne ceorl, ofer eall clypode,  
 bæd þæt beorna gehwylc Byrhtnoð wræce:  
 15 'Ne mæg na wandian se þe wrecan þenceð  
 frean on folce, ne for feore murnan.'  
 Þa hi forð eodon, feores hi ne rohton;  
 ongunnon þa hiredmen heardlice feohtan,  
 grame garberend, and God bædon  
 20 þæt hi moston gewrecan hyra winedrihten  
 and on hyra feondum fyl gewyrcean.

(ii)

- Deað he þær byrigde; hwæðere eft Dryhten aras  
 mid his miclan mihte mannum to helpe.  
 He ða on heofenas astag. Hider eft fundað  
 on þysne middangeard mancynn secan  
 5 on domdæge Dryhten sylfa,  
 ælmihtig God and his englas mid,  
 þæt he þonne wile deman, se ah domes geweald,  
 anra gehwylcum, swa he him ærur her  
 on þyssum lænan life geearnaþ.  
 10 Ne mæg þær ænig unforht wesan  
 for þam worde þe se Wealdend cwyð:  
 frineð he for þære mænige hwær se man sie,  
 se ðe for Dryhtnes naman deaðes wolde  
 biteres onbyrgan, swa he ær on ðam beame dyde.  
 15 Ac hie þonne forhtiað, and fea þencað  
 hwæt hie to Criste cweðan onginnen.  
 Ne þearf ðær þonne ænig anforht wesan  
 þe him ær in breostum bereð beacna selest;  
 ac ðurh ða rode sceal rice gesecan  
 20 of eorðwege æghwylc sawl,  
 seo þe mid Wealdende wunian þenceð.

2. 'The saint's life ... is part panegyric, part epic, part romance, part sermon and historical fact dissolves within the conventions of these forms' (ROSEMARY WOOLF). Discuss.

**B EGL 4104**

**TURN OVER**

3. EITHER (a) It is always a temptation to an armed and agile nation

To call upon a neighbour and to say:-

‘We invaded you last night - we are quite prepared to fight,

Unless you pay us cash to go away.’ (RUDYARD KIPLING)

Discuss the presentation of Viking invasion in literature of this period.

OR (b) ‘Play up! Play up! And play the game!’ (HENRY NEWBOLT). Discuss the presentation of the heroic last stand in *The Battle of Maldon*. You may, if you wish, include in your discussion other texts of this period which treat this theme.

4. EITHER (a) Is there some justice in describing the story of the fight between Beowulf and Grendel as ‘a fairy tale, glorified into an epic’ (R. W. CHAMBERS)?

OR (b) ‘It seems to me clear that the structure of [*Beowulf*], if puzzling, is not naive ... If we look at the poem as a pattern of exemplary action, much becomes comprehensible’ (PAMELA GRADON). Do you agree that this is the best way of accounting for the poem’s structure?

5. ‘I am crucified with Christ: nevertheless I live; yet not I, but Christ liveth in me’ (Galatians 2:20). Does this adequately describe the role of the protagonists in *The Dream of the Rood*?

6. ‘Behold, the fear of the Lord, that is wisdom’ (Job 28:28). How far might this maxim be applied to *The Wanderer*?

7. To what extent does Bede’s story of the poet Cædmon assist our understanding of poetry ‘orally’ composed?

8. ‘We must take care that we do not assume that the presence of the word *wyrd* in a text means that that text is pagan’ (BRUCE MITCHELL). How do writers of this period assimilate words from a pre-Christian or secular frame of reference into religious poetry? Discuss with close and detailed reference to ONE, or NO MORE THAN TWO, of the poems.

9. ‘Many of the old heroic tales were about the winning of a treasure. Treasure fascinated the hearers for its own sake, as sex fascinates the modern reader’ (HENRY MAYR-HARTING). Discuss the theme of treasure in ONE or TWO of the texts you have studied from this period.

**B EGL 4104**

10. 'The safe symbolic spaces of hearth, village or city were starkly contrasted with the dangerous territories outside, of forest, desert and marsh' (MICHAEL CAMILLE). Discuss the juxtaposition of 'inner' and 'outer' in literature from this period.

11. 'I sleep, but my heart waketh' (Song of Solomon 5:2). How do writers from this period treat sleep in the texts you have studied?

12. 'The effort to translate, or to improve a translation, is valuable, not so much for the version it produces, as for the understanding of the original which it awakes' (J. R. R. TOLKIEN). Discuss the problems of translation posed by ONE of the poems you have studied, compared with the original text.

13. How may the study of ONE of the following assist our understanding of texts from this period: visual art, archaeology, Bede's *Ecclesiastical History of the English People*?

14. Write on the treatment of ONE of the following in the texts you have studied from this period: loyalty, revenge, *frauenlieder*, the pathetic fallacy, the *scop*.

**B EGL 4103  
B EGL 4123  
C ELA 4103  
C MHN 4103**

**FIRST PUBLIC EXAMINATION**

**Moderations in English Language and Literature: Paper 2(b) and 4(b)  
Preliminary Examination in English and Modern Languages, Part 2: Paper 2(b)  
Preliminary Examination in Modern History and English: Paper 4 (b)**

**MODERN LITERATURE (1900 TO THE PRESENT DAY)**

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**TRINITY TERM 2010**

**Thursday 17 June, 14.30 p.m. – 17.30 p.m.**

**Time allowed — Three hours**

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Answer **THREE** questions:

**You may apply the following questions to any author or authors, or to any work or group of works, in the literature of this period, as seems to you appropriate. You should NOT write more than one answer substantially on the same author. If you are offering Thomas Hardy, Virginia Woolf, Samuel Beckett, or Seamus Heaney as Special Author for Paper 4 of Moderations in English you must NOT write on them in this paper.**

**Candidates are reminded that at the start of each essay they should identify clearly which question they are attempting, and, where appropriate, which option within that question, identifying it through a letter, where these are given (e.g. Q5(a)), and / or a key word or phrase.**

**Please DO NOT turn over until told that you may do so.**

1. 'The superintellectuals of the 20th Century pride themselves on their coldness and their hardness – like Brecht the Bolshevik – their achievement in raising themselves above bourgeois morality. But that, too, is a kind of bunk' (SAUL BELLOW). Write about the attack on sentimentality in post-1900 literature.
2. '[Broch was] a great innovator, but one who did not conform to the current and conventional image of modernism (for in the second half of this century, we must reckon with the modernism of fixed rules, the modernism of the university, establishment modernism, so to speak).' (MILAN KUNDERA)

EITHER What is university modernism?

OR Make a case for any modernist in English who seems to fulfil Kundera's criteria for authentic modernism.

3. '... the unpleasantness of great poetry' (T S ELIOT). Discuss.
4. 'The great aim is accurate, precise and definite description' (T E HULME). 'I'd say I'm passionately interested in *description*, the exact description of a phenomenon' (WILLIAM GOLDING).

Discuss.

5. 'Fielding took little interest in daily life (he would not have believed that banality itself could one day be a major subject for novels)' (MILAN KUNDERA). Is it?
6. 'Yet I speak of an art turning from it in disgust, weary of its puny exploits, weary of pretending to be able, of doing a little better the same old thing, of going a little further along a dreary road' (SAMUEL BECKETT).

Discuss.

7. 'That was her self – pointed; dart-like; definite. That was her self when some effort, some call on her to be her self, drew the parts together, she alone knew how different, how incompatible and composed so for the world only into one centre, one diamond, one woman who sat in her drawing-room...' (VIRGINIA WOOLF, *Mrs Dalloway*)

Write on identity and/or characterisation and/or gender.

**B EGL 4103**

**B EGL 4123**

**C ELA 4103**

**C MHN 4103**

8. 'The calm, the cheerfulness, the disinterested objectivity have disappeared: the dialogue of the mind with itself has commenced; modern problems have presented themselves...' (MATTHEW ARNOLD, 1853 Preface).

How do modernist authors relate to and engage with their Victorian predecessors?

9. 'Man struggles with his unborn needs and fulfilment. New unfoldings struggle up in torment in him, as buds struggle forth in the midst of a plant. Any man of real individuality tries to know and to understand what is happening, even in himself, as he goes along. This struggle for verbal consciousness should not be left out in art' (D H LAWRENCE). Discuss.

10. Leavisitism had 'intimidating certainty about which authors were, and which were not, life-enhancing' (JOHN CAREY).

EITHER Should literature be life-enhancing?

OR Write on one or more writers who possessed an intimidating certainty.

11. 'This is still the old ineradicable error, the belief that the relation between philosophy and literature goes only one way, that insofar as "professionals of narration" are obliged to have ideas, they can only borrow them from "professionals of thought"' (MILAN KUNDERA). Is literature an impoverished version of sociology or history or philosophy?

12. Discuss the influence of existentialism on twentieth-century literature.

13. 'Mr Eliot's skilful and immediate violins' (e e cummings). Discuss verbal beauty and its opposite in the poetry of the period.

14. 'From what I know of Beckett I don't see how *Waiting for Godot* could be a joke, even a good one' (HAROLD PINTER). Does humour always have to be taken seriously?

15. Is it fair to assume that our greatest writers share the prejudices of their time?

16. Examine the influence of foreign literature on English literature of the period.

**B EGL 4103 BEGL 4123  
CELA 4103 CMHN 4103**

**TURN OVER**



17. The Twentieth Century was the age of movements – how important is the explicit or implicit manifesto? You may confine yourself to one author.
18. ‘Most of life is so dull that there is nothing to be said about it, and the books and talk that would describe it as interesting are obliged to exaggerate, in the hope of justifying their own existence’ (E M FORSTER). Discuss.
19. ‘My task which I am trying to achieve is, by the power of the written word to make you hear, to make you feel – it is, before all, to make you *see*’ (JOSEPH CONRAD). Write about the power of the written word.
20. ‘I’m not interested in party politics. I’m very much against that in a writer – the world is never as simple as party politics would suggest’ (PAUL MULDOON). Write about literature and politics.
21. ‘There’s some new notion about time...’ (T S ELIOT, *The Rock*). Write about time.
22. ‘The word Absurdity is now born beneath my pen...Absurdity: another word; I am struggling against words; over there, I touched the thing’ (Roquentin in SARTRE’s *La Nausée*). What do we mean by absurdity?
23. ‘The poem’s existence is somewhere between the reader and the writer’ (T S ELIOT). Discuss this in relation to any literary art.
24. ‘all blood, dirt and sucked sugar-stick’ (W B YEATS on Wilfred Owen). Which is more important, sincerity or art?
25. ‘[poetry] may make us from time to time a little more aware of the deeper, unnamed feelings which form the substratum of our being, to which we rarely penetrate’ (T S ELIOT). Discuss literature and the unconscious.
26. ‘American Auden, on the other hand, was a walking readers’ digest: names – Rilke, Kierkegaard, Goethe, James – clung to him like Coney Island confetti...’ (PHILIP LARKIN). Write about poetry and learning.
27. Write about ONE of the following: the second law of thermodynamics; symbolism; science; translation and imitation; the short story; narrative poetry; the twentieth-century lyric; form; science fiction; the essay; eroticism; classicism and romanticism; dialect; neo-paganism; race.

**BEGL 4103 CELA 4103**  
**BEGL 4123 CMHN 4103**

**LAST PAGE**

**BEGl 4104  
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**FIRST PUBLIC EXAMINATION**  
**Moderations in English Language and Literature: Paper 3 (a)**  
**Preliminary Examination in English and Modern Languages, Part 2: Paper 2 (c)**  
**Preliminary Examination in Modern History and English: Paper 4 (c)**

**INTRODUCTION TO MEDIEVAL STUDIES:  
OLD ENGLISH LITERATURE**

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**TRINITY TERM 2010**

**Friday 18 June, 9.30 a.m. – 12.30 p.m.**

**Time allowed — Three hours**

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**Answer QUESTION 1 and any TWO others.**

**You may write an essay on a text you have chosen for commentary, but you must be careful not to duplicate material across the two answers.**

**If you are offering Paper 4 (c) 'Beowulf and its Cultural Background' you must NOT write on *Beowulf* in this paper.**

**Candidates are reminded that at the start of each essay they should identify clearly which question they are attempting, and, where appropriate, which option within that question, identifying it through a letter, where these are given (e.g. Q5(a)), and / or a key word or phrase.**

**Please DO NOT turn over until told that you may do so.**

Answer **Question 1** and any **TWO** others.

1. EITHER (a) Translate the following passage into good Modern English prose.

St Alban converts his executioner

Hwæt ða, Albanus efstan wolde to slege, and eode to þære ea, þa ða he ofer þa brycge ne mihte, and beseah to heofonum þone Hælend biddende; and seo ea þær-rihte adruwode him ætforan, and him weg rymde, swa swa he ge-wilnode æt Gode.

Þa wearð se cwellere, þe hine acwellan sceolde, þurh þæt wundor abryrd, and awarep his swurd, arn ða ardlice þa ða hi ofer ða ea comon, and feoll to his fotum mid fullum geleafan; wolde mid him sweltan ær ðan þe he hine sloge. He wearð þa geanlæht mid anrædum geleafan to ðam halgan were þe he beheafðian sceolde; and þæt swurd læg þær scynende him ætforan, and heora nan nolde naht eaðe hine slea.

Ða wæs ðær gehende þam halgan were an myrige dun mid wirtum amet, mid eallre fægernysse, and eac ful smeðe. Þa eode Albanus ðyder, and bæd sona æt Gode þæt he him sealde wæter uppan ðære dune, and he dyde swa. Þær arn þa wylspryncg æt Albanes fotum, þæt men mihton tocnawan his mihte wið God, þa ða se stream arn of ðære sticolan dune. He wearð þa be-heafðod for ðæs Hælendes naman uppan ðære dune, and to his Drihtne ferde mid sigefæstum martyr-dome and soðum geleafan; ac his slaga ne moste gesundful lybban, for ðam þe him burston ut butu his eagan, and to eorðan feollon mid Albanes heafde, þæt he mihte oncnawan hwæne he acwealde.

Glosses:

*adruwian*: to dry up

*abryrd*: excited, fired, ardent

*ardlice*: quickly

*geanlæht*: united

*eaðe*: willingly, readily

*ametan*: to adorn

*smeðe*: smooth, soft

*sticolan*: steep

*gesundful*: healthy, prosperous

OR (b) Write a critical commentary on the ONE of the following passages, placing it in context in the work from which it comes and analysing significant points of content and style.

Candidates *not* taking Paper 4(c) 'Beowulf and its Cultural Background' may choose between passages (i) and (ii)

Candidates taking Paper 4(c) 'Beowulf and its Cultural Background' may choose between passages (ii) and (iii)

- (i) Ða wæs on morgen mine gefræge  
ymb þa gifhealle guðrinc monig;  
ferdon folctogan feorran ond nean  
geond widwegas wundor sceawian,  
5 læpes lastas. No his lifgedal  
sarlic þuhte secga ænegum  
þara þe tirleases trode sceawode,  
hu he werigmod on weg þanon,  
niða ofercumen, on nicera mere  
10 fæge ond geflymed feorhlastas bær.  
Ðær wæs on blode brim weallende,  
atol yða geswing eal gemenged,

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- haton heolfre, heorodreore weol;  
 deaðfæge deog, siððan dreama leas  
 15 in fenfreoðo feorh alegde,  
 hæpene sawle; þær him hel onfeng.  
 Þanon eft gewiton ealdgesiðas  
 swylce geong manig of gomenwape,  
 fram mere modge mearum ridan,  
 20 beornas on blancum. Ðær wæs Beowulfes  
 mærdō mæned; monig oft gecwæð,  
 þætte suð ne norð be sām tweonum  
 ofer eormengrund ofer nænig  
 25 rondhæbbendra, rices wyrðra.

(ii)

- Forþon wat se þe sceal his winedryhtnes  
 leofes larcwidum longe forþolian:  
 ðonne sorg ond slæp somod ætgædre  
 earmne anhogan oft gebindað,  
 5 þinceð him on mode þæt he his mondryhten  
 clyppe ond cysse ond on cneo lecge  
 honda ond heafod, swa he hwilum ær  
 in geardagum giefstolas breac.  
 Ðonne onwæcneð eft wineleas guma,  
 10 gesihð him biforan fealwe wegas,  
 bapian brimfuglas, brædan fepra,  
 hreosan hrim ond snaw hagle gemenged.  
 þonne beoð þy hefigran heortan benne,  
 sare æfter swæsne. Sorg bið geniwad.  
 15 þonne maga gemynd mod geondhweorfeð,  
 greteð gliwstafum, georne geondsceawað  
 secga geseldan; swimmað oft on weg.  
 Fleotendra ferð no þær fela bringeð  
 cuðra cwidegiedda. Cearo bið geniwad  
 20 þam þe sendan sceal swiþe geneahhe  
 ofer wapema gebind werigne sefan.

(iii)

- Feala ic on þam beorge gebiden hæbbe  
 wraðra wyrda: geseah ic weruda God  
 þearle þenian. Þystro hæfdon  
 bewrigen mid wolcnum Wealdendes hræw,  
 5 scirne sciman; sceadu forð eode,  
 wann under wolcnum. Weop eal gesceaft,  
 cwiðdon Cyninges fyll: Crist wæs on rode.  
 Hwæðere þær fuse feorran cwoman  
 to þam Æðelinge; ic þæt eall beheold.  
 10 Sare ic wæs mid sorgum gedrefed, hnag ic hwæðre þam secgum to handa  
 eaðmod, elne mycle. Genamon hie þær ælmihtigne God,

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TURN OVER

- ahofon hine of ðam hefian wite; forleton me þa hilderincas  
 standan steame bedrifenne; eall ic wæs mid strælum forwundod.  
 Aledon hie ðær limwerigne; gestodon him æt his lices heafdum;  
 15 beheoldon hie ðær heofenes Dryhten, and he hine ðær hwile reste,  
 meðe æfter ðam miclan gewinne. Ongunnon him þa moldern wyrcean  
 beornas on banan gesyhðe, curfon hie ðæt of beorhtan stane;  
 gesetton hie ðæron sigora Wealdend. Ongunnon him þa sorhleod galan  
 earne on þa æfentide, þa hie woldon eft siðian,  
 20 meðe fram þam mæran þeodne; reste he þær mæte weorode.

2. 'Like secular heroes, Ælfric's saints are elevated far above ordinary experience, and they inhabit a distinctive literary world' (HUGH MAGENNIS).

EITHER (a) To what extent do Edmund and/or any other of Ælfric's saints resemble secular heroes?

OR (b) What have you found 'distinctive' about the 'literary world' of the saint's life?

3. '*The Battle of Maldon* [...], though it narrates an event from late Anglo-Saxon history, is one of the most quintessentially Germanic, backward-looking poems in Old English' (FRED C. ROBINSON). Do you agree?

4. 'Great catastrophes are occasions for heroes to make their greatest efforts and perform their finest feats' (C. M. BOWRA). Discuss the handling of 'great catastrophes' in any TWO OR MORE Old English texts.

5. EITHER (a) 'Although *Beowulf* is a narrative, its author was no more 'simply telling a story' than Virgil or Milton or Joyce was, and the interruptive and illustrative material is seldom if ever irrelevant to the broader purposes of the poet' (EDWIN MORGAN). Discuss.

OR (b) Ne hie huru winedrihten wiht ne logon  
 glædne Hroðgar, ac þæt wæs god cyning.

What constitutes a 'good king' in *Beowulf*?

6. EITHER (a) 'No other medieval poem dramatizes the Crucifixion from the Cross's point of view' (EAMONN O CARRAGAIN). What is the significance of this dramatization in the *Dream of the Rood*?

OR (b) Discuss the importance of dreams and dreamers in the *Dream of the Rood* and/or elsewhere in Old English literature.

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 CMHN 4104  
 CELA 4104

7. EITHER (a) '*The Wanderer* is a poem which focuses almost entirely on the mind' (DANIEL G. CALDER). Discuss.

OR (b)            Her bið feoh læne,   her bið freond læne  
                     her bið mon læne,   her bið mæg læne

How do any TWO OR MORE Old English poems explore the transience of earthly existence?

8. 'The story of Caedmon is also a story about the straightforward and indeed seamless absorption of vernacular poetry by a liturgical community' (BRUCE HOLSINGER). Do you agree?

9. 'Old English poetry is a good deal more playful than is often acknowledged' (JOHN D. NILES). Where in Old English literature (poetry or prose) have you found a 'playful' strain?

10. 'What we have come to think of as the inherently "oral" quality of early English poetry – its origins in formulaic composition or its transmission in the public contexts of instruction or entertainment – may, as I suggest, be a literary fiction of its own' (SETH LERER). Discuss.

11. 'To some extent, every Old English poem makes a leap of imagination into the cultural gap between the past and the present, [...] secular Germanic and Christian Latin values' (ROY M. LIUZZA). Explore EITHER OR BOTH of these 'cultural gaps' in the Old English poetry you have read.

12. 'It is idle to pretend that we can take the poetry apart from the language in which it was written. The language here offers certain possibilities which the poets are inevitably led to exploit' (GAVIN BONE).

EITHER (a) Make a case for the literary merit of any ONE OR MORE published translations of Old English poetry.

OR (b) What are the 'possibilities' offered by the language of Old English poetry?

13. Argue for the importance of any ONE of the following in relation to the Old English literature you have read: (a) manuscript context; (b) genre; (c) archaeology.

**BEGL 4105  
CELA 4105  
CMHN 4105**

**FIRST PUBLIC EXAMINATION**

**Moderations in English Language and Literature: Paper 3 (b)  
Preliminary Examination in English and Modern Languages, Part 2: Paper 2 (d)  
Preliminary Examination in Modern History and English: Paper 4 (d)**

**INTRODUCTION TO MEDIEVAL STUDIES:  
MIDDLE ENGLISH LITERATURE**

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**TRINITY TERM 2010**

**Friday 18 June, 9.30 a.m. – 12.30 p.m.**

**Time allowed — Three hours**

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**Answer QUESTION 1 and any TWO others. Candidates are reminded that they must show substantial knowledge of at least THREE texts in the two essays.**

**Candidates are reminded that at the start of each essay they should identify clearly which question they are attempting, and, where appropriate, which option within that question, identifying it through a letter, where these are given (e.g. Q5(a)), and / or a key word or phrase.**

**Please DO NOT turn over until told that you may do so.**

1. Write a critical commentary on ONE of the following passages, placing it in context in the work from which it comes and analysing significant points of content and style. In addition, provide a modern English translation of the bold section in your selected passage.

- (a) **Whan Phebus dwelled heere in this erthe adoun,  
As olde bookes maken mencioun,  
He was the mooste lusty bachiler  
In al this world, and eek the beste archer.**
- 5 **He slow Phitoun, the serpent, as he lay  
Slepyng agayn the sonne upon a day;  
And many another noble worthy dede  
He with his bowe wroghte, as men may rede.**
- Pleyen he koude on every mynstralcie,  
10 And syngen that it was a melodie  
To heeren of his cleere voys the soun.  
Certes the kyng of Thebes, Amphioun,  
That with his syngyng walled that citee,  
Koude nevere syngen half so wel as hee.
- 15 Therto he was the semelieste man  
That is or was sith that the world bigan.  
What nedeth it his fetures to discryve?  
For in this world was noon so faire on-lyve.  
He was therwith fulfild of gentillesse,
- 20 Of honour, and of parfit worthyesse.  
This Phebus, that was flour of bachilrie,  
As well in fredom as in chivalrie,  
For his desport, in signe eek of victorie  
Of Phitoun, so as telleth us the storie,
- 25 Was wont to beren in his hand a bowe.  
Now hadde this Phebus in his hous a crowe  
Which in a cage he fostred many a day.  
And taughte it speken, as men teche a jay.  
Whit was this crowe as is a snow-whit swan,
- 30 And countrefete the speche of every man  
He koude, whan he sholde telle a tale.  
Therwith in al this world no nyghtyngale  
Ne koude, by an hondred thousand deel,  
Syngen so wonder myrily and weel.

**B EGL 4105  
C ELA 4105  
C MHN 4105**



(b)

Allas, that Chauntecleer fleigh fro the bemes!  
Allas, his wyf ne roghte nat of dremes!  
And on a Friday fil al this meschaunce.

O Venus, that art goddesse of plesaunce,  
5 Syn that thy servant was this Chauntecleer,  
And in thy servyce dide al his poweer,  
Moore for delit than world to multiplye,  
Why woldestow suffre hym on thy day to dye?

O Gaufred, deere maister soverayn,  
10 That whan thy worthy kyng Richard was slayn  
With shot, compleynedest his deeth so soore,  
Why ne hadde I now thy sentence and thy loore,  
The Friday for to chide, as diden ye?  
For on a Friday, soothly, slayn was he.  
15 Thanne wolde I shewe yow how that I koude pleyne  
For Chauntecleres drede and for his peyne.

Certes, swich cry ne lamentacion  
Was nevere of ladyes maad whan Ylion  
Was wonne, and Pirrus with his streite swerd,  
20 Whan he hadde hent kyng Priam by the berd,  
And slayn hym, as seith us *Eneydos*.  
As maden alle the hennes in the clos,  
Whan they had seyn of Chauntecleer the sighte.  
But sovereynly dame Pertelote shrighthe  
25 Ful louder than dide Hasdrubales wyf,  
Whan that hir housbonde hadde lost his lyf  
And that the Romainys hadde brend Cartage.  
She was so ful of torment and of rage  
That wilfully into the fyr she sterte  
30 And brende hirselven with a stedefast herte.

O woful hennes, right so criden ye  
As whan that Nero brende the citee  
Of Rome cryden senatoures wyves  
For that hir husbondes losten alle hir lyves -  
35 Withouten gilt this Nero hath hem slayn.  
Now wole I turne to my tale agayn.

B EGL 4105  
C ELA 4105  
C MHN 4105

TURN OVER

2. EITHER (a) 'The "Go away, author, you don't exist" position, the "Come back, author, all is forgiven" position, and the "It's all someone else's fault" position' (DEREK PEARSALL, citing Wayne C. Booth). How does a reader determine meaning or 'irony', given the multi-layered levels of narration in *The Canterbury Tales*? (You may, if you wish, confine your answer to a detailed study of either 'The Nun's Priest's Tale' or 'The Manciple's Tale').

OR (b) How does Chaucer exploit the incompatibility of book-learning and common sense in *The Canterbury Tales*?

3 EITHER (a)

Wel may men clepe and calle me Mara  
From hennesforward, so may men me call.  
How sholde I lenger clept be Maria,  
Syn 'I', which is Ihesus, is fro me fall?

Discuss the place of wit and rhetorical display in Hoccleve's writing.

OR (b) 'One's inner life ... to some extent exists only in terms of the conventions of one's age' (STEPHEN MEDCALF). Discuss in relation to Hoccleve.

4. EITHER (a) Discuss what Meg Twycross has described as the 'heightened consciousness of the whole fact of dramatic illusion', with reference to the Wakefield Plays: 'Far from trying to pretend that these things are real, the playwrights underline the lack of naturalism.'

OR (b) The dominant theme of the Wakefield Plays 'is one of discordance, of the poor crying out about injustices ... of courts tyrannizing over one and all .... If any place needs the return of Jesus it is that bereft countryside' (MARTIN STEVENS). How does the Wakefield Master treat the past in the present and the present in the past?

5. EITHER (a) 'Malory can be very monotonous. Episodes quickly blur into one another in the reader's memory; one longs for a change in narrative pace, some kind of local color to keep them distinct' (MARK LAMBERT). Discuss Malory's narrative technique in the light of this description.

OR (b) 'Balyn is one of the clearest examples that much of the *Morte Darthur* is bleakly tragic - and that, in tragic circumstances questions of guilt and villainy, good and evil, are more complex than in romance circumstances' (K. S. WHETTER). Discuss.

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6. 'Romances usually end happily with the restoration of an order that was disrupted at the beginning of the story, the cast is aristocratic ... the setting is idealized, often supernatural' (AD PUTTER). How easy is it to define medieval 'romance'?
7. 'Disguise is used both in serious and playful contexts ... affording much pleasure to an audience in the know' (JUDITH WEISS). Discuss the theme of disguise in Middle English literature you have studied.
8. 'Women in medieval English literature are presented as capable of moral choice and action, while at the same time a woman's "natural" role is that of subordination.' Discuss.
9. 'Religious poems began to interact with secular ones, really to the advantage of both, so that ... it is no longer possible to tell at the beginning of an English poem whether it will proceed to a sacred or a secular resolution' (JOHN HIRSH). Discuss.
10. 'Hearing a traditional narrative is exposing oneself to the familiar, re-experiencing a fictional world, whose conventionality is both recognized and accepted. This traditionality concerns not only plot and character, but also narrative technique and diction' (KARL REICHL). Discuss.
11. 'Mystical writing can only ever be about thresholds: the thresholds of language, the thresholds of perception, the thresholds of interpretation.' Discuss.
12. 'Nobody can come to the contemplation of the Deity unless he be first reformed by fullness of humility and charity to the likeness of Jesus in his manhood' (WALTER HILTON). Discuss representations of Christ's human nature as a means to knowledge of the divine in writing of this period.
13. Women religious writers 'embraced vernacular languages to craft sophisticated theologies all their own, winning acceptance and turning the negative associations of the vernacular and the feminine into assets' (RENATE BLUMENFELD-KOSINSKI). Discuss.
14. Write on the treatment of one of the following in medieval English literature: the uses of learning; the meaning of the Christian life; the practice of poetry; sex.

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**C ELA 4105**  
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**B EGL 4102  
B EGL 4122  
C ELA 4102  
C MHN 4102**

**FIRST PUBLIC EXAMINATION**

**Moderations in English Language and Literature: Paper 2(a) and Paper 4(a)  
Preliminary Examination in English and Modern Languages, Part 2: Paper 2(a)  
Preliminary Examination in Modern History and English: Paper 4(a)**

**VICTORIAN LITERATURE (1832-1900)**

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**TRINITY TERM 2010**

**Wednesday, 16 June, from 9.30 a.m. - 12.30 p.m.**

**Time allowed — Three hours**

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**Answer THREE questions:**

**You may apply the following questions to any author or authors, or to any work or group of works, as seems to you appropriate. You should NOT write more than one answer substantially on the same author. If you are offering Thomas Hardy as Special Author for Paper 4 of Moderations in English you must NOT write on him in this paper.**

**Candidates are reminded that at the start of each essay they should identify clearly which question they are attempting, and, where appropriate, which option within that question, identifying it through a letter, where these are given (e.g. Q5(a)), and / or a key word or phrase.**

**Please do NOT turn over until told that you may do so.**

1. 'The revolt against Victorianism meant to the young poet a revolt against irrelevant descriptions of nature, the scientific and moral discursiveness of *In Memoriam* ... the political eloquence of Swinburne, the psychological curiosity of Browning, and the poetical diction of everybody' (W.B. YEATS [1936]). How would you defend Victorian literature against Yeats's charge of 'Victorianism'? (You need not treat the authors that Yeats cites.)

2. '[T]he mandate of God to His creature man is: Work!' (THOMAS CARLYLE). In what different ways is work portrayed in Victorian writing?

3. 'The world of Dickens is a world without God; and as a substitute for the power and glory of the omnipotent and omniscient are a few sentimental references to heaven, angels, the sweet faces of the dead, and Oliver saying, "Heaven is a long way off, and they are happy there to come down to the bedside of a poor boy."' (GRAHAM GREENE)

EITHER: (a) What substitutes for traditional religion do you find in Victorian writing?

OR: (b) Does Victorian writing ever put sentimentality to good use?

4.

King Arthur's self  
Was commonplace to Lady Guinevere;  
And Camelot to minstrels seemed as flat  
As Fleet Street to our poets.

(E.B. BROWNING, *Aurora Leigh*)

EITHER: How does Victorian writing represent historical difference?

OR: Discuss Victorian literary attitudes to the 'commonplace'.

5. '[L]yric is the oldest, most natural, most *poetical* of poetry, and I would always get it if I could: but I find in these latter days that one has a great deal to say, and try to get attended to, which is out of the lyrical element and capability – and I am forced to take the nearest way to it' (ROBERT BROWNING, letter of 1 October 1855). What is the place of 'the lyrical element' in Victorian poetry?

**B EGL 4102    B EGL 4122**  
**C ELA 4102    C MHN 4102**

6. 'Arnold was well aware that the values he was struggling to assert were precarious and almost undemonstrable' (PATRICK PARRINDER). How secure or demonstrable do you consider either Arnold's 'values' or those of any other Victorian social critic or critics?

7. 'Society always has a destructive influence upon an artist' (JOHN RUSKIN). In what ways do Victorian writers conceive of the relationship between society and the artist?

8. 'For this was one of the most peculiar of the problems of the Victorian mind. The idea of the supernatural was perhaps at as low an ebb as it had ever been' (G.K. CHESTERTON). Would you defend any Victorian 'supernatural' writing against the charge?

9. 'The truth of infinite value that he teaches is *realism* – the doctrine that all truth and beauty are to be attained by a humble and faithful study of nature, and not by substituting vague forms, bred by imagination on the mists of feeling, in place of definite, substantial reality. The thorough acceptance of this doctrine would remould our life...' (GEORGE ELIOT reviewing John Ruskin's *Modern Painters*, volume III).

- EITHER: (a) Where do you find Victorian writing characterised by such 'realism'?  
OR: (b) What other versions of realism may be relevant to a study of Victorian writing?  
OR: (c) What value is given to 'imagination' in Victorian writing?

10. '[I]t is undoubtedly the case that women wrote with a sense of belonging to a particular group defined by their sexuality, and that this sense comprehends political differences and very different kinds of poetic language' (ISOBEL ARMSTRONG). Discuss.

11. Each for himself is still the rule:  
We learn it when we go to school –  
The devil take the hindmost, O!  
(A.H. CLOUGH)

- EITHER: (a) What do people learn at school in Victorian writing?  
OR: (b) How do Victorian moralists regard individualism?

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**TURN OVER**

12. '[A]s natural selection works solely by and for the good of each being, all corporeal and mental endowments will tend to progress towards perfection' (CHARLES DARWIN, *On the Origin of Species*). Discuss evolutionary ideas in Victorian writing.

13. 'I never said I loved you, John' (CHRISTINA ROSSETTI).

EITHER: (a) Discuss representations of unlovingness in Victorian writing.  
OR: (b) Write about address in Victorian poetry.

14. 'On re-reading my description of [Manchester] Old Town, I must admit that, far from having exaggerated anything, I have not written vividly enough to impress the reader with the filth and dilapidation of a district which is quite unfit for human habitation' (FRIEDRICH ENGELS, *The Condition of the Working-Class in England in 1844*). How successfully does Victorian writing describe urban and/or working class experience?

15.

Too fast we live, too much are tried,  
Too harassed, to attain  
Wordsworth's sweet calm, or Goethe's wide  
And luminous view to gain.

(MATTHEW ARNOLD)

EITHER: (a) How do Victorian writers represent their own modernity?  
OR: (b) How do Victorian writers regard their literary ancestors?

16. 'For who can know himself, and the multitude of subtle influences which act upon him?' (JOHN HENRY NEWMAN, *Apologia pro vita sua*). How do any TWO OR MORE Victorian writers respond to the challenges of autobiography?

17. 'Melodrama, like all theatrical activity, is an essential social process, even if its vital function is not immediately recognized' (DAVID MAYER). Discuss the significance of melodrama in the period.

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18.

There was an old person in black,  
A Grasshopper jumped on his back;  
When it chirped in his ear, he was smitten with fear,  
That helpless old person in black.

(EDWARD LEAR.)

- EITHER: (a) Is 'Nonsense' a useful category within Victorian literature?  
OR: (b) Write about Victorian fear.

19. 'Do not study matter for its own sake, but as the countenance of God! Study the forms and colours of leaves and flowers, and the growth and habits of plants; not to classify them, but to admire them and adore God. Study the sky! Study water! Study trees! Study the sounds and scents of nature !' (CHARLES KINGSLEY). To what uses is the 'study' of nature put in the writings of the Victorian period?

20.

So let us raise  
Victoria's praise,  
And Albert's proud condition,  
That takes his ayse  
As he surveys  
This Cristial Exhibition.

(W.M. THACKERAY, 'The Crystal Palace, 1851')

Where do you find Victorian satire to be at its most forceful?

21. 'The "Studies in the Renaissance" have made of criticism a new art – have raised criticism almost to the act of creation' (ARTHUR SYMONS on Walter Pater). Discuss the creativity of criticism in the Victorian period.

22. 'Now it is the virtue of design, pattern, or inscape to be distinctive and it is the vice of distinctiveness to become queer. This vice I cannot have escaped' (G.M. HOPKINS). How does Victorian writing cultivate, or resist, such distinctiveness?

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**TURN OVER**



23. 'It sets a limit, we think, to the development of the old-fashioned English novel. Its diffuseness ... makes it too copious a dose of pure fiction. If we write novels so, how shall we write History?' (HENRY JAMES on *Middlemarch*). Discuss, in relation to George Eliot, or to Henry James, or to any other Victorian novelist.

24. 'Without doubt Hardy, like others of his century, was forever on the look-out for some sign that humanity was improving, and his failure to perceive one produced many occasional bitter utterances' (PHILIP LARKIN). Discuss, in relation to Hardy or to any other Victorian writer.

25.

Oh stay at home, my lad, and plough  
The land and not the sea ...

(A.E. HOUSMAN)

Write about the urge to travel, or the urge to stay at home, in Victorian writing.

26. 'The tone established by Wilde is one of overbred boredom, of elegant desperation among a leisure class at its wits' end' (DECLAN KIBERD). Discuss, in relation to Wilde or to any other writer of the period.

**FIRST PUBLIC EXAMINATION**

**Moderations in English Language and Literature: Paper 2(a) and Paper 4(a)  
Preliminary Examination in English and Modern Languages, Part 2: Paper 2(a)  
Preliminary Examination in Modern History and English: Paper 4(a)**

**VICTORIAN LITERATURE (1832-1900)**

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**TRINITY TERM 2011**

**Wednesday, 22 June, 9.30 am – 12.30 pm**

**Time allowed – 3 hours**

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**Answer THREE questions:**

**You may apply the following questions and/or quotations to any author or authors, or to any work or group of works, as seems to you appropriate. You should NOT write more than one answer substantially on the same author. If you are offering Christina Rossetti or Thomas Hardy as Special Author for Paper 4 of Moderations in English you must NOT write on them in this paper.**

**Candidates are reminded that at the start of each essay they should identify clearly which question they are attempting, and, where appropriate, which option within that question, identifying it through a letter, where these are given (e.g. Q5(a)), and / or a key word or phrase.**

**Please do NOT turn over until told that you may do so.**

1. 'This generation is getting the wholesome philosophical instinct, that only by knowing the past can one guess the future, that the future is contained in the past, and the child father of the man; that one generation reaps what its forefathers have sown' (CHARLES KINGSLEY).

Discuss the preoccupation with history AND/OR inheritance in writing of the period.

2. *Action will furnish belief*, – but will that belief be the true one?  
That is the point, you know.  
(ARTHUR HUGH CLOUGH)

Discuss the relationship between action and belief in writing of the period.

3. EITHER a) There are many passages in some of our greatest modern poets which are far too obscure; in which there is no proportion between style and subject; in which any half-expressed figure, any harsh construction, any distorted collocation of words, any remote sequence of ideas, is admitted' (BENJAMIN JOWETT).

Discuss some of the difficulties or challenges presented by Victorian poetry.

OR b) 'Poetry and eloquence are both alike the expression or utterance of feeling. But if we may be excused the antithesis, we should say that eloquence is *heard*, poetry is *overheard*' (JOHN STUART MILL).

How useful or valid is Mill's distinction between 'poetry' and 'eloquence'?

4. 'We're made so that we love  
First when we see them painted, things we have passed  
Perhaps a hundred times, nor cared to see;  
And so they're better, painted – better to us,  
Which is the same thing. Art was given for that.'  
(ROBERT BROWNING)

Discuss any part of this quotation in relation to writing of the period.

5. 'Perhaps no terms have been so injurious to the profession of the novelist as those two words, hero and heroine. In spite of the latitude which is allowed to the writer in putting his own interpretation upon these words, something heroic is still expected, whereas, if he attempts to paint from Nature, how little that is heroic should he describe' (ANTHONY TROLLOPE).

Discuss representations of the 'heroic' in writing of the period.

6. 'The story here presented will be told by more than one pen, as the story of an offence against the laws is told in Court by more than one witness – with the same object in both cases, to present the truth always in its most direct and most intelligible aspect' (WILKIE COLLINS).

Discuss truth-telling AND/OR multiple perspectives in writing of the period.

7. I kept the life, thrust on me, on the outside  
Of the inner life, with all its ample room  
For heart and lungs, for will and intellect  
Inviolable by conventions.  
(ELIZABETH BARRETT BROWNING)

Discuss any part of this quotation in relation to writing of the period.

8. 'I can do a good deed with my cash. My thousand a year is not merely a matter of dirty bank-notes and jaundiced guineas (let me speak respectfully of both though, for I adore them); but, it may be, health to the drooping, strength to the weak, consolation to the sad' (CHARLOTTE BRONTË).

Discuss the representation of money AND/OR morality in writing of the period.

9. 'It is only natural, in an age which has turned out to be one of events, that art and literature should attempt a kindred depth of effect and shock of incident' (MARGARET OLIPHANT).

Discuss how Victorian sensation writing AND/OR melodrama responds to the social circumstances and concerns of the age.

**TURN OVER**

10. 'And thus ever, by day and by night, under the sun and under the stars, climbing the dusty hills and toiling along the weary plains, journeying by land and journeying by sea, coming and going on strangely, to meet and to act and react on one another, move all we restless travellers through the pilgrimage of life' (CHARLES DICKENS).

Discuss the uses of travel-writing AND/OR any of the other ways in which travel is represented in the period.

11. 'Humour! If tears are the alms of gentle spirits, and may be counted, as sure they may, among the sweetest of life's charities, of that kindly sensibility, and sweet sudden emotion, which exhibits itself at the eyes, I know no such provocative as humour' (WILLIAM MAKEPEACE THACKERAY).

Discuss some of the uses to which humour AND/OR sentimentality are put in the period.

12. 1<sup>st</sup> CITIZEN All things cool with time –  
The sun itself, they say, till heat shall find  
A general level, nowhere in excess.  
2<sup>nd</sup> CITIZEN 'Tis a poor climax, to my weaker thought,  
That future middlingness.  
(GEORGE ELIOT)

Discuss the period's literary representations of science AND/OR its sense of an ending.

13. EITHER a) 'Certain broad distinctions of moral and emotional temperament may undoubtedly be detected in literary style. A tendency towards exaggeration, towards self-revelation, towards emphasis on one side; a tendency to reserve, to diminished tone in colouring, to parsimony of rhetorical resource upon the other; these indicate expansiveness or reticence in the writer' (JOHN ADDINGTON SYMONDS).

Discuss the literary style of ONE OR MORE writers of the period.

OR b) 'Literature in many of its branches is no other than the shadow of good talk; but the imitation falls far short of the original in life, freedom and effect' (ROBERT LOUIS STEVENSON).

Discuss the relationship between speech and writing in the period.

14. 'Nothing in life had such an interest or such a price for him as his impressions and reflexions. They came from everything he touched, they made him vibrate, kept him thrilled and throbbing, for most of his waking consciousness, and they constituted as yet the principal events and stages of his career' (HENRY JAMES).

Discuss any part of this quotation in relation to writing of the period.

15. Ah Nature, framed in fault,  
There's comfort then, there's salt;  
Nature, bad, base, and blind,  
Dearly thou canst be kind.  
(GERARD MANLEY HOPKINS)

Discuss Victorian attitudes to nature.

16. 'In point of fact what is interesting about people in good society [...] is the mask that each one of them wears, not the reality that lies behind the mask' (OSCAR WILDE).

Discuss disguise AND/OR performance in writing of the period.

17. 'No accident, however sanguinary, can produce a moment of real drama' (GEORGE BERNARD SHAW).

Discuss in relation to any writing of the period (you need not restrict your examples to the theatre).

18. 'Ah, it is the fault of our science that it wants to explain all, and if it explain not, then it says there is nothing to explain. But yet we see around us every day the growth of new beliefs, which think themselves new; and which are yet but the old, which pretend to be young' (BRAM STOKER).

Discuss superstition AND/OR 'new beliefs' in writing of the period.

**TURN OVER**

19. 'Then 'ere's to the Widow at Windsor,  
And 'ere's to the stores an' the guns,  
The men an' the 'orses what make up the forces  
O' Missis Victorier's sons.  
(Poor beggars! Victorier's sons!)
- (RUDYARD KIPLING)

Discuss the uses of conflict in writing of the period AND/OR any other aspect of this quotation that seems to you interesting.

20. ‘Off with her head!’ the Queen shouted at the top of her voice.  
Nobody moved.  
‘Who cares for you?’ said Alice (she had grown to her full size by this time).  
‘You’re nothing but a pack of cards!’ (LEWIS CARROLL).

Discuss in relation to children's literature AND/OR any other writing of the period.

**LAST PAGE**

**FIRST PUBLIC EXAMINATION**

**Moderations in English Language and Literature: Paper 2(b) and 4(b)  
Preliminary Examination in English and Modern Languages, Part 2: Paper 2(b)  
Preliminary Examination in Modern History and English: Paper 4 (b)**

**MODERN LITERATURE (1900 TO THE PRESENT DAY)**

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**TRINITY TERM 2011**

**Thursday, 23 June, 2.30pm – 5.30 pm**

**Time allowed – three hours**

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Answer **THREE** questions:

You may apply the following questions and/or quotations to any author or authors, or to any work or group of works, as seems to you appropriate. You should NOT write more than one answer substantially on the same author. If you are offering Thomas Hardy, Virginia Woolf, Samuel Beckett, or Seamus Heaney as Special Author for Paper 4 of Moderations in English you must NOT write on them in this paper.

Candidates are reminded that at the start of each essay they should identify clearly which question they are attempting, and, where appropriate, which option within that question, identifying it through a letter, where these are given (e.g. Q4(a)), and / or a key word or phrase.

**Please DO NOT turn over until told that you may do so.**



1. 'Today, in the wake of pioneering work by Frank Kermode, Robert Langbaum, and especially Harold Bloom, Eliot not only seems indebted to Tennyson; his Modernism makes most sense when we understand it as part of a continuum beginning with the publication of the *Lyrical Ballads*' (JAMES LONGENBACH).

Discuss the relationship of any modern writer or writers to their predecessors.

2. 'In using myth, in manipulating a continuous parallel between contemporaneity and antiquity, Mr. Joyce is pursuing a method which others must pursue after him' (T. S. ELIOT on *Ulysses*).

Discuss EITHER modern literature's use of myth OR its representation of history.

3. 'Language was perceived quite differently [...] The new relationships of the metropolis, and the inescapable new uses in newspapers and advertising attuned to it, forced certain productive kinds of strangeness and distance' (RAYMOND WILLIAMS).

Discuss any part of this statement in relation to modern literature.

4. 'Only a short time ago it might have been supposed that the English novel was not what the French call *discutable* [debatable]. It had no air of having a theory, a conviction, a consciousness of itself behind it – of being the expression of an artistic faith, the result of choice and comparison' (HENRY JAMES).

EITHER a) Discuss literary self-consciousness in any writer or writers of the period.

OR b) Explore the relationship between modern literature and literary criticism or literary theory.

5. 'Nothing happens' (MAY SINCLAIR on Dorothy Richardson's *Pilgrimage*)

Discuss EITHER in relation to the representation of everyday life OR to any other aspect of modern literature.

6. 'Literature is no-one's private ground; literature is common ground' (VIRGINIA WOOLF). Discuss.
7. 'Professional and commercial careers are opening up for you. Is that all you want? If you honestly desire to find your level without prejudice, be brave and deny at the outset that pathetic clap-trap wacry, "Woman is the equal of man"' (MINA LOY).

To what extent does women's writing of the period define its own tradition and style?

8. 'The content may have changed. It may now be less figurative, less lucidly realistic. But it is still assumed that a work of art *is* its content. Or, as it's usually put today, that a work of art by definition *says* something' (SUSAN SONTAG).

How have modern writers challenged assumptions about the 'content' of art?

9. 'Between 1920 and 1928, many poets were trying to write long poems which would present a unified view of the social crisis as they saw it, and imply their criticism of it' (MICHAEL ROBERTS).

What are the achievements of the modernist long poem? [You need not restrict your discussion to the period 1920-1928]

10. 'I should like to be able to strip dramatic action of all that is particular to it: the plot, the accidental characteristics of the characters, their names, their social setting and historical background, the apparent reasons for the dramatic conflict, and all the justifications, explanations and logic of the conflict' (EUGÈNE IONESCO). Discuss.

11. 'The emergence within modern drama of elaborately descriptive and narrative stage directions is an instance of a more general reliance on the part of modern drama on language that mediates, describes, proscribes, and interrupts the mimetic space of the theater' (MARTIN PUCHNER).

Discuss the relationship between language and representation in modern drama.

12. 'As critical practice and critical theory tend towards thinking of everything as text, I've become more and more voice/ear oriented' (SEAMUS HEANEY).

What is achieved by poetry that is 'voice/ear oriented'?

13. 'When the real is no longer what it used to be, nostalgia assumes its full meaning' (JEAN BAUDRILLARD). Discuss.

14. 'Eclecticism is the degree zero of contemporary culture: one listens to reggae, watches a western, eats McDonald's food for lunch and local cuisine for dinner, wears Paris perfume in Tokyo and "retro" clothes in Hong Kong; knowledge is a matter for TV games' (JEAN-FRANÇOIS LYOTARD).

What literary opportunities are presented by such 'eclecticism'?

**TURN OVER**

15. 'Our daily life, our psychic experience, our cultural languages, are today dominated by categories of space rather than by categories of time' (FREDRIC JAMESON).

Discuss some of the ways in which modern literature explores the categories of space AND/OR time.

16. 'My quarrel with the English language has been that the language reflected none of my experience' (JAMES BALDWIN).

Discuss how the English language has been challenged to reflect the experiences of writers of other nations AND/OR ethnicities.

17.       The whole landscape a manuscript  
            We had lost the skill to read,  
            A part of our past disinherited.  
                                (JOHN MONTAGUE)

EITHER a) How has the rural AND/OR the regional been treated in modern literature?

OR b) Discuss any other aspect of this quotation you find interesting.

18. 'The "post-colonial scene" occurs in an entranced suspension of history, as if the definitive historical events have preceded us, and are not now in the making' (ANNE McCLINTOCK). Discuss.

19. 'We live in Gothic times' (ANGELA CARTER).

How have writers used the Gothic AND/OR the fantastic to analyse modern life?

20. I am not a painter, I am a poet.  
Why? I think I would rather be  
A painter, but I am not.  
(FRANK O'HARA)

What issues are raised when modern literature engages with painting AND/OR any other art form?

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**FIRST PUBLIC EXAMINATION**

**Moderations in English Language and Literature: Paper 3 (a)**

**Preliminary Examination in English and Modern Languages, Part 2: Paper 2 (c)**

**Preliminary Examination in Modern History and English: Paper 4 (c)**

**INTRODUCTION TO MEDIEVAL STUDIES:  
OLD ENGLISH LITERATURE**

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**TRINITY TERM 2011**

**Friday, 24 June, 9.30 am – 12.30 pm**

**Time allowed – Three hours**

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**Answer QUESTION 1 and any TWO others.**

**You may write an essay on a text you have chosen for commentary, but you must be careful not to duplicate material across the two answers.**

**If you are offering Paper 4 (c) 'Beowulf and its Cultural Background' you must NOT write on *Beowulf* in this paper.**

**Candidates are reminded that at the start of each essay they should identify clearly which question they are attempting, and, where appropriate, which option within that question, identifying it through a letter, where these are given (e.g. Q5(a)), and / or a key word or phrase.**

**Please DO NOT turn over until told that you may do so.**

Answer **Question 1** and any **TWO** others.

1. EITHER (a) Translate the following passage into good modern English prose.

*The Four Evangelists*

Feower Cristes bec sindon be Criste sylfum awriten. An ðæra awrat Matheus, þe mid þam Hælende wæs, his agen leorningniht on þisum life farende, and he his wundra geseah and awrat hi on þære bec, þe him to gemynde þa mihton becuman, on Ebreiscum gereorde, æfter Cristes þrowunge on Iudea lande, þam þe gelyfdon on God; and he ys se forma godspellere on ðære gesetnisse. Marcus se godspellere, þe wæs mid Petre on lare, his agen godsunu on Godes lare gebogen, wrat þa oðre boc be Petres bodunge, be ðam ðe he geleornode of his larspellum on Romana byrig, swa swa he gebeden wæs þurh ða geleafullan þe gelyfdon on God of þare burhware þurh Petres bodunge. Lucas se godspellere awrat ða þriiddan boc, se ðe fram cildhade folgode þam apostolum and mid Paule sibþan siðode on his fare and æt him leornode ða godspellican lare, on clænisse lybbende, and awrat þa Cristes boc on Achaian lande mid Greciscum gereorde, swa he of Paulas lare and þæra apostola lare leornode. Iohannes se apostol on Asian lande, swa swa þa biscopas bædon, began þa feorðan boc be Cristes godgundnyssse, on Greciscum gereorde, and be ðære deopnyssse þe him Drihten awreah, þa þa he hlinode on his luflicum breoste, on þam ðe wæs behydd se heofonlica goldhord. Ðas synd þa feower ean of anum wyllspringe þe gað of paradisum ofer Godes folc wide.

Glosses:

<i>Ebreisc</i> : Hebrew	<i>þrowung</i> : suffering, passion	<i>gereord</i> : language, speech
<i>geþeon</i> : to thrive, prosper	<i>bodung</i> : message, preaching	
<i>geleafull</i> : faithful, believing	<i>godgundnyss</i> : divinity	<i>awreon</i> : to reveal
<i>hlinian</i> : to recline, rest	<i>ea</i> : river	

OR (b) Write a commentary on ONE of the following passages, placing it in context in the work from which it comes and analysing important points of content and style.

**Candidates taking Paper 4(c) 'Beowulf and its Cultural Background' should not attempt commentary passages (i) and (ii), but should instead turn to page 6 for their choice of passages.**

- (i) Byrhtnoð mapelode, bord hafenode,  
wand wacne æsc, wordum mælde,  
yrre and anræd, ageaf him andsware:  
'Gehyrst þu, sælida, hwæt þis folc segeð?  
Hi willað eow to gafole garas syllan, 5  
ættrynne ord and ealde swurd,  
þa heregeatu þe eow æt hilde ne deah.  
Brimmanna boda, abeod eft ongean,  
sege þinum leodum miccle lapre spell,  
þæt her stynt unforcuð eorl mid his werode, 10  
þe wile gealgean eþel pysne,  
Æþelredes eard, ealdres mines,  
folc and foldan. Feallan sceolon

hæþene æt hilde. To heanlic me þinceð  
 þæt ge mid urum sceattum to scype gangon 15  
 unbefohtene, nu ge þus feor hider  
 on urne eard in becomon.  
 Ne sceole ge swa softe sinc gegangan;  
 us sceal ord and ecg ær geseman,  
 grim guðplega, ær we gofol syllon.' 20  
 Het þa bord beran, beornas gangan,  
 þæt hi on þam easteðe ealle stodon.  
 Ne mihte þær for wætere werod to þam oðrum;  
 þær com flowende flod æfter ebban,  
 lucon lagustreamas. To lang hit him þuhte, 25  
 hwænne hi togædere garas beron.

- (ii) Wod under wolcnum to þæs þe he winreced,  
 goldsele gumena gearwost wisse  
 fættum fahne. Ne wæs þæt forma sið  
 þæt he Hroþgares ham gesohte;  
 næfre he on aldordagum ær ne siþðan 5  
 heardran hæle, healðegnas fand!  
 Com þa to recede, rinc siðian  
 dreamum bedæled. Duru sona onarn  
 fyrbendum fæst, syþðan he hire folmum æthran;  
 onbræd þa bealohydig, ða he gebolgen wæs, 10  
 recedes muþan. Raþe æfter þon  
 on fagne flor feond treddode,  
 eode yrremod; him of eagan stod  
 ligge gelicost leoht unfæger.  
 Geseah he in recede rinca manige, 15  
 swefan sibbegedriht samod ætgædere,  
 magorinca heap. Þa his mod ahlog:  
 mynte þæt he gedælde, ær þon dæg cwome,  
 atol æglæca anra gehwylces  
 lif wið lice, þa him alumpen wæs 20  
 wistfylle wen. Ne wæs þæt wyrd þa gen,  
 þæt he ma moste manna cynnes  
 ðicgean ofer þa niht. Pryðswyð beheold  
 mæg Higelaces hu se manscaða  
 under færgripum gefaran wolde. 25

2. 'When you've read one saint's life, you've read them all' (JAMES EARL). Do you agree with this verdict on the Old English saints' lives?

TURN OVER

3. EITHER (a) 'A tale of defiance and loss that makes clear the sad necessity for this policy of buying the Vikings off' (J. D. NILES).

How fair is this assessment of the *Battle of Maldon*?

OR (b) Wodon þa wælwulfas, for wætere ne murnon,  
wicinga werod west ofer Pantan.

Discuss literary depictions of the Vikings in Old English literature.

4. 'The moment of death is a tableau which the dying hero is concerned to stage appropriately' (JONATHAN WILCOX). Discuss.
5. EITHER (a) 'While Grendel's man-eating habits dehumanise him, in other respects he is much akin to his human victims' (WARD PARKS). Do you agree?

OR (b) 'Pær him hel onfeng'. How important is the Christian perspective in *Beowulf*?

6. EITHER (a) 'Verse was unsuited in both vocabulary and syntax to articulate the elements of psychological personality' (PETER CLEMOES). Do you agree?

OR (b) 'With its search for wisdom and its study of interpretive practice, *The Wanderer* bridges the gap between the poems [in the Exeter Book] that celebrate the mysteries of Christianity and those that ponder the mundanities of human existence' (ALICE SHEPPARD). Discuss.

7. 'The glorified cross is an object of beauty, and that beauty takes on a moral meaning by contrast with the sin-stained dreamer. Beauty finds function in *The Dream of the Rood*' (PAUL E. SZARMACH). Discuss.

8. 'Bede desired a narrative that collapsed (and reduced) native tradition and Christian doctrine into a new language and a new style' (ALLEN J. FRANTZEN).

EITHER (a) Evaluate this comment on *Bede's Account of the Poet Caedmon*.

OR (b) Explore the relationship between native tradition and Christian doctrine in any areas of Old English literature that interest you.

9. 'It is poetic technique that assures the place of Old English in the literary tradition' (NICHOLAS HOWE).

EITHER (a) Discuss any aspect of Old English poetic technique that you find interesting.

OR (b) How do you think Old English has shaped later literary tradition?

10. Ides gnornode  
geomrode giddum.  
(‘The woman mourned, lamented in songs’)  
(*Beowulf* ll. 1117-18)

How typical is this image of women in Old English literature?

11. ‘Not only did authors move between and mix genres, they also very often had a flexible or imprecise understanding of what and how particular genres were constituted’ (ALFRED HIATT).

How well does this describe the situation in Old English literature?

12. ‘Old English poets, it seems, exploited the oral culture which may have provided the conditions from which their works ultimately derived’ (SUSAN IRVINE).

How important is oral culture AND / OR manuscript culture to Old English literature?

13. Discuss ONE of the following in relation to Old English literature:

- (a) Anglo-Latin literature
- (b) Runes
- (c) Archaeology.

**TURN OVER**



**Question 1 (b)**

**THESE COMMENTARY PASSAGES ARE ONLY TO BE ATTEMPTED BY CANDIDATES TAKING Paper 4 (c) 'Beowulf and its Cultural Background'.**

Write a critical commentary on the ONE of the following passages, placing it in context in the work from which it comes and analysing significant points of content and style.

- (iii) Byrhtnoð maþelode, bord hafenode,  
wand wacne æsc, wordum mælde,  
yrre and anræd, ageaf him andsware:  
'Gehyrst þu, sælida, hwæt þis folc segeð?  
Hi willað eow to gafole garas syllan, 5  
ættrynne ord and ealde swurd,  
þa heregeatu þe eow æt hilde ne deah.  
Brimmanna boda, abeod eft ongear,  
sege þinum leodum miccle laþre spell,  
þæt her stynt unforcuð eorl mid his werode, 10  
þe wile gealgean eþel þysne,  
Æþelredes eard, ealdres mines,  
folc and foldan. Feallan sceolon  
hæþene æt hilde. To heanlic me þinceð  
þæt ge mid urum sceattum to scype gangon 15  
unbefohtene, nu ge þus feor hider  
on urne eard in becomon.  
Ne sceole ge swa softe sinc gegangan;  
us sceal ord and ecg ær geseman,  
grim guðplega, ær we gofol syllon.' 20  
Het þa bord beran, beornas gangan,  
þæt hi on þam easteðe ealle stodon.  
Ne mihte þær for wætere werod to þam oðrum;  
þær com flowende flod æfter ebban,  
lucon lagustreamas. To lang hit him þuhte, 25  
hwænne hi togædere garas beron.
- (iv) Forþon ic gebencan ne mæg geond þas woruld  
for hwan modsefa min ne gesweorce  
þonne ic eorla lif eal geondþence,  
hu hi færlice flet ofgeafon,  
modge maguþegnas. Swa þes middangeard 5  
ealra dogra gehwam dreoseð ond fealleþ;  
forþon ne mæg weorþan wis wer, ær he age  
wintra dæl in woruldrice. Wita sceal geþyldig,  
ne sceal no to hatheort ne to hrædwyrde,  
ne to wac wiga ne to wanhydig, 10  
ne to forht ne to fægen, ne to feohgifre  
ne næfre gielpes to georn, ær he geare cunne.

Beorn sceal gebidan, þonne he beot spriceð, oppæt collenferð cunne gearwe hwider hrepra gehygd hweorfan wille.	15
Ongietan sceal gleaw hæle hu gæstlic bið, þonne ealre þisse worulde wela weste stondeð, swa nu missenlice geond þisne middangeard winde biwaune weallas stondaþ, hrime bihrorene, hryðge þa ederas.	20
Woriað þa winsalo, waldend licgað dreame bidrorene, duguð eal gecrong, wlonc bi wealle. Sume wig fornom, ferede in forðwege, sumne fugel opbær ofer heanne holm, sumne se hara wulf deaðe gedælde, sumne dreorighleor in eorðscræfe eorl gehydde.	25

**FIRST PUBLIC EXAMINATION**  
**Moderations in English Language and Literature: Paper 3 (b)**  
**Preliminary Examination in English and Modern Languages, Part 2: Paper 2 (d)**  
**Preliminary Examination in History and English: Paper 4 (d)**

**INTRODUCTION TO MEDIEVAL STUDIES:  
MIDDLE ENGLISH LITERATURE**

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**TRINITY TERM 2011**

**Friday 24 June, 9.30 am – 12:30 pm**

**Time allowed - Three hours**

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Answer **QUESTION 1** and any **TWO** others. Candidates are reminded that they must show substantial knowledge of at least **THREE** texts in the course of the two essays.

The following pairs of texts count as only **ONE** text:

- *The Nun's Priest's Prologue and Tale* and *The Manciple's Prologue and Tale*
- Hoccleve's 'Compleynt paramont' and 'La male regle'
- 'The Killing of Abel' and 'Noah'
- Malory's 'Merlin' and 'Balin or the Knight with the Two Swords'

The rest of the *Canterbury Tales*, the rest of Hoccleve's works, the rest of the Towneley Plays, and the rest of Malory's *Morte Darthur* each count as **SINGLE** additional texts.

**Please DO NOT turn over until told that you may do so.**

1. Write a critical commentary on ONE of the following passages, placing it in context in the work from which it comes and analysing significant points of content and style. In addition, provide a modern English translation of the bold section in your selected passage.

(a) "My sone, thenk on the crowe, a Goddes name!  
My sone, keep wel thy tonge, and keep thy freend.  
A wikked tonge is worse than a feend;  
My sone, from a feend men may hem blesse.

5 My sone, God of his endelees goodnesse  
Walled a tonge with teeth and lippes eke,  
For man sholde hym avyse what he speeke.  
**My sone, ful ofte, for to muche speche**  
**Hath many a man been spilt, as clerkes teche,**

10 **But for litel speche avysely**  
**Is no man shent, to speke generally.**  
**My sone, thy tonge sholdestow restreyne**  
**At alle tymes, but whan thou doost thy peyne**  
**To speke of God, in honour and preyere.**

15 **The first vertu, sone, of thou wolt leere,**  
**Is to restreyne and kepe wel thy tonge;**  
**Thus lerne children whan that they been yonge.**

My sone, of muchel spekyng yvele avysed,  
Ther lasse spekyng hadde ynough suffised,  
20 Comth muchel harm; thus was me toold and taught.  
In muchel speche synne wanteth naught.  
Wostow werof a rakel tonge serveth?  
Right as a swerd forkutteth and forkerveth  
An arm a-two, my deere sone, right so

25 A tonge kutteth freendshipe al a-two.  
A jangler is to God abhomynable.  
Reed Salomon, so wys and honourable;  
Reed David in his psalmes; reed Senekke.  
My sone, spek nat, but with thyn heed thou bekke.

30 Dissimule as thou were deaf, if that thou here  
A janglere speke of perilous mateere.  
The Flemyng seith, and lerne it if thee leste,  
That litel janglyng causeth muchel reste.  
My sone, if thou no wikked word hast seyde,

35 Thee thar nat drede for to be biwreyd;  
But he that hath mysseyd, I dar wel sayn,  
He may by no wey clepe his word agayn.  
Thyng that is seyde is seyde, and forth it gooth,  
Though hym repente, or be hym nevere so looth.

40 He is his thral to whom that he hath sayd  
A tale of which he is now yvele apayd.  
My sone, be war, and be noon auctour newe  
Of tidynges, wheither they been false or trewe.  
Whereso thou come, amonges hye or lowe,

45 Kepe wel thy tonge and thenk upon the crowe."

- (b) And he andswerde, and seyde thus: "Madame,  
 I pray yow that ye take it nat agrief.  
 By God, me mette I was in swich meschief  
 Right now that yet myn herte is soore afright.  
 5 Now God", quod he, "my swevene recche aright,  
 And kepe my body out of foul prisoun!  
 Me mette how that I romed up and down  
 Withinne our yeerd, where as I saugh a beest  
 Was lyk an hound, and wolde han maad areest  
 10 Upon my body, and wolde han had me deed.  
 His colour was bitwixe yellow and reed,  
 And tipped was his tayl and bothe his eeris  
 With blak, unlyk the remenant of his heeris;  
 His snowte smal, with glowynge eyen tweye.  
 15 Yet of his look for feere almost I deye;  
 This caused me my gronyng, doutelees."  
**"Avoy!" quod she, "fy on yow, hertelees!**  
**Allas," quod she, "for, by that God above,**  
**Now han ye lost myn herte and al my love!**  
 20 **I kan nat love a coward, by my feith!**  
**For certes, what so any woman seith,**  
**We alle desiren, if it myghte bee,**  
**To han housbondes hardy, wise, and free,**  
**And secree – and no nygard, ne no fool,**  
 25 **Ne hym that is agast of every tool,**  
**Ne noon avauntour, by that God above!**  
 How dorste ye seyn, for shame, unto youre love  
 That any thyng myghte make yow aferd?  
 Have ye no mannes herte, and han a berd?  
 30 Allas! And konne ye been agast of swevenys?  
 Nothyng, God woot, but vanitee in sweven is.  
 Swevenes engendren of replecciouns,  
 And ful ofte of fume and of complecciouns,  
 Whan humours been to habundant in a wight.  
 35 Certes this dreem, which ye han met to-nyght,  
 Cometh of the greete superfluytee  
 Of youre rede colera, pardee,  
 Which causeth folk to dreden in hir dremes  
 Of arwes, and of fyr with rede lemes,  
 40 Of rede beestes, that they wol hem byte,  
 Of kontek, and of whelpes, grete and lyte;  
 Right as the humour of malencolie  
 Causeth ful many a man in sleep to crie  
 For feere of blake beres, or boles blake,  
 45 Of elles blake develes wole hem take. ..."

TURN OVER

## 2. EITHER

- a) '[Beast fables] are generally brief cautionary anecdotes that use the obvious resemblances between men and animals to point a moral or push a proverb home entertainingly' (NEVILL COGHILL).

How effectively does Chaucer negotiate between moralising and entertaining in *The Canterbury Tales*? (You may, if you wish, confine your answer to a detailed study of either 'The Nun's Priest's Tale' or 'The Manciple's Tale').

OR

- b) God turne us every drem to goode!  
(CHAUCER)

How does Chaucer exploit the potential of the dream vision genre in his writing?

### 3. EITHER

- a) Considereth, therof was I noon auctour.  
I nas in þat cas but a reportour  
Of folkes tales. As they seide, I wroot.

Write on Hoccleve and *auctoritas*.

OR

- b) 'Hoccleve's character ... becomes not only the formal occasion but also the informing principle of much of his poetry' (ROGER ELLIS).

Discuss.

#### 4. EITHER

- a) 'With the mystery cycles we enter a universe of moral order whose dramatised foundation is God' (DAVID MILLS).

Discuss the representation of God in Middle English drama.

OR

- b) '[The Wakefield Master] is unquestionably the most able of the writers, and the most accessible for the modern reader because he offers an individual's view' (PETER HAPPÉ).

How accurate is this assessment?

5. EITHER

a) How do 'Merlin' and/or 'Balin or the Knight with the Two Swords' anticipate the major themes of Malory's *Le Morte Darthur*?

OR

b) 'The work has long passed for a mirror of honour and virtue; the author appears to have been little better than a criminal' (C. S. LEWIS).

Write on the presentation of honour and virtue in Malory's *Morte Darthur*.

6. 'In fact, the romances were partly popular, because, unlike so much of the Latin literature known to medieval readers, they were up to date in their ideas and their properties' (DOROTHY EVERETT).

In what ways do Middle English romances reflect contemporary society and its concerns?

7. I syng of a mayden  
That is makeles.

(ANON.)

EITHER

a) Write on the figure of the virgin in Middle English lyrics.

OR

b) Write on the relationship between the secular and the sacred in Middle English lyrics.

8. To what extent are Middle English writers restricted by the demands of genre?

9. 'Allegories, whether labelled or not, require to be "translated"; but the first essential is to pay proper attention to the literal level of the story' (J. A. BURROW).

Write on the use of the allegorical mode in Middle English literature.

10. 'For oure book seith, "Al that is written is written for oure doctrine", and that is myn entente' (CHAUCER).

To what extent is all medieval English writing doctrinal?

**TURN OVER**

11. How does your knowledge of any aspect of medieval English material culture affect your reading of the literature of the period? You may refer to manuscript culture, architecture, visual art or any other form of material culture.
12. 'For the husband is the head of the wife as Christ is head of the church ... As the church is subject to Christ, so let wives be subject in everything to their husbands' (ST PAUL'S LETTER TO THE EPHESIANS 5. 23-4).

How do Middle English writers respond to Paul's teaching?

13. 'The essence of Christian mysticism, the real but supernatural union between the soul, with its powers of knowledge and love, and God, has been one and the same since the Incarnation' (DAVID KNOWLES).

What are the special characteristics of mystical writing in Middle English?

14. Write on ANY ONE OF THE FOLLOWING in Middle English literature:
- a) the vernacular
  - b) truth
  - c) rivalry
  - d) courtesy
  - e) chivalry.

**LAST PAGE**



FIRST PUBLIC EXAMINATION

Moderations in English Language and Literature: Paper 2(a) and Paper 4(a)  
Preliminary Examination in English and Modern Languages, Part 2: Paper 2(a)  
Preliminary Examination in Modern History and English: Paper 4(a)

VICTORIAN LITERATURE (1832-1900)

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TRINITY TERM 2012

Wednesday, 13 June, 9.30 am – 12.30 pm

Time allowed – 3 hours

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Answer THREE questions:

You may apply the following questions and/or quotations to any author or authors, or to any work or group of works, as seems to you appropriate. You should NOT write more than one answer substantially on the same author. If you are offering Christina Rossetti or Thomas Hardy as Special Author for Paper 4 of Moderations in English you must NOT write on them in this paper.

Candidates are reminded that at the start of each essay they should identify clearly which question they are attempting, and, where appropriate, which option within that question, identifying it through a letter, where these are given (e.g. Q5(a)), and / or a key word or phrase.

Please do NOT turn over until told that you may do so.

1. ““The Victorians,” Mrs Swithin mused. “I don’t believe” she said with her odd little smile, “that there ever were such people. Only you and me and William dressed differently”” (VIRGINIA WOOLF).

How helpful or unhelpful have you found the label 'Victorian' in studying the literature of the period?

2. The times are changed! – 'twas by the sword and spear  
Our fathers bought ambition – vulgar butchers!  
But now our wit's our spear – intrigue our armour;  
The antechamber is our field of battle;  
And the best hero is – the cleverest rogue?  
(EDWARD BULWER-LYTTON)

Discuss attitudes to the past AND/OR present age in the writings of the period.

3. 'The whole of modern thought is steeped in science; it has made its way into the works of the best poets, and even the mere man of letters, who affects to ignore and despise science, is unconsciously impregnated with her spirit, and indebted for his best products to her methods' (THOMAS HENRY HUXLEY).

Consider the intersection of Victorian literature and science.

4.  
(a) But here's your fault; grown men want thought, you think,  
Thought's what they mean by verse, and seek in verse.  
Boys seek for images and melody,  
Men must have reason – so, you aim at men.  
(ROBERT BROWNING)

- (b) 'Poetry, again, works with words addressed in the first instance to the pure intelligence; and it deals, most often, with a definite subject or situation. Sometimes it may find a noble and quite legitimate function in the conveyance of moral or political aspiration. [...] But the ideal types of poetry are those in which this distinction is reduced to its *minimum*' (WALTER PATER).

Discuss EITHER or BOTH of these quotations.

5. While man and woman still are incomplete,  
I prize that soul where man and woman meet,  
Which types all nature's male and female plan,  
But, friend, man-woman is not woman-man.  
(ALFRED LORD TENNYSON)

Discuss attitudes to gender AND/OR identity in the literature of the period.

6. 'It would be hard to read the Victorian novel on the assumption that the moral ideal of the age lay essentially in private enrichment and self-advancement. Its heroes and heroines learn to live in a world that others have made [...] all enter, if they live and prosper at all, into combinations, of which the smallest and most elementary is the family, and some of the most climactic moments in human action are those in which a bond of sympathy is seized as if it were a lifeline' (GEORGE WATSON).

Discuss any part of this statement in relation to the literature of the period.

7. 'As he went along, upon a dreary night, the dim streets by which he went seemed all depositories of oppressive secrets' (CHARLES DICKENS).

Discuss the fascination with secrets AND/OR mystery AND/OR repression in Victorian literature.

8. 'I have always marvelled at the role of reminiscences and experiences of childhood told consecutively and with coherence. Children live more in pictures, in broken effects, in unaccountable impulses that lend an unmeasured significance to odd trifles to the exclusion of momentous facts, than in story' (HANNAH LYNCH).

Discuss the representation of children AND/OR childhood experience in Victorian literature.

9. 'First study; then approve; then love' (ANNE BRONTË).

Discuss representations of love AND/OR courtship in Victorian literature.

10. 'All is race; there is no other truth' (BENJAMIN DISRAELI).

Discuss attitudes to race AND/OR empire in the Victorian literature.

11. '[U]nless it is touched with this sense of eternity, wrapped round with the splendour of heroism, and imbedded in what is primary and of everlasting import, the mere reproduction on the stage of the commonplace details of everyday life must always be barren, worthless, and evanescent. [...] Nothing is so untrue and so unreal as ultra-realism' (HENRY ARTHUR JONES).

Discuss.

12. 'I never saw a girl of her age with so much cover' (CHARLOTTE BRONTË).

Write on social reserve AND/OR performance in the literature of the period.

13. 'Fatally powerful as religious systems have been, human nature is stronger and wider than religious systems, and though dogmas may hamper, they cannot absolutely repress its growth' (GEORGE ELIOT).

Discuss with reference to the literature of the period.

14. 'Money means 'appiness, an' them as never 'as money, 'll never be 'appy, live as long as they may. Well, I went on a-sayin' to myself, "Ain't I to 'ave not *one* 'appy day in all my life?" An' it come to me all at once, with a flash like, that money was to be 'ad for the trouble o' takin' it – money an' 'appiness' (GEORGE GISSING).

Discuss representations of poverty AND/OR social problems in Victorian literature.

15. 'It often happens that the real tragedies of life occur in such an inartistic manner that they hurt us by their crude violence, their absolute incoherence, their absurd want of meaning, their entire lack of style' (OSCAR WILDE).

Discuss tragedy OR attitudes to style in the period.

16. 'They've changed everything now. [...] we used to think there was a beginning, a middle and an end' (THOMAS HARDY).

Discuss the uses of narrative experiment in the literature of the period.



17. 'Pleasure, after all, is a safer guide than either right or duty. For hard as it is to know what gives us pleasure, right and duty are often still harder to distinguish and, if we go wrong with them, will lead us into just as sorry a plight as a mistaken opinion concerning pleasure' (SAMUEL BUTLER).

Discuss.

18. 'We were all so fine and formal, and the ladies in particular at once so little and so much clothed, so beflooned yet so denuded, that the summer stars called to us in vain. We had ignored them in our crystal cage, among our tinkling lamps; no more free really to alight than if we had been dashing in a locked railway-train across a lovely land' (HENRY JAMES)

Consider attitudes to nature AND/OR civilization in Victorian literature.

19. "Well, another thing *greatly* needed, little girl, is some way of expressing that we *don't* mean anything."

"Explain yourself, little boy!"

[...] "I mean that you should be able, when you *don't* mean a thing to be taken seriously, to express that wish. For human nature is so constituted that whatever you write seriously is taken as a joke, and whatever you mean as a joke is taken seriously"" (LEWIS CARROLL).

Discuss.

20. '[T]o be widely popular, to gain the ear of multitudes, to shake the hearts of men, poetry should deal, more than at present it usually does, with general wants, ordinary feelings, the obvious rather than the rare facts of human nature' (A. H. CLOUGH).

Discuss with reference to poetry AND/OR any other forms of writing in the period.

**FIRST PUBLIC EXAMINATION**

**Moderations in English Language and Literature: Paper 2(b) and 4(b)  
Preliminary Examination in English and Modern Languages, Part 2: Paper 2(b)  
Preliminary Examination in Modern History and English: Paper 4 (b)**

**MODERN LITERATURE (1900 TO THE PRESENT DAY)**

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**TRINITY TERM 2012**

**Thursday, 14 June, 14.30 – 17.30pm**

**Time allowed – 3 hours**

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**Answer THREE questions:**

**You may apply the following questions and/or quotations to any author or authors, or to any work or group of works, as seems to you appropriate. You should NOT write more than one answer substantially on the same author. If you are offering Thomas Hardy, Virginia Woolf, Samuel Beckett, or Seamus Heaney as Special Author for Paper 4 of Moderations in English you must NOT write on them in this paper.**

**Candidates are reminded that at the start of each essay they should identify clearly which question they are attempting, and, where appropriate, which option within that question, identifying it through a letter, where these are given (e.g. Q5(a)), and / or a key word or phrase.**

**Please DO NOT turn over until told that you may do so.**

1. 'To the poet who can catch and render, like the Japanese, the brief fragments of his soul's music, the future lies open. The day of the lengthy poem is over—at least for this troubled age' (F. S. FLINT in 1908).

Discuss any aspect of this quotation you find relevant to your study of modern literature.

2. 'Take the word "doubt": it gives us hardly any sensuous suggestion of hesitancy, of the necessity for choice, of static irresolution [...]. Mr. Joyce recognises how inadequate "doubt" is to express a state of extreme uncertainty, and replaces it by "in twosome twiminds" [...]. This writing that you find so obscure is a quintessential extraction of language and painting and gesture' (SAMUEL BECKETT on *Finnegans Wake*).

EITHER

(a) How does modern literature compensate for the 'inadequacy' of language?

OR

(b) Discuss obscurity in modern literature.

3. 'The problem of preventing [war] depends upon discovering the conditions which cause this behaviour and then, if possible, discovering the conditions which would make it extremely unlikely or impossible' (LEONARD WOOLF).

How have any texts you have studied investigated war?

4. 'What we have suffered from, is manuscript, press, the removal of verse from its producer and its reproducer, the voice, a removal by one, by two removes from its place of origin and its destination' (CHARLES OLSON).

How do the texts of any writer or writers you have studied draw attention to their written AND/OR printed AND/OR voiced status?

5. 'Modernity [...] sees itself not just as one more phase of time, but as a phase of time which re-evaluates the very notion of temporality, and thus as in and out of time simultaneously [...]. The modern is that which reduces everything which happened up to half an hour ago to an oppressive traditionalism; it is less a continuation of history than an abolition of it' (TERRY EAGLETON).

To what extent is this an accurate account of the way modern literature deals with EITHER time OR history?

6. 'The training of the reader who spends his leisure in cinemas, looking through magazines and newspapers, listening to jazz music, does not merely fail to help him [read a novel like *To the Lighthouse*], it prevents him from normal development, partly by providing him with a set of habits inimical to mental effort' (Q. D. LEAVIS).

Discuss.

7. 'The root of the Comic is to be sought in the sensations resulting from the observations of a *thing* behaving like a person. But from that point of view all men are necessarily comic: for they are all *things*, or physical bodies, behaving as *persons*' (WYNDHAM LEWIS).

Discuss EITHER comedy in modern literature OR any other aspect of this quotation that seems interesting to you.

8. 'The exhausted air rang with lifeless strident voices in shoutings and heavy thick flattened unconcerned speech; even from above a weight seemed to press. Clearer space lay ahead; but it was the clear space of Oxford Street and pressed on her without ray or break' (DOROTHY RICHARDSON).

How has the experience of the city informed the narrative style of modern literature?

9. 'The trouble with the Engenglish is that their hiss hiss history happened overseas, so they dodo don't know what it means' (SALMAN RUSHDIE, *The Satanic Verses*).

Examine this statement in relation to postcolonial literature OR any other relevant literature you have studied.

10. 'You experience lyric poetry as something opposed to society, something wholly individual [...]. This demand, however, the demand that the lyric word be virginal, is itself social in nature' (THEODOR ADORNO).

Discuss.



- What are the critical insights gained from conceiving of English literature as national AND/OR transnational?

- How have writers deployed or resisted 'variety' in language or tone in modern literature?

- How important is EITHER the rural OR the literary past in modern literature?

- EITHER  
(a) How are issues of class interrogated in modern literature?  
OR  
(b) Discuss the importance of non-fictional prose in the period.

- How accurate do you find this description of modern dramatists' use of dialogue?

16. 'The composition we live in changes but essentially what happens does not change. We inside us do not change but our emphasis and the moment in which we live changes' (GERTRUDE STEIN).

Discuss.

17. 'It is no simple matter to reach those springs of the mind that are common and universal. One must write for oneself, for it is in this way that one may reach others' (EUGÈNE IONESCO).

To what extent is this the particular predicament of the playwright?

18. 'I write woman: woman must write woman. And man, man' (HÉLÈNE CIXOUS).

What does it mean to 'write woman' or 'write man'?

19. 'Concepts such as anxiety and alienation [...] are no longer appropriate in the world of the postmodern. [...] The alienation of the subject is displaced by the latter's fragmentation' (FREDRIC JAMESON).

Do you find this to be true of postmodern literature?

20. 'I was just sitting there, not stirring, not even breathing, like the pub's pet reptile, when who should sit down opposite me but that guy Martin Amis, the writer. He had a glass of wine, and a cigarette—also—a book, a paperback. It looked quite serious' (MARTIN AMIS, *Money*).

Discuss metafiction OR life writing in the modern period.

FIRST PUBLIC EXAMINATION  
Moderations in English Language and Literature: Paper 3 (a)  
Preliminary Examination in English and Modern Languages, Part 2: Paper 2 (c)  
Preliminary Examination in Modern History and English: Paper 4 (c)

INTRODUCTION TO MEDIEVAL STUDIES:  
OLD ENGLISH LITERATURE

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TRINITY TERM 2012

Friday, 15 June, 9.30 am – 12.30 pm

Time allowed – 3 hours

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Answer QUESTION 1 and any TWO others.

You may write an essay on a text you have chosen for commentary, but you must be careful not to duplicate material across the two answers.

If you are offering Paper 4 (c) 'Beowulf and its Cultural Background' you must NOT write on *Beowulf* in this paper.

Candidates are reminded that at the start of each essay they should identify clearly which question they are attempting, and, where appropriate, which option within that question, identifying it through a letter, where these are given (e.g. Q5(a)), and / or a key word or phrase.

Please DO NOT turn over until told that you may do so.

1. EITHER (a) Translate the following passage into good modern English prose.

*Ælfric's Homily on the Catholic Faith*

Ælc cristen man sceal æfter rihte cunnan ægðer ge his Pater noster ge his Credan. Mid þam Pater nostre he sceal hine gebiddan, mid ðam Credan he sceal his geleafan getrymman. We habbað gesæd embe þæt Pater noster, nu we wyllað secgan eow þone geleafan þe on ðam Credan stent, swa swa se wisa Augustinus be ðære Halgan Brynnysse trahtnode.

An Scyppend is ealra ðinga, gesewenlicra and ungesewenlicra; and we sceolon on hine gelyfan, forðon ðe he is soð God and ana Ælmihtig, se ðe næfre ne ongann ne anginn næfde; ac he sylf is anginn and he eallum gesceaftum anginn and ordfruman forgeaf, þæt hi beon mihton, and þæt hi hæfdon agen gecynd, swa swa hit þære godcundlican fadunge gelicode. Englas he worhte, þa sind gastas, and nabba nænne lichaman. Menn he gesceop mid gaste and mid lichaman. Nytenu and deor, fixas and fugelas he gesceop on flæsce butan sawle. Mannum he gesealde uprihtne gang; ða nytenu he let gan alotene. Mannum he forgeaf hlaf to bigleofan, and nytenu gærs.

Glossary:

*geleafan*: faith  
*trahtnode*: explained  
*gesewenlicra*: visible  
*anginn*: beginning  
*ordfruman*: origin  
*fadunge*: dispensation  
*alotene*: bending downwards  
*bigleofan*: sustenance

OR (b) Write a commentary on ONE of the following passages, placing it in context in the work from which it comes and analysing important points of content and style.

- (i) [‘...'] Sare ic wæs mid sorgum gedrefed, hnag ic hwæðre þam secgum to handa  
eaðmod, elne mycle. Genamon hie þær ælmihtigne God,  
ahofon hine of ðam hefian wite; forleton me þa hilderincas  
standan steame bedrifenne; eall ic wæs mid strælum forwundod.  
Aledon hie ðær limwerigne; gestodon him æt his lices heafdum;  
beheoldon hie ðær heofenes Dryhten, ond he hine ðær hwile reste,  
meðe æfter ðam miclan gewinne. Ongunnon him þa moldern wyrcean  
beornas on banan gesyhðe, curfon hie ðæt of beorhtan stane;  
gesetton hie ðæron sigora Wealdend. Ongunnon him þa sorhleod  
galan  
earme on þa æfentide, þa hie woldon eft siðian,  
meðe fram þam mæran þeodne; reste he ðær mæte weorode.



Hwæðere we ðær greotende gode hwile  
 stodon on staðole; stefn up gewat  
 hilderinca; hræw colode,  
 fæger feorgbold. þa us man fyllan ongan  
 ealle to eorðan; þæt wæs egeslic wyrd!  
 Bedealf us man on deopan seape; hwæðre me þær Dryhtnes þegnas,  
 freondas gefrunon,  
 gyredon me golde ond seolfre.  
 'Nu ðu miht gehyran, hæleð min se leofa,  
 þæt ic bealuwara weorc gebiden hæbbe,  
 sarra sorga. [...']

- (ii) ['...'] Eala beorht bune! Eala byrnwiga!  
 Eala þeodnes þrym! Hu seo þrag gewat,  
 genap under nihthelm, swa heo no wære.  
 Stondeð nu on laste leofre dugupe  
 weal wundrum heah, wrymlicum fah.  
 Eorlas fornoman asca þrype,  
 wæpen wælgifu, wyrd seo mære,  
 ond þas stanhleopu stormas cnyssað,  
 hrið hreosende hrusan bindeð,  
 wintres woma, þonne won cymeð  
 nipeð nihtscua, norþan onsendeð  
 hreo hæglfare hælepum on andan."  
 Eall is earfoðlic eorþan rice,  
 onwendeð wyrda gesceaft weoruld under heofonum.  
 Her bið feoh læne, her bið freond læne,  
 her bið mon læne, her bið mæg læne,  
 eal þis eorþan gesteal idel weorpeð!  
 Swa cwæð snottor on mode, gesæt him sundor æt rune.  
 Til biþ se þe his treowe gehealdeþ, ne sceal næfre his torn to rycene  
 beorn of his breostum acyþan, nemþe he ær þa bote cunne  
 eorl mid elne gefremman. Wel bið þam þe him are seceð,  
 frofre to Fæder on heofonum, þær us eal seo fæstnung stondeð.

2. '[*The Battle of Maldon*] encompasses great swathes of the nation in both geographical and social terms, so transforming a local conflict to a watershed event of national significance' (ANDY ORCHARD).

EITHER (a) Write on the idea of the nation in *The Battle of Maldon*  
 AND/OR any other Old English literature.

OR (b) Write on conflict in *The Battle of Maldon* AND/OR any other Old  
 English literature.

3. Nu sceal herigean heofonrices weard  
(‘Now we must praise the guardian of the kingdom of heaven’)  
(*Cædmon’s Hymn*, l. 1)

Discuss any aspect of this quotation.

4. ‘Old English verse thrives on a range of essentially similar types of laconically interlinked, “lean-to” phrases’ (RICHARD DANCE).

Write on variation AND/OR apposition in Old English verse.

5. ‘The fact that conventions of transcendence are shared by both poets and preachers is one indication that, on occasion, a religious aesthetic traverses the radically different genres of poetry and prose’ (CLARE LEES).

EITHER (a) How radically different are the genres of poetry and prose in Old English?

OR (b) Write on transcendence in Old English poetry AND/OR prose.

6. ‘Ond þa cuædon hie þæt him næning mæg leofra nære þonne hiera hlaford’  
(‘And they said that no kinsmen was dearer to them than their lord’)  
(*The Anglo-Saxon Chronicle entry for 755: Cynewulf and Cyneheard*)

Write on lordship and loyalty in Old English literature.

7. How does your knowledge of any aspect of Anglo-Saxon material culture contribute to your understanding of Old English literature?

8. Gebæd ic me þa to þam beame bliðe mode,  
elne micle, þær ic ana wæs  
mæte werede  
(*The Dream of the Rood*, ll. 121-23a).

EITHER (a) Write on the figure of the dreamer AND/OR the cross in *The Dream of the Rood*.

OR (b) Write on devotion in *The Dream of the Rood* AND/OR any other Old English texts you know.

9. ‘Modern conceptions of genre are not particularly useful when thinking about Old English poetry’.  
Discuss.

10. EITHER (a) 'To dwell on disaster is merely to incapacitate the mind' (PETER CLEMOES).

Discuss the representation of mental processes in *The Wanderer*.

OR (b) '[O]nly the last few lines of the poem, which are weak and intrusive, seek the conventional road of Christian teaching' (JAMES ANDERSON).

Do you agree with this assessment of *The Wanderer*?

11. '[A] good translation can enablingly provide for its readership a sense of what it is like to read the original' (HUGH MAGENNIS).

Discuss.

12. How important is the manuscript context of Old English literature?

13. 'Nis Angelcynn bedæled Drihtnes halgena'  
(‘The English are not lacking in the Lord’s saints’)  
(Ælfric’s *Life of St. Edmund*)

Write on sanctity in Old English literature.

14. EITHER (a) Com þa to recede rinc siðian  
dreamum beldæled.  
(*Beowulf*, ll. 720-21)  
(‘The warrior then came journeying to the hall, deprived of joys.’)

Write on joy and sadness in *Beowulf*

OR (b) ‘*Beowulf* is a poem of arrivals and departures ... each one usually generating either social tension or expectation’ (JOHN HILL).

Discuss.

15. Sume þa wuniað on westennum,  
secað ond gesittað sylfra willum  
hamas on heolstrum. Hy ðæs heofoncundan  
boldes bidað.  
(*Guthlac A*, ll. 81-84a)  
(‘Some dwell in desolate places, seeking and settling of their own free will homes in the darkness. They await the heavenly home.’)

Write on any aspect of this quotation.

FIRST PUBLIC EXAMINATION

Moderations in English Language and Literature: Paper 3 (b)  
Preliminary Examination in English and Modern Languages, Part 2: Paper 2 (d)  
Preliminary Examination in Modern History and English: Paper 4 (d)

INTRODUCTION TO MEDIEVAL STUDIES:  
MIDDLE ENGLISH LITERATURE

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TRINITY TERM 2012

Friday, 15 June, 9.30 am – 12.30 pm

Time allowed – 3 hours

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Answer QUESTION 1 and any TWO others. Candidates are reminded that they must show substantial knowledge of at least THREE texts in the two essays.

Each of the following pairs of texts counts as only ONE text:

- *The Nun's Priest's Prologue and Tale* and *The Manciple's Prologue and Tale*
- Hoccleve's 'Conpleynt paramont' and 'La male regle'
- 'The Killing of Abel' and 'Noah'
- Malory's 'Merlin' and 'Balin, or the Knight with the Two Swords'

The rest of the *Canterbury Tales*, the rest of Hoccleve's works, the rest of the Towneley Plays, and the rest of Malory's *Morte Darthur* each count as SINGLE additional texts.

Candidates are reminded that at the start of each essay they should identify clearly which question they are attempting, and, where appropriate, which option within that question, identifying it through a letter, where these are given (e.g. Q5(a)), and / or a key word or phrase.

Please DO NOT turn over until told that you may do so.



1. Write a critical commentary on ONE of the following passages, placing it in context in the work from which it comes and analysing significant points of content and style. In addition, provide a modern English translation of the bold section in your selected passage.

(a)

This cok, that lay upon the foxes bak,  
 In al his drede unto the fox he spak,  
 And seyde, 'Sire, if that I were as ye,  
 Yet sholde I seyn, as wys God helpe me,  
**"Turneth agayn, ye proude cherles alle!** 5  
**A verray pestilence upon yow falle!**  
**Now I am come unto the wodes syde;**  
**Maugree youre heed, the cok shal here abyde.**  
**I wol hym ete, in feith, and that anon!"** ' 10  
 The fox answerde, 'In feith, it shal be don.'  
 And as he spak that word, al sodeynly  
**This cok brak from his mouth delyverly,**  
**And heighe upon a tree he fleigh anon.**  
 And whan the fox saugh that the cok was gon,  
 'Allas!' quod he, 'O Chauntecleer, alas! 15  
 I have to yow,' quod he, 'ydoon trespas,  
 In as muche as I maked yow aferd  
 When I yow hente and broughte out of the yerd.  
 But, sire, I dide it in no wikke entente.  
 Com doun, and I shal telle yow what I mente; 20  
 I shal seye sooth to yow, God helpe me so!'  
 'Nay thanne,' quod he, 'I shrewe us bothe two.  
 And first I shrewe myself, bothe blood and bones,  
 If thou bigyle me ofter than ones.  
 Thou shalt namoore thurgh thy flaterye 25  
 Do me to synge and wynke with myn ye;  
 For he that wynketh, whan he sholde see,  
 Al wilfully, God lat him never thee!'  
 'Nay,' quod the fox, 'but God yeve hym meschaunce,  
 That it so undiscreet of governaunce 30  
 That jangleth whan he sholde holde his pees.'  
 Lo, swich it is for to be recchelees  
 And necligent, and truste on flaterye.  
 But ye that holde this tale a folye,  
 As of a fox, or of a cok and hen, 35  
 Taketh the moralite, goode men.  
 For Seint Paul seith that al that written is,  
 To oure doctrine it is ywrite, ywis;  
 Taketh the fruyt, and lat the chaf be stille.  
 Now, goode God, if that it be thy wille, 40  
 As seith my lord, so make us alle goode men,  
 And brynge us to his heighe blisse! Amen.

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(b)

The white crowe, that heeng ay in the cage,  
Biheeld hire werk, and seyde never a word.  
And whan that hoom was come Phebus, the lord,  
This crowe sang 'Cokkow! Cokkow! Cokkow!' 5  
'What, bryd?' quod Phebus, 'What song syngestow?  
Ne were thow wont so myrily to synge  
That to myn herte it was a rejoysynge  
To here thy voys? Allas, what song is this?'  
'By God,' quod he, 'I synge nat amys.  
Phebus,' quod he, 'for al thy worthynesse, 10  
For al thy beautee and thy gentilesse,  
For al thy song and al thy mynstralcy,  
For al thy waityng, blered is thyn ye  
With oon of litel reputacioun,  
Noght worth to thee, as in comparisoun, 15  
The montance of a gnat, so moote I thryve!  
For on thy bed thy wyf I saugh hym swyve.'  
What wol ye moore? The crowe anon hym tolde,  
By sadde tokenes and by wordes bolde, 20  
How that his wyf had doon hire lecherye,  
Hym to greet shame and to greet vileynye,  
And tolde hym ofte he saugh it with his yen.  
This Phebus gan awayward for to wryen,  
And thoughte his sorweful herte brast atwo. 25  
His bowe he bente, and sette therinne a flo,  
And in his ire his wyf thanne hath he slayne.  
This is th'effect; ther is namoore to sayn;  
For sorwe of which he brak his mynstralcie,  
Bothe harpe, and lute, and gyterne, and sautrie;  
And eek he brak his arwes and his bowe, 30  
And after that thus spak he to the crowe:  
'Traitor,' quod he, 'with tonge of scorioun,  
Thou has me broght to my confusioun;  
Allas, that I was wroght! Why nere I deed?' 35  
O deere wyf! O gemme of lustiheed!  
That were to me so sad and eek so trewe,  
Now listow deed, with face pale of hewe,  
Ful giltelees, that dorste I swere, ywys!  
O rakel hand, to doon so foule amys! 40  
O trouble wit, O ire recchelees,  
That unavysed smyteth giltelees!'

2. EITHER

- (a) Thou getest fable noon ytoold for me,  
For Paul, that writeth unto Thymothee,  
Repreveth hem that weyven soothfastnesse  
And tellen fables and swich wrecchednesse.  
(CHAUCER, *The Parson's Prologue*)

Examine the relationship between fiction and truthfulness in *The Canterbury Tales* (you may, if you wish, confine your answer to a detailed study of either *The Nun's Priest's Tale* or *The Manciple's Tale*).

OR

- (b) Discuss Chaucer's representation of time in *The Canterbury Tales*.

3. EITHER

- (a) Sighynge sore, as I in my bed lay,  
For this and othir thoughtis wiche many a day  
Byforne I tooke, sleep cam noon in my ye,  
So vexid me the thoughtful maladie.  
(HOCCEVE, *Complaint*)

Write on sickness and disease in Thomas Hoccleve's work.

OR

- (b) What is distinctive about Hoccleve's poetic voice?

4. EITHER

- (a) "Alas", seyde the knight, "I am slayne by thys traytoure knight that rydith invisible"  
(MALORY, *The Knight with the Two Swords*).

Discuss the interplay between realism and the supernatural in Malory's writing.

OR

- (b) 'Malory's *Works* are, one might say, the *Canterbury Tales* of chivalric literature: one broadly conceived work in which heterogeneous sequences are strategically juxtaposed' (JAMES SIMPSON).

How helpful do you find this assessment?

5. '[I]f anyone shall bring any leprous person to any such gate, or if any leper or lepers shall come there and wish to enter, such persons shall be prohibited by the porter from entering' (London document dated 1375).

Write an essay on EITHER

- (a) representations of the city

OR

- (b) boundaries and margins in medieval literature.



6. EITHER

- (a) '[The Wakefield Master] is a poet in his use of language which is potent and subtle' (PETER HAPPE).

How does the poetry of the Wakefield plays enrich their impact as drama?

OR

- (b) MARIA: The fader of heven, God omnipotent,  
That sett all on seven, his son has he sent.  
(*Wakefield Second Shepherds' Play*)

How do the Wakefield Plays explore the relationship between God's power and his vulnerability?

7. For out of olde felde, as men seyth,  
Cometh al this newe corn from yer to yere,  
And out of old bokes, in good feyth,  
Cometh al this newe science that men lere.  
(CHAUCER, *The Parliament of Fowls*)

How does medieval literature present the workings of literary tradition?

8. Fre am I now, and fre wyl I endure;  
To be rulyd by mannys governaunce  
For erthly gode, nay! that I you ensure!  
(*La belle dame sans mercy*)

Write an essay on freedom and governance in medieval literature.

9. 'Kepe thiself as a pigryme and a geste upon the erthe, to whom longith nothinge of worldly besynes. Kepe thin herte fre, and rere it up to thy God, for thou has here non abiding cite' (A Middle English meditation on death).

How do medieval writings tackle questions of death AND/OR the figure of Death?

10. 'Human signs – allegories, symbols, words – are inadequate to convey divine meanings, and God, the transcendent signified, can be read only through the contradictions and the final exhaustion and evaporation of the human signifier' (A. C. SPEARING).

How far does your reading of medieval English literature support this comment?

11. '[T]he antagonism between the desires of the individual and the demands of society provided one of the great topics for literary exploration throughout the Middle Ages' (LEE PATTERSON). Discuss.

12. 'Thy drasty rymyng is nat worth a toord!'  
(The Host to Chaucer, in *The Canterbury Tales*)

EITHER

(a) Examine the role of oaths and obscenity in medieval literature.

OR

(b) How do medieval texts explore the concept of literary value?

13. 'Narratives of vision constitute one of the most persistent and popular genres of the Middle Ages' (JESSICA BRANTLEY).

How do medieval writers exploit the possibilities of vision AND/OR the visionary?

14. 'One of the distinctive dimensions of a manuscript culture is the possibility of more direct relationships between manuscripts and readers than can obtain in a developed print culture' (A. S. G. EDWARDS).

Examine this AND/OR any other distinctive dimensions of medieval manuscript culture.