

Thursday 2 June 2022: 12pm

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Friday 3 June 2022: 12pm

Part II Paper 6

MEDIEVAL ENGLISH LITERATURE, 1066-1500: THE MEDIEVAL SUPERNATURAL

Answer **Section A** and **two** questions from **Section B**.

Candidates are reminded that they are expected to show evidence of reading in early as well as late medieval literature.

Section A offers a choice of passages from English and other Latin and French texts written or read in the British Isles (the latter are given both in their original form and in translation).

Section B contains questions that invite analysis of individual texts and authors and also more general questions. **At least one** of your answers in Section B must include substantial discussion of **two or more** authors.

In either Section, candidates may make comparative reference to material from outside the special period, or written outside the British Isles, provided that its relevance to the understanding of the Medieval Supernatural is made clear. In questions where a quotation is attributed, candidates are not obliged to refer to that author in their answer unless specifically required to do so.

Do **not** present the same material twice, **either** in this paper **or** in the examination as a whole.

Irrelevant answers, or answers only tenuously related to the question, will be penalized.

In the case of handwritten scripts, illegible handwriting may place candidates at a disadvantage.

*Include your **number**, not your name, on submitted scripts.*

There will be a word-count range of 800-1200 per essay, which is intended to approximate to the amount that can be written by hand under normal examination conditions. For papers which include a 'Section A' made up of multiple parts, the word-count for a candidate's responses to Section A as a whole must be within the range of 800–1200 words.

Examination responses should conform to the following presentation requirements: they should be in minimum 12pt type; should use a sans serif typeface (eg Arial or Calibri); should be 1.5 or double-spaced; and should be submitted as a word-processed document (in .docx or .rtf format).

SECTION A

Comment in detail on **three** of the following passages, paying particular attention to their use of the supernatural, and to how they employ or modify aspects of broader conventions or discourses.

(a)

Cel jur meïsme, ainz relevee, Fu la dame el vergier alee; Dormi aveit après mangier, Si s'ert alee esbanïer, Ensemble od li ot la meschine.	5
Gardent aval vers la marine ; La neif virent al flot muntant, Ki el hafne veneit siglant. Ne veient rien ki la cundue.	10
La dame voelt turner en fueie: Si ele a poür, n'est merveille! Tute en fu sa face vermeille. Mes la meschine, ki fu sage E plus hardie de curage, La recunforte e aseüre.	15
Cele part vunt grant aleüre. Sun mantel oste la pucele, Entre en la neif, ki mut fu bele, Ne trovat nule rien vivant For sul le chevalier dormant.	20
Arestut sei, si l'esgarda; Pale le vit, mort le quida. Ariere vait la dameisele, Hastivement la dame apele, Tute la verité li dit,	25
Mut pleint le mort que ele vit. Respunt la dame: 'Or i alums ! S'il est morz, nus l'enfuürums ; Nostre prestre nus aidera. Se vif le truis, il parlera.'	30

MARIE DE FRANCE, 'Guigemar', twelfth century

That very day, in the early afternoon, the lady had made her way into the garden. She had fallen asleep after her meal, and then gone with her maiden in search of recreation. They looked down towards the shore and saw the ship rising on the waves as it sailed into the harbour, but they could not see how it was being steered. The lady wanted to turn and run: no wonder she was afraid. Her face became quite flushed. But the maiden, who was wise and of bolder disposition, confronted and reassured her. They hastened towards the ship, and taking off her coat, the girl boarded the beautiful vessel. She found there no living thing apart from the sleeping knight. Seeing how pale he was the girl assumed he was dead. She stopped and looked at him, then returned, called hastily to her lady and gave her a true account. She lamented the dead man she had seen and the lady replied: 'Let us go together, and, if he is dead, we will bury him. Our priest will help us. But if I find him alive, he will speak to us.'

(b)

N'est de Rollant ne d'Olivier Ne vos soit ja por ço meins chier! Ainceis est de vertuz des sainz Li livre, e sachez n'est pas fainz, Ne trait de fause vanité,	5
Mais tot est pure verité. D'iço pues bien ma foi plevir: Cil qui le fist ne pot mentir, Qu'il le fist par Seint Esperit Qui onc a nuli ne mentit.	10
Ne vos doi pas celer son non, Car molt par est de grant renon: Ço est li pape saint Gregoire, De seinte iglise flour e gloire. Li livre est molt auctorizez,	15
Par totes terres renomez; Clamez est as vals e as hoges Li seint livre des <i>Dialoges</i> . Or vos dirrei qe ço espeaut Por q'oem le livre issi apeaut:	20
<i>Dialoges</i> est vraiment Entre deus fez li parlement Quant uns respont e autre oppose. Guaranz en truis d'iceste chose Clers, devins e gramariens,	25
E les dialeticiens, Meimement cels qui de lor nom Entendent l'intrepreteison. Les persones nomer redoi Entre quels est la dite loi	30
Del dialoge avant nommé: Molt par est chasqun renomé.	

ANGIER OF ST FRIDESWIDE, *Dialogues de saint Gregoire*, thirteenth century

It is not about Roland or Oliver: let it not be the less precious to you because of this! Rather, the book is about the miracles of the saints, and you may be sure that it is not false, not drawn out of false vanity, but is all pure truth. I can pledge my faith about this: he who made it could not lie about having made it through the Holy Spirit, which has never lied about anything. I must not conceal his name from you, for it is of very great renown: this is Pope St Gregory, the flower and glory of the church. The book is highly authoritative, famous in all lands; high and low it is called the holy book of *Dialogues*.

Now I will tell you what this means, and why the book is so called. 'Dialogue' is truly the speech exchanged between two people over two points when one person responds and the other opposes the response. I find as witness for these clerics, theologians, grammarians and dialecticians, especially those who understand the meaning of their name. I must name again the people between whom is conducted the previously named procedure of dialogue; each is very well known.

(c)

Tecto carens, novus hospes clyno nocte tegitur, ubi, vero, ne desolaretur ambiguo
proventu sue peregrinationis, divinitus visitator presagio regie conversionis.

Cum enim assedisset cenulam sub vesperta noctis - prius Deo debitis solutis laudibus et
noctis - adest leo inmanissimus, iubis per collum crispantibus. Cui visio, vir sanctus ut
deifer intrepidus nullatinus cessit, set tanquam celesti misso fractum de pane suo 5
porrexit. Porrectum autem ipse, iam non leo set mansuetior agno, ritu blando susceperit,
susceptum ante pedes porrigentis se provoluens, ut mansuetus commedit. Quid multa?
Leo pastus disparuit, vir autem sanctus in loco pernoctavit. Sol redit ad superos, dies
fulsit aurea. De loco surgit vir, predicus advena, cernit queque loci confinia, devenit ubi
rex quesitus manebat et eius familia ad hospitandum. Sibi domus eligitur, et a quodam 10
regis milite suscipitur.

Subsequenti autem nocte rex vidit sompnium. Quod mane facto suis prolato solvere
sibi, poterat nemo suorum. Regi tandem suggerit memoratus miles de suscepto eius
hospite, velut suus pincerna Pharaoni de Iosep sompniorum coniectore. "Domine mi
rex," inquit, "iubeat excellentia tua tibi virum quemdam presentari, quem meum nocte 15
transacta pro hospite sub tecto recepi. Cuius mores a nostris videntur alieni. Qui nisi
fallor, cultor est fidei christiane. Diis, nanque, nostris detrahit et calumpniatur, nobis
eorum ob cultum mortis eterne supplicium promittit et minatur. Qui fortassis si domini
mei regis sompnium audierit, non falsus ut arbitror interpret eius erit." Rex ad militem,
"Accersiat huc," inquit, "ocius talis hospes tuus." 20

ANON. *The Legend of Saint Etfrid, Priest of Leominster*, fourteenth century

Lacking shelter, the new guest is sheltered by descending night, in which, truly, so that he should not be forsaken in the uncertain progress of his pilgrimage, he is visited by a heaven-sent omen of the king's conversion.

For when he had sat down to a little meal at the evening time of the night - beforehand he had rendered the praises due to God at night - a most monstrous lion is near, its mane standing on end along its neck. When he had seen it, the saintly man as a fearless missionary yielded not a bit, but held out a piece of his bread as if to a heavenly emissary. The lion, not now a lion but gentler than a lamb, took meekly what was held out, and stretching itself out at the feet of the man offering the bread, it ate the bread offered as if it were tame. What need is there to elaborate? After being fed, the lion vanished, but the saintly man spent the night in the place. The sun returned to the heavens, and the day shone bright gold. The aforesaid man, the new arrival, arose from his place, saw all the boundaries of the place, and arrived where the king he was seeking and his retinue were staying. A house is selected for his lodging, and he is taken in by a certain knight of the king.

Moreover, on the next night the king saw a dream. When it had been made known to his men after morning came, none of them was able to analyze it for him. Finally the knight, reminded of the guest he has taken in, makes a suggestion to the king, just as his butler did to Pharaoh about Joseph the dream interpreter. "Lord my king," he says, "may your excellency command that a certain man be presented to you, whom I took in as my guest last night under my roof. His customs seem different from ours. Unless I am mistaken, he is a devotee of the Christian faith. In fact, he utters detractions and slanders against our gods, and promises and threatens the torment of eternal death upon us for worshiping them. Perhaps if he hears of the dream of my lord king, he will not be a mistaken interpreter. The king says to the knight, "Let this guest of yours be summoned here quickly."

(d)

This subtil clerk swich routhe had of this man
That nyght and day he spedde hym that he kan
To wayten a tyme of his conclusioun;
This is to seye, to maken illusioun,
By swich an apparence or jogelrye -- 5
I ne kan no termes of astrologye --
That she and every wight sholde wene and seye
That of Britaigne the rokkes were aweye,
Or ellis they were sonken under grounde.
So atte laste he hath his tyme yfounde 10
To maken his japes and his wrecchednesse
Of swich a supersticious cursednesse.
His tables Tolletanes forth he brought,
Ful wel corrected, ne ther lacked nought,
Neither his collect ne his expans yeeris, 15
Ne his rootes, ne his othere geeris,
As been his centris and his argumentz
And his proporcioneles convenientz
For his equacions in every thyng.
And by his eighte speere in his wirkyng 20
He knew ful wel how fer Alnath was shove
Fro the heed of thilke fixe Aries above,
That in the ninthe speere considered is;
Ful subtilly he kalkuled al this.

GEOFFREY CHAUCER, 'The Franklin's Tale'

(e)

Fro spot my spyryt þer sprang in space; My body on balke þer bod in sweuen. My goste is gon in Gode3 grace In auenture þer meruaylez meuen. I ne wyste in þis worlde quere þat hit wace, Bot I knew me keste þer klyfe3 cleuen; Towarde a foreste I bere þe face, Where rych rokkez wer to dyscreuen. þe lyzt of hem myzt no mon leuen, þe glemande glory þat of hem glent; For wern neuer webbez þat wyze3 weuen Of half so dere adubbemente.		mound in sleep occur where in this world it was I was set down where cliffs rise sheer I turned to be seen tapestries woven by humans splendour
Dubbed wern alle þo downez sydez Wyth crystal klyffe3 so cler of kynde. Holtewode3 bryzt aboute hem bydez Of bollez as blwe as ble of Ynde; As bornyst syluer þe lef on slydez, þat þike con trylle on vch a tynde. Quen glem of glode3 agayn3 hem glydez, Wyth schymeryng schene ful schrylle þay schynde. þe grauayl þat on grounde con grynde Wern precious perlez of oryente: þe sunne beme3 bot blo and blynde In respecte of þat adubbement.	5 10 15 20	Adorned Bright woods trunks burnished silver quivered branch shone most brightly crunched seemed dark and dim splendour

ANON., *Pearl*, fourteenth century

(f)

And oon the merueile that euer I dede reede,
Grettest and vnkouth pleynli onto me,
Is how Xerses, kyng off Perse and Mede,
For to shewe a special syngulerte,
Out off Asie, ouer the Grete Se, 5
As seith myn auctour, whom I dar alegge,
Into Europe made a myhti bregge.

Sum men paraunter will therat disdeyne,
And seyn it is a merueile nat credible;
Yit crafft in cas to such thyng mai atteyne, 10
Which bi nature semeth an impossible:
And, as to me, it is a thing odible,
Thynges tenpugne, awtentik and olde,
Which notable clerkis in ther daies tolde.

These newe men that han but lital seyn, 15
Nouthur expert in crafft nor in nature,
For lak off resoun holde al such thyng veyn,
Thouh that it be remembred in scripture.
For eueri meruail and eueri auenture
Is straunge to hym, as I reherse can, 20
That lakketh the cause wherof the ground began.

JOHN LYDGATE, *Fall of Princes*, fifteenth century

(g)

Whan sir Trystram undirstood that Alysaunder was made knyght, anone furthwithall he sent hym a lettir praynge and charynge hym that he draw hym to the courte of kynge Arthure, and that he put hym in the rule and in the hondis of sir Launcelot. So this lettir was sente unto sir Alysaunder from his cousyne, sir Trystram, and at that tyme he thought to do after his commaundement. Than kynge Marke called a knyght that brought hym the tydynge frome Alysaunder, and bade hym abyde styll in that contrey. 'Sir,' seyde the knyght, 'so muste I do, for in myn owne contrey dare I nat com. 'No force,' seyde kynge Marke, 'for I shall gyff the here double as muche londis as ever thou haddyste of thyne owne.'

5

But within shorte space sir Sadoke mette wyth that false knyght and slew hym. Than was kynge Marke wood wrothe oute of mesure. Than he sente unto quene Morgan le Fay and to the quene of Northe Galys, praynge them in his lettirs that they two sorserers wolde sette all the contrey envyrone with ladyes that were enchauntours, and by suche that were daungerous knyghtes, as sir Malagryne and sir Brewyns Saunze Pyte, that by no meane Alysaunder le Orphelyne shulde never ascape, but other he sholde be takyn or slayne. And all this ordynaunce made kynge Marke to distroy sir Alysaunder.

10

15

SIR THOMAS MALORY, *Le Morte Darthur*

SECTION B

2. 'In thinking about the supernatural, the place to begin must be with the conceptual categories that the church offered as a means to make sense of the visible and invisible worlds: the miraculous and the demonic'
(CARL S. WATKINS)
Discuss in relation to **one or more** texts.
3. Romance 'disarms criticism of its improbable events by the sweep of its narrative'
(WILLIAM RAYMOND JOHNSTON BARRON)
Do you agree?
4. 'There as is þe shadowe of deþe. Certes a shadowe haþ þe liknesse of a þinge of which it is shadowe. But shadowe nys not þe same þinge of which it is shadowe.'
(GEOFFREY CHAUCER, 'The Parson's Tale')
What kinds of things can shadows do?
5. 'Disease was mysterious, readily attributable to supernatural forces; medicine depended upon notions of natural correspondences.' (CORRINE SAUNDERS)
Consider how natural objects could be used for protection **and/or** healing.
6. How do love and the supernatural interact in medieval literature?
7. 'With any period of history, and particularly with the Middle Ages, it is important to remember that there is rarely a linear progression by which one can trace the development of any specific cultural theme.' (ANDREW JOYNES)
Discuss in the context of the medieval supernatural.
8. The margins 'are spaces of infinite possibilities, where monsters can interbreed but also where saints can safely sit' (ASA S. MITTMAN)
Discuss.
9. Does magic always work in medieval texts?

10. 'But he that ys lorde here
He is full felle on all manere.
He come owte of elves londe'

ANON., *Guy of Warwick*

Are supernatural beings a force for good or evil?
11. 'The appeal of the monster seems obvious, much like that of the modern freak show:
the grotesque simultaneously repels and fascinates.' (LISA VERNER)
To what extent is this true of medieval texts?
12. 'I am euer in Purgatorye,
But whanne I seo my lady dere'

JOHN LYDGATE, 'The Lyf of our Lady'

Discuss how medieval writers consider the significance of Hell **and/or** Purgatory.
13. How do medieval writers confront the general preoccupation that restless bodies or
souls might return as ghosts?
14. 'Belewe þis wordes as ye say,
Or þu ert damned for euer & ay;
Bot þu belewe þis þat I þe telle,
Body & saule þu gose to helle.'

ANON. *Testamentum Christi*

Discuss the role of admonitions **and/or** prophecies with reference to **one or more**
texts of the period.
15. 'þan sayd Pilate: yhe haue na righte
to blame hym by nanekyn way:
his miracles mustres his myghte,
it es noght als ye say'

ANON. *Evangelium Nicodemi*

Consider the intersection between miracles, speech and the supernatural.
16. 'Myth and memory have formed important, and often intertwined, elements in
narratives of the medieval supernatural'.
Do you agree, and why?

17. 'A preoccupation with magic and the supernatural is itself an aspect of medievalism, a way of imagining or retrieving a different kind of society from the one operating in the present time' (HELEN FULTON)
What is the role of the reader's imagination in medieval depictions of the supernatural?
18. 'People sacralized certain places, thereby literally creating sacred space. ... social power—is accomplished through rules pertaining to the proper location of believers vis-à-vis the location of perceived supernatural power.' (JEANNE HALGREN KILDE)
Discuss how and why medieval authors negotiate space and the supernatural.
19. 'At times, authors of history ended up historicizing the supernatural itself while distancing themselves from a body of texts.' (EPSITA HALDER)
How can history and historiography tell stories about the supernatural?
20. Consider the importance of **one or two** of the following in representations of the supernatural in **at least two** texts:
- (a) Human/non-human;
 - (b) Natural/Supernatural;
 - (c) Bodies;
 - (d) Landscape;
 - (e) Mind;
 - (f) Spirituality.

END OF PAPER