

**SECOND PUBLIC EXAMINATION**

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**HONOUR SCHOOL OF ENGLISH LANGUAGE AND LITERATURE 2002**

**COURSE II**

**Paper A3 (a) Chaucer**

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**Wednesday 22 May 2002, 9.30 a.m.**

**Time allowed – Three hours**

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**Answer *two* questions. You should pay careful attention in your answers to the precise terms of the quotations and questions.**

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

**Answer two questions. You should pay careful attention in your answer to the precise terms of the quotations and questions.**

1. But God it woot, ther may no man embrace  
As to destreyne a thyng which that nature  
Hath natureelly set in a creature (*Manciple's Tale*).

Which aspects of Chaucer's treatment of 'nature' have you found most interesting or unexpected?

2. 'Blisful was the firste age of man' (*Boece* II, m. 5). Examine Chaucer's treatment of **either** innocence **or** simplicity **or** childhood.

3. For drye as wel the greette see  
Thou myghtist as the harmes telle  
Of hem that with love dwelle  
In servyse, for peyne hem sleeth (*Romaunt of the Rose*).

How much variety do you find in Chaucer's treatment of the *harmes* of 'love-service'?

4. '...there be somme conclusions that wol nat in alle thynges performen her bihestes..' (*Treatise on the Astrolabe*). Discuss in relation to *Troilus* **or** any two **or** three *Canterbury Tales*.

5. And this is storyal soth, it is no fable (*Legend of Cleopatra*).

Explore Chaucer's attitude to historical truth **or** fable **or** the relation between them, with reference to any **one or two** works.

6. For bothe I hadde thyng which that I nolde,  
And ek I ne hadde that thyng that I wolde  
(*Parlement of Foules*).

How much light does this comment throw on Chaucer's procedures in writing dream-vision poems?

7. 'Pacience is thilke vertu that suffreth debonairely alle the outrages of adversitee and every wikked word' (*Parson's Tale*). How central is the idea of patience in Chaucer's poetry?

8. 'For both I am agast what ye wol seye.  
And ek me longeth it to wite, ywys' (*Troilus and Criseyde*).

How does Chaucer manipulate 'our mixed feelings of apprehension and curiosity' in his telling of a well-known story?

9. 'Ye moste deemen moore curteisly...this is to seyne, ye moste yeven moore esy sentences and juggementz' (*Melibee*). Consider Chaucer's handling of the relations between men and women in the light of this comment.

10. Loo, how shulde I now telle al thys? (*House of Fame*).

How far would you agree that 'Chaucer is better at asking questions than at providing answers?'

11. Plesaunce and Hope, Desir, Foolhardynesse,  
Beautee and Youthe, Bauderie, Richesse... (*Knight's Tale*).

Explore **one** of these themes in a selection of Chaucer's works.

12. 'He semeth elvyssh by his contenance ,  
For unto no wight dooth he daliaunce'  
(Prologue to *Sir Thopas*).

Discuss the 'otherness' of Chaucer's human **or** non-human personages **or** Chaucer's self-presentation as an 'other'.

13. 'For every mortal mannes power nys  
But lyk a bladdre ful of wynd, ywys.  
For with a nedles poynt, whan it is blowe,  
May al the boost of it be leyd ful lowe' (*Second Nun's Tale*).

How much 'point' does Chaucer's satire possess?

14. This Pandarus gan newe his tong affile...  
(*Troilus and Crisyde*).

Explore 'Chaucer's complex, even ambivalent attitude to the potency of rhetoric'.

15. He seyde a lay, a maner song,  
Withoute noote, withoute song (*Book of the Duchess*).

Would you agree that 'from the surviving examples of his shorter pieces, Chaucer had no true lyrical gift to speak of?'

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