

SECOND PUBLIC EXAMINATION

HONOUR SCHOOL OF ENGLISH LANGUAGE AND LITERATURE
COURSE II

PAPER A2 ENGLISH LITERATURE 1100-1530

TRINITY TERM 2012

Wednesday, 16 May, 9.30 am – 12.30 pm

Time Allowed – Three hours

Answer *three* 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.

1. 'It is naïve...to try to separate authentic female voices from masculine textual operations' (CAROLYN DINSHAW and DAVID WALLACE).
2. For dreame is no dwele [illusion] by Danyel-is wordes,
Though Caton of the contrarye carpe in his bokes.
(*Mum and the Sothsegger*)
3. 'But wordely clirkis crien and seyn holy writt in Englische wolde make men at debate, and sougitis to be rebel aʒens here souereyns, and herfore it schal not be sufferd amonge lewid men' (Anonymous Wycliffite tract).
4. Wher is the moralizynge, Y yow preye,
Bycome hereof? Was ther noon in the book
Out of the which þat thow this tale took?
(THOMAS HOCCLEVE)
5. With sad [solemn] materis sum merines to ming
Accordis weill.
(ROBERT HENRYSON)
6. 'Allegory came to be understood ... as both a theological problem and a literary device' (RITA COPELAND and PETER T. STRUCK).
7. Thyng that al the world woot, wherefore sholdestow spare
To reden it in retorik to arate [reprove] dedly synne?
(WILLIAM LANGLAND)
8. [...] Troy Boke, imade be dayes olde,
Wher was remembrid, of auctors us befor,
Of the dede of the verreie trewe corn,
So as it fil severed from the chaf.
(JOHN LYDGATE)
9. 'Chaucer's *Sir Thopas* has the effect not just of biting the hand that fed it but of snapping it off at the wrist.' Which aspects of the English romance tradition deserve serious critical attention and why?
10. Middle English lyrics 'were seldom, if ever, purely literary distillations of intense, private emotion' (R. T. DAVIES).
11. 'Maisters Gower, Chaucer and Lydgate... Firste finders to our consolation Of fresshe, douce Englysshe and formacioun Of new balades not used before' (GEORGE ASHBY).

AND / OR

'Thinkest thou there were no poets til Dan Chaucer?' (THOMAS CARLYLE).

12. 'Of paradys ne can I not speken properly, for I was not there' (JOHN MANDEVILLE).

13. 'Sithen it is leveful to han the miraclis of God peintid, why is it not as wel leveful to han the miraclis of God played...betere they holden in mennes minde and oftere rehersed by the pleyinge of hem than by the peyntinge, for this is a deed book, the tother a quick' (*A Tretis of Miraclis Pleyinge*).

AND / OR

'Dives: How schulde I rede in the book of peynture and of ymagerye?' (*Dives and Pauper*).

14. 'As thematised in the poetry of Hoccleve and Lydgate, and as realized in Lollard trials and recurrent attacks on counterfeiting and other dissimulative practices, the possible disparity between seeming and being reached crisis proportions in Lancastrian England' (PAUL STROHM).

15. "'Contra!'", quod I as a clerc, and comsed to disputen' (WILLIAM LANGLAND).

16. I toke a boke to rede apoun a quhile,
Of quhich the name is clepit properly
Boece, eftir him that was the compiloure,
Schewing the counsele of Philosophy.
(*The Kingis Quair*)

17. 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.
(GEOFFREY CHAUCER)

18. 'Once we have accepted the idea of genres as sets of intermediate rules or instructions which assist the reader in rightly interpreting a literary work, we have access to all sorts of new ways of understanding or using genre.' Discuss in relation to any Middle English text(s).

19. 'Although Middle English literature cannot be understood without regard to its historical and literary context, an approach that skirts formal and poetic matters is equally inadequate'. In which Middle English text(s) do you see the strongest case for marrying these two approaches to literary criticism?

20. 'English literary history has been strongly influenced by [the] sense of a division from the past, which continues to this day to divorce the study of... the 'medieval' from the 'modern' (or at least 'early modern')' (BRIAN CUMMINGS). Can such a sense of division be justified?