

SECOND PUBLIC EXAMINATION

HONOUR SCHOOL OF ENGLISH LANGUAGE AND LITERATURE

COURSE II

PAPER A3 (a) CHAUCER

TRINITY TERM 2012

Thursday, 17 May, 9.30 am – 12.30 pm

Time allowed – Three hours

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.

1. 'In creating Dido's lament, Chaucer is doing more than dramatize his sympathy for woman betrayed: he is also dramatizing his sense of the writer's responsibility towards women as literary subjects' (JILL MANN). Discuss in relation to ANY of Chaucer's works.
2. 'Chaucer is much more conservative than twenty-first century readers would like him to be'.
EITHER
(a) Discuss any aspect of Chaucer's conservatism.
OR
(b) Defend Chaucer as a radical author.
3. Have y not preved thus symply,
Withoute any subtilite
Of speche, of gret prolixite
Of termes of philosophie,
Of figures of poetrie,
Of colours of rethorike?
(*The House of Fame*)
4. But, sires, by cause I am a burel man,
At my bigynnyng first I yow biseche,
Have me excused of my rude speche.
(*The Franklin's Prologue*)
5. Swich talkyng is nat worth a boterflye,
For therinne is ther no desport ne game.
(*Prologue of the Nun's Priest's Tale*)
6. Chaucer 'hath seyde hem ['thrifty' tales] in swich Englissh as he kan' (Introduction to the *Man of Law's tale*). Discuss Chaucer's authorial self-presentation.
7. 'God loueth, and to loue wol nought werne [refuse]' (*Troilus and Criseyde*).

EITHER (a) Why then does the poem end with a palinode?
OR (b) Discuss the interrelationship of 'God' and 'love' in Chaucer's poetry.
8. 'Oon seyde that Omer made lyes' (*House of Fame*). Discuss Chaucer's attitude to his literary inheritance AND / OR to pagan culture and civilisation.
9. And with that word, of slep I gan awake,
And ryght thus on my Legende gan I make.
(*The Legend of Good Women*, G-Text)

10. Quha wait gif all that Chauceir wrait was trewe?
Nor I wait nocht gif this narratioun
Be authoreist, or fenyeit of the new
Be sum poet [...]
(ROBERT HENRYSON)
11. God wot a thyng is nevere the lesse so
Thogh every wight ne may it nat ysee.
(*The Seintes Legende of Cupide*)
Examine the role of vision OR ignorance in Chaucer's work.
12. 'Codices are no longer treated as inert witnesses...but are active participants in a process of exploration and discovery' (DEREK PEARSALL). In what ways have you found the study of manuscripts AND / OR early printed books of Chaucer's work illuminating?
13. 'This tretis, divided in 5 parties, wol I shewe the under ful light reules and naked wordes in Englissh, for Latyn canst thou yit but small, my litel sone' (*A Treatise on the Astrolabe*).
14. Nas never pyk walwed in galauntyne [a sauce]
As I in love am walwed and ywounde,
For whiche ful ofte I of myself devyne
That I am trewe Tristram the secounde.
(*To Rosemounde*)
- EITHER
(a) Discuss the treatment of pre-existing literary personae in Chaucer's work.
OR
(b) Discuss any aspect of Chaucerian imagery OR metre that interests you.
15. For Seint Paul seith that al that written is,
To oure doctryne it is ywrite, ywis.
(*The Nun's Priest's Tale*)