

SECOND PUBLIC EXAMINATION

HONOUR SCHOOL OF ENGLISH LANGUAGE AND LITERATURE 2009

COURSE II

PAPER A3 (a) CHAUCER

TRINITY TERM 2009

Wednesday, 20 May, 9.30 a.m.- 12.30 p.m.
Time allowed – Three hours

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

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

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1. 'Whan I the proces have in my memorie
... ..
Men myght a book make of it, lik a storie' (*Troilus and Criseyde*)

Discuss what you find especially interesting in the way Chaucer makes a 'book' out of a 'proces'.

2. 'I seye that first with heigh style he enditeth,
Er he the body of his tale writeth,
A prohemye...' (*Clerk's Prologue*).

Examine TWO OR THREE examples of the stylistic relationship between Chaucer's Prologues / Proems and 'the body of his tale'.

3. 'For if your goode wille I leese,
I mot be deed, I may not chese' (*Romaunt of the Rose*, Fragment A).

How do Chaucerian narrators obtain and retain the 'goode wille' of their hearers? Discuss at least THREE examples.

4. 'Crye hym mercy, that of his hy goodnesse
Made thee of noght, and in especial
Draw unto him...' ('Truth')

How significant is Chaucer's poetry on religious themes?

5. EITHER (a) 'Redeth the grete poete of Ytaille
That highte Dant'.

Consider Chaucer's interest in Dante or, more generally, 'Ytaille'.

OR (b) '...Graunson, flour of hem that make in Fraunce'.

Do we best describe Chaucer's engagement with French literature and culture by speaking of his 'French period'?

6. 'My mayster Chaucer – God his soule save! –
That in his langage was so curious...' (Henry Scogan, *Moral Ballade*)

In what ways do you find Chaucer's language 'curious'?

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7. '... the hous of Didalus, so entrelaced that it is unable to ben unlaced' (*Boece*, III, pr. 12).

Discuss in relation to the structural complexities of *Troilus* OR the *Canterbury Tales*.

8. O, often swor thow that thow woldest dye
For love, whan thow ne feltest maladye
Save foul delyt, which that thow callest love (*Legend of Good Women*).

Explore the gradations of lust and love in any TWO OR MORE works of Chaucer.

9. Whan folk hadde laughen of this nyce cas
...
Diverse folk diversely they seyde,
But for the moore part they loughe and pleyde (*Reeve's Prologue*).

Is there more to Chaucerian comedy than laughter at folly?

10. 'This world nys but a thurghfare ful of wo,
And we been pilgrymes, passynge to and fro.
Deeth is an ende of every worldly soore'.

Discuss suffering OR pilgrimage OR death in Chaucer.

11. 'But conside wel that I ne usurpe not to have founden this werk of my labour or of myn engyn. I n'am but a lewd compiler of the labour of olde astrologiens...' (Preface to the *Astrolabe*).

EITHER (a) How seriously do you take Chaucer's protestations of artistic modesty?

OR (b) Examine Chaucer's poetic use of astrology.

12. 'Ther is a maner garnysoun that no man may venquysse ne disconfite, and that is a lord to be biloved of his citezeins and of his peple' (*Melibee*).

Discuss TWO OR THREE works of Chaucer in relation to the political tensions of late Ricardian England.