

**SECOND PUBLIC EXAMINATION**

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**HONOUR SCHOOL OF ENGLISH LANGUAGE AND LITERATURE**

**COURSE II**

**PAPER A3 (b) LANGLAND AND GOWER**

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**TRINITY TERM 2013**

**Friday, 17 May, 2.30 pm – 4.30 pm**

**Time allowed – Two hours**

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

**You may write on Langland or Gower or on both of them in comparison with each other or on either or both of them in comparison to Chaucer.**

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

1. Illeque Latinis tantum sua metra loquelis  
Scripsit, ut Italicis sint recolenda notis;  
Te tua set trinis tria scribere carmina linguis  
Constat, ut inde viris sit scola lata magis.

(He [Virgil] wrote his poems only in the Latin tongue,  
So that they might be appreciated by the famous Italian worthies.  
But it is clear that you [Gower] wrote your three poems in three languages,  
So that broader schooling might be given to men.)  
(*Aeneidos Bucolis*)

2. 'The psyche itself turns out to be a political arena' (JAMES SIMPSON).

3. Mi Muse doth me forto wite  
That it is to me for the beste  
Fro this day forth to take reste,  
That I nomore of love make.  
(*Confessio Amantis*)

EITHER

- a) Discuss poetic self-consciousness in any of the authors covered by this paper.

OR

- b) Would you agree with the implication that the *Confessio Amantis* is a poem about 'love'?

4. 'This mooste plesunt and easy auctor' (BERTHELETTE [1532 edition of Gower]).

5. I [Genius] the Scole shal declare  
Of Aristotle and ek the fare  
Of Alisandre, hou he was tauht.  
(*Confessio Amantis*)

6. 'Piers Plowman is a very good work of art from which to "perceive" ideology, since its creator, Langland, is obviously steeped in his own culture' (ANNE M. SCOTT).

7. 'And there I saugh soothly, *secundum scripturas* [according to the Scriptures]'.  
(*Piers Plowman*, B-text)

8. For she [Mede] is tikel of hire tail, talewis of tonge, [garrulous]  
As commune as the cartwey to knaves and to alle --  
To monkes, to mynstrales, to meseles in hegges. [lepers]  
(*Piers Plowman*, B-text)

9. 'A key purpose of the normative "framing" of dreams and visions is to set off the liminal state of revelation from ordinary waking consciousness' (BARBARA NEWMAN).

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10. 'O *felix culpa!* O *necessarium peccatum Ade!* [O happy fault! O necessary sin of Adam!]'  
(*Piers Plowman*, B-text)

11. Than plowmen and pastours and povere commune laborers,  
Souteres and shepherdes – swiche lewede juttres [nobodies]  
Percen with a Paternoster the paleys of hevene.  
(*Piers Plowman*, B-text)

12. 'Langland's poetic art [is distinguished by] his expressive verse rhythms, his frequent wordplay, and his use of expanded metaphor and thematic and structural imagery' (A. V. C. SCHMIDT).

You may if you wish confine your discussion to any ONE of the above features.

13. 'Lat Peres þe Plowman my broþer duelle at home and dy3t [*prepare*] us corne' ('Jack Carter', as quoted in *The Chronicle of Henry Knighton*).

Which aspects of the medieval reception of *Piers Plowman* do you find interesting and why?

14. What insights may be gained from a study of Langland AND / OR Gower as revisers of their own work? You may if you wish refer to the works of Chaucer as appropriate.

15. "“Professional readers” are those whose job it was to make decisions on behalf of the medieval reader about how the text should go down on the page – *conscious* decisions, that is, about editing, annotating, correcting, rubricating, or illustrating a text'  
(KATHRYN KERBY-FULTON).