

SECOND PUBLIC EXAMINATION

**HONOUR SCHOOL OF ENGLISH LANGUAGE AND LITERATURE
COURSE II**

PAPER A2 ENGLISH LITERATURE 1100-1530

TRINITY TERM 2014

Wednesday, 21 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. Thyng that was maad of auctours hem befor,
Thei ['men off craft'] may off newe fynde and fantasie,
Out of old chaff trie out ful cleene corn,
Make it more fresh and lusti to the eie.
(JOHN LYDGATE)
 2. 'Magic [...] is part of the medieval Christian world view, and the supernatural occupies a sliding scale from demons to faeries to natural magic to miracle'
(CORINNE SAUNDERS).
 3. SECUNDUS VEXILLATOR: [Second Announcer]
Nowe Jhesu yow sawe from trey and tene [save; suffering and pain]
He send us hys hyhe joys of hevyne;
There myht ys withouton mynd to mene.
Now, mynstrell, blow up with a mery stevyn. [noise]
(Croxtton Play of the Sacrament)
 4. 'Nay, nay!' sede þe Ni3tingale,
'þu shalt ihere anoþer tale.
3et nis þos speche ibro3t to dome. [judgement]
(The Owl and the Nightingale)
 5. 'In the interval between Chaucer and Wyatt, one encounters not an evolutionary dead end in literary history but the place where English poets first construct the poetics and poetic ideology that make Wyatt's accomplishments possible' (ROBERT MEYER-LEE).
 6. Lordynges, that be now here,
If ye wille listene and lere —
All the story of Englande
Als Robert Mannyng wryten it fand,
And on Inglysch has it schewed.
(ROBERT MANNYNG)
- Discuss EITHER the status of English as a literary language OR representations of nationhood OR authorial self-presentation in the literature of the period.
7. For you must know that the world is round. In its centre
the gold pin of Jerusalem holds down the twelve winds
and the three continents ringed by the Great Sea Ocean.
(MATTHEW FRANCIS)
 8. '[Humanism] entailed [...] an effort to return *ad fontes*, in order to gain understanding of antiquity; it also entailed [...] an effort to put the understanding of antiquity so gained to work on and within contemporary society' (DAVID R. CARLSON).
 9. Yit is þere a poynt of prophecie how þe people construeth
And museth on þe meruailles / þat Merlyn dide deuyse,
And redith as right as þe Ram is hornyd.
(Mum and the Sothsegger)

10. 'Romance [...] was [...] a means by which cultural values and ideals were recorded and maintained and promulgated' (HELEN COOPER).
 11. Hit is y-said in an song,
soth is y-sene,
Love comseth with care [begins]
and endeth with tene,
Mid lady, mid wive,
mid maide, mid quene [queen or whore]
(Anonymous lyric)
 12. A poet somtyme may for his pleasure taunt,
Spekyng in paroblis. [allegories]
(JOHN SKELTON)
 13. 'Oure lady is oure moder, in whome we be all beclosed and of her borne in Crist [...] And oure savioure is oure very moder.' (JULIAN OF NORWICH).
 14. I tuke conclusioun
Sum newe thing to write. I set me down,
And furthwithall my pen in hand I tuke
And maid a cros, and thus begouth my buke.
(*The Kingis Quair*)
 15. Where many a barge doth saile, and row with are, [oar]
Where many a ship doth rest with toppe-royall. [a royal sail]
O! towne of townes, patrone and not-compare: [archetype and non-pareil]
London, thou art the floure of Cities all.
(WILLIAM DUNBAR)
 16. 'Whyche book [*The Canterbury Tales*] I have dylygently oversen and duly examyned to th'ende that it be made acordyng unto his owen makyng, for I fynde many of the sayd bookes whyche wryters have abrydgyd it and many thynges left out' (WILLIAM CAXTON).
- Discuss editorial or scribal revision in manuscript AND/OR printed texts of the period.
17. 'Tweyne þinges pryncipaly noryschen & strenkþen [...] hope in man þat is pacience in herte & ensauple of vertues & gude liuyng of holy men writen in bokes' (NICHOLAS LOVE).

18. And, endid my conpleynte / in this maneere,
Oon knokkid / at my chamber dore sore
And cryde alowde / 'How, Hoccleve, art thou heere?'
(THOMAS HOCCLEVE)

Discuss interiority or intimacy in the literature of the period.

19. 'Dream poems foreground [...] the fictive "sense of an ending"' (HELEN PHILLIPS AND NICK HAVELY).
20. '[For Lancastrian poets] the court [may be] understood less as an entity or even a font of material reward than as an imaginative stimulus and emotional aspiration' (PAUL STROHM).

What are the most significant ways in which the court affects the writing of the period?