

A14368W1

SECOND PUBLIC EXAMINATION

HONOUR SCHOOL OF ENGLISH LANGUAGE AND LITERATURE

COURSE II

Paper 1 Literature in English from 650 to 1100

HONOUR SCHOOL OF HISTORY AND ENGLISH
Literature in English from 650 to 1100

TRINITY TERM 2015

Wednesday, 20 May, 9.30am – 12.30pm

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. 'Anglo-Saxon authors were literary experimenters and innovators [...] working in several languages' (KATHLEEN DAVIS).

2.

Hwylc is manna,	þæt feores neote,
and hwæþere on ende	deað ne gesceawige;
oððe hwylc manna is,	þæt his agene
fram helle locum	sawle generige?

(*Metrical Psalm 88*)

[Who is the man who shall enjoy life and yet in the end not see death; or who is the man who can save his own soul from the prison of hell?]

3. 'Old English homilies are for the most part carefully crafted, with formal expression, considerable cultivation of aural effects and widespread use of verbal patterning' (HUGH MAGENNIS).

4.

	nu is se dæg cumen
þæt ðu scealt aninga	oðer twega:
lif forleosan,	oððe langne dom
agan mid eldum.	

(*Waldere*)

[Now the day is come when you certainly must do one of two things: forfeit your life, or gain lasting glory amongst men.]

5. 'Alfred had few models of how to render Latin into Old English and needed to authorize his own acts of translation' (NICOLE GUENTHER DISCENZA).

6. 'Maria cende þone mildheortan & þone unsceppendan Crist on hire innoþe; Eua bær tearas on hire innoþe. Maria brohte þurh heo þone ecean gefean eallum middangearde; Eua cende hire bearn on sare, forþon þe heo on synnum geeacnod wæs' (*Blickling Homily I*).

[Mary conceived the merciful and innocent Christ in her womb; Eve bore tears in her womb. Mary brought forth through herself the eternal joy for all the world; Eve conceived her child in pain, because she became pregnant through sin.]

7. 'The riddle game [...] formalizes an essential aspect of almost all Anglo-Saxon poetry: the poet's expectation of the audience's judgment' (EMILY V. THORNBURY).

8.

Wulf, min Wulf!	Wena me þine
seoce gedydon,	þine seldcymas,
murnende mod,	nales meteliste.

(*Wulf and Eadwacer*)

[Wulf, my Wulf! My longings for you, for your occasional visits, have made me sick, the sorrowing mind, not at all a lack of food.]

9. 'For all its glory, *Beowulf* provides no better an index to Anglo-Saxon poetry than *Hamlet* to Renaissance drama, which is to say that one can know both works well without knowing much about the corpus to which either belongs' (ALLEN J. FRANTZEN).
10. 'Ure ieldran ealne þisne ymbhwyrft þises middangeardes, cwæþ Orosius, swa swa Oceanus utan ymbligeþ, þone mon garsæg hateð on þreo todældon' (*The Old English Orosius*).

[Our ancestors, Orosius said, divided the whole expanse of this world, so far as *Oceanus*—which men call 'ocean'—encircles it from without, into three portions.]

Write about the importance of inherited knowledge AND/OR the Anglo-Saxon sense of the world in the literature of this period.

11. 'Old English Old Testament poems range from faithful and even slavish translations [...] to heavily reworked adaptations that demanded advanced exegetical or catechetical interpretation [...]. It therefore stands to reason that a whole range of didactic and spiritual purposes were being served by Anglo-Saxon biblical poetry' (SAMANTHA ZACHER).
12. 'Hwær synt nu þæs Welondes ban, oððe hwa wat nu hwær hi wæron?' (*The Old English Boethius*).

[Where now are the bones of Weland, or who now knows where they were?]

13. '[T]he heterogeneity of [the Exeter Book] manifests itself not so much *among* the individual poems as *within* them, in that many of these poems exhibit characteristics of two or more genres' (HARUKO MOMMA).

What value is there in attempting to classify Anglo-Saxon literature by genre?

14.

Da wæs winter scacen,	
fæger foldan bearm.	Fundode wrecca,
gist of geardum;	he to gynwræce
swiðor þohte	þonne to sælade,
gif he torngemot	þurhteon mihte.
	(<i>Beowulf</i>)

[Then was winter passed, the bosom of the earth was beautiful. The exile wished to depart, a guest from the settlement; he contemplated revenge for injury rather than a sea-voyage, if he could bring about a hostile encounter.]

15. 'The constraints of hagiographic convention are quite rigid, but even so, the author [...] has very considerable latitude in the claims one can make, the incidents one can include, and the ordering of the narrative as a whole' (THOMAS D. HILL).

16. Siððan þær his aferan ead bryttedon,
welan, wunden gold, in þære widan byrig,
ealhstede eorla, unwaclice,
heah hordmæden, þa hyra hlaford læg.
(Daniel)

[Afterwards his heirs there boldly distributed the fortune, riches, twisted gold, the great mass of treasure, in the spacious city, the sanctuary of men, when their lord lay dead.]

17. 'Modern editors and lexicographers who mediate between the poem in its manuscript state and the modern reader all too often obscure important stylistic effects when they modernize the format of the text' (FRED C. ROBINSON).

Discuss editorial practice AND/OR manuscript context in relation to Anglo-Saxon literature.

18. Hyrde ic secgan gen bi sumum fugle
wundorlicne.
(The Partridge)

[I have further heard about a wonderful bird.]

19. '[Bede's] work is notable for its assumption that the kingdoms of his own day, which he considered to have 'Jutish', 'Saxon' or 'English' origins [...], nonetheless shared a common ecclesiastical history, that of a single English people' (NICHOLAS BROOKS).
20. 'And se þe ne cunne þæt Leden understandan, hlyste nu on Englisc be suman dæle hwæt þæt Leden cwede' (Wulfstan, *Be Godcundre Warnunge* [Concerning Divine Warning]).

[And he who cannot understand that Latin, let him listen now in English to a part of what that Latin said.]