

A10553W2

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 2016

Wednesday, 18 May

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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. 'The ideological questions which *Confessio Amantis* poses [are] questions about its own vernacular status in relation to the tradition of academic discourse' (RITA COPELAND).
2. 'It is perhaps no accident that the bibliographic ego intrudes itself most often where poetry is at work in the pursuit of patronage or promotion' (KATHRYN KERBY-FULTON).

3. The pes of Crist hath altobroke his bond.  
(GOWER, *Confessio Amantis*)

4. Puis vint Envy en son degré  
Q'estoit dessus un chien monté  
Et sur son destre poign portoit  
Un espervier q'estoit mué.  
(GOWER, *Mirour de l'Omme*)

[Next came Envy in her place, who was mounted on a dog and carried on her right fist a hawk that was moulting.]

5. Watte vocat, cui Thomme venit, neque Symme retardat,  
Bette que Gibbe simul Hykke venire iubent:  
Colle furit, quem Geffe iuuat, nocumenta parantes,  
Cum quibus ad dampnum Wille coire vouet.  
(GOWER, *Vox Clamantis*)

[Watt calls, Tom comes to him, and Sim does not loiter behind. Bet and Gib order Hick to come at once. Col rages, whom Geff helps to do damage. Will swears to join with them for mischief.]

6. '[The] prophetic vision of history [...] furnishes a model of an ideally coherent and meaningful narrative' (ANNE MIDDLETON).
7. 'All English poetic metre demands a subtle distortion of "natural speech rhythm"' (DAVID LAWTON).
8. For he medleth of making, he made this ende.  
(LANGLAND, *Piers Plowman*, A-text)

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9. Thus y awakede, woet god, whan y wonede in Cornehull.  
(LANGLAND, *Piers Plowman*, C-text)
10. 'Though the social virtues may often seem fruitless in their immediate context they are the necessary means by which individual pilgrims advance on their way to the Heavenly City' (ROBERT ADAMS).
11. Therefore by colour ne by clergie knowe shaltow hym [Charity] nevere,  
Neither thorough words ne werkes, but thorough wil oone,  
And that knoweth no clerk ne creature on erthe  
But Piers the Plowman – *Petrus, id est, Cristus*.  
(LANGLAND, *Piers Plowman*, B-text)
12. 'This lost world of the medieval religious imagination was one in which the most sublime mysteries could be grasped and handled in a preposterously familiar manner' (JOHN STEVENS).
13. Siþ he gradde after Grace, til I gan awake.  
(LANGLAND, *Piers Plowman*, B-text)
14. [...] Wo was me thane  
That I in metels ne myghte moore have yknowen.  
(LANGLAND, *Piers Plowman*, B-text)
15. 'Marginal notations, glosses and images are an integral part of the "painture" of literature' (MARY CARRUTHERS).