

**A14366W1**

**SECOND PUBLIC EXAMINATION**

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**HONOUR SCHOOL OF ENGLISH LANGUAGE AND LITERATURE**

**COURSE I**

**Paper 2 Literature in English from 1350 to 1550**

**COURSE II**

**Paper 3 Literature in English from 1350 to 1550**

**HONOUR SCHOOL OF CLASSICS AND ENGLISH**

**Part A, Paper 1 (a) Literature in English from 1350 to 1550**

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**TRINITY TERM 2018**

**Monday, 14 May, 9.30am – 12.30pm**

**Time allowed – Three hours**

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**Answer *question one* and *two other* questions. Except where specified, themes can be applied to any author or authors of your choice. You should pay careful attention in your answers to the precise terms of the quotations and questions.**

**Candidates should not repeat material across different parts of the examination.**

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

1. Write a critical commentary on ONE of the following passages, placing it in context and analysing significant points of content and style.

a) Quod Pandarus, “For aught I kan asprien,  
This light, nor I, ne serven here of nought.  
Light is nought good for sike folkes yēn!  
But, for the love of God, syn ye ben brought  
In thus good plit, lat now no hevvy thought 5  
Ben hangyng in the hertes of yow tweye” –  
And bar the candel to the chymeneye.

Soone after this, though it no nede were,  
Whan she swiche othes as hire leste devyse  
Hadde of hym take, hire thoughte tho no fere, 10  
Ne cause ek non to bidd hym thennes rise.  
Yet lasse thyng than othes may suffise  
In many a cas, for every wyght, I gesse,  
That loveth wel, meneth but gentillesse.

But in effect she wolde wite anon 15  
Of what man, and ek wheer, and also why  
He jalous was, syn ther was cause non;  
And ek the sygne that he took it by,  
She badde hym that to telle hire bisily,  
Or elles, certeyn, she bar hym on honde 20  
That this was don of malice, hire to fonde.

Withouten more, shortly for to seyne,  
He most obeye unto his lady heste;  
And for the lasse harm, he moste feyne.  
He seyde hire, whan she was at swich a feste, 25  
She myght on hym han lokyd at the leste –  
Noot I nought what, al deere ynough a rysshe,  
As he that nedes most a cause fissue.

And she answerde, “Swete, al were it so,  
What harm was that, syn I non yvel mene? 30  
For, by that God that bought us bothe two,  
In alle thyng is myn entente cleene.  
Swiche argumentes ne ben naught worth a beene.  
Wol ye the childissh jalous contrefete?  
Now were it worthi that ye were ybete.” 35

(Book III, lines 1135-69)

- b) Ful redy was at prime Diomede  
 Criseyde unto the Grekis oost to lede,  
 For sorwe of which she felt hire herte blede,  
 As she that nyste what was best to rede.  
 And trewely, as men in bokes rede, 5  
 Men wiste nevere womman han the care,  
 Ne was so loth out of a town to fare.
- This Troilus, withouten reed or loore,  
 As man that hath his joies ek forlore,  
 Was waytyng on his lady evere more 10  
 As she that was the sothfast crop and more  
 Of al his lust or joies heretofore.  
 But Troilus, now far-wel al thi joie,  
 For shaltow nevere sen hire eft in Troie!
- Soth is that while he bood in this manere, 15  
 He gan his wo ful manly for to hide,  
 That wel unnethe it sene was in his chere;  
 But at the yate ther she sholde out ride,  
 With certeyn folk he hoved hire t'abide,  
 So wo-bigon, al wolde he naught hym pleyne, 20  
 That on his hors unnethe he sat for peyne.
- For ire he quook, so gan his herte gnawe,  
 Whan Diomede on horse gan hym dresse,  
 And seyde to hymself this ilke sawe:  
 "Allas," quod he, "thus foul a wrecchednesse, 25  
 Whi suffre ich it? Whi nyl ich it redresse?  
 Were it nat bet atones for to dye  
 Than evere more in langour thus to drye?
- "Why nyl I make atones riche and pore  
 To have inough to doone er that she go? 30  
 Why nyl I brynge al Troie upon a roore?  
 Whi nyl I slen this Diomede also?  
 Why nyl I rather with a man or two  
 Stele hire away? Whi wol I this endure?  
 Whi nyl I helpen to myn owen cure?" 35

(Book V, lines 15-49)

**TURN OVER**

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2. 'The invention of an allegory such as this requires an athletic strength and agility in the poet's mind and imagination; and it requires of the reader a corresponding athletic response' (J. A. BURROW on *Piers Plowman*).

Discuss in relation to any allegorical text.

3. And you worshippfull Mercers, though costely and fyne  
Yee tryme up your carriage as custome ever was,  
Yet in a stable was He borne, that mighty Kinge Devyne,  
Poorely in a stable betwixte an oxe and an asse.  
(Post-Reformation comment on the Chester *Adoration of the Magi*)
4. 'All this was shewde by thre partes: that is to sey, by bodily sight, and by worde formed in my understanding, and by gostely sight' (JULIAN OF NORWICH).
5. I knowe how to convert my will in others lust;  
Of litle stuff unto my self to weyve a webbe of trust;  
And how to hide my harme with soft dissembled chere,  
When in my face the paynted thoughtes wolde owtwardlye appere.  
(HENRY HOWARD, EARL OF SURREY, 'Such waiwarde waies hath love')
6. 'Only women bleed / Only women bleed / Only women bleed'  
(ALICE COOPER, from the 1975 album *Welcome to my Nightmare*)
7. For care [*concern*] of þy knokke cowardyse me tazt [*taught*]  
To acorde [*ally*] me with couetyse, my kynde to forsake,  
þat is larges and lewté [*loyalty*] þat longez [*belongs*] to knyȝtez.  
(*Sir Gawain and the Green Knight*)
8. Nay, mans provision was it not,  
It was the deadly doome  
The fates ay from my birthe did threat  
Uppon my head should come.  
(ROBERT HENRYSON, *The Laste Epistle of Creseyd to Troyalus*)
9. 'Of Macrobius' five types of dream, the *oraculum*, in which an authoritative figure gives advice, now seems obsolete [...] the *oraculum* may be an example of a culture-pattern dream, which arises in patriarchal, authoritarian societies' (A. C. SPEARING).

10. Wel lothe war a Cristen man

To wedde an hethen woman

That leved on fals lawe;

Als loth was that soudan

To wed a Cristen woman,

As Y finde in mi sawe.

[*source (story)*]

(*The King of Tars*)

11. 'I would urge a greater focus on voice as a counterweight to one of the dominant terms of medieval literary studies over the last generation, authority [...] The nature of vernacular literary culture is an intricate negotiation between respect for authority and rebellion against it' (DAVID LAWTON).

Discuss EITHER OR BOTH part(s) of this quotation.

12. Ne hadde the appil take ben, the appil taken ben,

Ne hadde never our lady a ben hevene qwen.

Blyssid be the tyme that appil take was,

Therefore we mown [*must*] syngyn, 'Deo Gracias [*Thanks be to God*]!'

('Adam lay ibowndyn')

13. '[A] place where the literal and the metaphorical are indistinguishable, where sign is thing.' (JEFFREY JEROME COHEN on Jerusalem).

14. "Who," quat sche, "hath suffred aprochen to this sike man thise comune strompettis of swich a place that men clepen the theatre? The whiche nat oonly ne asswagen noght his sorwes with none remedies, but thei wolden fedyn and norysen hym with sweete venym" (Lady Philosophy dismisses the theatrical Muses: CHAUCER, *Boece*).

Discuss in relation to any literature of the period.

15. But trusteth wel, I am a Southren man;

I kan nat geeste 'rum, ram, ruf,' by lettre,

[*tell a story*]

Ne, God woot, rym holde I but litel bettre;

[*rhyme*]

And, therefore, if yow list – I wol nat glose –

[*deceive*]

I wol yow telle a myrie tale in prose.

[*merry*]

(CHAUCER, 'The Parson's Prologue').

Discuss the impact of regional variation on medieval literature AND/OR the significance of choices regarding literary form.

16. The wytt of a woman is wonder to here!  
(*The Four Leaves of the Truelove*)
17. [...] Thus in dremyng and in game  
Endeth this lytyl boke of Fame.  
(The end of WILLIAM CAXTON's addition to his printed version of Chaucer's *House of Fame*).
- Discuss EITHER the interpretative challenges posed by incomplete texts OR the significance of particular manuscript AND/OR printed versions of texts.
18. 'If the Renaissance clearly needs 'the medieval' against which to define itself, so too [...] does the medieval need the idea of a Renaissance if its own foundational myths are to have any cultural capital' (GREG WALKER).
19. 'Why can the dead do such great things?' (ST. AUGUSTINE on the cult of saints).
20. 'The hero's participation in the chase may elicit a sense of his identity; it may define and alter his life. Whether he sees the quarry slain or becomes himself a victim of the enterprise, it is the chase that confers meaning upon his actions' (MARCELLE THIÉBAUX).