

**A10111W1**

**FIRST PUBLIC EXAMINATION**

**Preliminary Examination in English Language and Literature: Paper 2  
Preliminary Examination in English and Modern Languages, Part 2: Paper 2 (a)  
Preliminary Examination in History and English: Paper 4 (a)**

**EARLY MEDIEVAL LITERATURE c. 650 – 1350**

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**TRINITY TERM 2017**

**Wednesday, 14 June, 2.30pm – 5.30pm,**

**Time allowed – 3 hours**

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**Answer QUESTION 1 and any TWO others. Candidates are reminded that they must show substantial knowledge of at least THREE texts across the two essays.**

**Candidates may write in an essay about the text they have chosen for commentary, but should not duplicate material.**

**Candidates must show knowledge of texts in English, in the original language, in BOTH Section A and Section B of the paper.**

**Candidates are reminded that at the start of each essay they should identify clearly which question they are attempting, and, where appropriate, which option within that question, identifying it through a letter, where these are given (e.g. Q5(a)), and / or a key word or phrase.**

**Please 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)
- Forþon ic geþencan ne mæg geond þās woruld  
for hwan mōdsefa mīn ne gesweorce  
þonne ic eorla lif eal geondþence,  
hū hī færlīce flet ofgēafon,  
mōdge maguþegnas. Swā þes middangeard 5  
ealra dōgra gehwām drēoseð ond fealleþ;  
forþon ne mæg weorþan wīs wer, ær hē āge  
wintra dæl in woruldrīce. Wita sceal gepyldig,  
ne sceal nō tō hātheort ne tō hrædwyrde,  
ne tō wāc wiga ne tō wanhȳdig, 10  
ne tō forht ne tō fægen, ne tō feohgīfre  
ne nāfre gielpes tō georn, ær hē geare cunne.  
Beorn sceal gebīdan, þonne hē bēot spricedð,  
oþþæt collenferð cunne gearwe  
hwider hreþra gehygd hweorfan wille. 15  
Ongietan sceal glēaw hæle hū gæstlic bið,  
þonne ealre þisse worulde wela wēste stondeð,  
swā nū missenlīce geond þisne middangeard  
winde biwāune weallas stondaþ,  
hrīme bihrorene, hrȳðge þā ederas. 20
- (b)
- Hwīlum heaþorōfe hlēapan lēton,  
on geflit faran fealwe mēaras,  
ðær him foldwegas fægere þūhton,  
cystum cūðe. Hwīlum cyninges þegn,  
guma gilphlæden, gidda gemyndig, 5  
se ðe ealfela ealdgesegena  
worn gemunde, word oþer fand  
sōðe gebunden; secg eft ongan  
sīð Bēowulfes snyttrum styrian,  
ond on spēd wrecan spel gerāde, 10  
wordum wrixlan; wēlhwylc gecwæð,  
þæt hē fram Sigemundes secgan hȳrde  
ellendædum, uncūþes fela,  
Wælsinges gewin, wīde sīðas,  
þāra þe gumena bearn gearwe ne wiston, 15  
fæhðe ond fyrena, būton Fitela mid hine,  
þonne hē swulces hwæt secgan wolde,  
ēam his nefan, swā hīe ā wæron  
æt nīða gehwām nȳdgesteallan;  
hæfdon ealfela eotena cynnes 20  
sweordum gesæged.

(c) "Thi luve," he seith," - other hit is for-te yeoven allunge, other hit is to sullen, other hit is to reavin ant to neomen with strengthe. Yef hit is for-te yeoven, hwer maht tu biteon hit betere then up-o me? Nam ich thinge feherest? Nam ich kinge richest? Nam ich hest i-cunnet? Nam ich weolie wisest? Nam ich monne hendest? Nam ich thinge freoest? For swa me seith bi large mon the ne con nawt edhalden, thet he 5 haveth the honden, as mine beoth, i-thurlet. Nam ich alre thinge swotest ant swetest? Thus alle the reisuns hwi me ah to yeove luve thu maht i-finden in me, nomeliche yef thu luvest chaste cleanness. For nan ne mei luvie me bute ha hire halde. Ah ha is threo-vald: i widewehad, i spushad, i meidenhad, the heste. Yef thi luve nis nawt to yeovene, ah wult thet me bugge hire - buggen hire? 10 [Hu?] Other with other luve other with sum-hweat elles. Me suleth wel luve [for luve] ant swa me ah to sulle luve, ant for na thing elles. Yef thin is swa to sullen ich habbe i-boht hire with luve over alle othre. For of the fowr measte luven, ich habbe i-cud toward te the measte of ham alle.

(d) Thanne he was ded, that Sathanas,  
 Sket was seysed al þat his was  
 In the kinges hand ilk del —  
 Lond and lith and other catel —  
 And the king ful sone it yaf 5  
 Ubbe in þe hond, wit a fayr staf,  
 And seyde, "Her ich sayse thee  
 In al þe lond, in al þe fe...."  
 Tho swor Havelok he sholde make,  
 Al for Grim, of monekes blake 10  
 A priorie to serven in ay  
 Jhesu Crist, til Domesday,  
 For the god he havede him don  
 Hwil he was pouere and ivel o bon.  
 And ther of held he wel his oth, 15  
 For he it made, God it woth,  
 In the tun þer Grim was graven,  
 That of Grim yet haves the name.  
 Of Grim bidde ich namore spelle.  
 But wan Godrich herde telle, 20  
 Of Cornwayle that was erl,  
 That fule traytour, that mixed cherl!

**TURN OVER**

2.                   God sceal wið yfele    geogoð sceal wið ylðo,  
                    lif sceal wið deaþe   leoht sceal wið þystrum,  
                    fyrd wið fyrde    feond wið oðrum.

[Good must contend with evil, youth with old age. Life must contend with death, light with shadows. Army must contend with army, one enemy with another] (*Maxims II*).

Discuss ALL or PART of this quotation in reference to any literature of the period.

3.                   ‘Ciconia in Gallia hatte þæt land, þær beoð men acende on ðrys heowes, þara heafdu beoð gemonu swa leona heafdu, ond hi beoð .xx. fota lange, ond hy habbað micelne muð swæ fon. [...] Þas beoð men gewende.’

[The region in Gallia is called Ciconia wherein people of three colours are born whose heads are maned like lions’ heads, and they are twenty feet tall, and they have a mouth as big as a fan. [...] They are thought to be humans] (*The Wonders of the East*).

Discuss in relation to the depiction of the Other in any literature of the period.

4.                   þonne hit wæs renig weder    ond ic reotugu sæt.

[[T]hen it was rainy weather, and I sat weeping] (*Wulf and Eadwacer*).

Discuss female voices AND/OR the relationship between emotion and environment in any text(s) of the period.

5.                   ‘Ofte we þenkeð, hwen we foð on to spoken, forte speoke lutel ant wel isette wordes; ah þe tunge is slubbri for ha wadeð i wete, ant slit lihtliche forð from lut word into monie.’

[Often, when we start talking, we mean to say a few well-chosen words; but the tongue is slippery because it wades in water, and glides on easily from a few words into many] (*Ancrene Wisse*).

Discuss any aspect of this quotation in relation to early medieval literature.

6.                   What we call the beginning is often the end  
                    And to make an end is to make a beginning.  
                    The end is where we start from (T.S ELIOT).

Discuss beginnings AND/OR endings in any text(s) of the period.

7. 'Men have never been good, they are not good and they never will be good' (KARL BARTH).

Discuss in relation to men AND/OR women in any text(s) of the period.

8.                      Hwæt! We gefrunan    on fyrndagum  
                         twelfe under tunglum    tireadige hæleð,  
                         þeodnes þegnas.

[Listen! We have heard about twelve under the stars, in ancient times, glorious warriors, the Lord's thegns] (*Andreas*).

Write about any aspect of this quotation in relation to the literature of the period.

9. '[Christ] was [...] sprede o-brode one the crosse more straiter than any parchemyne-skyne es sprede one the harowe.'

[Christ was [...] stretched out on the cross more tautly than any parchment skin is stretched out on the frame] (ANON. 14<sup>th</sup> century text).

Discuss EITHER

(a) depictions of Christ in the literature of the period.

OR

(b) the construction of medieval manuscripts.

10. 'Art and material culture [...] played a significant role in the making of England and English identity, and were every bit as active a force in the political and cultural discourse of the time as were texts' (CATHERINE E. KARKOV).

Discuss.

11. 'The ultimate effects of the [Norman] Conquest on English literature [...] were exceptionally important, but today it is the essential continuity between Old and Middle English literature, rather than any difference, which needs emphasis' (R.M WILSON).

Write about any part of this quotation in relation to the literature of the period.

12. 'Readers are often most drawn in when a work tempts, teases and outrages their generic expectations' (CHRISTINE CHISM).

Discuss any aspect of this quotation in relation to any early medieval text(s).

**TURN OVER**

13. 'þa gesette se munuc ealle þa gereccednyssse on anre bec and eft, ða þa seo boc com to us binnan feawum gearum, þa awende we hit on Englisc, swa swa hit heræfter stent.'

[Then the monk wrote that entire story in one book and then, when the book came to us within a few years, we translated it into English, just as it stands here] (ÆLFRIC, *Life of St Edmund*).

Discuss early medieval attitudes to translation AND/OR modern translation(s) of early medieval texts.

14. "Wel fī3t þat wel specþ," seide Alured.

["To fight well, speak well," that's what Alfred said'] (*The Owl and the Nightingale*).

Write on violence AND/OR speech in the literature of the period.

15. '[I]f medieval texts can be likened to buildings, readers have found many of these textual edifices to be ramshackle, fragmentary and haphazard' (ROGER DALRYMPLE).

Discuss in relation to any literature of the period.

16. 'Late twentieth-century critical concepts like intertextuality, the disappearance of the author, and the audience's role in the creation of meaning can be applied with startling persuasiveness to medieval works' (ROBERT S. STURGES).

Write on the applicability on any ONE OR MORE of these concepts to any early medieval text(s).

17. Somer is comen & winter gon,  
þis day biginnip to longe,  
& foules euerichon  
Ioye hem wit songe.  
(ANON. 13<sup>th</sup> century lyric)

['Summer has come and winter is gone, / this day begins to lengthen, / and all of the birds / enjoy themselves with song.']

Discuss any aspect of this quotation in relation to any literature of the period.

18. 'Much of the enjoyment of the riddle form [...] comes from the witty expression of apparent incongruity' (HUGH MAGENNIS).

Discuss in relation to ANY literature of the period.

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