

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

TRINITY TERM 2018

Wednesday, 13 June, 14:30

Time allowed – 3 hours

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

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) Ongan þā word sprecan wudu sēlesta:
 ‘Þæt wæs geāra iū - ic þæt gýta geman -
 þæt ic wæs āhēawen holtes on ende,
 āstyred of stefne mīnum. Genāman mē ðær strange fēondas,
 geworhton him þær tō wāfersýne, hēton mē heora wergas hebban; 5
 bāron mē þær beornas on eaxlum, oð ðæt hīe mē on beorg āsetton;
 gefæstnodon mē þær fēondas genoge. Geseah ic þā Frēan mancynnes
 efstan elne micle, þæt hē mē wolde on gestīgan.
 Þær ic þā ne dorste ofer Dryhtnes word
 būgan oððe berstan, þā ic bifian geseah 10
 eorðan scēatas. Ealle ic mihte
 fēondas gefyllan, hwæðre ic fæste stōd.
 Ongyrede hine þā geong hāleð - þæt wæs God ælmihtig! -
 strang ond stīðmod; gestāh hē on gealgan hēanne,
 mōdig on manigra gesyhðe, þā hē wolde mancyn lýsan. 15
 Bifode ic þā mē se beorn ymbclypte; ne dorste ic hwæðre būgan to eorðan,
 feallan tō foldan scēatum, ac ic sceolde fæste standan.
 Rōd wæs ic āræred; āhof ic rīcne Cyning,
 heofona Hlāford; hyldan mē ne dorste.
 Þurhdrifan hī mē mid deorcan næglum; on mē syndon þā dolg gesīene 20
 opene inwidhlemmas; ne dorste ic hira ænigum sceððan.
 Bysmeredon hīe unc bütū ætgædere; eall ic wæs mid blode bestēmed,
 begoten of þæs guman sīdan siððan hē hæfde his gāst onsended.
 Feala ic on þām beorge gebiden hæbbe
 wrāðra wyrda.’
- (b) Ðā wæs on morgen mīne gefræge
 ymb þā gifhealle gūðrinc monig;
 fērdon folctogan feorran ond nēan
 geond wīdwegas wundor scēawian,
 lāpes lāstas. Nō his lifgedāl 5
 sārlic þūhte secga ænegum
 þāra þe tīrlēases trode scēawode,
 hū hē wērigmōd on weg þanon,
 nīða ofercumen, on nicera mere
 fæge ond geflȳmed feorhlāstas bær. 10
 Ðær wæs on blōde brim weallende,
 atol yða geswing eal gemenged,
 hāton heolfre, heorodrēore wēol;
 dēaðfæge dēog, siððan drēama lēas
 in fenfreoðo feorh ālegde, 15
 hāþene sāwle; þær him hel onfēng.
 Þanon eft gewiton ealdgesīðas,
 swylce geong manig of gomenwāþe,
 fram mere mōdge mēarum rīdan,

beornas on blancum. Ðær wæs Bēowulfes 20
mærdō mæned; monig oft gecwæð,
þætte sūð ne norð be sām twēonum
ofer eormengrund oþer nāenig
under swegles begong sēlra nāere
rondhæbbendra, rīces wyrðra. 25

- (c) Pu art lodlich to biholde
And þu art loþ in monie volde:
Þi bodi is short, þi swore is smal,
Grettere is þin heved þan þu al,
Þin eþene boþ colblake and brode 5
Ri3t swo ho weren ipeint mid wode.
Pu starest so þu wille abiten
Al þat þu mist mid clivre smiten.
Þi bile is stif and scharp and hoked
Ri3t so an owel þat is croked; 10
Þarmid þu clackes oft and longe,
And þat is on of þine songe.
Ac þu þretest to mine fleshe,
Mid þine clivres woldest me meshe.
Þe were icundur to one frogge 15
þat sit at mulne under cogge;
Snailes, mus and fule wi3te
Boþ þine cunde and þine ri3te.
Pu sittest adai and fli3st ani3t,
Pu cuþest þat þu art on unwi3t. 20
Pu art lodlich and unclene –
Bi þine neste ich hit mene
An ek bi þine fule brode;
Pu fedest on hom a wel ful fode.
Wel wostu þat hi doþ þarinne, 25
Hi fuleþ hit up to þe chinne;
Ho sitteþ þar so hi bo bisne.
Þarbi men segget a vorbisne:
‘Dahet habbe þat ilke best
þat fuleþ his owe nest.’ 30

- (d) And Arður Winchestre þa burh bilai wel faste
and al þat moncun ofsloh — þer wes sorzen inoh!
þa 3eonge and þa alde, alle he aqualde.
þa þat folc wes al ded, þa burh al forswelde,
þa lette he mid alle tobreken þa walles alle.
þa wes hit itimed þere þat Merlin seide while:
'Ærm wurðest þu, Winchæstre; þæ eorðe þe scal forswal3e!'
Swa Merlin sæide — þe wite3e wes mære.
þa quene læi inne Eouwerwic, — næs heo næuere swa sarlic;

TURN OVER

Pat wes Wenhauer þa quene, særgest wimmonne. 10
 Heo iherde suggen soððere worden,
 hu ofte Modred flah and hu Arður hine bibah;
 wa wes hire þere while þat heo wes on life!
 Ut of Eouerwike bi nihte heo iwende
 and touward Karliun tuhte swa swiðe swa heo mahte; 15
 þider heo brohten bi nihte of hire cnihten tweiȝe.
 And me hire hafd biwefde mid ane hali rifte,
 and heo wes þer munechene, karefullest wife.
 Ða nusten men of þere quene war heo bicumen weore,
 No feole ȝere seoððe nuste hit mon to soðe 20
 whaðer heo weore on deðe ...
 þa heo hireseolf weore isunken in þe watere.
 Modred wes i Cornwale and somnede cnihtes feole;
 to Irlonde he sende aneoste his sonde,
 to Sexlonde he sende aneouste his sonde, 25
 to Scotlonde he sende aneouste his sonde.

- 2 ‘Quid sexum feminei vereris? Virilem animum indue et more viri in equum ascende.’

[‘Why respect your femininity? Put on manly courage and mount the horse like a man’]
 (*The Life of Christina of Markyate*).

Discuss the significance of gender in any early medieval text(s).

3. ‘If we cannot dissolve the boundaries between text and reader, between its past and our present, we can engage them in an open-ended and creative interaction’ (GILLIAN R. OVERING).

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

4. ‘The text must clearly declare itself as belonging to a known genre or type; and that genre must be such as to determine certain specific types of meaning. Otherwise, in the absence of external evidence, we are in most cases condemned to conjecture and controversy’ (J.A. BURROW).

Write about genre in relation to literature of the period OR discuss any critical controversy in the interpretation of early medieval literature.

5. ‘Sing me frumsceaft!’

[Sing to me about creation!] (*Bede’s Account of the Poet Caedmon*).

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

6. 'The monster awakens one to the pleasures of the body, to the simple and fleeting joys of being frightened, or frightening – to the experience of mortality and corporality' (J.J. COHEN).

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

7. 'The year 1066, a date notoriously supposed, rightly or wrongly, to be remembered by everyone in England, is certainly a very significant one in [...] the cultural and literary history of the world in which our writers lived' (DOUGLAS GRAY).

With reference to any early medieval text(s), write on any aspect of this quotation.

8. 'Allas, mi lord, Sir Orfeo!
Sethen we first togider were,
Ones wroth never we nere;
Bot ever ich have yloved the
As mi liif and so thou me.'

[Alas, my lord, Sir Orfeo! / Since we were first together / we have never once been angry; / But I have always loved you / As my life, and so have you me] (*Sir Orfeo*).

Write about the presentation of EITHER friendship OR conflict in early medieval literature.

9. 'Englishness, during this period as in others, resists any characterization as emergent, instead being found in association with the antique' (JACQUELINE STODNICK).

Write about explorations of national identity in literature of the period.

10. *Æfre se þe awent oððe se þe tæcð of Lædene on Englisc, æfre he sceal gefadian hit swa þæt þæt Englisc hæbbe his agene wisan, elles hit bið swiðe gedwolsum to rædenne þam þe þæs Lædenes wisan ne can.*

[Whenever someone translates or interprets Latin into English, one should always arrange it so that the English has one's own manner, or else it is very confusing to read for him who does not understand the manner of Latin] (*Aelfric's Preface to Genesis*).

Discuss any issues raised by this quotation in relation to literature of the period. (You may, if you wish, focus on modern translation(s) of early medieval material).

11. 'While today we may think of books as inorganic commodities – or even as virtual, electronic ones – the whole of medieval book production operates on what were once living things [...] However refined the parchment, it still bears traces of the living animal from which it derives' (SARAH KAY).

TURN OVER

Discuss any issues raised by this quotation in reference to literature of the period.

12. Heo hath a muru mouht to mele,
 With lefly rede lippes lele,
 Romaunz forte rede.
 (ANON. 14th century lyric)

(She has an attractive mouth for talking, / With beautiful red lips / For reading romances.)

EITHER

(a) Discuss the role of the spoken word in early medieval literature.

OR

(b) Discuss the relationship between orality and literacy in literature of the period.

13. ‘A iesu hwuder schal ich fleon hwon þe deouel hunteð efter me bute to þine rode?’

[Ah, Jesus, whither shall I flee when the devil comes after me, but to your cross?]
(*Ureisun of God Almihti*).

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

14. þær ic sittan mot sumorlangne dæg,
 þær ic wepan mæg mine wræcsiþas,
 earfoþa fela.

[There I must sit for the summer long day, there I must bewail my miseries, my many hardships] (*The Wife's Lament*).

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

15. þe þa rædellān wið rynemenn
 hygefæste heold heortan bewrigene
 orþoncbendum.

[The heart of the riddle was hidden by cunning bonds, proof against the ingenuity of men who know secrets] (*Riddle 42*).

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

16. Forþon me hatran sind
 dryhtnes dreamas þonne þis deade lif,
 læne on londe.

[For the joys of the lord are hotter to me than this dead life, transitory on land] (*The*

Seafarer).

With reference to any early medieval text(s), write on any aspect of this quotation.

17. 'The saints were the superheroes and celebrities of medieval England, bridging the gap between heaven and earth, the living and the dead' (SARAH SALIH).

Discuss any aspect of early medieval literature in light of this quotation.

18. 'For the individual, wisdom consists of understanding the relationship between an inherited body of lore, the experiences life presents, and the reactions of the heart' (DANIEL ANLEZARK).

Discuss individuality AND/OR wisdom in literature of the period.

19. Heald þu nu, hruse, nu hæleð ne mostan,
 eorla æhte! Hwæt, hyt ær on ðe
 gode begeaton.

[Now, earth, you hold the possessions of men, since heroes cannot! Listen, good men previously gained it from you] (*Beowulf*).

EITHER

(a) Discuss attitudes to material artefacts in early medieval literature.

OR

(b) Write about any early medieval text(s) in relation to the material culture of the period.

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