

4B20

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 2014

Monday 23rd June, 09:30

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.

SECTION A

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

(a)

Gebæd ic me þa to þam beame blide mode
 elne mycle, þær ic ana wæs
 mæte werede. Wæs modsefa
 afysed on forðwege, feala ealra gebad
 langunghwila. Is me nu lifes hyht [5]
 þæt ic þone sigebeam secan mote
 ana oftor þonne ealle men,
 well weorþian. Me is willa to ðam
 mycel on mode, and min mundbyrd is
 geriht to þære rode. Nah ic ricra feala [10]
 freonda on foldan, ac hie forð heonan
 gewiton of worulde dreamum, sohton him wuldres Cyning;
 lifiaþ nu on heofenum, mid Heahfædere,
 wuniaþ on wuldre; and ic wene me
 daga gehwylce hwænne me Dryhtnes rod [15]
 þe ic her on eorðan ær sceawode,
 on þyssan lænan lif gefetige,
 and me þonne gebringe þær is blis mycel,
 dream on heofonum, þær is Dryhtnes folc
 geseted to symle, þær is singal blis; [20]
 and me þonne asette þær ic syþþan mot
 wunian on wuldre, well mid þam halgum
 dreames brucan. Si me Dryhten freond,
 se ðe her on eorðan ær þrowode
 on þam gealgtreowe for guman synnum. [25]

(b)

Feoll þa to foldan fealohilte swurd;
 ne mihte he gehealdan heardne mece,
 wæpnes wealdan. Þa gyt þæt word gecwæð
 har hilderinc, hyssas bylde, [5]
 bæd gangan forþ gode geferan;
 ne mihte þa on fotum leng fæste gestandan.
 He to heofenum wlat
 ‘Gehancie þe, ðeoda Waldend,
 ealra þæra wynna þe ic on worulde gebad.
 Nu ic ah, milde Metod, mæste þearfe [10]
 þæt þu minum gaste godes geunne,
 þæt min sawul to ðe sidian mote
 on þin gewæld, þeoden engla,
 mid friþe ferian. Ic eom frymði to þe

þæt hi helsceadan hynan ne moton.' [15]
 Ða hine heowon hædene scealcas
 and begen þa beornas þe him big stodon,
 Ælfnod and Wulmær begen lagon,
 ða onemn hyra frean feorh gesealdon.
 Hi bugon þa fram beaduwe þe þær beon noldon. [20]
 Þær weard Oddan bearn ærest on fleame,
 Godric fram gupe, and þone godan forlet
 þe him mænigne oft mearh gesealde:
 he gehleop þone eoh þe ahte his hlaford,
 on þam gerædum þe hit riht ne wæs.

(c)

Þe niȝtingale bigon þe speche
 In one hurne of one breche,
 And sat up one vaire boȝe –
 Þar were abute blosme inoȝe –
 In ore vaste þicke hegge, [5]
 Imeind mid spire and grene segge.
 Ho was þe gladur vor þe rise
 And song a vele cunne wise.
 Bet þuȝte þe dreim þat he were
 Of harpe and pipe þan he nere, [10]
 Bet þuȝte þat he were ishote
 Of harpe and pipe þan of þrote.
 Þo stod on old stoc þarbisode
 Þar þo ule song hire tide,
 And was mid iwi al bigrowe; [15]
 Hit was þare hule eardingstowe.
 Þe niȝtingale hi iseȝ,
 And hi bihold and overseȝ,
 And þuȝte wel vul of þare hule,
 For me hi halt lodlich and fule. [20]
 'Unwiȝt,' ho sede, 'awei þu flo!
 Me is þe wurs þat ich þe so.
 Iwis for þine vule lete
 Wel oft ich mine song forlete.
 Min horte atfliþ and falt mi tonge [25]
 Wonne þu art to me iþrunge.
 Me luste bet speten þane singe
 Of þine fule ȝoȝelinge.'

(d)

Hwan he wore come, sket was þe erl yare
 Ageynes Denshe men to fare,
 And seyde, "Lyþes nu alle samen!
 Have ich gadred you for no gamen,
 But ich wile seyen you forþi. [5]
 Lokes hware here at Grimesbi
 His uten-laddes here comen,
 And haves nu þe priorie numen -
 Al þat evere mithen he finde,
 He brenne kirkes and prestes binde; [10]
 He strangleth monkes and nunnes boþe -
 Wat wile ye, frend, her-offe rede?
 Yif he regne þusgate longe,
 He moun us alle overgange,
 He moun us alle quic henge or slo, [15]
 Or þral maken and do ful wo
 Or elles reve us ure lives
 And ure children and ure wives.
 But dos nu als ich wile you lere,
 Als ye wile be with me dere. [20]
 Nimes nu swiþe forth and raþe
 And helpes me and yuself baþe,
 And slos upo þe dogges swiþe.
 For shal I nevere more be bliþe,
 Ne hoseled ben ne of prest shriven [25]
 Til þat he ben of londe driven.
 Nime we swiþe and do hem fle
 And folwes alle faste me!
 For ich am he of al þe ferd
 Þat first shal slo with drawen swerd. [30]
 Daþeyt hwo ne stonde faste
 Bi me hwil hise armes laste!"

SECTION B

Unless otherwise specified, you may answer any of these questions with reference to one or more texts from throughout the period c. 650-1350.

1. 'cwædon þæt he wære wyruldcyninga
 manna mildust ond monðwærust,
 leodum liðost ond lofgeornost.' (*Beowulf*)

[They said that he was, among the world's kings, the mildest of men, and the most generous; the kindest to his people and the most eager for glory].

2. 'Wulf is on iegel, ic on oþerre.' (*Wulf and Eadwacer*)
 [Wulf is on one island; and I on another].

Discuss closeness AND/OR separation.

3. 'þæt waes geara iu ...' (*The Dream of the Rood*)
[It was a long time ago ...].
4. 'Swylce geac monað geomran reorde;
singeð sumeres weard, sorge beodeð.' (*The Seafarer*)

[In like manner does the cuckoo warn with a gloomy voice; the guardian of summer sings].
5. 'The pleasure of narrative lies at its end.'
6. '[G]rossly material things' (VIRGINIA WOOLF).
7. 'O all ye that pass by the way, attend, and see if there be any sorrow like to my sorrow' (BIBLE, Douay-Rheims translation, Lamentations 1:12).
8. 'Scieppan' (vb): to create, form, mould, or shape.
9. '[H]e, Dryhten Crist, her on worulde wunode mid mannum, and feala wundra mannum cyððe, and beforan worhte, and him lidlice hælo sealde, and his mildheortnesse tæhte' (*Vercelli Homily*).

[He, the Lord Christ, dwelt here in this world amongst people, and showed many miracles to humanity, and performed them in front of them and gave them salvation mercifully, and taught them about his mercy].
10. '[T]here is scarcely a turn of thought which cannot be closely paralleled in books with which its author may well have been acquainted' (GEOFFREY SHEPHERD on *Ancrene Wisse*).
11. 'Þæs ofereode, ðisses swa mæg'. (*Deor*)
[That passed away; so may this].

Discuss attitudes to transience AND/OR the role(s) of the poet.
12. '[S]e wyrm forswalg wera gied sumes'. (*Riddle 47*)
[the worm devoured the utterance of one man]

Discuss EITHER riddling technique OR manuscript culture.
13. 'Romance', (n): A medieval narrative (originally in verse, later also in prose) relating the legendary or extraordinary adventures of some hero of chivalry. Also in extended use, with reference to narratives about important religious figures. Originally denoting a composition in the vernacular (French, etc.), as contrasted with works in Latin.

Discuss any aspect(s) of this definition that you find interesting.
14. '... i þan stræme stelene fiseses ...
Heore scalen wleoteð swulc goldfaze sceldes.' (LAȜAMON, *Brut*)

[... in the stream fishes made of steel...
 Their scales are fluttering like shields adorned with gold].

Where in this period have you found the most resourceful use(s) of figurative language?

15. 'Evoking the traditional also diminishes the value of the individual and unique' (CAROL BRAUN PASTERNAK).
16. 'Levedyes in boure, knictes in halle.' (*Havelok*).
 [Ladies in the bower, knights in the hall].
17. '[T]he dividing line between historical fact and historical fiction is unreal and unimportant' (MICHAEL SWANTON on LAZAMON, *Brut*).