

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:–

B.A.

Middle English Literature I

COURSE CODE : ENGLN45

DATE : 02–MAY–06

TIME : 10.00

TIME ALLOWED : 3 Hours

Answer three questions: question 1 or question 2 (not both) and two other questions.

Candidates must not present substantially the same material in any two answers, whether on this paper or in other parts of the examination.

1. Write about one of the following passages. You should include such explanations of the language, style and subject matter as seem important for a full appreciation of it.

(a)

Arður isæh Colgrim climben to munten,
bužen to þan hulle þa ouer Baðen stondeð,
and Baldulf beh him after mid seoue þusend cnihtes;
heo þohten i þan hulle hæhliche atstonden,
weorien heom mid wepnen and Arður awæmmen. 5
þa isæh Arður, aðelest kingen,

whar Colgrim atstod and æc stal wrohte;
þa clupede þe king kenliche lude:
"Balde mine þeines, buhzeð to þan hulle!
For 3erstendæi wes Colgrim monnen alre kenest; 10
nu him is al swa þere gat þer he þene hul wat,
hæh uppen hulle fehteð mid hornen
þenne comeð þe wulf wilde touward hire winden.
þeh þe wulf beon ane, buten ælc imane,
and þer weoren in ane loken fif hundred gaten, 15
þe wulf heom to iwiteð and alle heom abiteð.
Swa ich wulle nu, todæi, Colgrim al fordemen.
Ich am wulf and he is gat —þe gume scal beon fæie!"

þa zet cleopede Arður, aðelest kingen:
"3urstendæi wes Baldulf cnihten alre baldest; 20
nu he stant on hulle and Auene bihaldeð,
hu ligeð i þan stræme stelene fisces;
mid sweorde bigeorede heore sund is awemmed;
heore scalen wleoteð swulc gold-faze sceldes;
þer fleoteð heore spiten swulc hit spæren weoren. 25
þis beoð seolcuðe þing isizen to þissen londe,
swulche deor an hulle, swulche fisces in wælle!

3urstendæi wes þe kaisere kenest alre kingen,
nu he is bicumen hunte and hornes him fulieð; 30
flihð ouer bradne wæld, beorkeð his hundes.
Hé hafeð bihalues Baðen his huntinge bilæfued;
freom his deore he flicð and we hit scullen fallen,
and his balde ibeot to nohte ibringen;
and swa we scullen bruken rihte bizæten."

TURN OVER

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| (b) | 'Dame, dame, torn þi mod, Pi curteisi wes ever god, And 3er shal be: For þe Loverd þat ous haveþ wrout, Amend þi mod, and torn þi þout, And rew on me!' | (C) | 5 |
| | 'We, we! Oldest þou me a fol? So Ich ever more biden 3ol, Pou art ounwis. Mi þout ne shalt þou never wende. Mi loverd is curteis mon and hende, And mon of pris; | (U) | 10 |
| | And Ich am wif boþe god and trewe – Trewer womon ne mai no mon cnowe þen Ich am. þilke time ne shal never bitide þat mon for wouing ne þoru prude Shal do me scham.' | | 15 |
| | 'Swete lemmon, merci! Same ne vilani Ne bede I þe non; Bote derne love I þe bede, As mon þat wolde of love spede, And finde won.' | (C) | 20 |
| | 'So bide Ich evere mete oþer drinke, Her þou lesest al þi swinke. Pou miȝt gon hom, leve broþer, For wille Ich þe love ne non oþer Bote mi wedde houssebonde. To tellen hit þe ne wille Ich wonde.' | (U) | 25 |
| | 'Certes, dame, þat me forþinkeþ, An wo is þe mon þat muchel swinkeþ And at þe laste leseþ his sped. To maken menis his him ned. Bi me I saie, ful iwis, þat love þe love þat I shal mis. An, dame, have nou godnedai! And þilke Loverd, þat al welde mai, Leve þat þi þout so tourne þat Ich for þe no leng ne mourne.' | (C) | 35 |
| | | | 40 |
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2. Make a critical comparison of one of the following pairs of passages.

(a)

(i)

'Efter ham Ich iseh towart te patriarches ant te prophetes, þe makieð swuch murhðe þet ha aren nuðe i þet ilke lont of blisse þet ha hefden of feor igret ear on eorðe, ant seoð nu al isoðet þet ha hefden longe ear icwidde of ure Lauerd, as he hefde ischawed ham i gastelich sihðe.

5 'Ich iseh þe apostles, of poure ant lah on eorðe, ifullet ant bigoten al of unimete blisse, sitten i trones, ant al under hare uet þet heh is i þe worlde, 3arowe for te demen i þe dei of dome kinges ant keiseres ant alle cunreadnes of alles cunnes ledenes.

10 'Ich biheolt te martyrs, ant hare unimete murhðe þe þoleden her pinen ant deað for ure Lauerd, ant lihtliche talden to alles cunnes neowcins ant eorðliche tintreohen azeines þe blisse þet Godd in hare heorte schawede ham to cumene.

15 'Efter ham Ich biheolt þe cunfessurs hird, þe liueden i god lif ant haliliche deiden, þe schined as doð steorren i þe eche blissen, ant seoð Godd in his wlite þet haueð alle teares iwipet of hare ehnen.

20 'Ich iseh þet schene ant þet brihte ferreden of þe eadi meidnes, ilikest towart engles, ant feolahlukest wið ham blissin ant gleadien— þe, libbinde i flesche, ouergað flesches lahe ant ouercumeð cunde, þe leadeð heouenlich lif in eorðe as ha wunieð. Hare murhðe ant hare blisse, þe feierlec of hare wlite, þe swetnesse of hare song, ne mei na tunge tellen. Alle ha singeð þe þer beoð, ah hare song ne mahe nane buten heo singen. Se swote smeal ham folheð hwider se ha wendeð þet me mahte libben aa bi þe swotnesse. Hwam se heo bisecheð fore is sikerliche iborhen; for azein hare bisocnen Godd himseolf ariseð, þet alle þe oðre halhen sittende ihereð.'

(ii)

Ryzt as þe maynful mone con rys
Er þenne þe day-glem dryue al doun,
So sodanly on a wonder wyse
I watz war of a prosessyoun.
Dis noble cité of ryche enpresse 5
Watz sodanly ful, withouten sommoun,
Of such vergynez in þe same gyse
Þat watz my blysful anvnder croun.
And coronde wern alle of þe same fasoun,
Depaynt in perlez and wedez qwYTE; 10
In vchonez breste watz bounden boun
Þe blysful perle with gret delyt.

15 With gret delyt þay glod in fere
On golden gateg þat glent as glasse;
Hundreth þowsandez I wot þer were,
And alle in sute her liuréz wasse.
Tor to know þe gladdest chere.
15 Þe Lombe byfore con proudly passe
Wythi hornez seuen of red golde cler;
As praysed perlez His wedez wasse. 20
Towarde þe throne þay trone a tras.
Þaz þay wern fele, no pres in plyt,
Bot mylde as maydenez seme at mas,
So droz þay forth with gret delyt.

25 Delyt þat Hys come encroched 25
To much hit were of for to melle.
Þise aldermen, quen He aproched,
Grouelyng to His fete þay felle.
Legyounes of aungelez togeder uoched
Þer kesten ensens of swete smelle; 30
Þen glory and gle watz nwe abroched;
Al songe to loue þat gay Juelle.
Þe steuen mozt stryke þur3 þe vrþe to helle
Þat þe vertues of heuen of joye endyte. 35
To loue þe Lombe His meyny inmelle
Iwysse I lazt a gret delyt.

TURN OVER

(b)

(i)

Whan he behield his Cote of heres,
He wepte and with fulwoful teres
Up to the hevene he caste his chiere
Wepende, and thoghte in this manere;
Thogh he no wordes myhte winne, 5
Thus seide his herte and spak withinne:
"O mihti godd, that al hast wroght
And al myht bringe ayein to noght,
Now knowe I wel, bot al of thee,
This world hath no prosperite: 10
In thin aspect ben alle liche,
The povere man and ek the riche,
Withoute thee ther mai no wight,
And thou above alle othre miht.
O mihti lord, toward my vice 15
Thi merci medle with justice;
And I woll make a covenant,
That of my lif the remenant
I schal it be thi grace amende,
And in thi lawe so despende 20
That veine gloire I schal eschuie,
And bowe unto thin heste and suie
Humilite, and that I vowe."
And so thenkende he gan down bowe,
And thogh him lacke vois and speche, 25
He gan up with his feet areche,
And wailende in his bestly stevene
He made his pleignte unto the hevene.
He kneleth in his wise and braieth,
To seche merci and assaieth 30
His god, which made him nothing strange,
Whan that he sih his pride change.
Anon as he was humble and tame,
He fond toward his god the same,
And in a twinklinge of a lok 35
His mannes forme ayein he tok,
And was reformed to the regne
In which that he was wont to regne;
So that the Pride of veine gloire
Evere afterward out of memoire 40
He let it passe. And thus is schewed
What is to ben of Pride unthewed
Ayein the hihe goddes lawe,
To whom noman mai be felawe.

(ii)

Than spake Nacien unto sir Ector: 'Soth hit ys that sir Launcelot and
ye com downe of one chayre; the chayer betokenyth maystership and
lordeship which ye too cam downe fro. But ye two knyghtes,' sayde the
emyte, 'ye go to seke that ye shall nat fynde, that ys the Sankgreall, for
hit ys the secrete thynges of oure Lorde Jesu Cryste. But what ys to
meane that sir Launcelot felle doune of hys horse? He hath leffte hys 5
pryde and takyn to humilité, for he hath 'cryed' mercy lowde for hys
synne and sore repented hym, and oure Lorde hath clothed hym in Hys
clothynge whych ys full of knottes, that ys the hayre that he werith
dayly. And the asse that he rode uppon ys a beest of humilité (for God 10
wolde nat ryde uppon no styede nother uppon no palferey), in an ex-
mple that an asse betokenyth mekenes, that thou saw sir Launcelot
ryde [on] in thy slepe.
'A[nd] the welle whereat the watir sanke frome hym whan he sholde
have takyn thereoff? (And whan he saw he myght nat have hit he re- 15
turned from whens he cam, for the welle betokenyth the hyghe grace of
God; for the more men desyre hit to take hit, the more shall be their
desire.) So whan he cam nyghe the Sankgreall he meked hym so that he
hylde hym nat the man worthy to be so nyghe the holy vessell, for he 20
had be so defoyled in dedly synne by the space of many yere. Yett whan
he kneled downe to drynke of the welle, there he saw grete provyden-
ce of the Sankgreall; and for he hath served so longe the devyll he shall
have 'vengeaunce' four and twenty dayes, for that he hath bene the
devillis servaunte four and twenty yerys. And than sone aftir he shall 25
returne to Camelot oute of thys contrey, and he shall sey a party such
thyngis as he hath founde.'

CONTINUED

3. Either: (a) Judith Weiss and Rosamund Allen write of 'the generally compassionate tone' that characterises La3amon's *Brut*. How compassionate do you find the *Brut*? You may, if you wish, confine your answer to the Arthurian section of the text.
- Or: (b) What hagiographical elements, if any, do you find in La3amon's *Brut*? You may, if you wish, confine your answer to the Arthurian section of the text.
4. Either: (a) Examine the treatment of pride in any one or more of the poems of the *Gawain*-manuscript.
- Or: (b) What attitudes to possessiveness do you discern in any one or more of the poems of the *Gawain*-manuscript?
- Or: (c) Examine the relation between the literal and the figurative in any one or more of the poems of the *Gawain*-manuscript.
5. To what extent are the protagonists responsible for the disaster that befalls them in either *The Alliterative Morte Arthure*, or *The Stanzaic Morte Arthur*, or both?
6. Either: (a) Discuss the function of confession, or penance, or both in Malory's *Morte Darthur*.
- Or: (b) *Le Morte Darthur* is not a reproduction of its French sources in miniature; what Malory chose to leave out changes the essential nature of the story as a whole.

(Terence McCarthy)

Discuss. You may, if you wish, concentrate on 'The Tale of the Sank Greal', or on the last two tales of the Winchester Manuscript text.

7. Writing about the history of the Britons, in fact, served the cultural and political needs of a variety of groups, with conflicting purposes and values.

(Michelle R. Warren)

Discuss this assertion with reference to two or more Arthurian works with which you are familiar.

8. Write an essay on the role of the challenger in any Arthurian work or works you have read for this course.

TURN OVER

9. What criticism do you find of Arthur in any Arthurian work or works you have read for this course?
10. Discuss the representation of domesticity in any post-medieval Arthurian work or works with which you are familiar.
11. What attitudes to life in the secular world do you discern in *Sawles Warde*?
12. Discuss the representation of the female body in any Middle English saint's life, or saints' lives, with which you are familiar.
13. Is cunning a vice or a virtue in any beast narrative or narratives you have read for this course?
14. Either: (a) What principles of unity, if any, do you find in Gower's *Confessio Amantis*?
 Or: (b) What metamorphoses of Ovid do you find in Gower's *Confessio Amantis*?
 Or: (c) Did Chaucer do Gower a disservice in calling him 'moral Gower'?
15. Either: (a) Discuss the depiction of violence in Henryson's poetry. You may, if you wish, confine your answer to the *Fables*.
 Or: (b) Is *The Testament of Cresseid* Henryson's revenge upon Chaucer?
16. Discuss the function of error in any medieval romance or romances with which you are familiar.
17. Either: (a) How typical a fabliau is *Dame Sirith*?
 Or: (b) To what extent are fabliaux concerned with punishing credulity?
18. Where, if anywhere, do you find a disjunction between tale and moral in the works you have read for the course?
19. According to Helen Cooper, 'magic and heroism find it very hard to occupy the same text'. Discuss this observation with reference to any work or works you have read for the course.
20. Discuss the representation of lechery in any two or more works you have read for the course.
21. Discuss the representation of pagans, or heretics, or both in any two or more works you have read for the course.

CONTINUED

22. Michael Camille describes the medieval imagination as 'terrifyingly promiscuous'.
What do you think he means?

END OF PAPER