

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:-

B.A.

Middle English Literature II

COURSE CODE : ENGLN47

DATE : 27-MAY-03

TIME : 10.00

TIME ALLOWED : 3 Hours

Vertical text on the right side of the page, possibly bleed-through or a margin note.

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)

My spirites labouriden euere ful bisily
To peinte countenaunce, chere, and look,
For þat men spake of me so wondrously,
And for the verry shame and feer I qwook. 5
Thouȝ myn herte hadde be dippid in þe brook
It weet and moist was ynow of my swoot,
Wiche was nowe frosty colde, nowe firy hoot.

And in my chaumbre at home whanne þat I was,
Mysilfe aloone I in þis wise wrouȝt.
I streite vnto my mirroure and my glas 10
To loke howe þat me of my chere þouȝt,
If any othir were it than it ouȝt.
For fain wolde I if it not had bene riȝt
Amendid it to my kunnyng and myȝt.

Many a saute made I to this mirroure, 15
Thinking if þat I looke in þis manere
Amonge folke as I nowe do, noon errour
Of suspecte look may in my face appere.
This countinaunce, I am sure, and þis chere
If I it forthe vse is no thing reпреuable 20
To hem þat han conceitis resonable.

And therwithal I pouȝte þus anon:
'Men in her owne cas bene blinde al day,
As I haue herde seie manie a day agoon,
And in þat same plite I stonde may. 25
Howe shal I do? Wiche is the beste way
My troublid spirit for to bringe in rest?
If I wiste howe, fain wolde I do the best.'

TURN OVER

(b)

EVERYMAN

O eternal God, O heavenly figure,
O way of righteousness, O goodly vision—
Which descended down in a virgin pure
Because he would every man redeem,
Which Adam forfeited by his disobedience— 5
O blessed godhead, elect and high divine,
Forgive my grievous offence!
Here I cry thee mercy in this presence.
O ghostly treasure, O ransom and redeemer,
Of all the world hope and conduiter, 10
Mirror of joy, founder of mercy,
Which enlumineth heaven and earth thereby,
Hear my clamorous complaint, though it late be;
Receive my prayers, unworthy in this heavy life.
Though I be a sinner most abominable, 15
Yet let my name be written in Moses' table!
O Mary, pray to the maker of all thing,
Me for to help at my ending,
And save me fro the power of my enemy,
For Death assaileth me strongly; 20
And, Lady, that I may, by mean of thy prayer,
Of your son's glory to be partner,
By the means of his passion, I it crave.
I beseech you help my soul to save.
Knowledge, give me the scourge of penance; 25
My flesh therewith shall have acquaintance.
[*He strips off his fine clothes and takes the scourge*]
I will now begin, if God give me grace.

CONTINUED

2. Make a critical comparison of one of the following pairs of passages.

(a)

- (i) 'Pi luue', he seið, 'oðer hit is for te zeouen allunge, oðer hit is to sullen, oðer hit is to reauin ant to neomen wið strengðe.
 '3ef hit is for te zeouen, hwer maht tu biteon hit betere þen upo me? Nam Ich þinge feherest? Nam Ich kinge richest? Nam Ich hest icunnet? Nam Ich weolie wisest? Nam Ich monne hendest? Nam Ich þinge freoest?—for swa me seið bi large mon þe ne con nawt edhalden, þet he hauerð þe honden, as mine beoð, ipurlet. Nam Ich alre þinge swotest ant swetest? Pus alle þe reisuns hwi me ah to zeoue luue þu maht ifinden in me, nomeliche 3ef þu luuest chaste cleanness; for nan ne mei luuie me bute ha hire halde (ah ha is þreouald: i widewehad; i spushad; i meidenhad, þe heste).
 '3ef þi luue nis nawt to zeouene, ah wult þet me bugge hire—buggen hire? Hu? Oðer wið oðer luue oðer wið sumhwheat elles. Me suleð wel luue for luue; ant swa me ah to sulle luue, ant for na þing elles. 3ef þin is swa to sullen, Ich habbe iboht hire wið luue ouer alle oþre; for of þe fowr measte luuen Ich habbe icud toward te þe measte of ham alle.

(ii)

- "Stond well, moder, under rode!
 Bihold thy sone with glade mode;
 Blithe, moder, might thou be."
 "Sone, how shulde I blithe stonde?
 I see thin fet, I see thin honde
 Nailed to the harde tree." 5
 "Moder, do wey thy wepinge.
 I thole deth for monkinde;
 For my gult thole I non."
 "Sone, I fele the dedestounde,
 The swert is at min herte grounde
 That me bihet Simeon." 10
 "Moder, mercy! Let me deye,
 For Adam out of helle beye
 And his kun that is forlore." 15
 "Sone, what shall me to rede?
 My peine pineth me to dede.
 Lat me deye thee bifore."
 "Moder, thou rewe all of thy bern,
 Thou woshe away the bloody tern;
 It doth me worse then my ded." 20
 "Sone, how may I teres werne?
 I see the bloody stremes erne
 From thin herte to my fet."

TURN OVER

(b) [CH was in one sumere dale ;
 In one supe digele hale
 Iherde ich holde grete tale
 An Hule and one Niztingale.
 (i) Pat plait was stif & starc & strong, 5
 Sum wile softe & lud among.
 An aiper azen oper sval
 & let pat vvole mod ut al ;
 & eiper seide of operes custe
 Pat alre worste pat hi wuste. 10
 & hure & hure of opere[s] songe
 Hi holde plaiding supe stronge.
 Be Niztingale bigon pe speche
 In one hurne of one breche,
 & sat up one vaire boze— 15
 Par were abute blosme inoze !—
 In ore uaste picke hegge
 Imeind mid spire & grene segge.
 Ho was pe gladur uor pe rise,
 & song a uele cunne wise. 20
 Bet þuzte pe dreim pat he were
 Of harpe & pipe þan he nere,
 Bet þuzte þat he were ishote
 Of harpe & pipe þan of þrote.

(ii) Bitwene Mersh and Avenil
 When spray biginneth to springe,
 The lutel fowl hath hire will
 On hire lud to singe.
 Ich libbe in love-longinge 5
 For semlokest of alle thinge:
 He may me blisse bringe;
 Ich am in hire baundoun.
An hendy hap ich habbe ihent!
Ichot from hevene it is me sent; 10
From alle wimmen my love is lent,
And light on Alisoun.
 On hew hire her is fair inogh,
 Hire browe browne, hire eye blake;
 With lossum chere he on me logh, 15
 With middel small and well imake.
 Bote he me wolle to hire take
 For to ben hire owen make,
 Longe to liven ichulle forsake,
 And feye fallen adoun. 20
 Nightes when I wende and wake—
 Forthy min wonges waxeth won —
 Levedy, all for thine sake
 Longinge is ilent me on. 25
 In world nis non so witer mon
 That all hire bounte telle con:
 Hire swire is whittore then the swon,
 And feirest may in toun.
 Ich am for wowing all forwake,
 Wery so water in wore 30
 Lest eny reve me my make
 Ich habbe iyerned yore.
 Betere is tholien while sore
 Then mournen evermore, 35
 Geynest under gore,
 Heikne to my roun!

CONTINUED

3. When the debate ends without a victor, we have to realise that we have been conned--that the joke is on us for having been prepared to commit ourselves for so long to the serious consideration of a dispute that is essentially ludicrous.

(Neil Cartledge)

Discuss this judgement on *The Owl and the Nightingale*.

4. Anne Clark Bartlett writes of the 'salvation through seduction' that is a feature of early Middle English prose for women. Discuss at least one early Middle English prose work for women in the light of her comment.
5. Either: (a) 'Cortaysye', for the poet of *Pearl*, represents an ideal of perfection never fully realised by the imperfect beings who people his worlds.

(Charlotte Gross)

In the light of this remark, write on the relationship between 'cortaysye' and perfection in *Pearl*.

- Or: (b) 'This makellez perle þat boȝt is dere,
þe joueler gef fore alle hys god,
Is lyke þe reme of heuenesse clere'.

(*Pearl*, 733-5)

Write on the poet's treatment of the role and value of jewels in *Pearl*.

6. Either: (a) Examine the role played by prophecy in *Piers Plowman*.

- Or: (b) 'And so thorough God and thorough goode men groweth the fruyt
Charite'.

(*Piers Plowman*, B-Text, xvi.9)

How does Langland cultivate his concern with charity in *Piers Plowman*?

- Or: (c) What value does Langland place on justice?

7. When Adam delved and Eve span,
Who was then the gentleman?

Write on the representation of status and hierarchy in the literature of dissent you have read.

8. What views of government do you find represented in one or more of the works you have read for this course?

TURN OVER

9. Either: (a) Comment on portrayals of desire and longing in the Middle English lyrics you have read.
- Or: (b) Examine the function of dialogue in any Middle English lyrics you have read.
10. Either: (a) Consider the presentation of communal disharmony in medieval mystery plays. You may, if you wish, confine your answer to a single mystery cycle.
- Or: (b) Discuss the misuse of power in medieval mystery plays, concentrating, if you wish, on a single cycle.
11. Greg Walker describes early English drama as ‘essentially a persuasive rather than a meditative exercise’. Does your reading of medieval morality plays concur with this description? You may, if you wish, confine your answer to one play.
12. How does your knowledge of the staging of medieval drama assist your appreciation of it? You may confine your answer, if you wish, to either mystery plays, or morality plays.
13. Discuss the significance of blood or tears in either *Ancrene Wisse*, or Julian of Norwich’s *Revelation of Love*, or both.
14. I suffer not a woman to teach, nor to usurp authority over the man, but to be in silence.

(I Timothy 2:12)

Discuss the tensions involved in any writing by, about, or for women that you have read for this course.

15. Hoccleve’s exasperated and exasperating question, “What is me?” is the fundamental topic of all of his writing’ (Lee Patterson). Discuss.
16. Examine the relationship between the homely and the exotic in Dunbar’s poetry.
17. To what extent might one describe fifteenth-century writing as a form of rewriting?
18. What role is played by trust, or suspicion, or both, in any early Tudor poetry that you have read?
19. Discuss the interaction between the clerkly and the courtly in any poet or poets you have studied for this course.

CONTINUED

20. Do you see a difference between 'medieval' and 'Renaissance' literature?

21. Write an essay on the treatment of gestures and glances in one or more of the works you have read for this course.

END OF PAPER