

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:–

B.A.

Middle English Literature II

COURSE CODE : ENGLN47

DATE : 20-MAY-05

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)

Do stod on old stoc þarbiside,
Ðar þo Vle song hire tide,
& was mid iui al bigrowe.
Hit was þare Hule eardingstowe. 5
 Þe Niȝtingale hi iseȝ,
& hi bihold & ouerseȝ,
& þuȝte wel vvl of þare Hule,
For me hi halt lodlich & fule.
'Vnwiȝt!' ho sede, 'awei þu flo!
Me is þe vvr̄s þat ich þe so. 10
Iwis for þine vvre lete
Wel oft ich mine song forlete.
Min horte atfl̄p & falt mi tonge
Wonne þu art to me iþrunge.
Me luste bet speten þane singe 15
Of þine fule ȝȝeȝunge.'
 Ðos Hule abod fort hit was .eve.
Ho ne miȝte no leng bileue,
Vor hire horte was so gret
Ðat wel neȝ hire fnaest atschet, 20
& warp a word þarafter longe :
'Hu þincþe nu bi mine songe ?
We[n]st þu þat ich ne cunne singe,
Þeȝ ich ne cunne of writelinge ?
Ilome þu dest me grame, 25
& seist me boþe tone & schame.
Ȝif ich þe holde on mine wote—
So hit bitide þat ich mote !—
& þu were vt of þine rise,
Du sholdest singe an oþer w[ī]se!' 30

TURN OVER

(b)

JESUS: Man on mould, be meek to me,
And have thy maker in thy mind,
And think how I have tholed for thee,
With peerless pains for to be pined.
The foreward of my father free 5
Have I fulfilled, as folk may find,
Therefore about now will I be
That I have bought for to unbind.
The fiend them won with train
Through fruit of earthly food; 10
I have them got again
Through buying with my blood.

And so I shall that stead restore
From which the fiend fell for sin,
There shall mankind won evermore 15
In bliss that shall never blin.
All that in world my workmen were,
Out of their woe I will them win,
And some sign shall I send before
Of grace, to gar their games begin. 20
A light I will they have
To show them I shall come soon.
My body bides in grave
Till all these deeds be done.

My Father ordained on this wise 25
After his will that I should wend,
For to fulfil the prophecies,
And as I spoke my solace to spend.
My friends that in me faith affies,
Now from their foes I shall them fend, 30
And on the third day right uprise,
And so to heaven I shall ascend.
Sithen shall I come again
To deem both good and ill
To endless joy or pain; 35
Thus is my father's will.

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

(a)

- (i) Nu of þe þridde luue. Child þet hefde swuch uuel þet him bihofde beað of blod ear hit were ihealet, muchel þe moder luuede hit þe walde þis beað him makien. Pis dude ure Lauerd us þe weren se seke of sunne, ant swa isulet þerwið, þet na þing ne mahte healen us ne cleansin us bute his blod ane, for swa he hit walde. His luue madeð us beað þrof—iblescet beo he eaure! Preo beaðes he greiðede to his deore leofmon for te weschen hire in ham se hwit ant se feier þet ha were wurðe to his cleane cluppunges. Pe earste beað is fulluht. Pe oðer beað teares, inre oðer uttre, efter þe forme beað zef ha hire suleð. Pe þridde is Iesu Cristes blod, þet halheð ba þe oþre, as Sein Iuhan seið i þe Apocalipse: *Qui dilexit nos et lauit nos in sanguine suo*. Pet he luueð us mare þen eani moder hire child, he hit seið himseoluen þurh Ysaie, *Nunquid potest mater obliuisci filii uteri sui? Et si illa obliuiscatur, ego non obliuiscar tui*. 'Mei moder', he seið, 'forzeoten hire child? Ant þah heo do, Ich ne mei þe forzeoten neauer.' Ant seið þe resun efter: *In manibus meis descripsi te*. 'Ich habbe', he seið, 'depeint te i mine honden.' Swa he dude mid read blod upo þe rode. Me cnut his gurdel to habben þoht of a þing. Ah ure Lauerd, for he nalde neauer forzeoten us, dude mearke of þurlunge in ure munegunge i ba twa his honden.

- (ii) And after this I saw, beholding, the body plentifully bleeding in seming of the scorgyng, as thus: the faire skynne was brokyn ful depe into the tender flesh with sharpe smyting al about the sweete body; so plenteously the hote blode ran oute that there was neither sene skynne ne wound, but as it were al blode. And whan it come wher it should a fallen downe, than it vanyshid; notwitstondyng, the bleeding continued a while til it migt be sene with avisement. And this was so plenteous to my sigt that methowte, if it had be so in kind' and in substance for that tyme, it should have made the bed al on blode and a passid over aboute. And than cam to my minde that God hath made waters plentifulous in erthe to our service and to our bodily ease, for tender love that he hath to us, but yet lekyth him better that we take full homely [h]is blissid blode to washe us of synne; for there is no licor that is made that he lekyth so wele to give us; for it is most plentifulous as it is most pretious, and that be the vertue of his blissid Godhede.

(b)

(i)

In a somer seson, whan softe was the sonne,
I shoop me into shroudes as I a sheep were,
In habite as an heremite unholy of werkes,
Wente wide in this world wondres to here. 5
Ac on a May morwenyng on Malverne hilles
Me bifel a ferly, of Fairye me thoghte.
I was wery forwardred and wente me to reste
Under a brood bank by a bourne syde;
And as I lay and lenede and loked on the watres, 10
I slombred into a slepyng, it sweyed so murye.
Thanne gan I meten a merveillous swevene—
That I was in a wiiderness, wiste I nevere where.
A[c] as I biheeld into the cest an heigh to the sonne,
I seigh a tour on a toft trieliche ymaked, 15
A deep dale bynethe, a dongeon therinne,
With depe diches and derke and dredfulle of sighte.
A fair feeld ful of folk fond I ther bitwene—
Of alle manere of men, the meene and the riche,
Werchyng and wandryng as the world asketh.

(ii)

To þat spot þat I in speche expoun
I entred in þat erber grene,
In Augoste in a hyz seysoun,
Quen corne is coruen wyth crokez kene. 5
On huyle þer perle hit trendeled down
Schadowed þis wortez ful schyre and schene:
Gilofre, gyngure, and gromylyoun,
And pyonys powdered ay bytwene.
3if hit watz semly on to sene, 10
A fayrre flayr zet fro hit flot,
Per wonys þat worþyly, I wot and wene,
My precious perle wythouten spot.

Bifore þat spot my honde I spennid
For care ful colde þat to me cazt;
A deuely dele in my hert denned, 15
Þaz resoun sette myseluen sazt.
I playned my perle þat þer watz penned,
Wyth fyrce skyllez þat faste fazt.
Þaz kynde of Kryst me comfort kenned,
My wreched wylle in wo ay wrazte. 20
Felle vpon þat floury flazt,
Suche odour to my hernez schot;
Fslode vpon a slepyng-slazte
On þat precios perle withouten spot.

Fro spot my spyryt þer sprang in space; 25
My body on balke þer bod. In sweuen
My goste is gon in Godez grace,
In auenture þer meruaylez meuen.
Fne wyste in þis worlde quere þat hit wace,
Bot I knew me keste þer klyfez cleuen. 30
Towarde a foreste I bere þe face,
Where rych rokkez wer to dyscreuen.
Þe lyzt of hem myzt no mon leuen,
Þe glemande glory þat of hem glent,
For wern neuer webbez þat wyzez weuen 35
Of half so dere adubbenente.

3. Discuss the role of incongruity in *The Owl and the Nightingale*.
4. Either: (a) How does the York cycle of mystery plays involve the audience in the action that is dramatized?

Or: (b) Richard Beadle writes of 'the strong sense of an underlying unity of artistic purpose' that characterizes certain cycles of mystery plays. Discuss any one cycle in the light of this comment.
5. Examine the use of mercantile language in *Everyman* or any other medieval morality play with which you are familiar.
6. Either: (a) What value is placed on good deeds in *Piers Plowman*?

Or: (b) 'Will changes in the poem from being a passive receiver of biblical texts to being an active reader' (James Simpson). Do you agree with this statement about *Piers Plowman*?
7. "'Debate' is an unfortunate misnomer for the exchange of words between the Dreamer and the Pearl-maiden' (Ad Putter). How would you characterize the conversation between the Dreamer and the Pearl-maiden in *Pearl*?
8. What uses are made of metaphorical or rhetorical language in any work or works of complaint or dissent that you have read for this course?
9. Either: (a) 'What separates one lyric from another is the choice, combination, arrangement, and expression of clichés' (S. Manning). Discuss in relation to secular lyrics, or religious lyrics, or both.

Or: (b) Consider the uses of natural landscape in secular lyrics, or religious lyrics, or both.
10. Examine the relationship between the worldly and the ascetic in *Ancrene Wisse*.
11. J.A.W. Bennett remarks that *Hali Meidhad* is particularly 'insistent in its mode of argument'. Discuss the argumentative strategies of this work.

TURN OVER

12. Either: (a) The deep concern to uphold the spiritual character of 'goostly thinges' serves also to guarantee the physical character of 'bodely thinges'.

(John Burrow)

Consider this statement in relation to Julian of Norwich's *Revelation of Love*.

- Or: (b) Write on the relationship between affective piety and intellectual speculation in Julian of Norwich's *Revelation of Love*.

13. How helpful is it to view *The Book of Margery Kempe* as a medieval saint's life?
14. Examine the relationship between women and power in works for or by medieval women that you have read for this course. Your answer should make reference to two or more works.

15. Mi dere maistir—God his soule quyte!—
And fadir, Chaucer, fayn wolde han me taght,
But I was dul, and lerned lite or naght.

(Hoccleve, *The Regement of Princes*)

In what ways, if any, does Hoccleve's poetry deviate from the lessons of Chaucer's writing?

16. Can the term 'autobiographical' be applied usefully to either Hoccleve's poetry, or *The Book of Margery Kempe*, or any other work that you have read for this course?
17. Patrick Cruttwell remarks that much of Dunbar's poetry transforms 'the natural to the artificial'. Discuss Dunbar's poetry in the light of this comment.
18. Derek Pearsall remarks that in Skelton's poetry 'hectic uncertainty becomes the norm of expectation'. Do you agree?
19. A.C. Spearing writes that much early Tudor writing is characterized by 'conflicting energies'. Discuss the transition from medieval to Renaissance literature in the light of this comment.

CONTINUED

20. A pilgrimage he must on him take,
Which he in no wise may escape.

(Everyman)

What uses are made of the concept of pilgrimage in any work or works that you have read for this course?

21. Discuss representations of tyranny in any work or works that you have read for this course.
22. Examine attitudes to the past in any two or more works that you have read for this course.

END OF PAPER