

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:–

B.A.

Middle English Literature II

COURSE CODE : ENGLN47

DATE : 17-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)

'Me, lauerd,' þu seist, 'hwerto? Ne mahte he wið leasse gref habben arud us?' Zeoi, iwiss, ful lihtliche; ah he nalde. Forhwi? For te bineomen us euch bitellunge azein him of ure luue þet he se deore bohte. Me buð lihtliche þing þet me luueð lutel. He bohte us wið his heorte blod—deorre pris nes neauer—for te ofdrahen of us ure luue toward him, þet costnede him se sare. I scheld beoð þreo þinges: þe 5
treo, ant te leðer, ant te litunge. Alswa wes i þis scheld: þe treo of þe rode, þet leðer of Godes licome, þe litunge of þe reade blod þet heowede hire se feire. Eft þe þridde reisun: efter kene cnihtes deað, me hongeð hehe i chirche his scheld on his mungunge. Alswa is þis 10
scheld—þet is, þe crucifix—i chirche iset i swuch stude þer me hit sonest seo, for te þenchen þerbi o Iesu Cristes cnihtschipe þet he dude o rode. His leofmon bihalde þron hu he bohte hire luue: lette þurlin his scheld, openin his side to schawin hire his heorte, to schawin hire openliche hu inwardliche he luuede hire, ant to ofdrahen hire heorte. 15

Fowr heaued-luuen me ifind i þis world: bitweone gode iferen; bitweone mon ant wummon; bitweone wif ant hire child; bitweone licome ant sawle. Þe luue þet Iesu Crist haued to his deore leofmon ouergeað þeos fowre, passed ham alle.

TURN OVER

(b)

KNOWLEDGE

Everyman, I will go with thee, and be thy guide,
In thy most need to go by thy side.

EVERYMAN

In good condition I am now in every thing,
And am wholly content with this good thing,
Thanked be God my creator!

5

GOOD DEEDS

And when she hath brought you there
Where thou shalt heal thee of thy smart,
Then go you with your reckoning and your Good Deeds
together,
For to make you joyful at heart
Before the blessed Trinity.

10

EVERYMAN

My Good Deeds, gramercy!
I am well content, certainly,
With your words sweet.

KNOWLEDGE

Now go we together lovingly
To Confession, that cleansing river.

15

EVERYMAN

For joy I weep! I would we were there!
But, I pray you, give me cognition
Where dwelleth that holy man, Confession.

KNOWLEDGE

In the House of Salvation—
We shall find him in that place,
That shall us comfort, by God's grace.

20

[*CONFESSION is seen at a distance within the House of Salvation. KNOWLEDGE leads EVERYMAN there*]

Lo, this is Confession. Kneel down and ask mercy,
For he is in good conceit with God Almighty.

EVERYMAN

O glorious fountain, that all uncleanness doth clarify,
Wash fro me the spots of vice unclean,
That on me no sin may be seen.
I come with Knowledge for my redemption,
Redempt with heart and full contrition,
For I am commanded a pilgrimage to take,
And great accounts before God to make.
Now I pray you, Shrift, mother of salvation,
Help my Good Deeds, for my piteous exclamation!

25

30

CONTINUED

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

(a)

(i)

'*Consummatum est,*' quod Crist, and comsede for to swoune,
Pitousliche and pale as a prison that deieth;
The lord of lif and of light tho leide hise eighen togideres.
The day for drede withdrough and derk bicam the sonne.
The wal waggede and cleef, and al the world quaved. 5

Dede men for that dene come out of depe graves,
And tolde why that tempeste so longe tyme durede.
'For a bitter bataille,' the dede body seide;
Lif and Deeth in this derknesse, hir oon fordooth hir oother.

Shal no wight wite witterly who shal have the maistrie 10
The Sunday aboute sonne-risyng' – and sank with that til erthe.

Some seide that he was Goddes sone, that so faire deyde:
Vere filius Dei erat iste.

And some seide he was a wicche – 'Good is that we assaye
Wher he be deed or noght deed, doun er he be taken.'

Two theves also tholed deeth that tyme 15
Upon a croos bisides Crist – so was the comune lawe.

A cachepol cam forth and craked bothe hir legges,
And hir armes after of either of tho theves.

As was no boy so boold Goddes body to touche;
For he was knyght and kynges sone, Kynde foryaf that throwe 20

That noon harlot were so hardy to leyen hond upon hym.

'*Crucifige!*' quod a cachepol, 'I warante hym a wicche!'

'*Tolle, tolle!*' quod another, and took of kene thornes,
And bigan of kene thorn a garland to make,
And sette it sore on his heed and seide in envye, 25
'*Ave, raby!*' quod that ribaud – and threw reedes at hym,
Nailed hym with thre nailes naked upon the roode,
And poison on a poole thei putte up to hise lippes,
And beden hym drynken his deeth-yvel – hise dayes were ydone.

And [seiden], 'If that thow sotil be, help now thiselve; 30
If thow be Crist and kynges sone, come down of the roode;
Thanne shul we leve that lif thee loveth and wol noght lete thee deye.'

(ii)

JESUS: All men that walk by way or street,
Take tent ye shall no travail tyme.
Behold mine head, mine hands, and my feet,
And fully feel now, ere ye fine,
If any mourning may be meet, 5
Or mischief measured unto mine.
My father, that all bales may beet,
Forgive these men that do me pine.
What they work, wot they not;
Therefore, my father, I crave, 10
Let never their sins be sought,
But see their souls to save.

- 1 SOLDIER: We, hark, he jangles like a jay.
- 2 SOLDIER: Methink he patters like a pie.
- 3 SOLDIER: He has been doing all this day, 15
And made great moving of mercy.
- 4 SOLDIER: Is this the same that gan us say
That he was God's son almighty?
- 1 SOLDIER: Therefore he feels full fell affray,
And deemed this day for to die. 20
- 2 SOLDIER: *Vath, qui destruis templum!*
- 3 SOLDIER: His saws were so, certain.
- 4 SOLDIER: And sirs, he said to some
He might raise it again.

- 1 SOLDIER: To muster that he had no might, 25
For all the cautels that he could cast.
All if he were in word so wight,
For all his force now is he fast.
As Pilate deemed is done and dight,
Therefore I rede that we go rest. 30
- 2 SOLDIER: This race mun be rehearsed right,
Through the world both east and west.
- 3 SOLDIER: Yea, let him hang there still
And make mows on the moon.
- 4 SOLDIER: Then may we wend at will. 35
- 1 SOLDIER: Nay, good sirs, not so soon.

TURN OVER

(b)

*Aude ut dicet de viro suo**

(i)

'I have ane wallidrag, ane worme, ane auld wobat carle,
A waistit wolroun na worth bot wourdis to clatter,
Ane bumbart, ane dronbee, ane bag full of flewme,
Ane scabbit skarth, ane scorpioun, ane scutarde behind.
To se him scart his awin skyn grit scunner I think. 5
Quhen kissis me that carybald, than kyndillis all my sorow.
As birs of ane brym bair his berd is als stif,
Bot soft and soupill as the silk is his sary lume.
He may weill to the syn assent, bot sakles is his deidis.
With gor his twa grym ene ar gladderit all about, 10
And gorgeit lyk twa gutaris that war with glar stoppit.
Bot quhen that glowrand gaist grippis me about,
Than think I hiddowus Mahowne hes me in armes.
Thair ma na sanyne me save fra that auld Sathane,
For thocht I croce me all cleine fra the croun down, 15
He wil my corse all beclip and clap to his breist.
Quhen schaffyn is that ald schaik with a scharp rasour,
He schovis on me his schevill mouth and schendis my lippis,
And with his hard hurcheone scyn sa heklis he my chekis
That as a glemand gleyd glowis my chaftis. 20
I schrenk for the scharp stound, bot schout dar I nought,
For schore of that auld schrew, schame him betide.'

*Hear how she speaks of her husband.

(ii)

De Niztingale 3af ansvare :
' 3if ich me loki wit þe bare
& me schilde wit þe blete,
Ne reche ich nozt of þine þrete ;
3if ich me holde in mine hegge, 5
Ne recche ich neuer what þu segge.
Ich wot þat þu art unmilde
VVip hom þat ne muze from þe schilde,
& þu tukest vvrope & vuele,
VVhar þu mizt, over smale fuzele. 10
Vorþi þu art loþ al fuelkunne,
& alle ho þe driueþ honne,
& þe bischricheþ & bigredet
& vvel narewe þe biledet ;
& ek forþe þe sulue mose 15
Hire þonkes wolde þe totose.
þu art lodlich to biholde,
& þu art loþ in monie volde :
þi bodi is short, þi swore is smal,
Grettere is þin heued þan þu al ; 20
þin ezene boþ colblake, & brode
Rizt svvo ho weren ipeint mid wode.'

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3. Either: (a) Discuss the representation of kingship in any mystery cycle with which you are familiar.
- Or: (b) What connections do you see between any medieval mystery cycle and its context as part of the public celebration of the Eucharist at the Feast of Corpus Christi?
4. How useful is fear to the author of *Everyman* or any other medieval morality play with which you are familiar?
5. My goste is gon in Godez grace
In aventure other mervaylez meven.
- Comment on *Pearl* as a form of 'aventure'.
6. Comment on the use made of the seasons in any dream vision or visions you have read for the course.
7. Either (a): 'Reading *Piers Plowman* is like reading a commentary on an unknown text' (Morton Bloomfield). Is it?
- Or (b): 'Allegory was not a dead but a living language for Langland' (Kathryn Kerby-Fulton). Discuss Langland's use of allegory in *Piers Plowman* in the light of this remark.
- Or (c): What is Langland's interest in gluttony in *Piers Plowman*?
8. Comment on the influence *Piers Plowman* exerted on the social and literary climate of its day.
9. How important, in your view, is the distinction between 'high' and 'low' culture in the literature of dissent you have read?
10. What means did writers of the period use to expose social or religious corruption? You may, if you wish, confine your answer to one writer.
11. Comment on the relationship between first-person narrative and heresy in any of the literature you have read for this course.
12. What does it contribute to *The Owl and the Nightingale* to have the debate conducted by birds?

TURN OVER

13. Either (a): Write an essay on some examples of dramatic encounter in the medieval English lyric.
- Or (b): What attitudes to time and transience do you find in medieval English lyrics?

14. According to Anne Clark Bartlett, *Ancrene Wisse*

reveals the misogynistic assumption that women are incapable of freely assenting to the invitation at the heart of Christian theology.

Do you agree?

15. For Felicity Riddy, Julian of Norwich's 'confidence in her own gender ... manifests itself in her feminisation of God'. Write on Julian's depiction of God in the light of this remark.

16. Thys boke is not wretyn in ordyr, euery thyng aftyr oper as it were don, but lych as pe mater cam to pe creatur in mend whan it shuld be wretyn

(*The Book of Margery Kempe*, p.5)

Discuss some of the issues raised by narrative disorder in *The Book of Margery Kempe*.

17. Denise N. Baker has written that 'while Margery's meditations are theatrical, often involving her in the action, Julian's are painterly'. Discuss this characterisation of *The Book of Margery Kempe* and of Julian of Norwich's *Revelation of Love*.
18. Elaine Showalter has remarked on 'the impossibility of representing the feminine in patriarchal discourse as other than madness, incoherence, fluidity, or silence'. Do you find the feminine in the medieval period represented in any one or more of these ways?
19. What problems, or opportunities, for the modern reader are created by the anonymity of much medieval writing? You may, if you wish, concentrate in your answer on writing for or by women.
20. Paul Strohm sees Hoccleve's poetry as 'a morass of embarrassing half-acknowledgements and debilitating self-contradictions'. Do you agree?

CONTINUED

21. Ethan Knapp describes Hoccleve as an 'inveterate flatterer'. Discuss some of the uses made of flattery in the Middle English literature you have read for this course.
22. What function does obscenity have in the poetry of Dunbar, or Skelton, or both?
23. To what extent does your reading of literature up to the early sixteenth century confirm James Simpson's view that the Renaissance 'closes off older avenues of self-hood as much as it opens new ones'?
24. A poetic language flourishes where it is a common language, shared in a given community by the poet and his audience.

(David Aers).

What shared assumptions do you find between a poet and his or her audience in the literature of the period you have read for this course?

25. Write an essay on the representation of ecclesiastical institutions in any work or works that you have read for this course.

END OF PAPER