

**UNIVERSITY COLLEGE LONDON**

*University of London*

**EXAMINATION FOR INTERNAL STUDENTS**

*For the following qualifications :-*

**B.A.**

**Old English Literature I**

COURSE CODE : **ENGLN20**

DATE : **20-MAY-02**

TIME : **10.00**

TIME ALLOWED : **3 hours**

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**TURN OVER**

Answer Section A and Section B and one question from Section C.

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

## SECTION A

1. Translate four of the following passages, including at least one from *Beowulf*.

(a)

Cwæð he eft: 'Berað me husl to.' Þa he hit þa on honda hæfde, þa frægn he hwæper heo ealle smolt mod ond buton eallum incan bliðe to him hæfdon. Þa ondswardon hy ealle ond cwædon þæt heo nænigne incan to him wiston, ac heo ealle him swiðe bliðemode wæron; ond heo wrixendlice hine bædon þæt he him eallum bliðe wære. Þa ondswarade he ond cwæð: 'Mine broðor, mine þa leofan, ic eom swiðe bliðemod to eow ond to eallum Godes monnum.' Ond swa wæs hine getrymmende mid þy heofonlecan wegneste ond him oðres lifes ingong gegearwode. Þa gyt he frægn, hu neah þære tide wære þætte þa broðor arisan scolden ond Godes lof ræran ond heora uhtsong singan. Þa ondswardon heo: 'Nis hit feor to þon.' Cwæð he: 'Teala: wuton we wel þære tide bidan.' Ond þa him gebæd ond hine gesegnose mid Cristes rodetacne, ond his heafod onhylde to þam bolstre, ond medmicel fæc onslepte, ond swa mid stilnesse his lif geendade. Ond swa wæs geworden þætte swa swa he hluttre mode ond bilwitre ond smyltre wilsumnesse Drihtne þeode, þæt he eac swylce swa smylte deaðe middangeard wæs forlætende, ond to his gesihðe becwom.

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- (b) Agob is min noma eft onhwyrfed;  
 ic eom wrætlic wiht on gewin sceapen.  
 Þonne ic onbuge, ond me on bosme fareð  
 ætren onga, ic beom eallgearo  
 þæt ic me þæt feorhbealo feor aswape. 5  
 Siþþan me se waldend, se me þæt wite gescop,  
 leoþo forlæteð, ic beo lengre þonne ær,  
 oþþæt ic spæte spilde geblonden  
 ealfelo attor þæt ic ær gegeap.  
 Ne togongeð þæs gumena hwylcum, 10  
 ænigum eaþe þæt ic þær ymb sprice,  
 gif hine hrineð þæt me of hrife fleogeð,  
 þæt þone mandrinc mægne geceapað,  
 fullwer fæste feore sine.  
 Nelle ic unbunden ænigum hyran 15  
 nymþe searosæled. Saga hwæt ic hatte.

    Ic wæs fæmne geong, feaxhar cwene,  
 ond ænlic rinc on ane tid;  
 fleah mid fuglum ond on flode swom,  
 deaf under yþe dead mid fiscum, 20  
 ond on foldan stop; hæfde ferð cwicu.

CONTINUED

- (c) Him se yldesta andswarode,  
 werodes wisa wordhord onleac:  
 'We synt gumcynnes Geata leode  
 ond Higelaces heorðgeneatas.  
 Wæs min fæder folcum gecyþed 5  
 æpele ordfruma Ecgþeow haten,  
 gebad wintra worn ær he on weg hwurfe  
 gamol of geardum; hine gearwe geman  
 witenas welhwylc wide geond eorþan.  
 We þurh holdne hige hlaford þinne 10  
 sunu Healfdenes secean cwomon  
 leodgebyrgean; wes þu us larena god.  
 Habbað we to þæm mæran micel ærende  
 Deniga frean; ne sceal þær dyrne sum  
 wesas þæs ic wene. þu wast, gif hit is 15  
 swa we soþlice secgan hyrdon,  
 þæt mid Scyldingum sceaðona ic nat hwylc,  
 deagol dædhata deorcum nihtum  
 eaweð þurh egsan uncuðne nið  
 hyndu ond hrafyl. Ic þæs Hroðgar mæg 20  
 þurh rumne sefan ræd gelæran  
 hu he frod ond god feond oferswyðeþ.'

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- (d) Þa wæs gesyne þæt se sið ne ðah  
þam ðe unrihte inne gehydde  
wræte under wealle. Weard ær ofsloh  
feara sumne; þa sio fæhð gewearð  
gewrecen wraðlice. Wundur hwar þonne 5  
eorl ellenrof ende gefere  
lifgesceafta þonne leng ne mæg  
mon mid his magum meduseld buan.  
Swa wæs Biowulfe þa he biorges weard  
sohte searoniðas, seolfa ne cuðe 10  
þurh hwæt his worulde gedal weorðan sceolde.  
Swa hit oð domes dæg diope benemdon  
þeodnas mære, þa ðæt þær dydon,  
þæt se secg wære synnum scildig  
hergum geheaðerod hellbendum fæst 15  
wommum gewitnad se ðone wong strude;  
næs he goldhwæte gearwor hæfde  
agendes est ær gesceawod.  
Wiglaf maðelode Wihstanes sunu:  
‘Oft sceall eorl monig anes willan 20  
wræc adreogan swa us geworden is.’

CONTINUED

- (e) Forþon cnyssað nu  
 heortan geþohtas, þæt ic hean streamas,  
 sealtyþa gelac sylf cunnige;  
 monað modes lust mæla gehwylce  
 ferð to feran, þæt ic feor heonan 5  
 elþeodigra eard gesece.  
 Forþon nis þæs modwlonc mon ofer eorþan,  
 ne his gifena þæs god, ne in geoguþe to þæs hwæt,  
 ne in his dædum to þæs deor, ne him his dryhten to  
 þæs hold,  
 þæt he a his sæfore sorge næbbe, 10  
 to hwon hine dryhten gedon wille.  
 Ne biþ him to hearpan hyge ne to hringþege,  
 ne to wife wyn ne to worulde hyht,  
 ne ymbe owiht elles, nefne ymb yða gewealc,  
 ac a hafað longunge se þe on lagu fundað. 15  
 Bearwas blostmum nimað, byrig fægriað,  
 wongas wlitigað, woruld onetteð;  
 ealle þa gemoniað modes fusne  
 sefan to siþe þam þe swa þenceð  
 on flodwegas feor gewitan. 20

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(f)

755. Her Cynewulf benam Sigebryht his rices ond Westseaxna  
wiotan for unryhtum dædum, buton Hamtunscire; ond he  
hæfde þa oþ he ofslog þone aldormon þe him lengest wunode.  
Ond hiene þa Cynewulf on Andred adræfde, ond he þær  
wunade oþ þæt hiene an swan ofstang æt Pryfetes flodan; ond 5  
he wræc þone aldormon Cumbran. Ond se Cynewulf oft  
miclum gefeohtum feaht uuif Bretwalum. Ond ymb XXXI  
wintra þæs þe he rice hæfde, he wolde adræfan anne æpeling  
se was Cyneheard haten; ond se Cyneheard wæs þæs 10  
Sigebryhtes broþur. Ond þa geascode he þone cyning lytle  
werode on wifcyppe on Merantune, ond hine þær berad ond  
þone bur utan beeode ær hine þa men onfunden þe mid þam  
kyninge wærun.

Ond þa ongeat se cyning þæt, ond he on þa duru eode ond  
þa unheanlice hine werode oþ he on þone æpeling locude, ond 15  
þa ut rædde on hine ond hine miclum gewundode; ond hie alle  
on þone cyning wærun feohtende oþ þæt hie hine ofslægenne  
hæfdon. Ond þa on þæs wifes gebærum onfundon þæs  
cyninges þegnas þa unstillnesse, ond þa þider urnon swa hwelc  
swa þonne gearo wearþ ond radost. 20

CONTINUED

## SECTION B

2. Choose two of the passages which you have translated in Question 1, including at least one from *Beowulf*, and comment on any points of literary and stylistic interest.

## SECTION C

3. The story of Cædmon, according to Ursula Schaefer, represents 'an attempt on Bede's part to legitimize religious poetry in the vernacular'. Discuss the Old English version of this story in the light of her comment.
4. Examine the representation of inspiration in those excerpts from the Old English version of Bede's *Historia ecclesiastica* which you have read.
5. In a commentary on *Beowulf*, Edward B. Irving Jr. states that 'there is nothing in the poem that is not directly related to Beowulf'. How far would you agree?
6. In a manner similar to myth, a heroic poem like *Beowulf* may have provided Anglo-Saxons with a model for current institutions of kingship.

(John D. Niles)

Evaluate the royal career of Beowulf in the light of this remark. You may also, if you wish, refer to other kings in this poem.

7. Because she is a monster, her case turns out to be an indictment of the kind of heroism she represents.

(Kevin S. Kiernan, on Grendel's Mother)

What is the poet's attitude to the kind of heroism represented by Grendel's Mother, and what implications does this have for other 'cases' in *Beowulf*?

8. George K. Anderson described *Beowulf* as marred by a 'superfluity of homiletic elements'. Do you agree?
9. What interaction, if any, do you see between poetry and prose in two or more ninth-century prose works you have read for this course?

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10.                   guma gilphlæden   gidda gemyndig  
                      se ðe ealfela    ealdgesegena  
                      worn gemunde.

(‘A man loaded with stories, mindful of songs, he who remembered a multitude of ancient legends’, *Beowulf*, ll. 868-70a)

Explore the impact of oral culture on any work or works you have read for this course.

11.                   When we read an Old English literary text we should take care to find out what precedes it in its manuscript state and what follows it.

(Fred C. Robinson)

How important have you found manuscript context to be for your understanding of any work or works on this course?

12.   Anne L. Klinck defines elegy as ‘a discourse arising from a powerful sense of absence, of separation from what is desired’. To what extent does this definition fit *The Seafarer* and *The Wanderer*?
13.   Discuss the poet’s use of legendary allusions in *Deor*.
14.   Discuss the significance of *wyrd* in two or more Old English poems.
15.   Roy Liuzza remarks on ‘the pervasive influence of Christian Latin culture on Old English literary taste’. Where have you found evidence of this?
16.   Discuss ways in which the Old English Riddles force a reader ‘to suspend his or her customary way of perceiving things’ (Daniel Donoghue).
17.   Consider the significance of the motif of the journey in two or more works you have read for this course.
18.   Where have you found either modern editorial titles, or modern punctuation, or both, to be unhelpful and inappropriate for the Old English poetry you have read?

END OF PAPER