

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:–

B.A.

Old English Literature I

COURSE CODE : ENGLN20

DATE : 15–MAY–06

TIME : 10.00

TIME ALLOWED : 3 Hours

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)

'Geslōh þīn fæder fæhðe mæste,
wearþ hē Heapolāfe tō handbonan
mid Wilfingum; ðā hine Wedera cyn
for herebrōgan habban ne mihte.
þanon hē gesōhte Sūð-Dena folc 5
ofer yða gewalc, Ār-Scyldinga
ðā ic furþum wēold folce Deniga
ond on geogoðe hēold gimme rīce
hordburh hæleþa; ðā wæs Heregār dēad,
mīn yldra mæg unlifigende 10
bearn Healfdenes; se wæs betera ðonne ic.
Siððan þā fæhðe fēo þingode,
sende ic Wylfingum ofer wæteres hrycg
ealde mādmas; hē mē āþas swōr.
Sorh is mē tō secganne on sefan mīnum 15
gumena ængum hwæt mē Grendel hafað
hȳnðo on Heorote mid his hetepancum
færnīða gefremed; is mīn fletwerod
wīghēap gewanod; hīe wyrd forswēop
on Grendles gryre. God ēaþe mæg 20
þone dolsceaðan dæda getwæfan.'

TURN OVER

(b)

Bīowulf mabelode – hē ofer benne spræc,
wunde wælblēate, wisse hē gearwe
þæt hē dæghwīla gedrogen hæfde
eorðan wynne; ðā wæs eall sceacen
dōgorgerīmes, dēað ungemete nēah –: 5
'Nū ic suna mīnum syllan wolde
gūðgewādu þær mē gifeðe swā
ænig yrfeward æfter wurde
līce gelenge. Ic ðæs lēode hēold
fīftig wintra; næs sē folccyning 10
ymbesittendra ænig ðāra
þe mec gūðwinum grētan dorste,
egesan ðeôn. Ic on earde bād
mælgisceafta, hēold mīn tela,
ne sōhte searonīðas ne mē swōr fela 15
āða on unriht. Ic ðæs ealles mæg
feorhbennum sēoc gefēan habban
forðām mē wītan ne ðearf waldend fīra
morðorbealo māga þonne mīn sceaceð
līf of līce.' 20

CONTINUED

(c)

Hrægl mīn swīgað, þonne ic hrūsan trede,
opþe þā wīc būge, opþe wado drēfe.
Hwīlum mec āhebbað ofer hæleþa byht
hyrste mīne ond þeos hēa lyft,
ond mec þonne wīde wolcna strengu 5
ofer folc byreð. Frætwe mīne
swōgað hlūde ond swinsiað,
torhte singað, þonne ic getenge ne bēom
flōde ond foldan, fērende gæst.

Wiga is on eorþan wundrum ācenned 10
dryhtum tō nytte, of dumbum twām
torht ātyhted, þone on tēon wigeð
fēond his fēonde. Forstrangne oft
wīf hine wrīð; hē him wel hēreð,
þēowap him geþwære, gif him þegniað 15
mægeð ond mæcgas mid gemete ryhte,
fēdað hine fægre; hē him fremum stēpeð
līfe on lissum. Lēanað grimme
þām þe hine wloncne weorþan lāteð.

TURN OVER

(d)

Forþon wāt se þe sceal his winedryhtnes
lēofes lārcwidum longe forþolian:
ðonne sorg ond slǣp somod ætgædre
earmne ānhogan oft gebindað,
þinceð him on mōde þæt hē his mondryhten 5
clyppe ond cysse ond on cnēo lecge
honda ond hēafod, swā hē hwīlum ær
in geārdagum giefstōlas brēac.
Ðonne onwæcneð eft winelēas guma,
gesihð him biforan fealwe wēgas, 10
baþian brimfuglas, brædan feþra,
hrēosan hrīm ond snāw hagle gemenged.
þonne bēoð þy hefigran heortan benne,
sāre æfter swæsne. Sorg bið genīwad.
þonne māga gemynd mōd geondhweorfeð, 15
grēteð glīwstafum, georne geondscēawað
secga geseldan; swimmað oft on weg.
Flēotendra ferð nō þær fela bringeð
cūðra cwidegiedda. Cearo bið genīwad
þām þe sendan sceal swīþe geneahhe 20
ofer waþema gebind wērigne sefan.

CONTINUED

(e)

'Hwæt, ic wāt, gif ūre godo ānige mihte hæfdon, þonne woldan hīe mē mā fultumian, for þon ic him geornlicor þēodde ond h̄yrde. For þon mē þynceð w̄islic, gif þū gesēo þā þing beteran and strangran þe ūs nīwan bodad syndon, þæt wē þām onfōn.'

5

þæs wordum oþur cyninges wita and ealdormann geþafunge sealde, and tō þære sprāce fēng and þus cwæð: 'þyslic mē is gesewen, þū cyning, þis andwearde lif manna on eorðan tō wiðmetenese þære tīde þe ūs uncūð is: swylc swā þū æt swāsendum sitte mid þīnum ealdormannum and þegnum on wintertīde, and sīe f̄yr onælæd and þīn heall gewyrmed, and hit rīne and snīwe and styrme ūte; cume ān spearwa and hrædlīce þæt hūs þurhflēo, cume þurh oþre duru in, þurh oþre ūt gewīte. Hwæt, hē on þā tīd þe hē inne bið ne bið hrinen mid þ̄y storme þæs wintres; ac þæt bið ān ēagan bryhtm and þæt lāsste fæc, ac hē sōna of wintra on þone winter eft cymeð. Swā þonne þis monna lif tō medmiclum fæce æt̄yweð; hwæt þær foregange, oððe hwæt þær æfterfylige, wē ne cunnun. For ðon gif þeos nīwe lār ōwiht cūðlicre ond gerisenlicre brengre, þæs weorþe is þæt wē þære fylgen.' þeossum wordum gelicum oðre aldormen and ðæs cyninges geþeahteras spræcan.

10

15

20

þā gēn tōæt̄yhte Cēfi and cwæð, þæt hē wolde Paulinus þone bisceop geornlicor geh̄ran be þām Gode sprecende þām þe hē bodade.

TURN OVER

(f)

Onð
for his læoþsongum monigra monna mōd oft tō worulde for-
hogdnisse ond tō geþēodnisse þæs heofonlican līfes onbærnde
wæron. Ond ēac swelce monige ðore æfter him in Ongelþēode
ongunnon æfæste læoð wyrcan; ac nænig hwæðre him þæt gelice 5
dōn meakte, for þon hē nales from monnum ne þurh mon gelæred
wæs, þæt hē þone læoðcræft leornade, ac hē wæs godcundlice
gefultumed ond þurh Godes gife þone songcræft onfēng. Ond hē
for ðon næfre nōht læasunge ne idles læoþes wyrcan meakte, ac
efne þā ān þā ðe tō æfæstnesse belumpon, ond his þā æfestan 10
tungan gedafenode singan.

Wæs hē se mon in weoruldhāde geseted oð þā tīde þe hē wæs
gelyfdre ylde, ond hē næfre nænig læoð geleornade. Ond hē for þon
oft in gebēorscipe, þonne þær wæs blisse intinga gedēmed, þæt 15
hēo ealle sceolden þurh endebyrdnesse be hearpan singan, þonne
hē geseah þā hearpan him nēalēcan, þonne ārās hē for scome from
þām symble ond hām ēode tō his hūse. þā hē þæt þā sumre tīde
dyde, þæt hē forlēt þæt hūs þæs gebēorscipes ond ūt wæs gongende
tō nēata scipene, þāra heord him wæs þære neakte beboden, þā hē ðā 20
þær in gelimplicre tīde his leomu on reste gesette ond onslēpte, þā
stōd him sum mon æt þurh swefn ond hine hālette ond grētte ond
hine be his noman nemnde: 'Cedmon, sing mē hwæthwugu.'

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. 'Travelling in exile is often more than merely geographical' (E.B. Irving, Jr.). Is this true of *The Seafarer*?
4. Do you think there is any generic link between *The Wanderer* and *The Seafarer*?
5. To what extent do you think the speakers of *The Wife's Lament* and *Wulf and Eadwacer* are passive victims of their situations?

6. The poem must resist the intelligence
Almost successfully.

(Wallace Stevens)

Discuss any means by which the Old English *Riddles* might be thought to do this.

7. How important is dialogue to the narrative progress of the hero in *Beowulf*?
8. 'A nation needs a past and pride of ancestry' (Fred C. Robinson). How important are these ideas to the poet of *Beowulf*?
9. W.P. Ker finds in *Beowulf* a 'radical defect, a disproportion that puts the irrelevances in the centre and the serious things on the outer edges'. Does this description seem to you just?

TURN OVER

10. 'In the Anglo-Saxon poet's hands Beowulf has become epically proportioned like the Homeric and Virgilian heroes of an earlier age' (S.B. Greenfield and D.G. Calder). Consider the relationship between *Beowulf* and the classical past.
11. 'No-one knows the destination of Beowulf after his death' (Bruce Mitchell). Are there any indications in the poem of what this is?
12. 'The attraction of the account of Cynewulf and Cyneheard lies in the narrative exploitation of balance' (Katherine O'Brien O'Keeffe). What symmetries do you find in the *Anglo-Saxon Chronicle* entry for 755?
13. Discuss the relationship between Cædmon's *Hymn* and its literary contexts.
14. What differences, if any, do you find in the portrayal of heathens in *Beowulf* and the Old English version of Bede's *Historia ecclesiastica*?
15. Consider how any poem or poems you have read for the course have been 'written for our doctrine' (Geoffrey Chaucer).
16. Style in Old English verse is not a matter of personal expression but something unintended, a variety, one might say, of failure, to the extent that it individuates a work rather than recreates the tradition.

(R.D. Fulk and C.M. Cain)

Discuss any stylistic idiosyncrasies which you find in any one of the Old English poems you have read on this course.

17. Has the consideration of source material enhanced your understanding of any poem or poems for the course?
18. Consider the importance of the openings and endings of two or more of the Old English poems that you have read for this course.

END OF PAPER