

**UNIVERSITY COLLEGE LONDON**

University of London

**EXAMINATION FOR INTERNAL STUDENTS**

For The Following Qualification:-

**B.A.**

**Old English Literature II**

**COURSE CODE : ENGLN21**

**DATE : 19-MAY-05**

**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 verse passage.

(a)

Hæfde ðā gefohten foremārne blæd  
Iūðith æt gūðe, swā hyre God tūðe,  
swegles Ealdor, þe hyre sigores onlēah.  
þā sēo snotere mægð snūde gebrōhte 5  
þæs herewæðan hēafod swā blōdig  
on ðām fætelse þe hyre foregenga,  
blāchlēor ides, hyra bēgea nest,  
ðēawum geðungen, þyder on lædde,  
and hit ðā swā heolfrig hyre on hond āgeaf,  
higeðoncolre hām tō berenne, 10  
Iūðith gingran sīnre. Eodon ðā gegnum þanone  
þā idesa bā ellenþriste,  
oð þæt hie becōmon collenferhðe,  
eaðhrēðige mægð, út of ðām herige,  
þæt hie sweotollice gesēon mihten 15  
þære wlitegan byrig weallas blican,  
Bēthūliam. Hie ðā bēahhrodene  
fēðelāste forð onettan,  
oð hie glædmōde gegān hæfdon  
tō ðām wealgate. 20

TURN OVER

(b)

Swelce hie cwæden: 'Ure ieldran, ða ðe ðas stowa ær  
hieldon, hie lufodon wisdōm, ond ðurh ðone hie begæton  
welan ond ūs læfdon. Hēr mon mæg giet gesion hiora swæð,  
ac wē him ne cunnon æfter spyrigean. For ðæm wē habbað  
nū ægðer forlæten ge ðone welan ge ðone wisdōm, for ðæm  
ðe wē noldon tō ðæm spore mid ure mōde onlutan.'

Ðā ic ðā ðis eall gemunde, ðā wundrade ic swiðe swiðe ðara  
gōdena wiotena ðe giū wæron giond Angelcynn, ond ðā bēc be  
fullan eallæ geliornod hæfdon, ðæt hie hiora ðā nænne dæl  
noldon on hiora āgen geðiode wendan. Ac ic ðā sōna eft mē  
selfum andwyrde, ond cwæð: 'Hie ne wendon ðætte æfre menn  
sceolden swæ reccelease weorðan ond sio lār swæ oðfeallan: for  
ðære wilnunga hie hit forlæton, ond woldon ðæt hēr ðy māra  
wisdōm on londe wære ðy wē mā geðeoda cūðon.'

Ðā gemunde ic hū sio æ wæs ærest on Ebriscgeðiode  
funden, ond eft, ðā ðā hie Crēacas geliornodon, ðā wendon  
hie hie on heora āgen geðiode ealle, ond ēac ealle oðre bēc.  
Ond eft Lædenware swæ same, siððan hie hie geliornodon, hie  
hie wendon ealla ðurh wise wealhstodas on hiora āgen geðiode.

(c)

þā þæt ongeat se  
wealhreowa cyning ðeodric, þā hēt hē hine gebringan on  
carcerne ond þærinne belūcan. þā hit ðā gelomp þæt se arwyrða  
wer on swā micelre nearanese becōm, þā wæs hē swā micle  
swiðor on his mōde gedrēfed swā his mōd ær swiðor tō þām  
woruldsælþum gewunod was; ond hē þā nānre frōfre beinnan  
þām carcerne ne gemunde; ac hē gefeoll niwol ofdūne on þā  
flōr ond hine āstrehte swiðe unrōt ond ormōd hine selfne ongan  
wēpan ond þus singend cwæð: 'Ðā lioð þe ic wrecca geō lust-  
bærlīce song ic sceal nū hēofende singan, ond mid swiþe  
ungerādum wordum gesettan, þeah ic geō hwilum gecōplīce  
funde; ac ic nū wēpende ond gisciende ofgerādra worda misfō.  
Mē āblendan þās ungetreowan woruldsælþa, ond mē þā forlætan  
swā blindne on þis dimme hol ond mē þā berēafodon ælcere  
lustbærnesse þā ðā ic him æfre betst truwoðe; þā wendon hī  
mē heora bæc tō, ond mē mid ealle from gewitan. Tō hwon  
sceoldan lā mīne friend secgan þæt ic gesælīg mon wære? Hū  
mæg sē beon gesælīg sē þe on þām gesælþum purhwunian ne  
mōt?'

CONTINUED

(d)

Hwæt þā, God geswutelode þæt hē hālig sanct wæs, swā þæt heofonlic lēoht ofer þæt geteld āstreht stōd up tō heofonum swilce hēalig sunnbēam ofer ealle ðā niht; and þā lēoda behēoldon geond ealle þā scīre swiðe wundrigende. þā wurdon þā mynstermen micclum āfyrhte, and bādon þæs on mergen þæt hī mōston þone sanct mid ārwurðnysse underfōn, þone þe hī ær forsōcon. þā ðwōh man þā hālgan bān, and bær into þære cyrcan ārwurðlice on scrīne, and gelōgodon hī upp. 5

And þær wurdon gehælede þurh his hālgan geearnunge fela mettrume men fram mislicum cōpum. þæt wæter þe man þā bān mid āpwōh binnan þære cyrcan wearð āgoten swā on ānre hyrnan; and sēo eorðe sīppan þe þæt wæter underfēng wearð manegum tō bōte. Mid þām dūste wurdon āffigde dēofla fram mannum, þā þe on wōdnysse ær wæron gedrehte. Eac swilce þær hē fēol on þām gefeohte ofslagen men nāmon þā eorðan tō ādligum mannum, and dydon on wæter wanhālum tō þicgenne, and hī wurdon gehælede þurh þone hālgan wer. Sum wegfarende man fērde wið þone feld; þā wearð his hors gesicclod, and sōna þær fēol wealwigende geond ðā eorðan wōdum geli-cost. 10 15 20

(e)

And nā þe læs for callum þissum griðe and gafole hī ferdon æghweder flocmælum, and heregodon ūre earne folc, and hī rýpton and slōgon.

And þā on ðissum gēare, betweox *Natiuitas Sanctæ Mariæ* and Sancte Michaēles mæssan, hī ymbsæton Cantwareburuh, and hī þær into cōman þuruh syruwrencas, for ðan Ælmær hī becyrde, þe se arcebisceop Ælfēah ær generede æt his life. And hī þær ðā genāman þone arcebisceop Ælfēah, and Ælfward cynges gerēfan, and Lēofrūne abbudissan, and Godwine bisceop. And Ælfmær abbod hī lēton āweg. And hī ðær genāmon inne ealle þā gehādodan men, and weras and wif—þæt wæs unāsecgendlic ænigum men hū micel þæs folces wæs—and on þære byrig syppan wæron swā lange swā hī woldon. And þā hī hæfdon þā buruh ealle āsmēade, wendon him þā tō scypan, and læddon þone arcebisceop mid him. 5 10 15

Wæs ðā ræpling, sē ðe ær wæs hēafod Angelkynnes and Cristendōmes. þær man mihte ðā gesēon yrmðe þær man oft ær geseah blisse, on þære earman byrig, þanon us cōm ærest Cristendōm and blis for Gode and for worolde.

And hī hæfdon þone arcebisceop mid him swā lange oð þane tīman þe hī hine gemartiredon. 20

TURN OVER

(f)

Æþelstan cyning, eorla dryhten,  
beorna beahgifa, and his broþor eac,  
Eadmund æþeling, ealdorlangne tir  
geslogon æt sæcce sweorda ecgum  
ymbe Brunanburh; bordweal clufan, 5  
heowan heapolinde hamora lafan  
eafaran Eadweardes; swa him geæþele wæs  
from cneomægum, þæt hi æt campe oft  
wiþ lapra gehwæne land ealgodon,  
hord and hamas. Hettend crungun, 10  
Sceotta leoda and scipflotan  
fæge feollan. Feld dunnade  
secga swate, siðþan sunne up  
on morgentid, mære tungol,  
glad ofer grundas, Godes condel beorht, 15  
eces Drihtnes, oð sio æþele gesceaft  
sah to setle. Þær læg secg mænig  
garum ageted, guma norþerna  
ofer scild scoten, swilce Scittisc eac  
werig, wiges sæd. 20

CONTINUED

## SECTION B

2. Choose two of the passages which you have translated in Question 1, one verse and one prose, and comment on any points of literary and stylistic interest.

## SECTION C

3. 'Major Alfredian themes are found in the motif words *cræft*, *wisdom*, and *lufu*' (Paul E. Szarmach). Consider the thematic significance of one or more of these words in the Alfredian literature you have read.
4. At times it seems as though Alfred is using his Latin texts as no more than a springboard for his own considered responses to their contents.

(Janet Bately)

In the light of this statement, discuss Alfred's adaptation of Boethius' *De Consolatione Philosophiae*.

5. W.F. Bolton remarks that the Alfredian *Boethius* is 'a Boethius made into a mirror for princes'. Do you agree?
6. Despite identifiable characteristics of form, content, and transmission, it is difficult to make a hard and fast distinction as to what constitutes a preface.

(Jonathan Wilcox)

What identifiable characteristics of a preface do you find in any one or more of the prefaces by either Alfred, or Ælfric, or both?

7. Rita Copeland suggests that the modern term 'translation' is inadequate for conveying the range of medieval practice. To what extent might it be seen as inadequate in relation to any one or more of Ælfric's works?
8. 'Taketh the fruyt, and lat the chaf be stille' (Chaucer, *The Nun's Priest's Tale*). How does Ælfric balance edification and entertainment in his *Saints' Lives*?
9. According to Lynne Grundy, Ælfric shows himself to be 'a theologian with a realistic attitude to human failings'. How far do you think he takes account of these, both in his audience and in the people of whom he writes?

TURN OVER

10. One of Wulfstan's correspondents praises him for 'the sweetest wisdom of your eloquence'. Discuss the rhetoric of Wulfstan's *Sermo Lupi* in the light of this comment.
11. To what extent are the *Anglo-Saxon Chronicle* entries you have read for this course more than a chronicling of events?
12. Malcolm Godden has seen Lucifer in *Genesis B* as 'a tragic figure like Prometheus'. How tragic a figure do you find the devil to be in this poem?
13. Consider some of the ways in which the poet of *Judith* clothes his Bethulian tale in Anglo-Saxon dress.
14. Because the narrator regards the Assyrians as the enemy, he exaggerates certain features of traditional topoi so as to make the Assyrians appear cowardly, inept, and finally ludicrous.

(Fredrik Heinemann)

Consider the use of traditional topoi in *Judith*.

15. Peter Clemons has argued that *The Battle of Maldon* was written at a time when 'the very sense of collective duty had come under question'. How do you interpret the treatment of duty in this poem?
16. How dynamic do you find the descriptions of fighting in *The Battle of Brunanburh* in comparison with those in *The Battle of Maldon*?
17. Consider national destiny as a theme in one or more battle poems from the *Anglo-Saxon Chronicle*.
18. Consider the ways in which the ideals of a community are elucidated by any one or more of the works you have read for this course.
19. According to Clare Lees, 'the virtue of restraint was prized in both secular and Christian Anglo-Saxon culture'. Do you find evidence of this in any one or more of the Old English works you have read for this course?

END OF PAPER