Answer three questions, including at least one from Section 1 (1350-1550) and at least one from Section 2 (1550-1660). All questions are equally weighted. Except where specified, themes can be applied to any author or authors of your choice within the periods. You should pay careful attention in your answers to the precise terms of the quotations and questions.

Candidates should not repeat material across different parts of the examination.
Section 1 (Literature in English from 1350-1550)

1. ‘At one level, this [Piers Plowman] is an authoritarian narrative that serves a very specific Christian pedagogic ideology. Underlying it, however, is a complex psychic drama of repression, diversion and substitution, the erratic push and pull of desire’ (NICOLETTE ZEEMAN).

Discuss in relation to Piers Plowman OR any other literature of the period.

2. ‘If we take for granted that to understand a narrative we need to identify a narrator as its principle of coherence, we shall be led to attend closely to certain of its aspects at the price of blindness to others’ (A. C. SPEARING).

3. ‘But the feend wole letten [hinder] vs al þat he may for to dreede God. ffor he wole putte to vs þat it is noo neede to vs for to dreede God so soore, ffor God is ful of mercy’ (CLANVOWE).

4. ‘[I]n good faith my lord I loue not much to talk muche of princes, as thing not all out of peril, thoughe the word be without fault, forasmuch as it shal not be taken as the party ment it, but as it pleaseth yᵉ prince to conster it’ (THOMAS MORE).

Discuss literature of the period in relation to any of the following: court politics; power and status; counsel and silence.

5. My lute, awake! perfourme the last Labour that thou and I shall wast And end that I have now begon; For when this song is sung and past, My lute be still, for I have done.

(THOMAS WYATT)

6. ‘Now ar we euen,’ quoþ þe hæþel, ‘in þis euentide, Of alle þe couenauntes þat we knyt, syþen I com hider, Bi lawe.’

(Sir Gawain and the Green Knight)

7. ‘Angel; Mary; Meditation; Contrition; Compassion; Cleanness; Fruition; Discretion; Devotion; Dilection; Deliberation; Declaration; Determination; Divination; Messenger; Joseph’ (The N-Town Mary Play: Character list).

EITHER discuss with reference to the drama of the period OR discuss the uses and limitations of allegory in any Middle English texts.

8. Not long agoo, ryding an esy paas, I felle in thought, of joy ful desperate With gret disease and payn, so that I was Of al lovers the moost unfortunate.

(La Belle Dame sans Mercy)
9. ‘[C]anonizing Chaucer (and within his oeuvre *The Canterbury Tales*) [...] produced immediately debilitating effects [...] on our sense of what medieval literature was’ (RALPH HANNA III).

10. ‘I lived for a long time with the Sultan and was a soldier with him in his wars against the Bedoynes. And he would have arranged a rich marriage for me with a great prince’s daughter, and given me a great many lordships if I had forsaken my faith and embraced theirs; but I did not want to’ (*The Travels of Sir John Mandeville*).

Discuss literature of the period in relation to any of the following: truth and fiction; personal experience; the exotic and unknown.

11. ‘It is quite certain that nothing can be loved unless it is known’ (AUGUSTINE).

‘[O]f God Himself can no man thinke. And therfore I wole leve al that thing that I can think, and chese to my love that thing that I cannot think. For whi He may wel be loved, bot not thought’ (*The Cloud of Unknowing*).

Discuss these two statements with reference to any writings of the period.

12. ‘It is lawful for who will to translate and show his mind, though a thousand had translated before him. But it is not lawful (thinketh me) [...] that whosoever will, shall by his own authority, take another man’s translation and put out and in and change at pleasure, and call it a correction’ (WILLIAM TYNDALE).

13. ‘I shal cessen of my sowyng,’ quod Piers, ‘and swynke noght so harde, Ne aboute my bely joye so bisy be na moore; Of preieres and of penance my plough shal ben herafter, And wepen whan I sholde slepe, though whete breed me faille.’

(LANGLAND, *The Vision of Piers Plowman*)

Discuss the representation of competing ideals and models of behaviour in any writings of the period.

14. ‘If ambitious fifteenth-century English poets could associate their work with Chaucer’s sophisticated and philosophical style of poetry by borrowing his distinctive iambic pentameter couplets or rhyme royal stanzas, it is reasonable to suspect that a particular set of literary associations may likewise have attracted Middle English romancers to the tail-rhyme stanza’ (RHIANNON PURDIE).

Discuss the relation of form and content in any writings of the period.

15. ‘There is something uncanny about autobiography’ (ETHAN KNAPP).

16. ‘The revolutionary moment claims all power of reform unto itself, committed as it is to describing the old order as immobile. The very term “Reformation” makes that claim’ (JAMES SIMPSON).
17. O thou, my soull, so sotyll in thy substance, 
Alasse, what was þi fortune and þi chaunce 
To be assocyat wyth my flesch, þat styankyng duneghyll? 

(Chaucer, The Legend of Good Women)

18. But wherfore that I spak, to yeve credence 
To bokes olde and don hem reverence, 
Is for men shulde autoritees beleve, 
There as there lyth non other assay by preve. 

(Chaucer, The Legend of Good Women)

19. ‘Knighthood is the fountain of courtesy, nor can anyone exhaust it, however much he draws therefrom; it came from God and knights possess it [...] it does not grow except in their fief’ (Raoul de Hodenc, Le roman des eles).

Section 2 (Literature in English from 1550 to 1660)

1. ‘As figures be the instruments of ornament in every language, so be they also in a sort abuses, or rather trespasses, in speech, because they pass the ordinary limits of common utterance, and be occupied of purpose to deceive the ear and also the mind, drawing it from plainness and simplicity to a certain doubleness’ (George Puttenham).

Discuss EITHER rhetoric OR deception in any literature of the period.

2. ‘Man is a Noble Animal, splendid in Ashes, and pompous in the Grave, solemnizing Nativities and Deaths with equal lustre, nor omitting Ceremonies of Bravery in the infamy of his nature. Life is a pure Flame, and we live by an invisible Sun within us’ (Thomas Browne).

3. Long languishing in double malady, 
Of my harts wound and of my bodies griefe: 
There came to me a leach that would apply 
Fit medicines for my bodies best reliefe. 

(Edmund Spenser)

Discuss the relation between body and mind in any literature of the period.

4. Razza, a kind, a race, a brood, a blood, a stock, a pedigree. 
(Definition of Italian word ‘Razza’ by John Florio)

5. Fortune, I know, sometimes doth conquer kings, 
And rules and reigns on earth and earthly things, 
But never think Fortune can bear the sway 
If virtue watch, and will her not obey. 

(Queen Elizabeth)
6. When god brought Eve to Adam for a bride
   The text says she was taken from out mans side
   A symbol of that side, whose sacred blood
   Flowed for his spouse, the Church’s saving good.
   This is a mystery, perhaps too deep
   for blockish Adam that was fallen asleep.
   (Poem from ANNE SOUTHWELL’S commonplace book)

   Discuss representations of sex AND/OR gender in writings of the period.

7. I saw Eternity the other night
   Like a great Ring of pure and endless light,
   All calm, as it was bright,
   And round beneath it, Time in hours, days, years
   Driv’n by the spheres.
   (HENRY VAUGHAN)

8. Now thou art all great Britain, and no more,
   No Scot, no English now, nor no debate:
   No Borders but the Ocean, and the Shore,
   No wall of Adrian serves to separate.
   (SAMUEL DANIEL)

9. Sir, more than kisses, letters mingle souls,
   For thus, friends absent speak.
   (JOHN DONNE to HENRY WOTTON)

10. ‘The strangeness of this opinion is no sufficient reason why it should be rejected,
    because other certain truths have been formerly esteemed ridiculous, and great
    absurdities entertained by common consent’ (JOHN WILKINS, on the
    proposition that the moon may be a world).

   Discuss literature of the period in relation to ANY of the following:
   scientific discovery; debate; popular opinion.

11. Thus I complained, but Love unlocked his quiver,
    Took out the shaft, ordained my heart to shiver,
    And bent his sinewy bow upon his knee,
    Saying, “Poet, here’s a work beseeming thee.”
    (Translation of OVID’S Amores by CHRISTOPHER MARLOWE)

   Discuss EITHER translation and adaptation OR representations of same-sex desire
   in any literature of the period.

12. ‘The world is made by symmetry and proportion, and is in that respect compared to
    music, and music to poetry’ (THOMAS CAMPION).
13. ‘She [Venice] ministered unto me more variety of remarkable and delicious objects than mine eyes ever surveyed in any city before, or ever shall, if I should with famous Sir John Mandeville our English Ulysses spend thirty whole years together in travelling over most places of the Christian and Ethnic world’ (THOMAS CORYATE).

Discuss any aspect of this quotation in relation to writing about travel and exploration.

14. Who would write well for the abused stage
When only swelling words do please the age?
And malice is thought wit, to make’t appear
They judge they mis-interpret what they hear.

(JOHN HALL)

15. Owls do screech where the sweetest hymns
Lately were sung,
Toads and serpents hold their dens
Where the palmers did throng.

(Manuscript poem, ‘Lament for our Lady’s Shrine at Walsingham’)

16. ‘Not only Libraries and shops, are full of our putrid papers, but every close-stool and jakes [toilet]; they serve to put under pies, to lap [wrap] spice in, and keep roast meat from burning [...] Who can read them? as already, we shall have a vast Chaos and confusion of books’ (ROBERT BURTON).

Discuss the relation between book and text in any literature of the period.

17. ‘I cannot settle my object; it goeth so unquietly and staggering, with a natural drunkenness [...] Were my mind settled, I would not essay, but resolve myself’ (MICHEL DE MONTAIGNE).

18. So raised above the tumult and the crowd
I see the city in a thicker cloud
Of business than of smoke; where men like ants
Toil to prevent imaginary wants.

(JOHN DENHAM)

19. Ask no more why I’m in tears dissolved:
 Whilst our good king with sorrow is involved,
 To pray and weep for him I am resolved.

(HESTER PULTER)

Discuss the political uses of literature in the period.