

Student's Name: \_\_\_\_\_ Number: \_\_\_\_\_

*Printed: Family Name First*

Signature: \_\_\_\_\_

**THE UNIVERSITY OF BRITISH COLUMBIA  
FINAL EXAMINATIONS  
APRIL 2012**

**MDVL 302**

**Please!**

Be sure that you have a complete copy of the exam, FOUR pages plus this cover.

Present your Library/AMS card when you hand in your examination.

**Caution!**

You may not enter the examination room later than a half hour after the start of the exam, nor may you leave before a half hour has expired.

You may not ask any questions of the invigilators unless you find some ambiguity or apparent error in the paper.

You MAY use your set texts for the course:

- Guillaume de Lorris & Jean de Meun, *The Romance of the Rose* (trans. Horgan, OUP)
- *Renard the Fox* (trans. Terry, U California P)
- Christine de Pizan, *The Book of the City of Ladies* (trans. Brown-Grant, Penguin)
- Fernando de Rojas, *Celestina* (trans. Bush, Penguin)
- Desiderius Erasmus, *The Praise of Folly* (trans. Adams, Norton)

You MAY use any notes INSIDE these set texts: including notes written on the text, sticky/post-it notes inserted inside (but no added pages larger than a page in the book), and any other notes physically attached to a book so as to have become part of it.

You MAY NOT use any other books, papers, memoranda, reference materials, or electronic equipment of any kind whatsoever.

You may not speak or communicate in any other way with other students, nor may you look at their exam papers or expose your own paper to their view.

## SECTION ONE: IDENTIFICATION EXERCISE (5 points)

BRIEFLY IDENTIFY **TEN** OF THE FOLLOWING QUOTATIONS. YOU DO NOT HAVE TO IDENTIFY ALL FIFTEEN!

IN EACH CASE:

- IDENTIFY THE BOOK AND ITS AUTHOR
- IDENTIFY THE SPEAKER (EX. THE NARRATOR, CELESTINA, JUSTICE)
- IDENTIFY THE CHARACTERS INVOLVED
- SITUATE THE QUOTATION IN ITS NARRATIVE CONTEXT (EX. NEAR THE END, RENARD IS ABOUT TO LEAVE ON PILGRIMAGE)

MAXIMUM LENGTH: 3 LINES PER QUOTATION.

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1. (page 110) “Now, thank the Lord, we can come back to our city with a fine host of decent and respectable ladies whom we can invite inside. Here is the noble Queen Hypsicratea, who was once wife of the mighty King Mithridates. Because she belongs to such ancient times and is of such inestimable worth, she shall be the first to take her place in the magnificent palace which has been prepared for her.”
2. (page 48) “As for those other gods, they are so peevish that one is better off neglecting them than worshipping them. In the same way there are men so irritable and touchy that it's better not to know them at all than to have them as friends.”
3. (page 302) “It is apparent that they are doing a great deal of harm, for if the whole of humanity decided to neglect these tools for sixty years, then no offspring would be fathered.”
4. (page 104) “If she's at all lovely, it's down to her clothes: put them on a stick, and you'd also say it was 'beautiful' .”
5. (page 26) “If a man acts immorally, driven by the pleasures of the flesh, at least let his reputation stay intact.”
6. (page 40) “Fair friend, by my father's soul, nothing good was ever obtained without payment; thus the more we pay for something, the better we appreciate the purchase, and good things painfully acquired are the more gladly received. It is true that no pain can equal that suffered by lovers. The pains o love can no more be recounted in a book or a romance than the sea can be drained dry...”
7. (page 96) “If you'll entrust that task to me, / And I can find him, there's no doubt / He'll learn what a royal court's about.”
8. (page 125) “I certainly have no cause to boast / Of how I routed that great host— / Only by guile were they defeated.”
9. (page 65) “They consider any prefatory remarks faulty that wandered away from the main point. Not even a swineherd, with nothing but nature to instruct him, would ever start a speech that way. But the preachers all think their preamble, as they call it, is a great piece of rhetoric when it has nothing to do with the rest of the argument because it leaves the listener amazed and muttering to himself [...]”

10. (pages 197-98) “[...] I persevered until in the end I obtained the knowledge, and I could even give a public lecture on it. Not everything that is old is to fled from or despised: sense and experience are to be found there.”
11. (page 33) “Yet, if women generally do not pass sentence or adjudicate in legal cases, this should not displease them, as it means that they are less physically and mentally bowed down with responsibilities.”
12. (page 15) “Add to this the popular saying very much to the point, that 'folly is the one and only one thing that delays youth in her flight and keeps sour old age at a distance'.”
13. (page 133) “My lady, my hope of bliss, relief for my sorrow and happiness for my heart! What lips could ever thank you for the generous gift you've just bestowed on me when I'd reached the end of my tether, by allowing this weak, undeserving man to enjoy the most sublime love?”
14. (page 46) “Bounding along with a mighty stride, / Suddenly, by good luck, he spied / The trap, and knew the fox intended / To do him mischief.”
15. (page 213) “Likewise, the blessed virgin Eulalia, born in Spain, was only twelve years old when she ran away from her parents.”

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## SECTION TWO: COMMENTARY (10 points)

WRITE A SHORT COMMENTARY ON **ONE** OF THE PASSAGES YOU IDENTIFIED IN SECTION ONE ABOVE. SHORT = MAXIMUM LENGTH: ONE SIDE OF A PAGE.

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## SECTION THREE: ESSAY (35 points)

GUIDELINES FOR ALL QUESTIONS: PLEASE WRITE AN ESSAY ON **ONE** OF THE FOLLOWING TOPICS, DISCUSSING **THREE** DIFFERENT WORKS. THAT IS:

(A) **ONE** OF THE TEXTS (OR OTHER OBJECTS OR ITEMS) YOU WORKED ON IN YOUR FINAL PAPER + **TWO** OF THE TEXTS STUDIED IN THIS COURSE;

OR

(B) **TWO** OF THE TEXTS YOU WORKED ON IN YOUR FINAL PAPER + **ONE** OF THE TEXTS STUDIED IN THIS COURSE

FOR EACH OF THE ELEVEN BROAD TOPICS BELOW (EX. “2. *DISPUTATIO*”), YOU MAY CHOOSE TO TREAT A CONCEPTUAL GROUP (EX. “ARGUMENT [...] CONTROVERSY”) OR A SINGLE KEY-WORD (EX. “ARGUMENT”).

**YOU ARE EXPECTED** TO MAKE EXTENSIVE USE OF YOUR COURSE TEXTS TO SUPPORT YOUR POINTS AND ARGUMENTS; **YOU ARE NOT EXPECTED** TO QUOTE EXACTLY AND AT LENGTH (EX. “P. 83, NEAR THE TOP”; “PART III NO. 19”).

1. Discuss one of the aspects of our course theme highlighted below (in bold):

In this course we explored various aspects of later Medieval literature through the theme of **criticism**, as expressed in a number of texts. We saw how criticism pervades pre-modern literature: across a range of kinds of writing, high and low, scholarly and popular, serious and light-hearted—even scathingly **satirical**. From a long continuing tradition of **exegesis** and **commentary**, through didactic works, to incorporation within works such as the *Roman de la Rose* and “quarrels” about and around them, we saw a **subversive** side to **questioning** and **debate**. We investigated themes of **social** and **religious critique**, **attacks on hypocrisy** and **on corruption**, and the development of **ideas of privacy** and **identity**, **freedom of conscience** and **expression**, and the figure of the **public intellectual**.

2. *DISPUTATIO*:

- argument, reasoning, debate, controversy
- attacks and counter-attacks; the art and joy of discussion
- rants as polemic / propaganda or as individual “talking cure”; “trolls” and “trolling”
- fame, infamy, defamation; fame as literary & critical construct/ invention by writers

3. MYTH, MYTH-BUSTING, & OTHER COMMENTATIVE CREATIVITY:

- use and abuse of myth, mythology, and/or mythification
- allegory and allegoresis (= allegory-construction; the mirror-image of exegesis, its “deconstruction” in commentary)
- personification, representation, and other figuration; imagery and imagination

4. TRANSLATION, COMMENTARY, & WRITING:

- translation, transfiguration, transformation, metamorphosis, and alchemy
- metamorphosis, beast-fables, seeing oneself through differences / through alien eyes
- rewriting with a twist and a sting: parody, pastiche, burlesque, satire; verse vs. prose
- writers and their critics (and how to evade criticism); the role and purpose of minor characters

5. TRANSLATION, COMMENTARY, & MEDIEVALISM:

- influence and infusion
- translation, transformation, adaptation, continuation, expansion, modernisation, and the (re)writing of new versions: in Medieval and contemporary (20<sup>th</sup> - 21<sup>st</sup> c.) literature

6. MAPPING:

- techniques used to describe physical locations (including imaginary, idealised, and/or ideal ones) and to comment on them
- comparison, analogy, parallels, patterns
- literary comparison & comparative literature as an intellectual & aesthetic exercise

## 7. GOODNESS GRACIOUS (ME):

- educational literature: models and exemplarity
- beyond exemplarity: reading as moral method and guide for life and wisdom
- dream visions and pilgrimages
- virtue and vice; mores and morality; nobility and honour; justice

## 8. HUMAN RELATIONS:

- gender and social identity: masculine views of the feminine, feminine views of the masculine; gender and social roles and relations; youth vs. age
- trust, friendship, & love vs. deception, intrigue, & betrayal
- (self-)deception, delusion, & illusion

## 9. MEDIEVAL LITERATURE IS THE BEST MEDICINE:

- individual and identity
- gender and identity; sex and sexuality; health, balance/stability, harmony
- literary and critical identity
- individual psychology, motivation, and development
- the human condition (including health, ill-health, and love-sickness)
- behaviour and its analysis; commentary as dialogue (with the writer, other narrative voices, the reader/future audience); didactic literature
- literature as counselling and cure

## 10. SPECULAR REFLECTIONS:

- how knowledge is organized; understanding understanding [NB not a typo!]
- meta-commentary and the method and practice of commentary
- your research and reading methodology
- comment on how your final paper comments on the idea of commentary

## 11. AN IMAGE FOR COMMENTARY

