

7. (a) Write down the principal tense-forms in O. E., M. E., and N. E. of the verbs—*go, sit, fly, last, speak*.

(b) How may the weak verbs be classified in O. E.? Can we distinguish between the same classes in the M. E. of the fourteenth century? How were verbs of Romance origin generally conjugated?

(c) Give the Indogermanic, Germanic, Gothic, and O. E. endings of the present indicative of the strong verb.

8. (a) How was the adjective declined in Chaucer's time?

(b) Explain the forms *aller* (oure aller cok), *halvendel*, *roiales* (of romances that ben roiales).

(c) Formulate the rules now generally observed in the formation of the comparative and superlative of adjectives. Did these rules hold good for the earlier periods of the language?

9. (a) Write down the Gothic forms corresponding to O. E. *seo, þære* (gen. sing. fem.), *þāra* (gen. pl.), and explain any differences.

(b) How has the modern adjectival use of *what* (as in *what good? what men?*) arisen?

10. Give an account

(a) of the use of the *historical present*,

(b) of the omission of the *relative*,

in the various periods of English.

11. Explain the following constructions, tracing where necessary the historical development:—

(a) No wonder is a lewed man to ruste.

(b) It was a king bi are-dawes  
that in his time were gode lawes.

(c) Wit (i. e. Adam and Eve) hēr baru standað.

(d) And, for the morning now is something worn,  
Our purposed hunting shall be set aside.

(e) From she was twelve yeer of age, she of hir love  
graunt him made.

(f) It's me.

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## Honour School of English Language and Literature.

### CHAUCER AND LANGLAND.

1. In what does the pre-eminence of Chaucer, as a narrator, consist? Illustrate your answer, in particular, from *The Knight's Tale*, *The Man of Law's* and *The Clerk's*, showing how he has used his 'sources.'

2. Trace the growth of Chaucer's genius, with special reference to his choice of subjects and his treatment of them at various periods of his life.

3. Discuss Chaucer's relation to any two of the following: the Church, the feudal ideal, the chivalrous ideal.

4. Describe the work of Chaucer, as a revolutionist in metrical forms, stating any facts or probable theories about the origin of the more notable forms.

5. What light does *Piers Plowman* throw upon the state (a) of the Church, (b) of the Peasantry, in the latter half of the fourteenth century?

6. What do you consider to be the most striking qualities of Langland as a poet? Illustrate your answer by detailed references.

7. What is the relation of Langland's metre to that of Old English alliterative verse?

8. Explain the following passages, giving the context:—

(a) His purchas was wel bettre than his rente.

(b) Selde is the Friday al the wyke ylyke.

(c) But telleth me what mister men ye been.

(d) Thou knittest thee ther thou art not receyved,  
Ther thou were weel, fro thennes art thou weyved.

(e) I haue wel rad in daun Burnel the Asse.

(f) Lest Chichevache yow swelwe in hir entraille.

(g) But criste kingene kynge · knighted ten,  
Cherubyn and seraphyu · suche sevene and an-  
othre.