Part I. Each question is worth two points for a total of twenty-six points.

Part II: Each question is worth four points for a total of twenty-four points.

You will receive one point for spelling your name correctly. The bonus question, if correctly answered, will replace an earlier incorrect answer worth up to four points.

Part III: The 3-5 page, single-spaced essay is worth 50 points.

Part I. Match the character, author, or historic person to his or her appropriate description. You should have some characters left over that do not match any definition.

A. King Arthur
B. Ashhere
C. Sir Bercilak
D. Wife of Bath
E. Azazel
F. Sir Bercilak
G. Gertrude
H. Wiglaf
I. Rosencrantz
J. Beelzebub
K. Morgan LeFay
L. Milton's Muse
M. Unferth
N. The Clerk Jankin
O. Mulciber
P. the Archbishop of York
Q. Claudius
R. Breca
S. Yorrick
T. Saint Thomas à Becket

____ 1. This demon is responsible for the architectural designs of Pandemonium, the capitol of Hell.

____ 2. This character challenges Beowulf to a flyting, a duel of wits and boasts. Beowulf reveals that this character is in fact a kin-slaughterer who has murdered members of his own tribe. He loans a sword to Beowulf for an upcoming battle, but the sword shatters in combat.

____ 3. This fellow has been dead for years by the time the tragedy Hamlet begins. He was a companion who played games with Hamlet during Hamlet's childhood, but Hamlet is sickened to learn he is holding that loved companion's skull in the graveyard.

____ 4. We find out in Fit IV of Sir Gawain and the Green Knight that this magician cast a spell on Sir Bercilak, turning him into the Green Knight, and sent him to King Arthur's court.

____ 5. This character was the Wife of Bath's fifth husband, the one who beat her so severely she became deaf in one ear.

____ 6. This martyr (killed at the instigation of King Henry II) and his shrine in Canterbury became an attraction for medieval pilgrims who would travel great distances to be near his relics in the fourteenth century.

____ 7. The Holy Spirit, who "satst dovelike o'er the beginning of the world."

8-11 Explain briefly four of the following vocabulary terms. Place an X through the one you wish to skip lest your teacher count it wrong.

A. metaphysical conceit
B. medieval (or chivalric) romance
C. alliterative verse
D. comitatus
E. hell-mouth

12. Arrange the following historical periods in the correct chronological order from oldest to the most recent: (A) Patristic (B) Renaissance, (C) Anglo-Saxon, (D) Classical Greek, (E) Classical Roman, (F) Middle English.
13. Explain Milton's argument in Areopagitica—why does he think censorship is worse than murder?

Part II: Pick six of the following seven passages. Place an X clearly in the passages you wish to skip (lest your teacher count it wrong). (1) Identify the source of the selected passage and (2) explain in one or two sentences the context of the passage. You may explain this context by any of three methods: (a) explain who is speaking, (b) explain who is described, or (c) point out why the passage is important to understanding the literary work.

A. Though parents grudge, and you, we're met,  
And cloister'd in these living walls of jet.  
Though use make you apt to kill me,  
Let not to that self-murder added be,  
And sacrilege, three sins in killing three.

A. Source: ____________ Discussion:

B. "I remember the time, as we were taking mead / in the banqueting hall, when we bound ourselves to the gracious lord who granted us arms, / that we would make return for these trappings of war / these helms and hard swords, if such as this / should ever chance for him. . . / That day has now come / when he stands in need of the strength of good fighters, our lord and liege. Let us go to him / help our leader for as long as it requires, / the fearsome fire-blast."

B. Source: ____________ Discussion:

C. No man is an island, entire of itself; every man is a piece of the continent, a part of the main. If a clod be washed away by the sea, Europe is the less, as well as if a promontory were, as well as if a manor of thy friend's or of thine own were. Any man's death diminishes me, because I am involved in mourning; and therefore never send to know for whom the bell tolls; it tolls for thee.

C. Source: ____________ Discussion

D. When I was young, I desired to have this sickness when I would be thirty years old. As to the third [request], by the grace of God and the teachings of Holy Church I conceived a great desire to receive three wounds in my life, that is, the wound of true contrition, the wound of loving compassion, and the wound of longing with my will for God.

D. Source: ______________ Discussion:

E. "Now does my present displease you," she promptly inquired, / "Because it seems in your sight so simple a thing? And belike, as it is little, it is less to praise, / But if the virtue that invests it were verily known, / I t would be held, I hope, in higher esteem. / For the man that possesses this piece of silk, / If he bore it on his body, belted about, / There is no hand under heaven that could hew him. . . ."

E. Source: ______________ Discussion

F. O! my offence is rank, it smells to heaven;  
It hath the primal eldest curse upon’t;  
A brother’s murder! Pray can I not,  
Though inclination be as sharp as will:  
My stronger guilt defeats my strong intent;  
And, like a man to double business bound,  
I stand in pause where I shall first begin,  
And both neglect. What if this cursed hand  
Were thicker than itself with brother’s blood,  
Is there not rain enough in the sweet heavens  
To wash it white as snow? . . .

F. Source: ______________ Discussion
G. God bade us to increase and multiply;  
That worthy text can I well understand.  
And well I know He said, too, my husband  
Should father leave, and mother, and cleave to me;  
But no specific number mentioned He,  
Whether of bigamy or octogamy.  

G. Source: ____________ Discussion:

**Bonus Question of Fiendish Difficulty:**
If you have memorized any lines from the poetry, plays, or stories we have read this term EXCEPT for Hamlet's "To be or not to be" soliloquy or the sample passages listed above in the examination, you may write out the words below. You may earn up to four bonus points depending upon the length and accuracy of the quotation.

**PART III Essay Section (50 pts):** Pick one of the following three prompts as the basis of an in-class essay. If you turn in the rest of the test with the vocabulary section, you may then use the dictionary provided at the front of the class for the essay section.

**A. "O Monstrous Evil!"**
Both *Beowulf* and *Paradise Lost* present the reader with visions of outcast, supernatural beings in a contentious relationship with the Creator who has banished them from happiness. Additionally, *Beowulf, Paradise Lost, and Sir Gawain and the Green Knight* present these creatures as directing their unwanted attentions toward human beings. Discuss the nature of evil in these three works. In these narratives, how do fragile mortals best handle the problem of intelligent evil directed toward them? Do the techniques used by evil supernatural beings differ in each work or seem similar? What is the role of Good or the divine in this struggle, and how does it compare to the other poems?

**B. Free Will**
Ever since Saint Augustine's first pointed out the contradiction in *De Doctina Christiana*, Christian philosophy has struggled with the paradox of free will in the face of a providential deity that has predestined fates for His creations. Where does the element of choice come into play when the outcome is determined in advance? How does the past (in the form of Wyrd, history, and/or original sin) affect the freedom to choose virtue or evil? Discuss this theological question in conjunction with any three works of literature we have read from the Anglo-Saxon period up to the Renaissance.

**C. A Place in Society**
It has been said that individuals define themselves by their relationship to others. If so, the identities of characters in literary works should be at least partially determined by the religious influences, social expectation, codes of behavior, and familial or political loyalties. Discuss the way these external influences alter or affect the individual's sense of identity and purpose in at least three works of literature we have read since the mid-term. Do any of these characters seek to break free of their place in society? Do they succeed? Or are they effectively trapped by inescapable external expectations?