

MODERN AND MEDIEVAL LANGUAGES TRIPOS Part IB

Monday 25 May 2009 9 to 12

Paper Ge. 4

THE MAKING OF GERMAN CULTURE, 1

Answer THREE questions, including AT LEAST ONE chosen from the (b) options.

Candidates for this paper may NOT draw substantially on material which they have used or intend to use in another scheduled paper. Candidates may NOT draw substantially on the same material in more than ONE question on the same paper.

STATIONERY REQUIREMENTS

20 Page Answer Book x 1
Rough work Pad

SPECIAL REQUIREMENTS

None

**You may not start to read the questions
printed on the subsequent pages of this
question paper until instructed that you may
do so by the Invigilator**

1 EITHER (a) 'The principal characters in Hartmann's *Iwein*, far from being one-dimensional creatures of exemplarity, possess both light and shade.' Discuss.

OR (b) 'It is a mistake to assume that images of Iwein simply transpose Hartmann's narrative into the pictorial medium. But it is equally mistaken to assume that any one of the surviving manuscripts of *Iwein* gives us the romance exactly as Hartmann wrote it.' Discuss.

2 EITHER (a) 'Die Figuren des *Nibelungenliedes* haben keine Tiefe, etwas, das hinter ihrer Erscheinung steht. Deshalb ist ihre personale Identität eine Art Kleid.' Discuss.

OR (b) 'The *Nibelungenlied* is a complex text, but modern versions never seem to struggle with this.' Discuss.

3 EITHER (a) 'As a riposte to Duke Georg's mandate prohibiting the distribution of Luther's New Testament translation, *Von weltlicher Obrigkeit* is highly effective. Considered as a treatise on the relation between temporal and spiritual authority, however, it is confused and inconsistent.' Discuss.

OR (b) 'Within two decades of the Reformation's inception, Protestant attempts at deriving political principles from scripture had yielded contradictory results: at the one extreme, the apocalyptic justification of revolutionary violence, at the other, an exaltation of temporal authority together with its claims on the loyalty and obedience of all its subjects.' Discuss.

4 EITHER (a) 'Whilst Melusine and Raymond take centre stage, the real hero, and villain, of the piece is Goffroy.' Discuss with reference to Thüring von Ringoltingen's *Melusine*.

OR (b) 'Thüring von Ringoltingen's *Melusine* might not share the theological concerns of earlier strands of the myth, but the protagonist's religious status is all the more problematic.' Discuss.

5 EITHER (a) 'Grimmelshausen intended *Courasche* to be read as a Christian allegory.' Discuss.

OR (b) 'The subversion of gender roles in *Courasche* is symptomatic of the chaos of the Thirty Years' War.' Discuss.

6 EITHER (a) 'Women's poetry in the seventeenth century does not transcend the conventional.' Discuss.

OR (b) 'How can we speak of a woman's voice in this period? The texts we have left to us have surely gone through the middle-man that is the male publisher or editor.' Discuss.