



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
General Certificate of Education  
Advanced Subsidiary Level and Advanced Level

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**LITERATURE IN ENGLISH**

**9695/53**

Paper 5 Shakespeare and other pre-20th Century Texts

**May/June 2011**

**2 hours**

Additional Materials: Answer Booklet/Paper

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**READ THESE INSTRUCTIONS FIRST**

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

Do not use staples, paper clips, highlighters, glue or correction fluid.

Answer **one** question from Section A and **one** question from Section B.

You are reminded of the need for good English and clear presentation in your answers.

At the end of the examination, fasten all your work securely together.

All questions in this paper carry equal marks.



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This document consists of **17** printed pages and **3** blank pages.



## Section A

Answer **one** question from this section.

WILLIAM SHAKESPEARE: *Hamlet*

- 1 **Either** (a) 'The real cause of Hamlet's problems is his mother.'

How far do you agree with this comment on the play?

- Or** (b) Paying close attention to the language, tone and action, write a critical appreciation of the following passage, showing what it reveals about Hamlet's state of mind at this point in the play.

ROSENCRANTZ: My lord, you once did love me.  
 HAMLET: And do still, by these pickers and stealers.  
 ROSENCRANTZ: Good my lord, what is your cause of distemper? You do surely bar the door upon your own liberty, if you deny your griefs to your friend. 5

HAMLET: Sir, I lack advancement.  
 ROSENCRANTZ: How can that be, when you have the voice of the King himself for your succession in Denmark?

HAMLET: Ay, sir, but 'While the grass grows' – the proverb is something musty. 10  
*Re-enter the Players, with recorders.*  
 O, the recorders! Let me see one. To withdraw with you – why do you go about to recover the wind of me, as if you would drive me into a toil?

GUILDENSTERN: O my lord, if my duty be too bold, my love is too unmannerly. 15  
 HAMLET: I do not well understand that. Will you play upon this pipe?  
 GUILDENSTERN: My lord, I cannot.  
 HAMLET: I pray you.  
 GUILDENSTERN: Believe me, I cannot.  
 HAMLET: I do beseech you. 20  
 GUILDENSTERN: I know no touch of it, my lord.  
 HAMLET: It is as easy as lying: govern these ventages with your fingers and thumb, give it breath with your mouth, and it will discourse most eloquent music. Look you, these are the stops.

GUILDENSTERN: But these cannot I command to any utterance of harmony; I have not the skill. 25

HAMLET: Why, look you now, how unworthy a thing you make of me! You would play upon me; you would seem to know my stops; you would pluck out the heart of my mystery; you would sound me from my lowest note to the top of my compass; and there is much music, excellent voice, in this little organ, yet cannot you make it speak. 'Sblood, do you think I am easier to be play'd on than a pipe? Call me what instrument you will, though you can fret me, yet you cannot play upon me. 30

*Re-enter POLONIUS.* 35

God bless you, sir!  
 POLONIUS: My lord, the Queen would speak with you, and presently.  
 HAMLET: Do you see yonder cloud that's almost in shape of a camel?  
 POLONIUS: By th' mass, and 'tis like a camel indeed.

3

HAMLET: Methinks it is like a weasel. 40  
POLONIUS: It is back'd like a weasel.  
HAMLET: Or like a whale?  
POLONIUS: Very like a whale.  
HAMLET: Then I will come to my mother by and by. [*Aside*] They fool me  
to the top of my bent. – I will come by and by. 45  
POLONIUS: I will say so.  
[*Exit* POLONIUS.  
HAMLET: 'By and by' is easily said. Leave me, friends.  
[*Exeunt all but* HAMLET.  
'Tis now the very witching time of night, 50  
When churchyards yawn, and hell itself breathes out  
Contagion to this world. Now could I drink hot blood,  
And do such bitter business as the day  
Would quake to look on. Soft! now to my mother.

Act 3, Scene 2

WILLIAM SHAKESPEARE: *The Tempest*

2 **Either** (a) Discuss the contribution made to the play's meaning and effects by the role and characterisation of Ariel.

**Or** (b) Paying close attention to language and tone, consider what might be the thoughts and feelings of an audience as the following passage unfolds.

FERDINAND:	Where should this music be? I' th' air or th' earth? It sounds no more, and sure it waits upon Some god o' th' island. Sitting on a bank, Weeping again the King my father's wreck, This music crept by me upon the waters,	5
	Allaying both their fury and my passion With its sweet air; thence I have follow'd it, Or it hath drawn me rather. But 'tis gone. No, it begins again.	
	<i>Ariel's Song.</i>	10
	Full fathom five thy father lies; Of his bones are coral made; Those are pearls that were his eyes; Nothing of him that doth fade But doth suffer a sea-change	15
	Into something rich and strange. Sea-nymphs hourly ring his knell: <i>Burden.</i> Ding-dong. Hark! now I hear them – Ding-dong bell.	
FERDINAND:	The ditty does remember my drown'd father. This is no mortal business, nor no sound That the earth owes. I hear it now above me.	20
PROSPERO:	The fringed curtains of thine eye advance, And say what thou seest yond.	
MIRANDA:	What is't? a spirit?	25
	Lord, how it looks about! Believe me, sir, It carries a brave form. But 'tis a spirit.	
PROSPERO:	No, wench; it eats and sleeps and hath such senses As we have, such. This gallant which thou seest Was in the wreck; and but he's something stain'd With grief, that's beauty's canker, thou mightst call him A goodly person. He hath lost his fellows, And strays about to find 'em.	30
MIRANDA:	I might call him	
	A thing divine, for nothing natural I ever saw so noble.	35
PROSPERO:	[ <i>Aside</i> ] It goes on, I see, As my soul prompts it. Spirit, fine spirit! I'll free thee Within two days for this.	
FERDINAND:	Most sure, the goddess	40
	On whom these airs attend! Vouchsafe my pray'r May know if you remain upon this island; And that you will some good instruction give How I may bear me here. My prime request, Which I do last pronounce, is, O you wonder! If you be maid or no?	45

MIRANDA:	No wonder, sir; But certainly a maid.	
FERDINAND:	My language? Heavens! I am the best of them that speak this speech, Were I but where 'tis spoken.	50
PROSPERO:	How? the best? What wert thou, if the King of Naples heard thee?	
FERDINAND:	A single thing, as I am now, that wonders To hear thee speak of Naples. He does hear me; And that he does I weep. Myself am Naples, Who with mine eyes, never since at ebb, beheld The King my father wreck'd.	55
MIRANDA:	Alack, for mercy!	
FERDINAND:	Yes, faith, and all his lords, the Duke of Milan And his brave son being twain.	60
PROSPERO:	[ <i>Aside</i> ] The Duke of Milan And his more braver daughter could control thee, If now 'twere fit to do't. At the first sight They have chang'd eyes. Delicate Ariel, I'll set thee free for this. [ <i>To FERDINAND</i> ] A word, good sir; I fear you have done yourself some wrong; a word.	65
MIRANDA:	Why speaks my father so ungently? This Is the third man that e'er I saw; the first That e'er I sigh'd for. Pity move my father To be inclin'd my way!	70
FERDINAND:	O, if a virgin, And your affection not gone forth, I'll make you The Queen of Naples.	
PROSPERO:	Soft, sir! one word more. [ <i>Aside</i> ] They are both in either's pow'rs; but this swift business I must uneasy make, lest too light winning Make the prize light. [ <i>To FERDINAND</i> ] One word more, I charge thee That thou attend me; thou dost here usurp The name thou ow'st not; and hast put thyself Upon this island as a spy, to win it From me, the lord on't.	75 80

Act 1, Scene 2

## Section B

Answer **one** question from this section.

JANE AUSTEN: *Mansfield Park*

- 3 **Either** (a) Discuss Austen's presentation of marriage and married couples in *Mansfield Park*.
- Or** (b) Write a critical appreciation of the following passage, commenting in particular on Austen's use of dialogue and showing what the passage contributes to your understanding of Fanny's relationship with Edmund.

Edmund was not unwilling to be persuaded to engage in the business; he wanted to know Fanny's feelings. She had been used to consult him in every difficulty, and he loved her too well to bear to be denied her confidence now; he hoped to be of service to her, he thought he must be of service to her, whom else had she to open her heart to? If she did not need counsel, she must need the comfort of communication. Fanny estranged from him, silent and reserved, was an unnatural state of things; a state which he must break through, and which he could easily learn to think she was wanting him to break through. 5

'I will speak to her, Sir; I will take the first opportunity of speaking to her alone,' was the result of such thoughts as these; and upon Sir Thomas's information of her being at that very time walking alone in the shrubbery, he instantly joined her. 10

'I am come to walk with you, Fanny,' said he. 'Shall I?' – (drawing her arm within his,) 'it is a long while since we have had a comfortable walk together.'

She assented to it all rather by look than word. Her spirits were low.

'But, Fanny,' he presently added, 'in order to have a comfortable walk, something more is necessary than merely pacing this gravel together. You must talk to me. I know you have something on your mind. I know what you are thinking of. You cannot suppose me uninformed. Am I to hear of it from every body but Fanny herself?' 15

Fanny, at once agitated and dejected, replied, 'If you hear of it from every body, cousin, there can be nothing for me to tell.' 20

'Not of facts, perhaps; but of feelings, Fanny. No one but you can tell me them. I do not mean to press you, however. If it is not what you wish yourself, I have done. I had thought it might be a relief.'

'I am afraid we think too differently, for me to find any relief in talking of what I feel.' 25

'Do you suppose that we think differently? I have no idea of it. I dare say, that on a comparison of our opinions, they would be found as much alike as they have been used to be: to the point – I consider Crawford's proposals as most advantageous and desirable, if you could return his affection. I consider it as most natural that all your family should wish you could return it; but that as you cannot, you have done exactly as you ought in refusing him. Can there be any disagreement between us here?' 30

'Oh no! But I thought you blamed me. I thought you were against me. This is such a comfort.'

'This comfort you might have had sooner, Fanny, had you sought it. But how could you possibly suppose me against you? How could you imagine me an advocate for marriage without love? Were I even careless in general on such matters, how could you imagine me so where your happiness was at stake?' 35

'My uncle thought me wrong, and I knew he had been talking to you.'

'As far as you have gone, Fanny, I think you perfectly right. I may be sorry, I may be surprised – though hardly *that*, for you had not had time to attach yourself; but I think you perfectly right. Can it admit of a question? It is disgraceful to us if it does. You did not love him – nothing could have justified your accepting him.' 40

Fanny had not felt so comfortable for days and days.

'So far your conduct has been faultless, and they were quite mistaken who 45  
wished you to do otherwise. But the matter does not end here. Crawford's is no  
common attachment; he perseveres, with the hope of creating that regard which  
had not been created before. This, we know, must be a work of time. But (with  
an affectionate smile), let him succeed at last, Fanny, let him succeed at last.  
You have proved yourself upright and disinterested, prove yourself grateful and 50  
tender-hearted; and then you will be the perfect model of a woman, which I have  
always believed you born for.'

'Oh! never, never, never; he never will succeed with me.' And she spoke with a  
warmth which quite astonished Edmund, and which she blushed at the recollection  
of herself, when she saw his look, and heard him reply, 'Never, Fanny, so very 55  
determined and positive! This is not like yourself, your rational self.'

'I mean,' she cried, sorrowfully, correcting herself, 'that I *think*, I never shall, as  
far as the future can be answered for – I think I never shall return his regard.'

Chapter 35

GEOFFREY CHAUCER: *The Pardoner's Prologue and Tale*

- 4 **Either** (a) Discuss the extent to which you find the *Tale* is appropriate to the Pardoner.
- Or** (b) Paying close attention to language and tone, write a critical appreciation of the following lines, relating them to Chaucer's methods and concerns in *The Pardoner's Prologue and Tale* as a whole.

"Wherfore I rede that cut among us alle  
 Be drawe, and lat se wher the cut wol falle;  
 And he that hath the cut with herte blithe  
 Shal renne to the town, and that ful swithe,  
 And brynge us breed and wyn ful prively. 5  
 And two of us shul kepen subtilly  
 This tresor wel; and if he wol nat tarie,  
 Whan it is nyght, we wol this tresor carie,  
 By oon assent, where as us thynketh best."  
 That oon of hem the cut broghte in his fest, 10  
 And bad hem drawe, and looke where it wol falle;  
 And it fil on the yongeste of hem alle,  
 And forth toward the toun he wente anon.  
 And also soone as that he was gon,  
 That oon of hem spak thus unto that oother: 15  
 "Thow knowest wel thou art my sworn brother;  
 Thy profit wol I telle thee anon.  
 Thou woost wel that oure felawe is agon.  
 And heere is gold, and that ful greet plentee,  
 That shal departed been among us thre. 20  
 But nathelees, if I kan shape it so  
 That it departed were among us two,  
 Hadde I nat doon a freendes torn to thee?"  
 That oother answerde, "I noot hou that may be.  
 He woot wel that the gold is with us tweye; 25  
 What shal we doon? What shal we to hym seye?"  
 "Shal it be conseil?" seyde the firste shrewe,  
 "And shal I tellen in a wordes fewe  
 What we shal doon, and brynge it wel aboute."  
 "I graunte," quod that oother, "out of doute, 30  
 That, by my trouthe, I wol thee nat biwreye."  
 "Now," quod the firste, "thou woost wel we be tweye,  
 And two of us shul strenger be than oon.  
 Looke whan that he is set, that right anon  
 Arys as though thou woldest with hym pleye, 35  
 And I shal ryve him thurgh the sydes tweye  
 Whil that thou strogelest with hym as in game,  
 And with thy daggere looke thou do the same;  
 And thanne shal al this gold departed be,  
 My deere freend, bitwixen me and thee. 40  
 Thanne may we bothe oure lustes all fulfille,  
 And pleye at dees right at oure owene wille."  
 And thus acorded been thise shrewes tweye  
 To sleen the thridde, as ye han herd me seye.  
 This yongeste, which that wente to the toun, 45  
 Ful ofte in herte he rolleth up and down  
 The beautee of thise floryns newe and brighte.



“O Lord!” quod he, “if so were that I myghte  
Have al this tresor to myself allone,  
Ther is no man that lyveth under the trone 50  
Of God that sholde lyve so murye as !”  
And atte laste the feend, oure enemy,  
Putte in his thought that he sholde poyson beye,  
With which he myghte sleen his felawes tweye;  
For-why the feend foond hym in swich lyvyng 55  
That he hadde leve him to sorwe bryng.  
For this was outrely his fulle entente,  
To sleen hem bothe, and nevere to repente.

CHARLES DICKENS: *Hard Times*

- 5 **Either** (a) Discuss Dickens's presentation of families and family life in *Hard Times*.
- Or** (b) Paying close attention to the language and tone, write a critical appreciation of the following passage, showing what it contributes to your understanding of Dickens's methods and concerns in the rest of the novel.

"Girl number twenty," said Mr. Gradgrind, squarely pointing with his square forefinger, "I don't know that girl. Who is that girl?"

"Sissy Jupe, Sir," explained number twenty, blushing, standing up, and curtseying.

"Sissy is not a name," said Mr. Gradgrind. "Don't call yourself Sissy. Call yourself Cecilia." 5

"It's father as calls me Sissy, Sir," returned the young girl in a trembling voice, and with another curtsey.

"Then he had no business to do it," said Mr. Gradgrind. "Tell him he mustn't. Cecilia Jupe. Let me see. What is your father?" 10

"He belongs to the horse-riding, if you please, Sir."

Mr. Gradgrind frowned, and waved off the objectionable calling with his hand.

"We don't want to know anything about that, here. You mustn't tell us about that, here. Your father breaks horses, don't he?"

"If you please, Sir, when they can get any to break, they do break horses in the ring, Sir." 15

"You mustn't tell us about the ring, here. Very well, then. Describe your father as a horsebreaker. He doctors sick horses, I dare say?"

"Oh yes, Sir."

"Very well, then. He is a veterinary surgeon, a farrier, and horsebreaker. Give me your definition of a horse." 20

(Sissy Jupe thrown into the greatest alarm by this demand.)

"Girl number twenty unable to define a horse!" said Mr. Gradgrind, for the general behoof of all the little pitchers. "Girl number twenty possessed of no facts, in reference to one of the commonest of animals! Some boy's definition of a horse. Bitzer, yours." 25

The square finger, moving here and there, lighted suddenly on Bitzer, perhaps because he chanced to sit in the same ray of sunlight which, darting in at one of the bare windows of the intensely whitewashed room, irradiated Sissy. For, the boys and girls sat on the face of the inclined plane in two compact bodies, divided up the centre by a narrow interval; and Sissy, being at the corner of a row on the sunny side, came in for the beginning of a sunbeam, of which Bitzer, being at the corner of a row on the other side, a few rows in advance, caught the end. But, whereas the girl was so dark-eyed and dark-haired, that she seemed to receive a deeper and more lustrous colour from the sun, when it shone upon her, the boy was so light-eyed and light-haired that the self-same rays appeared to draw out of him what little colour he ever possessed. His cold eyes would hardly have been eyes, but for the short ends of lashes which, by bringing them into immediate contrast with something paler than themselves, expressed their form. His short-cropped hair might have been a mere continuation of the sandy freckles on his forehead and face. His skin was so unwholesomely deficient in the natural tinge, that he looked as though, if he were cut, he would bleed white. 30

"Bitzer," said Thomas Gradgrind. "Your definition of a horse." 35

"Quadruped. Graminivorous. Forty teeth, namely twenty-four grinders, four eye-teeth, and twelve incisive. Sheds coat in the spring; in marshy countries, sheds hoofs, too. Hoofs hard, but requiring to be shod with iron. Age known by marks in mouth." Thus (and much more) Bitzer. 40

"Now girl number twenty," said Mr. Gradgrind. "You know what a horse is."

JOHN DONNE: *Selected Poems* (from *The Metaphysical Poets* ed. Gardner)

- 6 **Either** (a) In what ways and with what effects does Donne present lovers in his poems? You should refer to at least **three** poems in your answer.
- Or** (b) Paying close attention to language, tone and imagery, write a critical appreciation of the following poem, relating it to Donne's methods and concerns in other poems in your selection.

Death be not proud, though some have called thee  
 Mighty and dreadfull, for, thou art not soe,  
 For, those, whom thou think'st, thou dost overthrow,  
 Die not, poore death, nor yet canst thou kill mee;  
 From rest and sleepe, which but thy pictures bee, 5  
 Much pleasure, then from thee, much more must flow,  
 And soonest our best men with thee doe goe,  
 Rest of their bones, and soules deliverie.  
 Thou art slave to Fate, chance, kings, and desperate men,  
 And dost with poyson, warre, and sicknesse dwell, 10  
 And poppie, or charmes can make us sleepe as well,  
 And better than thy stroake; why swell'st thou then?  
 One short sleepe past, wee wake eternally,  
 And death shall be no more, Death thou shalt die.

GEORGE ELIOT: *Silas Marner*7 **Either** (a) 'Everything comes to light.'

Discuss in what ways and with what effects Eliot uses the uncovering of secrets in *Silas Marner*.

**Or** (b) Paying close attention to language, tone and imagery, write a critical appreciation of the following extract, showing what it contributes to your understanding of the role and characterisation of Silas himself.

'Thank you ... kindly,' said Silas, hesitating a little. 'I'll be glad if you'll tell me things. But,' he added, uneasily, leaning forward to look at Baby with some jealousy, as she was resting her head backward against Dolly's arm, and eyeing him contentedly from a distance – 'But I want to do things for it myself, else it may get fond o' somebody else, and not fond o' me. I've been used to fending for myself in the house – I can learn, I can learn.' 5

'Eh, to be sure,' said Dolly, gently. 'I've seen men as are wonderful handy wi' children. The men are awk'ard and contrairy mostly, God help 'em – but when the drink's out of 'em, they aren't unsensible, though they're bad for leeching and bandaging – so fiery and unpatient. You see this goes first, next the skin,' proceeded 10 Dolly, taking up the little shirt, and putting it on.

'Yes,' said Marner, docilely, bringing his eyes very close, that they might be initiated in the mysteries; whereupon Baby seized his head with both her small arms, and put her lips against his face with purring noises.

'See there,' said Dolly, with a woman's tender tact, 'she's fondest o' you. She 15 wants to go o' your lap, I'll be bound. Go, then: take her, Master Marner; you can put the things on, and then you can say as you've done for her from the first of her coming to you.'

Marner took her on his lap, trembling with an emotion mysterious to himself, at something unknown dawning on his life. Thought and feeling were so confused 20 within him, that if he had tried to give them utterance, he could only have said that the child was come instead of the gold – that the gold had turned into the child. He took the garments from Dolly, and put them on under her teaching; interrupted, of course, by Baby's gymnastics.

'There, then! why, you take to it quite easy, Master Marner,' said Dolly; 'but 25 what shall you do when you're forced to sit in your loom? For she'll get busier and mischievouser every day – she will, bless her. It's lucky as you've got that high hearth i'stead of a grate, for that keeps the fire more out of her reach: but if you've got anything as can be spilt or broke, or as is fit to cut her fingers off, she'll be at it – and it is but right you should know.' 30

Silas meditated a little while in some perplexity. 'I'll tie her to the leg o' the loom,' he said at last – 'tie her with a good long strip o' something.'

'Well, mayhap that'll do, as it's a little gell, for they're easier persuaded to sit i' one place nor the lads. I know what the lads are; for I've had four – four I've had, God knows – and if you was to take and tie 'em up, they'd make a fighting and a 35 crying as if you was ringing the pigs. But I'll bring you my little chair, and some bits o' red rag and things for her to play wi'; an' she'll sit and chatter to 'em as if they was alive. Eh, if it wasn't a sin to the lads to wish 'em made different, bless 'em, I should ha' been glad for one of 'em to be a little gell; and to think as I could ha' taught her to scour, and mend, and the knitting, and everything. But I can teach 'em this little un, 40 Master Marner, when she gets old enough.'

'But she'll be *my* little un,' said Marner, rather hastily. 'She'll be nobody else's.'

'No, to be sure; you'll have a right to her, if you're a father to her, and bring her up according. But,' added Dolly, coming to a point which she had determined

beforehand to touch upon, 'you must bring her up like christened folks's children, 45  
and take her to church, and let her learn her catechise, as my little Aaron can say off  
– the "I believe," and everything, and "hurt nobody by word or deed," – as well as if  
he was the clerk. That's what you must do, Master Marner, if you'd do the right thing  
by the orphin child.'

Marner's pale face flushed suddenly under a new anxiety. His mind was too busy 50  
trying to give some definite bearing to Dolly's words for him to think of answering  
her.

Part 1, Chapter 14

ALEXANDER POPE: *The Rape of the Lock*

- 8 **Either** (a) Discuss the effects of Pope's presentation of the Baron in *The Rape of the Lock*.
- Or** (b) Paying close attention to the language, tone and imagery, write a critical appreciation of the following extract, commenting on how far the features you notice are characteristic of Pope's methods and concerns in the rest of the poem.

But anxious cares the pensive nymph oppressed,  
 And secret passions laboured in her breast.  
 Not youthful kings in battle seized alive,  
 Not scornful virgins who their charms survive,  
 Not ardent lovers robbed of all their bliss, 5  
 Not ancient ladies when refused a kiss,  
 Not tyrants fierce that unrepenting die,  
 Not Cynthia when her manteau's pinned awry,  
 E'er felt such rage, resentment and despair  
 As thou, sad virgin! for thy ravished hair. 10  
 For that sad moment when the sylphs withdrew,  
 And Ariel weeping from Belinda flew,  
 Umbriel, a dusky, melancholy sprite,  
 As ever sullied the fair face of light,  
 Down to the central Earth, his proper scene, 15  
 Repaired to search the gloomy cave of Spleen.  
 Swift on his sooty pinions flits the gnome,  
 And in a vapour reached the dismal dome.  
 No cheerful breeze this sullen region knows,  
 The dreaded east is all the wind that blows. 20  
 Here, in a grotto, sheltered close from air,  
 And screened in shades from day's detested glare,  
 She sighs for ever on her pensive bed,  
 Pain at her side, and Megrim at her head.  
 Two handmaids wait the throne: alike in place, 25  
 But differing far in figure and in face.  
 Here stood Ill-nature like an ancient maid,  
 Her wrinkled form in black and white arrayed;  
 With store of prayers, for mornings, nights and noons,  
 Her hand is filled – her bosom with lampoons. 30  
 There Affectation, with a sickly mien,  
 Shows in her cheek the roses of eighteen;  
 Practised to lisp and hang the head aside,  
 Faints into airs, and languishes with pride;  
 On the rich quilt sinks with becoming woe, 35  
 Wrapped in a gown, for sickness and for show.  
 The fair ones feel such maladies as these,  
 When each new nightdress gives a new disease.  
 A constant vapour o'er the palace flies –  
 Strange phantoms, rising as the mists arise – 40  
 Dreadful as hermit's dreams in haunted shades,  
 Or bright as visions of expiring maids.  
 Now glaring fiends, and snakes on rolling spires,  
 Pale spectres, gaping tombs, and purple fires;  
 Now lakes of liquid gold, Elysian scenes, 45  
 And crystal domes, and angels in machines.

Canto IV

GERARD MANLEY HOPKINS: *Selected Poems*

- 9 **Either** (a) Discuss Hopkins's poetic methods for glorifying God. You should refer closely to at least **three** poems in your answer.
- Or** (b) Paying close attention to language, tone and rhythm, write a critical appreciation of the following poem.

## SPRING AND FALL:

*to a young child*

MÁRGARÉT, are you gríeving  
 Over Goldengrove unleaving?  
 Leáves, líke the things of man, you  
 With your fresh thoughts care for, can you?  
 Áh! ás the heart grows older 5  
 It will come to such sights colder  
 By and by, nor spare a sigh  
 Though worlds of wanwood leafmeal lie;  
 And yet you will weep and know why.  
 Now no matter, child, the name: 10  
 Sórrów's spríngs áre the same.  
 Nor mouth had, no nor mind, expressed  
 What heart heard of, ghost guessed:  
 It is the blight man was born for,  
 It is Margaret you mourn for. 15

JOHN WEBSTER: *The Duchess of Malfi*

**10 Either** (a) Discuss Webster's dramatic presentation of obsessive desire in *The Duchess of Malfi*.

**Or** (b) Paying close attention to language, imagery and dramatic action, write a critical appreciation of the following passage, showing what it contributes to your understanding of the play as a whole.

JULIA: How now, my Lord?  
What ails you?

CARDINAL: Nothing.

JULIA: O, you are much alter'd:  
Come, I must be your secretary, and remove  
This lead from off your bosom; what's the matter? 5

CARDINAL: I may not tell you.

JULIA: Are you so far in love with sorrow,  
You cannot part with part of it? Or think you  
I cannot love your Grace when you are sad, 10  
As well as merry? Or do you suspect  
I, that have been a secret to your heart  
These many winters, cannot be the same  
Unto your tongue?

CARDINAL: Satisfy thy longing. 15  
The only way to make thee keep my counsel  
Is not to tell thee.

JULIA: Tell your echo this,  
Or flatterers, that, like echoes, still report  
What they hear, though most imperfect, and not me: 20  
For, if that you be true unto yourself,  
I'll know.

CARDINAL: Will you rack me?

JULIA: No, judgement shall  
Draw it from you. It is an equal fault, 25  
To tell one's secrets unto all, or none.

CARDINAL: The first argues folly.

JULIA: But the last tyranny.

CARDINAL: Very well; why, imagine I have committed  
Some secret deed which I desire the world 30  
May never hear of!

JULIA: Therefore may not I know it?  
You have conceal'd for me as great a sin  
As adultery. Sir, never was occasion  
For perfect trial of my constancy 35  
Till now. Sir, I beseech you.

CARDINAL: You'll repent it.

JULIA: Never.

CARDINAL: It hurries thee to ruin: I'll not tell thee.  
Be well advis'd, and think what danger 'tis 40  
To receive a prince's secrets: they that do,  
Had need have their breasts hoop'd with adamant  
To contain them. I pray thee yet be satisfi'd,  
Examine thine own frailty; 'tis more easy  
To tie knots, than unloose them: 'tis a secret 45  
That, like a ling'ring poison, may chance lie  
Spread in thy veins, and kill thee seven year hence.



JULIA: Now you dally with me.  
 CARDINAL: No more; thou shalt know it. 50  
 By my appointment the great Duchess of Malfi  
 And two of her young children, four nights since  
 Were strangled.

JULIA: O Heaven! Sir, what have you done?  
 CARDINAL: How now? How settles this? Think you your bosom 55  
 Will be a grave dark and obscure enough  
 For such a secret?

JULIA: You have undone yourself, sir.  
 CARDINAL: Why?  
 JULIA: It lies not in me to conceal it.  
 CARDINAL: No? 60  
 Come, I will swear you to't upon this book.  
 JULIA: Most religiously.  
 CARDINAL: Kiss it.  
 [*She kisses the book.*]  
 Now you shall never utter it; thy curiosity 65  
 Hath undone thee; thou'rt poison'd with that book.  
 Because I knew thou couldst not keep my counsel,  
 I have bound thee to't by death.

Act 5, Scene 2





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