

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

LITERATURE IN ENGLISH

9695/05

Paper 5 Shakespeare and Other pre-20th Century Authors

October/November 2004

2 hours

Additional Materials: Answer Booklet/Paper

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 on both sides of the paper.
Do not use staples, paper clips, highlighters, glue or correction fluid.

Answer **one** question from Section A and **one** question from Section B.
At the end of the examination, fasten all your work securely together.
All questions in this paper carry equal marks.
You are reminded of the need for good English and clear presentation in your answers.

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



Section A

Answer **one** question from this section

WILLIAM SHAKESPEARE: *Antony and Cleopatra*

- 1 **Either** (a) How far do you see the play as ‘a dramatisation of the conflict between personal and political satisfaction’?
- Or** (b) Comment in detail on how the following passage contributes to your understanding of Antony and his fate.

SCENE XI. *Alexandria. Cleopatra’s palace.*

Enter ANTONY with Attendants.

Antony. Hark! the land bids me tread no more upon’t;
It is asham’d to bear me. Friends, come hither.
I am so lated in the world that I
Have lost my way for ever. I have a ship
Laden with gold; take that; divide it. Fly,
And make your peace with Caesar.

5

All. Fly? Not we!

Antony. I have fled myself, and have instructed
cowards

To run and show their shoulders. Friends, be gone;

10

I have myself resolv’d upon a course

Which has no need of you; be gone.

My treasure’s in the harbour, take it. O,

I follow’d that I blush to look upon.

My very hairs do mutiny; for the white

15

Reprove the brown for rashness, and they them

For fear and doting. Friends, be gone; you shall

Have letters from me to some friends that will

Sweep your way for you. Pray you look not sad,

Nor make replies of loathness; take the hint

20

Which my despair proclaims. Let that be left

Which leaves itself. To the sea-side straight way.

I will possess you of that ship and treasure.

Leave me, I pray, a little; pray you now;

Nay, do so, for indeed I have lost command;

25

Therefore I pray you. I’ll see you by and by.

[Sits down.]

Enter CLEOPATRA, led by CHARMIAN and IRAS, EROS following.

Eros. Nay, gentle madam, to him! Comfort him.

Iras. Do, most dear Queen.

30

Charmian. Do? Why, what else?

Cleopatra. Let me sit down. O Juno!

Antony. No, no, no, no, no.

Eros. See you here, sir?

Antony. O, fie, fie, fie!

35

Charmian. Madam!

Iras. Madam, O good Empress!

Eros. Sir, sir!

Antony. Yes, my lord, yes. He at Philippi kept

His sword e'en like a dancer, while I struck 40
 The lean and wrinkled Cassius; and 'twas I
 That the mad Brutus ended; he alone
 Dealt on lieutenantry, and no practice had
 In the brave squares of war. Yet now—no matter.

Cleopatra. Ah, stand by! 45

Eros. The Queen, my lord, the Queen!

Iras. Go to him, madam, speak to him.

He is unqualified with very shame.

Cleopatra. Well then, sustain me. O!

Eros. Most noble sir, arise; the Queen approaches. 50

Her head's declin'd, and death will seize her but
 Your comfort makes the rescue.

Antony. I have offended reputation—
 A most unnoble swerving.

Act 3 Scene 11

WILLIAM SHAKESPEARE: *Othello*

- 2 **Either** (a) Of what importance, if any, is Othello's race in the tragedy of the play, in your view?
- Or** (b) Giving close attention to the language and tone of the following passage, show how it contributes to your understanding of Iago and Cassio in the play.

[*Exeunt all but Iago and Cassio.*]

Iago. What, are you hurt, Lieutenant?

Cassio. Ay, past all surgery.

Iago. Marry, God forbid!

Cassio. Reputation, reputation, reputation!

O, I have lost my reputation! I have lost the immortal part of myself, and what remains is bestial. My reputation, Iago, my reputation! 5

Iago. As I am an honest man, I had thought you had receiv'd some bodily wound; there is more sense in that than in reputation. Reputation is an idle and most false imposition; oft got without merit, and lost without deserving. You have lost no reputation at all, unless you repute yourself such a loser. What, man! there are more ways to recover the General again; you are but now cast in his mood, a punishment more in policy than in malice; even so as one would beat his offenceless dog to affright an imperious lion. Sue to him again, and he's yours. 10 15

Cassio. I will rather sue to be despis'd than to deceive so good a commander with so slight, so drunken, and so indiscreet an officer. Drunk! And speak parrot! And squabble, swagger, swear! And discourse fustian with one's own shadow! O thou invisible spirit of wine, if thou hast no name to be known by, let us call thee devil! 20

Iago. What was he that you follow'd with your sword? What had he done to you? 25

Cassio. I know not.

Iago. Is't possible?

Cassio. I remember a mass of things, but nothing distinctly; a quarrel, but nothing wherefore. O God, that men should put an enemy in their mouths to steal away their brains! That we should with joy, pleasance, revel and applause, transform ourselves into beasts! 30

Iago. Why, but you are now well enough. How come you thus recovered?

Cassio. It hath pleas'd the devil drunkenness to give place to the devil wrath. One unperfectness shows me another, to make me frankly despise myself. 35

Iago. Come, you are too severe a moraller. As the time, the place, and the condition of this country stands, I could heartily wish this had not so befall'n; but since it is as it is, mend it for your own good. 40

Cassio. I will ask him for my place again: he shall tell me I am a drunkard. Had I as many mouths as Hydra, such an answer would stop them all. To be now a sensible man, by and by a fool, and presently a beast! O strange! Every inordinate cup is unblest, and the ingredience is a devil. 45

Iago. Come, come, good wine is a good familiar creature if it be well us'd; exclaim no more against it. And, good

Lieutenant, I think you think I love you.

Cassio. I have well approv'd it, sir. I drunk!

50

Iago. You or any man living may be drunk at a time, man. I'll tell you what you shall do. Our General's wife is now the General—I may say so in this respect, for that he hath devoted and given up himself to the contemplation, mark, and denotement, of her parts and graces— confess yourself freely to her; importune her help to put you in your place again: she is of so free, so kind, so apt, so blessed a disposition, she holds it a vice in her goodness not to do more than she is requested. This broken joint between you and her husband entreat her to splinter; and, my fortunes against any lay worth naming, this crack of your love shall grow stronger than it was before.

55

60

Cassio. You advise me well.

Act 2 Scene 3

WILLIAM SHAKESPEARE: *Much Ado About Nothing*

3 **Either** (a) 'The most significant moments in the play are those where characters watch or eavesdrop on others...'. Discuss.

Or (b) Giving close attention to the language, tone and action of the following passage, consider its contribution to the ending of the play.

<i>Sexton</i>	Master Constable, you go not the way to examine; you must call forth the watch that are their accusers.	
<i>Dogberry</i>	Yea, marry, that's the efast way. Let the watch come forth. Masters, I charge you in the Prince's name, accuse these men.	
1 <i>Watchman</i>	This man said, sir, that Don John, the Prince's brother, was a villain.	5
<i>Dogberry</i>	Write down Prince John a villain. Why, this is flat perjury, to call a prince's brother villain.	
<i>Borachio</i>	Master Constable—	
<i>Dogberry</i>	Pray thee, fellow, peace; I do not like thy look, I promise thee.	
<i>Sexton</i>	What heard you him say else?	10
2 <i>Watchman</i>	Marry, that he had received a thousand ducats of Don John for accusing the Lady Hero wrongfully.	
<i>Dogberry</i>	Flat burglary as ever was committed.	
<i>Verges</i>	Yea, by mass, that it is.	
<i>Sexton</i>	What else, fellow?	15
1 <i>Watchman</i>	And that Count Claudio did mean, upon his words, to disgrace Hero before the whole assembly, and not marry her.	
<i>Dogberry</i>	O villain! thou wilt be condemn'd into everlasting redemption for this.	
<i>Sexton</i>	What else?	
2 <i>Watchman</i>	This is all.	20
<i>Sexton</i>	And this is more, masters, than you can deny. Prince John is this morning secretly stol'n away; Hero was in this manner accus'd, in this very manner refus'd, and upon the grief of this suddenly died. Master Constable, let these men be bound and brought to Leonato's; I will go before and show him their examination. [Exit.	25
<i>Dogberry</i>	Come, let them be opinion'd.	
<i>Verges</i>	Let them be in the hands.	
<i>Conrade</i>	Off, coxcomb.	
<i>Dogberry</i>	God's my life, where's the sexton? Let him write down the Prince's officer coxcomb. Come, bind them. Thou naughty varlet!	30
<i>Conrade</i>	Away! you are an ass, you are an ass.	
<i>Dogberry</i>	Dost thou not suspect my place? Dost thou not suspect my years? O that he were here to write me down an ass! But, masters, remember that I am an ass; though it be not written down, yet forget not that I am an ass. No, thou villain, thou art full of piety, as shall be prov'd upon thee by good witness. I am a wise fellow; and, which is more, an officer; and, which is more, a householder; and, which is more, as pretty a piece of flesh as any is in Messina; and one that knows the law, go to; and a rich fellow enough, go to; and a fellow that hath had losses; and one that hath two gowns, and everything handsome about him. Bring him away. O that I had been writ down an ass!	35
	[Exeunt.	40

Act 4 Scene 2

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Section B

Answer **one** question from this section

JANE AUSTEN: *Emma*

- 4 **Either** (a) How important are social and class distinctions to the meaning and effect of the novel as a whole?
- Or** (b) Write a critical appreciation of the following passage, giving particular attention to Austen's handling of dialogue.

"How much I am obliged to you," said he, "for telling me to come today! If it had not been for you, I should certainly have lost all the happiness of this party. I had quite determined to go away again."

"Yes, you were very cross; and I do not know what about, except that you were too late for the best strawberries. I was a kinder friend than you deserved. But you were humble. You begged hard to be commanded to come." 5

"Don't say I was cross. I was fatigued. The heat overcame me."

"It is hotter today."

"Not to my feelings. I am perfectly comfortable today."

"You are comfortable because you are under command." 10

"Your command? Yes."

"Perhaps I intended you to say so, but I meant self-command. You had, somehow or other, broken bounds yesterday, and run away from your own management; but today you are got back again—and as I cannot be always with you, it is best to believe your temper under your own command rather than mine." 15

"It comes to the same thing. I can have no self-command without a motive. You order me, whether you speak or not. And you can be always with me. You are always with me."

"Dating from three o'clock yesterday. My perpetual influence could not begin earlier, or you would not have been so much out of humour before." 20

"Three o'clock yesterday! That is your date. I thought I had seen you first in February."

"Your gallantry is really unanswerable. But" (lowering her voice), "nobody speaks except ourselves, and it is rather too much to be talking nonsense for the entertainment of seven silent people." 25

"I say nothing of which I am ashamed," replied he, with lively impudence. "I saw you first in February. Let everybody on the Hill hear me if they can. Let my accent swell to Mickleham on one side, and Dorking on the other. I saw you first in February." And then whispering: "Our companions are excessively stupid. What shall we do to rouse them? Any nonsense will serve. They *shall* talk. Ladies and gentlemen, I am ordered by Miss Woodhouse (who, wherever she is, presides) to say, that she desires to know what you are all thinking of." 30

Some laughed, and answered good-humouredly. Miss Bates said a great deal; Mrs. Elton swelled at the idea of Miss Woodhouse's presiding; Mr. Knightley's answer was the most distinct. 35

"Is Miss Woodhouse sure that she would like to hear what we are all thinking of?"

"Oh, no, no!" cried Emma, laughing as carelessly as she could; "upon no account in the world. It is the very last thing I would stand the brunt of just now. Let me hear anything rather than what you are all thinking of. I will not say quite all. There are one or two perhaps" (glancing at Mr. Weston and Harriet), "whose thoughts I might not be afraid of knowing." 40

"It is a sort of thing," cried Mrs. Elton emphatically, "which I should not have

thought myself privileged to inquire into. Though, perhaps, as the *chaperone* of the party—I never was in any circle—exploring parties—young ladies—married women—” 45

Her mutterings were chiefly to her husband; and he murmured, in reply:

“Very true, my love, very true. Exactly so, indeed— quite unheard of—but some ladies say anything. Better pass it off as a joke. Everybody knows what is due to *you*.”

“It will not do,” whispered Frank to Emma, “they are most of them affronted. I will attack them with more address. Ladies and gentlemen, I am ordered by Miss Woodhouse to say, that she waives her right of knowing exactly what you may all be thinking of, and only requires something very entertaining from each of you, in a general way. Here are seven of you, besides myself (who, she is pleased to say, am very entertaining already), and she only demands from each of you, either one thing very clever, be it prose or verse, original or repeated; or two things moderately clever; or three things very dull indeed; and she engages to laugh heartily at them all.” 50 55

“Oh! very well,” exclaimed Miss Bates; “then I need not be uneasy. ‘Three things very dull indeed.’ That will just do for me, you know. I shall be sure to say three dull things as soon as ever I open my mouth, shan’t I?” (looking round with the most good-humoured dependence on everybody’s assent). “Do not you all think I shall?” 60

Emma could not resist.

“Ah! ma’am, but there may be a difficulty. Pardon me, but you will be limited as to number—only three at once.” 65

Miss Bates, deceived by the mock ceremony of her manner, did not immediately catch her meaning; but, when it burst on her, it could not anger, though a slight blush showed that it could pain her.

“Ah! well—to be sure. Yes, I see what she means” (turning to Mr. Knightley), “and I will try to hold my tongue. I must make myself very disagreeable, or she would not have said such a thing to an old friend.” 70

Chapter 43

GEOFFREY CHAUCER: *The Knight's Tale*

- 5 **Either** (a) 'Theseus may attempt to impose order, but what the Tale finally asserts is the chaos of human existence.' How far do you agree with this view of *The Knight's Tale*?
- Or** (b) Write a critical appreciation of the following lines, relating them more widely to the methods and effects of *The Knight's Tale*.

In derknesse and horrible and strong prisoun
 These seven yeer hath seten Palamoun
 Forpynd, what for wo and for distresse.
 Who feeleth double soor and hevynesse
 But Palamon, that love destreyneth so 5
 That wood out of his wit he goth for wo?
 And eek therto he is a prisoner
 Perpetuelly, noght oonly for a yer.
 Who koude ryme in Englyssh proprely
 His martirdom? for sothe it am nat I; 10
 Therefore I passe as lightly as I may.
 It fel that in the seventh yere, of May
 The thridde nyght, (as olde bookes seyn,
 That al this storie tellen moore pleyn)
 Were it by aventure or destyne – 15
 As, whan a thyng is shapen, it shal be –
 That soone after the mydnyght Palamoun,
 By helpyng of a freend, brak his prisoun
 And fleeth the citee faste as he may go.
 For he hadde yeve his gayler drynke so 20
 Of a clarree maad of a certeyn wyn,
 With nercotikes and opie of Thebes fyn,
 That al that nyght, thogh that men wolde him shake,
 The gayler sleep, he myghte nat awake;
 And thus he fleeth as faste as evere he may. 25
 The nyght was short and faste by the day,
 That nedes cost he moot hymselfen hyde;
 And til a grove faste ther bisyde
 With dredeful foot thanne stalketh Palamon.
 For, shortly, this was his opinion, 30
 That in that grove he wolde hym hyde al day,
 And in the nyght thanne wolde he take his way
 To Thebes-ward, his freendes for to preye
 On Theseus to helpe him to werreye;
 And shortly, outhere he wolde lese his lif, 35
 Or wynnen Emelye unto his wyf.
 This is th'effect and his entente pleyn.
 Now wol I turne to Arcite ageyn,
 That litel wiste how ny that was his care,
 Til that Fortune had broght him in the snare. 40
 The bisy larke, messenger of day,
 Salueth in hir song the morwe gray,
 And firy Phebus riseth up so bright
 That al the orient laugheth of the light,
 And with his stremes dryeth in the greves 45
 The silver dropes hangynge on the leves.
 And Arcita, that in the court roial
 With Theseus is squier principal,
 Is risen and looketh on the myrie day.

DANIEL DEFOE: *Moll Flanders*

- 6 **Either** (a) Discuss Defoe's presentation of criminal behaviour in the novel.
- Or** (b) Write a critical appreciation of the following passage, relating its narrative and descriptive effects to those of the work as a whole.

However at last I got some Quilting Work for Ladies Beds, Petticoats, and the like; and this I lik'd very well and work'd very hard, and with this I began to live; but the diligent Devil who resolv'd I should continue in his Service, continually prompted me to go out and take a Walk, that is to say, to see if any thing would offer in the old Way. 5

One Evening I blindly obeyed his Summons, and fetch'd a long Circuit thro' the Streets, but met with no purchase and came Home very weary, and empty; but not content with that, I went out the next Evening too, when going by an Ale-house I saw the Door of a little room open, next the very Street, and on the Table a silver Tankard, things much in use in publick Houses at that time; it seems some Company had been drinking there, and the careless Boys had forgot to take it away. 10

I went into the Box frankly, and setting the silver Tankard on the Corner of the Bench, I sat down before it, and knock'd with my Foot, a Boy came presently, and I bade him fetch me a pint of warm Ale, for it was cold Weather; the Boy run, and I heard him go down the Cellar to draw the Ale; while the Boy was gone, another Boy come into the Room, and cried, *d' ye call?* I spoke with a melancholly air, and said, no Child, the Boy is gone for a Pint of Ale for me. 15

While I sat here, I heard the Woman in the Bar say are they all gone in the Five? which was the Box I sat in, and the Boy said *yes*; who fetch'd the Tankard away? *says the Woman*; I did, *says another Boy*, that's it, pointing it seems to another Tankard, which he had fetch'd from another Box by Mistake; or else it must be, that the Rogue forgot that he had not brought it in, which certainly he had not. 20

I heard all this, much to my satisfaction, for I found plainly that the Tankard was not mist, and yet they concluded it was fetch'd away; so I drank my Ale, call'd to Pay, and as I went away, *I said*, take care of your Plate Child, meaning a silver pint Mug, which he brought me Drink in; the Boy said, *yes Madam, very welcome*, and away I came. 25

I came Home to my Governess, and now I thought it was a time to try her, that if I might be put to the Necessity of being expos'd, she might offer me some assistance; when I had been at Home some time, and had an opportunity of Talking to her, I told her I had a Secret of the greatest Consequence in the World to commit to her if she had respect enough for me to keep it a Secret: She told me she had kept one of my Secrets faithfully; why should I doubt her keeping another? I told her the strangest thing in the World had befallen me, and that it had made a thief of me, even without any design; and so told her the whole Story of the Tankard: And have you brought it away with you my Dear? *says she*, to be sure I have, *says I*, and shew'd it her. But what shall I do now, *says I*, must not I carry it again? 30

Carry it again! *says she*, Ay, if you are minded to be sent to *Newgate* for stealing it; why, *says I*, they can't be so fast to stop me, when I carry it to them again? You don't know those Sort of People Child, *says she*, they'll not only carry you to *Newgate*, but hang you too without any regard to the honesty of returning it; or bring in an Account of all the other Tankards they have lost for you to pay for. What must I do then? *says I*; Nay, *she says*, as you have played the cunning part and stole it, you must e'n keep it, there's no going back now; besides Child, *says she*, Don't you want it more than they do? I wish you cou'd light of such a Bargain once a week. 35 40 45

This gave me a new Notion of my *Governess*, and that since she was turn'd *Pawn Broker*, she had a Sort of People about her, that were none of the honest ones that I had met with there before.

CHRISTINA ROSSETTI: *Selected Poems*

- 7 **Either** (a) If you were asked to select three or four of Rossetti's poems from this selection to represent her characteristic style and concerns, which would you choose? You should give clear justification for your selection.
- Or** (b) Write a critical appreciation of the following poem, relating it to Rossetti's use of symbolism in the poems you have studied.

Symbols

I watched a rosebud very long
 Brought on by dew and sun and shower,
 Waiting to see the perfect flower:
 Then, when I thought it should be strong,
 It opened at the matin hour 5
 And fell at evensong.

I watched a nest from day to day,
 A green nest full of pleasant shade,
 Wherein three speckled eggs were laid:
 But when they should have hatched in May, 10
 The two old birds had grown afraid
 Or tired, and flew away.

Then in my wrath I broke the bough
 That I had tended so with care,
 Hoping its scent should fill the air; 15
 I crushed the eggs, not heeding how
 Their ancient promise had been fair:
 I would have vengeance now.

But the dead branch spoke from the sod,
 And the eggs answered me again: 20
 Because we failed dost thou complain?
 Is thy wrath just? And what if God,
 Who waiteth for thy fruits in vain,
 Should also take the rod?

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

- 8 **Either** (a) Donne's poetry has been described as 'delighting in its own intellect but also capable of expressing intense feeling.' Discuss your own response to Donne's poetry in the light of this comment.
- Or** (b) Write a critical appreciation of the following poem, relating its methods and effects to those of others in your selection.

The Flea

Marke but this flea, and marke in this,
 How little that which thou deny'st me is;
 Mee it suck'd first, and now sucks thee,
 And in this flea, our two bloods mingled bee;
 Confesse it, this cannot be said 5
 A sinne, or shame, or losse of maidenhead,
 Yet this enjoys before it wooe,
 And pamper'd swells with one blood made of two,
 And this, alas, is more than wee would doe.

Oh stay, three lives in one flea spare, 10
 Where wee almost, nay more than maryed are:
 This flea is you and I, and this
 Our mariage bed, and mariage temple is;
 Though parents grudge, and you, w'are met,
 And cloyster'd in these living walls of Jet. 15
 Though use make thee apt to kill mee,
 Let not to this, selfe murder added bee,
 And sacrilege, three sinnes in killing three.

Cruell and sodaine, hast thou since 20
 Purpled thy naile, in blood of innocence?
 In what could this flea guilty bee,
 Except in that drop which it suckt from thee?
 Yet thou triumph'st, and saist that thou
 Find'st not thy selfe, nor mee the weaker now;
 'Tis true, then learne how false, feares bee; 25
 Just so much honor, when thou yeeld'st to mee,
 Will wast, as this flea's death tooke life from thee.

GEORGE ELIOT: *Middlemarch*

- 9 **Either** (a) To what extent, and with what effects, does Eliot explore failed idealism in the novel?
- Or** (b) Write a critical appreciation of the following passage, commenting in particular on how it develops the characterisation of both Bulstrode and Will Ladislaw.

“Pray be seated, Mr Ladislaw,” said Bulstrode, anxiously. “Doubtless you are startled by the suddenness of this discovery. But I entreat your patience with one who is already bowed down by inward trial.”

Will reseated himself, feeling some pity which was half contempt for this voluntary self-abasement of an elderly man. 5

“It is my wish, Mr. Ladislaw, to make amends for the deprivation which befell your mother. I know that you are without fortune, and I wish to supply you adequately from a store which would have probably already been yours had your grandmother been certain of your mother’s existence and been able to find her.”

Mr. Bulstrode paused. He felt that he was performing a striking piece of scrupulosity in the judgment of his auditor, and a penitential act in the eyes of God. He had no clue to the state of Will Ladislaw’s mind, smarting as it was from the clear hint of Raffles, and with its natural quickness in construction stimulated by the expectation of discoveries which he would have been glad to conjure back into darkness. Will made no answer for several moments, till Mr. Bulstrode, who at the end of his speech had cast his eyes on the floor, now raised them with an examining glance, which Will met fully, saying— 10

“I suppose you did know of my mother’s existence, and knew where she might have been found.” 15

Bulstrode shrank—there was a visible quivering in his face and hands. He was totally unprepared to have his advances met in this way, or to find himself urged into more revelation than he had beforehand set down as needful. But at that moment he dared not tell a lie, and he felt suddenly uncertain of his ground which he had trodden with some confidence before. 20

“I will not deny that you conjecture rightly,” he answered, with a faltering in his tone. “And I wish to make atonement to you as the one still remaining who has suffered a loss through me. You enter, I trust, into my purpose, Mr. Ladislaw, which has a reference to higher than merely human claims, and as I have already said, is entirely independent of any legal compulsion. I am ready to narrow my own resources and the prospects of my family by binding myself to allow you five hundred pounds yearly during my life, and to leave you a proportional capital at my death—nay, to do still more, if more should be definitely necessary to any laudable project on your part.” Mr. Bulstrode had gone on to particulars in the expectation that these would work strongly on Ladislaw, and merge other feelings in grateful acceptance. 25

But Will was looking as stubborn as possible, with his lip pouting and his fingers in his side-pockets. He was not in the least touched, and said firmly— 30

“Before I make any reply to your proposition, Mr. Bulstrode, I must beg you to answer a question or two. Were you connected with the business by which that fortune you speak of was originally made?” 35

Mr. Bulstrode’s thought was, “Raffles has told him.” How could he refuse to answer when he had volunteered what drew forth the question? He answered, “Yes.” 40

“And was that business—or was it not—a thoroughly dishonourable one—nay, one that, if its nature had been made public, might have ranked those concerned in it with thieves and convicts?” 45

Will’s tone had a cutting bitterness: he was moved to put his question as nakedly as he could.

Bulstrode reddened with irrepressible anger. He had been prepared for a scene of self-abasement, but his intense pride and his habit of supremacy overpowered penitence, and even dread, when this young man, whom he had meant to benefit, turned on him with the air of a judge.

50

Chapter 61

BEN JONSON: *The Alchemist*

- 10 **Either** (a) 'Ultimately, to the delight of the audience, both the foolish and the clever characters are exposed.' Discuss your own view of Jonson's satirical approach in the light of this claim.
- Or** (b) With close attention to the language, tone and dramatic action of the following sequence, discuss your response to Subtle and Face here.

[Enter] SUBTLE, *disguised like a Priest of Faery.*

[SUBTLE, *in an assumed voice:*] Is yet her Grace's cousin come?

FACE: He is come.

SUBTLE: And is he fasting?

FACE: Yes. 5

SUBTLE: And hath cried 'hum'?

FACE: Thrice, you must answer.

DAPPER: Thrice.

SUBTLE: And as oft 'buzz'?

FACE: If you have, say. 10

DAPPER: I have.

SUBTLE: Then, to her coz,

Hoping that he hath vinegared his senses,
As he was bid, the Faery Queen dispenses,
By me, this robe, the petticoat of Fortune;
Which that he straight put on, she doth importune.

15

And though to Fortune near be her petticoat,
Yet nearer is her smock, the Queen doth note,
And therefore, even of that a piece she hath sent,
Which, being a child, to wrap him in was rent;
And prays him for a scarf he now will wear it,
With as much love as then her Grace did tear it,
About his eyes, to show he is fortunate;

20

They blind[-fold] him with a rag.

And, trusting unto her to make his state,
He'll throw away all worldly pelf about him;
Which that he will perform, she doth not doubt him.

25

FACE: She need not doubt him, sir. Alas, he has nothing

But what he will part withal as willingly,
Upon her Grace's word – Throw away your purse –
As she would ask it – Handkerchiefs and all –

30

He throws away, as they bid him.

She cannot bid that thing but he'll obey. –
If you have a ring about you, cast it off,
Or a silver seal at your wrist. Her Grace will send
Her fairies here to search you, therefore deal
Directly with her Highness. If they find
That you conceal a mite, you are undone.

35

DAPPER: Truly, there's all.

FACE: All what? 40

DAPPER: My money, truly.

FACE: Keep nothing that is transitory about you.

[*Aside to SUBTLE*] Bid Dol play music. – Look, the elves are come
DOL enters with a cittern.

To pinch you, if you tell not truth. Advise you. 45

They pinch him.

DAPPER: O! I have a paper with a spur-royal in't.

FACE: *Ti, ti.*
 They knew't, they say. 50

SUBTLE: *Ti, ti, ti, ti.* He has more yet.

FACE: *Ti, ti-ti-ti.* I' the t'other pocket?

SUBTLE: *Titi, titi, titi, titi.*
 They must pinch him or he will never confess, they say.
 [*They pinch him again.*]

DAPPER: O, O! 55

FACE: Nay, pray you, hold. He is her Grace's nephew
Ti, ti, ti? what care you? Good faith, you shall care. –
 Deal plainly, sir, and shame the fairies. Show
 You are an innocent.

DAPPER: By this good light, I ha' nothing. 60

SUBTLE: *Ti ti, ti ti to ta.* He does equivocate, she says:
Ti, ti do ti, ti ti do, ti da; and swears by the light when he is blinded.

Act 3 Scene 2

ALEXANDER POPE: *The Rape of the Lock*

11 **Either** (a) How far do you agree with the claim that this work is 'essentially a love poem'?

Or (b) Write a critical appreciation of the following passage, discussing how effectively it brings the poem to a close.

'Restore the lock!' she cries, and all around
 'Restore the lock!' the vaulted roofs rebound.
 Not fierce Othello in so loud a strain
 Roared for the handkerchief that caused his pain.
 But see how oft ambitious aims are crossed, 5
 And chiefs contend 'till all the prize is lost!
 The lock, obtained with guilt, and kept with pain,
 In every place is sought, but sought in vain:
 With such a prize no mortal must be blessed:
 So heaven decrees – with heaven who can contest? 10
 Some thought it mounted to the lunar sphere,
 Since all things lost on earth are treasured there.
 There heroes' wits are kept in ponderous vases,
 And beaux' in snuffboxes and tweezer-cases. 15
 There broken vows, and death-bed alms are found,
 And lovers' hearts with ends of ribband bound,
 The courtier's promises, and sick man's prayers,
 The smiles of harlots, and the tears of heirs,
 Cages for gnats, and chains to yoke a flea,
 Dried butterflies, and tomes of casuistry. 20
 But trust the Muse – she saw it upward rise,
 Though marked by none but quick, poetic eyes
 (So Rome's great founder to the heavens withdrew,
 To Proculus alone confessed in view):
 A sudden star, it shot through liquid air, 25
 And drew behind a radiant trail of hair.
 Not Berenice's lock first rose so bright,
 The heavens bespangling with dishevelled light.
 The sylphs behold it kindling as it flies,
 And pleased pursue its progress through the skies. 30
 This the beau monde shall from the Mall survey,
 And hail with music its propitious ray.
 This the blessed lover shall for Venus take,
 And send up vows from Rosamonda's lake.
 This Partridge soon shall view in cloudless skies, 35
 When next he looks through Galileo's eyes;
 And hence th' egregious wizard shall foredoom
 The fate of Louis, and the fall of Rome.
 Then cease, bright nymph, to mourn thy ravished hair,
 Which adds new glory to the shining sphere! 40
 Not all the tresses that fair head can boast
 Shall draw such envy as the lock you lost.
 For, after all the murders of your eye,
 When, after millions slain, yourself shall die;
 When those fair suns shall set, as set they must, 45
 And all those tresses shall be laid in dust,
 This lock the Muse shall consecrate to fame,
 And 'midst the stars inscribe Belinda's name.

