



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

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**LITERATURE IN ENGLISH**

**9695/52**

Paper 5 Shakespeare and other pre-20th Century Authors

**October/November 2009**

**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 **14** printed pages and **2** blank pages.



## Section A

Answer **one** question from this section.

WILLIAM SHAKESPEARE: *King Lear*

- 1 **Either** (a) 'Above all the play is a domestic tragedy, in which family relationships cease to have any meaning or value.'

Discuss Shakespeare's presentation of family relationships in the play *King Lear* in the light of this comment.

- Or** (b) What might be the thoughts and feelings of an audience as the following episode unfolds? You should refer to action, language and tone in your answer.

CORNWALL:	Where hast thou sent the King?	
GLOUCESTER:	To Dover.	
REGAN:	Wherefore to Dover? Wast thou not charg'd at peril –	
CORNWALL:	Wherefore to Dover? Let him first answer that.	
GLOUCESTER:	I am tied to the stake, and I must stand the course.	5
REGAN:	Wherefore to Dover?	
GLOUCESTER:	Because I would not see thy cruel nails Pluck out his poor old eyes; nor thy fierce sister In his anointed flesh rash boarish fangs. The sea, with such a storm as his bare head In hell-black night endur'd, would have buoy'd up And quench'd the stelled fires. Yet, poor old heart, he help the heavens to rain. If wolves had at thy gate howl'd that dern time, Thou shouldst have said 'Good porter, turn the key'. All cruels else subscribe, but I shall see The winged vengeance overtake such children.	10
CORNWALL:	See't shalt thou never. Fellows, hold the chair. Upon these eyes of thine I'll set my foot.	
GLOUCESTER:	He that will think to live till he be old, Give me some help! – O cruel! O you gods!	20
REGAN:	One side will mock another; th' other too.	
CORNWALL:	If you see vengeance –	
1 SERVANT:	Hold your hand, my lord. I have serv'd you ever since I was a child; But better service have I never done you, Than now to bid you hold.	25
REGAN:	How now, you dog!	
1 SERVANT:	If you did wear a beard upon your chin I'd shake it on this quarrel. What do you mean?	30
CORNWALL:	My villain! <i>[They draw and fight.]</i>	
1 SERVANT:	Nay, then come on, and take the chance of anger. <i>[CORNWALL is wounded.]</i>	
REGAN:	Give me thy sword. A peasant stand up thus! <i>[She takes a sword and stabs him from behind.]</i>	35
1 SERVANT:	O, I am slain! My lord, you have one eye left To see some mischief on him. O! <i>[Dies.]</i>	
CORNWALL:	Lest it see more, prevent it. Out vile jelly! Where is thy lustre now?	

3

GLOUCESTER: All dark and comfortless! Where's my son Edmund? 40  
Edmund, enkindle all the sparks of nature  
To quit this horrid act.

REGAN: Out, treacherous villain!  
Thou call'st on him that hates thee. It was he  
That made the overture of thy treasons to us; 45  
Who is too good to pity thee.

GLOUCESTER: O my follies! Then Edgar was abus'd.  
Kind gods, forgive me that, and prosper him.

REGAN: Go thrust him out at gates and let him smell  
His way to Dover. [GLOUCESTER *led out.* 50  
How is't my lord? How look you?

CORNWALL: I have receiv'd a hurt. Follow me, lady.  
Turn out that eyeless villain; throw this slave  
Upon the dunghill. Regan, I bleed apace.  
Untimely comes this hurt. Give me your arm. 55  
[*Exit* CORNWALL, *led by* REGAN.]

Act 3, Scene 7

WILLIAM SHAKESPEARE: *The Tempest*

2 **Either** (a) 'A human mess put right by magic.'

What in your view does Shakespeare's presentation of magic contribute to the play's meaning and effects?

**Or** (b) Paying close attention to action, language and tone, discuss Shakespeare's use of comic methods and effects in the following passage.

*Enter STEPHANO singing; a bottle in his hand.*

STEPHANO: I shall no more to sea, to sea,  
Here shall I die ashore –

This is a very scurvy tune to sing at a man's  
funeral; well, here's my comfort. [Drinks. 5

The master, the swabber, the boatswain, and I,  
The gunner, and his mate,  
Lov'd Mall, Meg, and Marian, and Margery,  
But none of us car'd for Kate;  
For she had a tongue with a tang, 10  
Would cry to a sailor 'Go hang!'  
She lov'd not the savour of tar nor of pitch,  
Yet a tailor might scratch her where'er she did itch.  
Then to sea, boys, and let her go hang!

This is a scurvy tune too; but here's my comfort. [Drinks. 15

CALIBAN: Do not torment me. O!

STEPHANO: What's the matter? Have we devils here? Do you put tricks  
upon 's with savages and men of Ind? Ha! I have not scap'd  
drowning to be afeard now of your four legs; for it hath been  
said: As proper a man as ever went on four legs cannot 20  
make him give ground; and it shall be said so again, while  
Stephano breathes at nostrils.

CALIBAN: The spirit torments me. O!

STEPHANO: This is some monster of the isle with four legs, who hath  
got, as I take it, an ague. Where the devil should he learn 25  
our language? I will give him some relief, if it be but for that.  
If I can recover him, and keep him tame, and get to Naples  
with him, he's a present for any emperor that ever trod on  
neat's leather.

CALIBAN: Do not torment me, prithee; I'll bring my wood home faster. 30

STEPHANO: He's in his fit now, and does not talk after the wisest. He  
shall taste of my bottle; if he have never drunk wine afore, it  
will go near to remove his fit. If I can recover him, and keep  
him tame, I will not take too much for him; he shall pay for  
him that hath him, and that soundly. 35

CALIBAN: Thou dost me yet but little hurt; thou wilt anon, I know it by  
thy trembling; now Prosper works upon thee.

STEPHANO: Come on your ways; open your mouth; here is that which  
will give language to you, cat. Open your mouth; this will  
shake your shaking, I can tell you, and that soundly; you 40  
cannot tell who's your friend. Open your chaps again.

- TRINCULO: I should know that voice; it should be – but he is drown'd;  
and these are devils. O, defend me!
- STEPHANO: Four legs and two voices; a most delicate monster!  
His forward voice, now, is to speak well of his friend; his  
backward voice is to utter foul speeches and to detract. If all  
the wine in my bottle will recover him, I will help his ague.  
Come – Amen! I will pour some in thy other mouth. 45
- TRINCULO: Stephano!
- STEPHANO: Doth thy other mouth call me? Mercy, mercy! This is a devil,  
and no monster; I will leave him; I have no long spoon. 50
- TRINCULO: Stephano! If thou beest Stephano, touch me, and speak to  
me; for I am Trinculo – be not afeard – thy good friend Trinculo.
- STEPHANO: If thou beest Trinculo, come forth; I'll pull thee by the lesser  
legs; if any be Trinculo's legs, these are they. Thou art very  
Trinculo indeed! How cam'st thou to be the siege of this  
moon-calf? Can he vent Trinculos? 55
- TRINCULO: I took him to be kill'd with a thunderstroke. But art thou  
not drown'd, Stephano? I hope now thou are not drown'd.  
Is the storm overblown? I hid me under the dead moon-  
calf's gaberdine for fear of the storm. And art thou living,  
Stephano? O Stephano, two Neapolitans scap'd! 60
- STEPHANO: Prithee, do not turn me about; my stomach is not constant.
- CALIBAN: [*Aside*] These be fine things, an if they be not sprites.  
That's a brave god, and bears celestial liquor. 65  
I will kneel to him.

Act 2, Scene 2

## Section B

Answer **one** question from this section.

JANE AUSTEN: *Persuasion*

- 3 **Either** (a) Discuss Austen's presentation of family pride in *Persuasion*.
- Or** (b) Paying close attention to language and dialogue, write a critical appreciation of the following passage, showing its significance to the novel as a whole.

'Did you observe the woman who opened the door to you, when you called yesterday?'

'No. Was not it Mrs Speed, as usual, or the maid? I observed no one in particular.'

'It was my friend, Mrs Rooke – Nurse Rooke, who, by the by, had a great curiosity to see you, and was delighted to be in the way to let you in. She came away from Marlborough buildings only on Sunday; and she it was who told me you were to marry Mr Elliot. She had had it from Mrs Wallis herself, which did not seem bad authority. She sat an hour with me on Monday evening, and gave me the whole history.'

5

'The whole history!' repeated Anne, laughing. 'She could not make a very long history, I think, of one such little article of unfounded news.'

10

Mrs Smith said nothing.

'But,' continued Anne, presently, 'though there is no truth in my having this claim on Mr Elliot, I should be extremely happy to be of use to you in any way that I could. Shall I mention to him your being in Bath? Shall I take any message?'

15

'No, I thank you: no, certainly not. In the warmth of the moment, and under a mistaken impression, I might, perhaps, have endeavoured to interest you in some circumstances. But not now: no, I thank you, I have nothing to trouble you with.'

'I think you spoke of having known Mr Elliot many years?'

20

'I did.'

'Not before he married, I suppose?'

'Yes; he was not married when I knew him first.'

'And – were you much acquainted?'

'Intimately.'

25

'Indeed! Then do tell me what he was at that time of life. I have a great curiosity to know what Mr Elliot was as a very young man. Was he at all such as he appears now?'

'I have not seen Mr Elliot these three years,' was Mrs Smith's answer, given so gravely that it was impossible to pursue the subject farther; and Anne felt that she had gained nothing but an increase of curiosity. They were both silent – Mrs Smith very thoughtful. At last,

30

'I beg your pardon, my dear Miss Elliot,' she cried, in her natural tone of cordiality, 'I beg your pardon for the short answers I have been giving you, but I have been uncertain what I ought to do. I have been doubting and considering as to what I ought to tell you. There were many things to be taken into the account. One hates to be officious, to be giving bad impressions, making mischief. Even the smooth surface of family-union seems worth preserving, though there may be nothing durable beneath. However, I have determined; I think I am right; I think you ought to be made acquainted with Mr Elliot's real character. Though I fully believe that, at present, you have not the smallest intention of accepting him, there is no saying what may happen. You might, some time or other, be differently affected towards him. Hear the truth, therefore, now, while you are unprejudiced. Mr Elliot is a man without heart or conscience; a designing, wary, cold-blooded being, who thinks only

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of himself; who, for his own interest or ease, would be guilty of any cruelty, or any treachery, that could be perpetrated without risk of his general character. He has no feeling for others. Those whom he has been the chief cause of leading into ruin, he can neglect and desert without the smallest compunction. He is totally beyond the reach of any sentiment of justice or compassion. Oh! he is black at heart, hollow and black!

Anne's astonished air, and exclamation of wonder, made her pause, and in a calmer manner she added,

'My expressions startle you. You must allow for an injured, angry woman. But I will try to command myself. I will not abuse him. I will only tell you what I have found him. Facts shall speak. He was the intimate friend of my dear husband, who trusted and loved him, and thought him as good as himself.'

Chapter 21

GEOFFREY CHAUCER: *The Nun's Priest's Prologue and Tale*

- 4 **Either** (a) 'Chaucer's serious concerns are lost in the comedy of the Tale.'

How far do you agree with this comment on *The Nun's Priest's Prologue and Tale*?

- Or** (b) Paying close attention to the language and tone, write a critical appreciation of the following passage, showing what it contributes to Chaucer's presentation of Pertelote in *The Nun's Priest's Prologue and Tale* as a whole.

"Certes this dreem, which ye han met to-nyght,  
 Cometh of the grette superfluytee  
 Of youre rede colera, pardee,  
 Which causeth folk to dreden in hir dremes  
 Of arwes, and of fyr with rede lemes, 5  
 Of rede beestes, that they wol hem byte,  
 Of contek, and of whelpes, grete and lyte;  
 Right as the humour of malencolie  
 Causeth ful many a man in sleep to crie  
 For feere of blake beres, or boles blake, 10  
 Or elles blake develes wol hem take.  
 Of othere humours koude I telle also  
 That werken many a man in sleep ful wo;  
 But I wol passe as lightly as I kan.  
 Lo Catoun, which that was so wys a man, 15  
 Seyde he nat thus, 'Ne do no fors of dremes?'  
 Now sire," quod she, "whan we flee fro the bemes,  
 For Goddes love, as taak som laxatyf.  
 Up peril of my soule and of my lyf,  
 I conseille yow the beste, I wol nat lye, 20  
 That bothe of colere and of malencolye  
 Ye purge yow; and for ye shal nat tarie,  
 Though in this toun is noon apothecarie,  
 I shal myself to herbes techen yow  
 That shul been for youre hele and for youre prow; 25  
 And in oure yeerd tho herbes shal I fynde  
 That whiche han of hire propretee by kynde  
 To purge yow byneth and eek above.  
 Foryet nat this, for Goddes owene love!  
 Ye been ful coleryk of compleccioun; 30  
 Ware the sonne in his ascencioun  
 Ne fynde yow nat repleet of humours hoote.  
 And if it do, I dar wel leye a grote,  
 That ye shul have a fevere terciane,  
 Or an agu, that may be youre bane. 35  
 A day or two ye shul have digestyves  
 Of wormes, er ye take youre laxatyves  
 Of lawriol, centaure, and fumetere,  
 Or elles of ellebor, that groweth there,  
 Of katapuce, or of gaitrys berys, 40  
 Of herbe yve, growyng in oure yeerd, ther mery is;  
 Pekke hem up right as they growe and ete hem yn.  
 By myrie, housbonde, for youre fader kyn!  
 Dredeth no dreem, I kan sey yow namoore."



CHARLES DICKENS: *David Copperfield*

- 5 **Either** (a) What in your view does Dickens's presentation of Mr Peggotty and his household in the Yarmouth boathouse contribute to the novel's meaning and effects?
- Or** (b) How significant do you find the following passage to the novel as a whole? You should consider language, tone and narrative structure in your answer.

It was no other than Tommy Traddles who gave me this piece of intelligence. He was the first boy who returned. He introduced himself by informing me that I should find his name on the right-hand corner of the gate, over the top-bolt; upon that I said, 'Traddles?' to which he replied, 'The same,' and then he asked me for a full account of myself and family.

5

It was a happy circumstance for me that Traddles came back first. He enjoyed my placard so much, that he saved me from the embarrassment of either disclosure or concealment, by presenting me to every other boy who came back, great or small, immediately on his arrival, in this form of introduction, 'Look here! Here's a game!' Happily, too, the greater part of the boys came back low-spirited, and were not so boisterous at my expense as I had expected. Some of them certainly did dance about me like wild Indians, and the greater part could not resist the temptation of pretending that I was a dog, and patting and soothing me lest I should bite, and saying, 'Lie down, sir!' and calling me Towzer. This was naturally confusing, among so many strangers, and cost me some tears, but on the whole it was much better than I had anticipated.

10

I was not considered as being formally received into the school, however, until J. Steerforth arrived. Before this boy, who was reputed to be a great scholar, and was very good-looking, and at least half-a-dozen years my senior, I was carried as before a magistrate. He inquired, under a shed in the playground, into the particulars of my punishment, and was pleased to express his opinion that it was 'a jolly shame'; for which I became bound to him ever afterwards.

20

'What money have you got, Copperfield?' he said, walking aside with me when he had disposed of my affair in these terms.

I told him seven shillings.

25

'You had better give it to me to take care of,' he said. 'At least, you can if you like. You needn't if you don't like.'

I hastened to comply with his friendly suggestion, and opening Peggotty's purse, turned it upside down into his hand.

'Do you want to spend anything now?' he asked me.

30

'No thank you,' I replied.

'You can if you like, you know,' said Steerforth. 'Say the word.'

'No, thank you, sir,' I repeated.

'Perhaps you'd like to spend a couple of shillings or so, in a bottle of currant wine by and by, up in the bedroom?' said Steerforth. 'You belong to my bedroom, I find.'

35

It certainly had not occurred to me before, but I said, Yes, I should like that.

'Very good,' said Steerforth. 'You'll be glad to spend another shilling or so, in almond cakes, I dare say?'

I said, Yes, I should like that, too.

40

'And another shilling or so in biscuits, and another in fruit, eh?' said Steerforth.

'I say, young Copperfield, you're going it!'

I smiled because he smiled, but I was a little troubled in my mind, too.

Chapter Six

THOMAS HARDY: *The Mayor of Casterbridge*

- 6 **Either** (a) 'Hardy's characterisation in the novel presents humanity as lacking in morals and simple human decency.'

How far do you agree with this comment on *The Mayor of Casterbridge*?

- Or** (b) Discuss the methods and effects of Hardy's writing in the following passage, commenting on its significance to the novel as a whole.

Lucetta started to her feet; and almost at the instant the door of the room was quickly and softly opened. Elizabeth-Jane advanced into the firelight.

'I have come to see you,' she said breathlessly. 'I did not stop to knock – forgive me! I see you have not shut your shutters, and the window is open.'

Without waiting for Lucetta's reply she crossed quickly to the window and pulled out one of the shutters. Lucetta glided to her side. 'Let it be – hush!' she said peremptorily, in a dry voice, while she seized Elizabeth-Jane by the hand, and held up her finger. Their intercourse had been so low and hurried that not a word had been lost of the conversation without; which had thus proceeded: –

5

'Her neck is uncovered, and her hair in bands, and her back-comb in place; she's got on a puce silk, and white stockings, and coloured shoes.'

10

Again Elizabeth-Jane attempted to close the window, but Lucetta held her by main force.

'Tis me!' she said, with a face pale as death. 'A procession – a scandal – an effigy of me, and him!'

15

The look of Elizabeth betrayed that the latter knew it already.

'Let us shut it out,' coaxed Elizabeth-Jane, noting that the rigid wildness of Lucetta's features was growing yet more rigid and wild with the nearing of the noise and laughter. 'Let us shut it out!'

'It is no use!' she shrieked out. 'He will see it, won't he? Donald will see it! He is just coming home – and it will break his heart – he will never love me any more – and O, it will kill me – kill me!'

20

Elizabeth-Jane was frantic now. 'O, can't something be done to stop it?' she cried. 'Is there nobody to do it – not one?'

She relinquished Lucetta's hands, and ran to the door. Lucetta herself, saying recklessly 'I will see it!' turned to the window, threw up the sash, and went out upon the balcony. Elizabeth immediately followed her, and put her arm round her to pull her in. Lucetta's eyes were straight upon the spectacle of the uncanny revel, now advancing rapidly. The numerous lights around the two effigies threw them up into lurid distinctness; it was impossible to mistake the pair for other than the intended victims.

25

'Come in, come in,' implored Elizabeth; 'and let me shut the window!'

'She's me – she's me – even to the parasol – my green parasol!' cried Lucetta with a wild laugh as she stepped in. She stood motionless for one second – then fell heavily to the floor.

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Chapter 39

ANDREW MARVELL: *Selected Poems* (from *The Metaphysical Poets* ed. Gardner)

- 7 **Either** (a) 'Earth cannot shew so brave a Sight  
As when a single Soul does fence  
The Batteries of alluring Sense,  
And Heaven views it with delight'.

Discuss Marvell's presentation of the soul and ideas about the soul in the poems in your selection. You should refer to at least **two** poems in your answer.

- Or** (b) Paying close attention to language, tone and imagery, write a critical appreciation of the following extract from 'To his Coy Mistress'.

*To his Coy Mistress*

Had we but World enough, and Time,  
This coyness Lady were no crime.  
We would sit down, and think which way  
To walk, and pass our long Loves Day.  
Thou by the *Indian Ganges* side 5  
Should'st Rubies find: I by the Tide  
Of *Humber* would complain. I would  
Love you ten years before the Flood:  
And you should if you please refuse  
Till the Conversion of the *Jews*. 10  
My vegetable Love should grow  
Vaster than Empires, and more slow.  
An hundred years should go to praise  
Thine Eyes, and on thy Forehead Gaze.  
Two hundred to adore each Breast: 15  
But thirty thousand to the rest.  
An Age at least to every part,  
And the last Age should show your Heart.  
For Lady you deserve this State;  
Nor would I love at lower rate. 20  
But at my back I alwaies hear  
Times winged Charriot hurrying near:  
And yonder all before us lye  
Desarts of vast Eternity.  
Thy Beauty shall no more be found; 25  
Nor, in thy marble Vault, shall sound  
My ecchoing Song: then Worms shall try  
That long preserv'd Virginity:  
And your quaint Honour turn to dust;  
And into ashes all my Lust. 30  
The Grave's a fine and private place,  
But none I think do there embrace.

ALEXANDER POPE: *The Rape of the Lock*

- 8 **Either** (a) What in your view does Pope's use of mock heroic methods and effects contribute to the meaning of *The Rape of the Lock*?
- Or** (b) Discuss the methods and effects of Pope's writing by close reference to the language and tone of the following passage.

## CANTO III

Close by those meads, for ever crowned with flowers,  
 Where Thames with pride surveys his rising towers,  
 There stands a structure of majestic frame,  
 Which from the neighb'ring Hampton takes its name.  
 Here Britain's statesmen oft the fall foredoom 5  
 Of foreign tyrants and of nymphs at home;  
 Here thou, great ANNA! whom three realms obey,  
 Dost sometimes counsel take – and sometimes tea.  
     Hither the heroes and the nymphs resort,  
 To taste awhile the pleasures of a court; 10  
 In various talk the instructive hours they passed,  
 Who gave the ball, or paid the visit last;  
 One speaks the glory of the British Queen,  
 And one describes a charming Indian screen;  
 A third interprets motions, looks, and eyes; 15  
 At every word a reputation dies.  
 Snuff, or the fan, supply each pause of chat,  
 With singing, laughing, ogling, and all that.  
     Meanwhile, declining from the noon of day,  
 The sun obliquely shoots his burning ray; 20  
 The hungry judges soon the sentence sign,  
 And wretches hang that jury-men may dine;  
 The merchant from the Exchange returns in peace,  
 And the long labours of the toilet cease.  
 Belinda now, whom thirst of fame invites, 25  
 Burns to encounter two adventurous knights,  
 At ombre singly to decide their doom;  
 And swells her breast with conquests yet to come.  
 Straight the three bands prepare in arms to join,  
 Each band the number of the sacred nine. 30  
 Soon as she spreads her hand, the aerial guard  
 Descend, and sit on each important card:  
 First Ariel, perched upon a Matadore,  
 Then each, according to the rank they bore;  
 For sylphs, yet mindful of their ancient race, 35  
 Are, as when women, wondrous fond of place.  
     Behold, four Kings in majesty revered,  
 With hoary whiskers and a forky beard;  
 And four fair queens whose hands sustain a flower,  
 The expressive emblem of their softer power; 40  
 Four knaves in garbs succinct, a trusty band,  
 Caps on their heads, and halberts in their hand;  
 And parti-coloured troops, a shining train,  
 Draw forth to combat on the velvet plain.  
     The skilful nymph reviews her force with care: 45  
 Let Spades be trumps! she said, and trumps they were.

ALFRED LORD TENNYSON: *Selected Poems*

- 9 **Either** (a) 'Me only cruel immortality  
Consumes.'

Discuss the treatment of time and its effects in Tennyson's poetry. 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 extract from 'In Memoriam', relating it to other poems in your selection.

## CXV

Now fades the last long streak of snow,  
Now burgeons every maze of quick  
About the flowering squares, and thick  
By ashen roots the violets blow.

Now rings the woodland loud and long, 5  
The distance takes a lovelier hue,  
And drowned in yonder living blue  
The lark becomes a sightless song.

Now dance the lights on lawn and lea, 10  
The flocks are whiter down the vale,  
And milkier every milky sail  
On winding stream or distant sea;

Where now the seamew pipes, or dives  
In yonder greening gleam, and fly 15  
The happy birds, that change their sky  
To build and brood; that live their lives

From land to land; and in my breast  
Spring wakens too; and my regret  
Becomes an April violet, 20  
And buds and blossoms like the rest.

JOHN WEBSTER: *The Duchess of Malfi*

- 10 Either (a)** 'Webster's presentation of evil has a greater impact on an audience than his presentation of goodness.'

Discuss your response to the play *The Duchess of Malfi* in the light of this comment.

- Or (b)** Paying close attention to the language, imagery and dramatic action of the following passage, show what it contributes to your understanding of the role and characterisation of Ferdinand.

FERDINAND: Let me see her face again.  
 Why didst not thou pity her? What an excellent  
 Honest man might'st thou have been  
 If thou hadst borne her to some sanctuary!  
 Or, bold in a good cause, oppos'd thyself, 5  
 With thy advanced sword above thy head,  
 Between her innocence and my revenge!  
 I bade thee, when I was distracted of my wits,  
 Go kill my dearest friend, and thou hast done't.  
 For let me but examine well the cause; 10  
 What was the meanness of her match to me?  
 Only I must confess, I had a hope,  
 Had she continu'd widow, to have gain'd  
 An infinite mass of treasure by her death:  
 And that was the main cause; her marriage, 15  
 That drew a stream of gall quite through my heart;  
 For thee, (as we observe in tragedies  
 That a good actor many times is curs'd  
 For playing a villain's part) I hate thee for't:  
 And, for my sake, say thou hast done much ill, well. 20

BOSOLA: Let me quicken your memory: for I perceive  
 You are falling into ingratitude. I challenge  
 The reward due to my service.

FERDINAND: I'll tell thee,  
 What I'll give thee – 25

BOSOLA: Do.

FERDINAND: I'll give thee a pardon  
 For this murder.

BOSOLA: Ha?

FERDINAND: Yes: and 'tis 30  
 The largest bounty I can study to do thee.  
 By what authority didst thou execute  
 This bloody sentence?

BOSOLA: By yours.

FERDINAND: Mine? Was I her judge? 35  
 Did any ceremonial form of law  
 Doom her to not-being? did a complete jury  
 Deliver her conviction up i'th' court?  
 Where shalt thou find this judgement register'd  
 Unless in hell? See: like a bloody fool 40  
 Th' hast forfeited thy life, and thou shalt die for't.

BOSOLA: The office of justice is perverted quite  
 When one thief hangs another: who shall dare  
 To reveal this?



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