



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 2007

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.

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.

This document consists of **16** printed pages.



Section A

Answer **one** question from this section.

WILLIAM SHAKESPEARE: *King Lear*

- 1 **Either** (a) "The oldest hath borne most."
"Tis the infirmity of his age."

Discuss Shakespeare's presentation of old age in the play *King Lear*.

- Or** (b) Paying close attention to the language, tone and action of the following passage, consider what it contributes to your understanding of the role and characterisation of Kent.

<i>Kent:</i>	Royal Lear, Whom I have ever honour'd as my king, Lov'd as my father, as my master follow'd, As my great patron thought on in my prayers–	
<i>Lear:</i>	The bow is bent, and drawn; make from the shaft.	
<i>Kent:</i>	Let it fall rather, though the fork invade The region of my heart. Be Kent unmannerly When Lear is mad. What wouldst thou do, old man? Think'st thou that duty shall have dread to speak When power to flattery bows? To plainness honour's bound When majesty falls to folly. Reserve thy state; And in thy best consideration check This hideous rashness. Answer my life my judgment: Thy youngest daughter does not love thee least; Nor are those empty-hearted whose low sounds Reverb no hollowness.	5 10 15
<i>Lear:</i>	Kent, on thy life, no more!	
<i>Kent:</i>	My life I never held but as a pawn To wage against thine enemies; nor fear to lose it, Thy safety being motive.	
<i>Lear:</i>	Out of my sight!	20
<i>Kent:</i>	See better, Lear; and let me still remain The true blank of thine eye.	
<i>Lear:</i>	Now by Apollo –	
<i>Kent:</i>	Now, by Apollo, King, Thou swear'st thy gods in vain.	25
<i>Lear:</i>	O, vassal! miscreant! [Laying his hand on his sword.]	
<i>Albany and Cornwall:</i>	Dear Sir, forbear.	
<i>Kent:</i>	Do; Kill thy physician, and the fee bestow Upon the foul disease. Revoke thy gift, Or, whilst I can vent clamour from my throat, I'll tell thee thou dost evil.	30
<i>Lear:</i>	Hear me, recreant; On thine allegiance, hear me.	35

That thou hast sought to make us break our vows—
 Which we durst never yet – and with strain'd pride
 To come betwixt our sentence and our power—
 Which nor our nature nor our place can bear;
 Our potency made good, take thy reward. 40
 Five days we do allot thee for provision
 To shield thee from disasters of the world,
 And on the sixth to turn thy hated back
 Upon our kingdom; if, on the tenth day following,
 Thy banish'd trunk be found in our dominions, 45
 The moment is thy death. Away! by Jupiter,
 This shall not be revok'd.

Kent: Fare thee well, King. Sith thus thou wilt appear,
 Freedom lives hence, and banishment is here.
 [*To Cordelia*] The gods to their dear shelter take thee, maid, 50
 That justly think'st, and hast most rightly said!
 [*To Regan and Goneril*] And your large speeches may
 your deeds approve,
 That good effects may spring from words of love!
 Thus Kent, O princes, bids you all adieu; 55
 He'll shape his old course in a country new.
 [*Exit.*]

Act 1, Scene 1

WILLIAM SHAKESPEARE: *Measure for Measure*

- 2 **Either** (a) Lucio refers to “The wanton stings and motions of the sense”. Consider the presentation of sexual desire in *Measure for Measure*.
- Or** (b) Write a critical appreciation of the following passage, commenting in particular on how it contributes to your understanding of Isabella and Claudio.

<i>Isabella:</i>	O, I do fear thee, Claudio; and I quake, Lest thou a feverous life shouldst entertain, And six or seven winters more respect Than a perpetual honour. Dar'st thou die? The sense of death is most in apprehension; And the poor beetle that we tread upon In corporal sufferance finds a pang as great As when a giant dies.	5
<i>Claudio:</i>	Why give you me this shame? Think you I can a resolution fetch From flow'ry tenderness? If I must die, I will encounter darkness as a bride And hug it in mine arms.	10
<i>Isabella:</i>	There spake my brother; there my father's grave Did utter forth a voice. Yes, thou must die: Thou art too noble to conserve a life In base appliances. This outward-sainted deputy, Whose settled visage and deliberate word Nips youth i' th' head, and follies doth enew As falcon doth the fowl, is yet a devil; His filth within being cast, he would appear A pond as deep as hell.	15 20
<i>Claudio:</i>	The precise Angelo!	
<i>Isabella:</i>	O, 'tis the cunning livery of hell The damned'st body to invest and cover In precise guards! Dost thou think, Claudio, If I would yield him my virginity Thou mightst be freed?	25
<i>Claudio:</i>	O heavens! it cannot be.	
<i>Isabella:</i>	Yes, he would give't thee, from this rank offence, So to offend him still. This night's the time That I should do what I abhor to name, Or else thou diest tomorrow.	30
<i>Claudio:</i>	Thou shalt not do't.	
<i>Isabella:</i>	O, were it but my life! I'd throw it down for your deliverance As frankly as a pin.	35
<i>Claudio:</i>	Thanks, dear Isabel.	
<i>Isabella:</i>	Be ready, Claudio, for your death tomorrow.	
<i>Claudio:</i>	Yes. Has he affections in him That thus can make him bite the law by th' nose When he would force it? Sure it is no sin; Or of the deadly seven it is the least.	40
<i>Isabella:</i>	Which is the least?	

Claudio: If it were damnable, he being so wise, 45
 Why would he for the momentary trick
 Be perdurably fin'd? –O Isabel!

Isabella: What says my brother?

Claudio: Death is a fearful thing.

Isabella: And shamed life a hateful. 50

Claudio: Ay, but to die, and go we know not where;
 To lie in cold obstruction, and to rot;
 This sensible warm motion to become
 A kneaded clod; and the delighted spirit 55
 To bathe in fiery floods or to reside
 In thrilling region of thick-ribbed ice;
 To be imprison'd in the viewless winds,
 And blown with restless violence around about
 The pendent world; or to be worse than worst 60
 Of those that lawless and incertain thought
 Imagine howling – 'tis too horrible.
 The weariest and most loathed worldly life
 That age, ache, penury, and imprisonment,
 Can lay on nature is a paradise 65
 To what we fear of death.

Isabella: Alas, alas!

Claudio: Sweet sister, let me live.

Act 3, Scene 1

Section B

Answer **one** question from this section.

JANE AUSTEN: *Persuasion*

- 3 **Either** (a) How far and in what ways do you consider the title of the novel, *Persuasion*, to be appropriate?
- Or** (b) Paying careful attention to the language and tone, consider the significance of the following passage.

It now became necessary for the party to consider what was best to be done, as to their general situation. They were now able to speak to each other, and consult. That Louisa must remain where she was, however distressing to her friends to be involving the Harvilles in such trouble, did not admit a doubt. Her removal was impossible. The Harvilles silenced all scruples; and, as much as they could, all gratitude. They had looked forward and arranged every thing, before the others began to reflect. Captain Benwick must give up his room to them, and get a bed elsewhere – and the whole was settled. They were only concerned that the house could accommodate no more; and yet perhaps by “putting the children away in the maids’ room, or swinging a cot somewhere,” they could hardly bear to think of not finding room for two or three besides, supposing they might wish to stay; though, with regard to any attendance on Miss Musgrove, there need not be the least uneasiness in leaving her to Mrs. Harville’s care entirely. Mrs. Harville was a very experienced nurse; and her nursery maid, who had lived with her long and gone about with her every where, was just such another. Between those two, she could want no possible attendance by day or night. And all this was said with a truth and sincerity of feeling irresistible. 5

Charles, Henrietta, and Captain Wentworth were the three in consultation, and for a little while it was only an interchange of perplexity and terror. “Uppercross, –the necessity of someone’s going to Uppercross, –the news to be conveyed – how it could be broken to Mr. and Mrs. Musgrove – the lateness of the morning, – an hour already gone since they ought to have been off, – the impossibility of being in tolerable time.” At first, they were capable of nothing more to the purpose than such exclamations; but, after a while, Captain Wentworth, exerting himself, said, 20

“We must be decided, and without the loss of another minute. Every minute is valuable. Some must resolve on being off for Uppercross instantly. Musgrove, either you or I must go.” 25

Charles agreed; but declared his resolution of not going away. He would be as little incumbrance as possible to Captain and Mrs. Harville; but as to leaving his sister in such a state, he neither ought, nor would. So far it was decided; and Henrietta at first declared the same. She, however, was soon persuaded to think differently. The usefulness of her staying! – She, who had not been able to remain in Louisa’s room, or to look at her, without sufferings which made her worse than helpless! She was forced to acknowledge that she could do no good; yet was still unwilling to be away, till touched by the thought of her father and mother, she gave it up; she consented, she was anxious to be at home. 30

The plan had reached this point, when Anne, coming quietly down from Louisa’s room, could not but hear what followed, for the parlour door was open. 35

“Then it is settled, Musgrove,” cried Captain Wentworth, “that you stay, and that I take care of your sister home. But as to the rest; – as to the others; – if one stays 40

to assist Mrs. Harville, I think it need be only one, – Mrs. Charles Musgrove will, of course, wish to get back to her children; but, if Anne will stay, no one so proper, so capable as Anne!”

She paused a moment to recover from the emotion of hearing herself so spoken of. The other two warmly agreed to what he said, and she then appeared. 45

“You will stay, I am sure; you will stay and nurse her;” cried he, turning to her and speaking with a glow, and yet a gentleness, which seemed almost restoring the past. – She coloured deeply; and he recollected himself, and moved away. – She expressed herself most willing, ready, happy to remain. “It was what she had been thinking of, and wishing to be allowed to do. – A bed on the floor in Louisa’s room 50 would be sufficient for her, if Mrs. Harville would but think so.”

Chapter 12

EMILY BRONTË: *Wuthering Heights*

- 4 **Either** (a) 'The world of the novel *Wuthering Heights* is a world of violence and cruelty'. Discuss your own response to the novel in the light of this comment.
- Or** (b) Write a critical appreciation of the following passage, paying particular attention to Brontë's narrative techniques.

I should mention that Isabella sent to her brother, some six weeks from her departure, a short note, announcing her marriage with Heathcliff. It appeared dry and cold; but at the bottom was dotted in with pencil an obscure apology, and an entreaty for kind remembrance, and reconciliation, if her proceeding had offended him; asserting that she could not help it then, and being done, she had now no power to repeal it. 5

Linton did not reply to this, I believe; and in a fortnight more, I got a long letter which I considered odd, coming from the pen of a bride just out of the honeymoon. I'll read it, for I keep it yet. Any relic of the dead is precious, if they were valued living. 10

DEAR ELLEN, it begins.

I came last night to Wuthering Heights, and heard, for the first time, that Catherine has been, and is yet, very ill. I must not write to her, I suppose, and my brother is either too angry or too distressed to answer what I send him. Still, I must write to somebody, and the only choice left me is you. 15

Inform Edgar that I'd give the world to see his face again – that my heart returned to Thrushcross Grange in twenty-four hours after I left it, and is there at this moment, full of warm feelings for him and Catherine! *I can't follow it though* – (those words are underlined) – they need not expect me, and they may draw what conclusions they please; taking care, however, to lay nothing at the door of my weak will, or deficient affection. 20

The remainder of the letter is for yourself alone. I want to ask you two questions: the first is,

How did you contrive to preserve the common sympathies of human nature when you resided here? I cannot recognize any sentiment which those around share with me. 25

The second question, I have great interest in; it is this –

Is Mr Heathcliff a man? If so, is he mad? And if not, is he a devil? I shan't tell my reasons for making this inquiry; but, I beseech you to explain, if you can, what I have married – that is, when you call to see me; and you must call, Ellen, very soon. Don't write, but come, and bring me something from Edgar. 30

Now, you shall hear how I have been received in my new home, as I am led to imagine the Heights will be. It is to amuse myself that I dwell on such subjects as the lack of external comforts; they never occupy my thoughts, except at the moment when I miss them – I should laugh and dance for joy, if I found their absence was the total of my miseries, and the rest was an unnatural dream! 35

Chapter 13

GEOFFREY CHAUCER: *The Knight's Tale*

- 5 **Either** (a) What impression of the Knight himself do you gain from your reading of *The Knight's Tale*?
- Or** (b) Discuss the language and tone of the following passage, relating it to Chaucer's methods and concerns in *The Knight's Tale* as a whole.

It nas nat of the day yet fully pryme
 Whan set was Theseus ful riche and hye,
 Ypolita the queene, and Emelye,
 And othere ladys in degrees aboute. 5
 Unto the seetes preeseth al the route.
 And westward, thurgh the gates under Marte,
 Arcite, and eek the hondred of his parte,
 With baner reed is entred right anon;
 And in that selve moment Palamon 10
 Is under Venus, estward in the place,
 With baner whyt, and hardy chiere and face.
 In al the world, to seken up and doun,
 So evene, withouten variacioun,
 Ther nere swiche compaignyes tweye; 15
 For ther was noon so wys that koude seye
 That any hadde of oother avauntage
 Of worthynesse, ne of estaat, ne age,
 So evene were they chosen, for to gesse.
 And in two renges faire they hem dresse. 20
 Whan that hir names rad were everichon,
 That in hir nombre gyle were ther noon,
 Tho were the gates shet, and cried was loude:
 "Do now youre devoir, yonge knyghtes proude!"
 The heraudes lefte hir prikyng up and doun;
 Now ryngen trompes loude and clarioun. 25
 Ther is namoore to seyn, but west and est
 In goon the speres ful sadly in arrest;
 In gooth the sharpe spore into the syde.
 Ther seen men who kan juste and who kan ryde;
 Ther shyveren shaftes upon sheeldes thikke; 30
 He feeleth thurgh the herte-spoon the prikke.
 Up spryngen speres twenty foot on highte;
 Out goon the swerdes as the silver brighte;
 The helmes they tohewen and toshrede;
 Out brest the blood with stierne stremes rede; 35
 With myghty maces the bones they tobreste.
 He thurgh the thikkeste of the throng gan threste;
 Ther stomblen steedes stronge, and doun gooth al;
 He rolleth under foot as dooth a bal;
 He foyneth on his feet with his tronchoun, 40
 And he hym hurtleth with his hors adoun;
 He thurgh the body is hurt and sithen take,
 Maugree his heed, and broght unto the stake:
 As forward was, right there he moste abyde.
 Another lad is on that oother syde. 45
 And some tyme dooth hem Theseus to reste,
 Hem to refresshe and drynken, if hem leste.

CHARLES DICKENS: *David Copperfield*

- 6 **Either** (a) Write an essay on Dickens's presentation of the relationship between Copperfield and Agnes Wickfield in the novel.
- Or** (b) By careful consideration of the language and tone of the following passage, show how it contributes to your understanding of Rosa Dartle and her relationship with Steerforth and his mother.

"Look here!" she said, striking the scar again, with a relentless hand. "When he grew into the better understanding of what he had done, he saw it, and repented of it! I could sing to him, and talk to him, and show the ardour that I felt in all he did, and attain with labour to such knowledge as most interested him; and I attracted him. When he was freshest and truest, he loved *me*. Yes, he did! Many a time, when you were put off with a slight word, he has taken Me to his heart!" 5

She said it with a taunting pride in the midst of her frenzy – for it was little less – yet with an eager remembrance of it, in which the smouldering embers of a gentler feeling kindled for the moment.

"I descended – as I might have known I should, but that he fascinated me with his boyish courtship – into a doll, a trifle for the occupation of an idle hour, to be dropped, and taken up, and trifled with, as the inconstant humour took him. When he grew weary, I grew weary. As his fancy died out, I would no more have tried to strengthen any power I had, than I would have married him on his being forced to take me for his wife. We fell away from one another without a word. Perhaps you saw it, and were not sorry. Since then, I have been a mere disfigured piece of furniture between you both; having no eyes, no ears, no feelings, no remembrances. Moan? Moan for what you made him; not for your love. I tell you that the time was, when I loved him better than you ever did!" 10 15

She stood with her bright angry eyes confronting the wide stare, and the set face; and softened no more, when the moaning was repeated, than if the face had been a picture. 20

"Miss Dartle," said I, "if you can be so obdurate as not to feel for this afflicted mother —"

"Who feels for me?" she sharply retorted. "She has sown this. Let her moan for the harvest that she reaps to-day!" 25

"And if his faults —" I began.

"Faults!" she cried, bursting into passionate tears.

"Who dares malign him? He had a soul worth millions of the friends to whom he stooped!" 30

"No one can have loved him better, no one can hold him in dearer remembrance, than I," I replied. "I meant to say, if you have no compassion for his mother; or if his faults – you have been bitter on them —"

"It's false," she cried, tearing her black hair; "I loved him!"

"—cannot," I went on, "be banished from your remembrance, in such an hour; look at that figure, even as one you have never seen before, and render it some help!" 35

All this time, the figure was unchanged, and looked unchangeable. Motionless, rigid, staring; moaning in the same dumb way from time to time, with the same helpless motion of the head; but giving no other sign of life. Miss Dartle suddenly kneeled down before it, and began to loosen the dress. 40

"A curse upon you!" she said, looking round at me, with a mingled expression of rage and grief. "It was in an evil hour that you ever came here! A curse upon you! Go!"

After passing out of the room, I hurried back to ring the bell, the sooner to alarm the servants. She had then taken the impassive figure in her arms, and, still upon 45

her knees, was weeping over it, kissing it, calling to it, rocking it to and fro upon her bosom like a child, and trying every tender means to rouse the dormant senses. No longer afraid of leaving her, I noiselessly turned back again; and alarmed the house as I went out.

BEN JONSON: *The Alchemist*

- 7 **Either** (a) Consider Jonson's treatment of human folly in *The Alchemist*.
- Or** (b) What might be the thoughts and feelings of an audience as the following sequence unfolds?

Face: Why, now's the time, if ever you will quarrel
Well (as they say) and be a true-born child.
The Doctor, and your sister both are abused.

Kastril: Where is he? Which is he? He is a slave
Whate'er he is, and the son of a whore. Are you 5
The man, sir, I would know?

Surly: I should be loath, sir,
To confess so much.

Kastril: Then you lie, i' your throat.

Surly: How? 10

Face: A very errant rogue, sir, and a cheater,
Employed here, by another conjurer,
That does not love the Doctor, and would cross him
If he knew how –

Surly: Sir, you are abused. 15

Kastril: You lie:
And 'tis no matter.

Face: Well said, sir. He is
The impudentest rascal –

Surly: You are indeed. Will you hear me, sir? 20

Face: By no means: bid him be gone.

Kastril: Be gone, sir, quickly.

Surly: This's strange! Lady, do you inform your brother.

Face: There is not such a foist, in all the town,
The Doctor had him, presently: and finds, yet, 25
The Spanish Count will come, here. Bear up, Subtle.

Subtle: Yes, sir, he must appear, within this hour.

Face: And yet this rogue, would come, in a disguise,
By the temptation of another spirit,
To trouble our art, though he could not hurt it. 30

Kastril: Ay,
I know – away, you talk like a foolish mauther.

Surly: Sir, all is truth, she says.

Face: Do not believe him, sir:
He is the lyingest swabber! Come your ways, sir. 35

Surly: You are valiant, out of company.

Kastril: Yes, how then, sir?
[Enter DRUGGER]

Nay, here's an honest fellow too, that knows him.
And all his tricks. (Make good what I say, Abel,) 40
This cheater would ha' cozened thee o' the widow.
He owes this honest Drugger, here, seven pound,
He has had on him, in two-penny 'orths of tobacco.

Drugger: Yes sir. And he's damned himself, three terms, to pay me.

Face: And what does he owe for *lotium*? 45

Drugger: Thirty shillings, sir:
And for six syringes.

Surly: Hydra of villany!

Face: Nay, sir, you must quarrel him out o' the house.
Kastril: I will. 50
 Sir, if you get not out o' doors, you lie:
 And you are a pimp.
Surly: Why, this is madness, sir,
 Not valour in you: I must laugh at this.
Kastril: It is my humour: you are a pimp, and a trig, 55
 And an Amadis de Gaul, or a Don Quixote.
Druggier: Or a knight o' the curious coxcomb. Do you see?
 [Enter ANANIAS]
Ananias: Peace to the household.
Kastril: I'll keep peace, for no man. 60
Ananias: Casting of dollars is concluded lawful.
Kastril: Is he the constable?
Subtle: Peace, Ananias.

Act 4, Scene 7

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

- 8 **Either** (a) How far do you agree with the proposition that Marvell's poetry is more concerned with ideas than emotion?
- Or** (b) Write a critical appreciation of the following poem, considering in particular the presentation of Marvell's attitudes to love and beauty.

The Fair Singer

To make a final conquest of all me,
 Love did compose so sweet an Enemy,
 In whom both Beauties to my death agree,
 Joyning themselves in fatal Harmony;
 That while she with her Eyes my Heart does bind, 5
 She with her Voice might captivate my Mind.

I could have fled from One but singly fair:
 My dis-intangled Soul it self might save,
 Breaking the curled trammels of her hair.
 But how should I avoid to be her Slave, 10
 Whose subtile Art invisibly can wreath
 My fetters of the very Air I breath?

It had been easie fighting in some plain,
 Where Victory might hang in equal choice,
 But all resistance against her is vain, 15
 Who has th' advantage both of Eyes and Voice,
 And all my Forces needs must be undone,
 She having gained both the Wind and Sun.

JONATHAN SWIFT: *Gulliver's Travels*

- 9 **Either** (a) 'The book for many modern readers is more interesting as a traveller's tale than as a satire.'
Discuss your response to *Gulliver's Travels* in the light of this comment.
- Or** (b) Write a critical appreciation of the following passage, relating it to Swift's presentation of women in the text as a whole.

The women of the island have abundance of vivacity: they contemn their husbands, and are exceedingly fond of strangers, whereof there is always a considerable number from the continent below, attending at court, either upon affairs of the several towns and corporations, or their own particular occasions, but are much despised, because they want the same endowments. Among these the ladies choose their gallants: but the vexation is, that they act with too much ease and security, for the husband is always so rapt in speculation, that the mistress and lover may proceed to the greatest familiarities before his face, if he be but provided with paper and implements, and without his flapper at his side. 5

The wives and daughters lament their confinement to the island, although I think it the most delicious spot of ground in the world; and although they live here in the greatest plenty and magnificence, and are allowed to do whatever they please, they long to see the world, and take the diversions of the metropolis, which they are not allowed to do without a particular licence from the King; and this is not easy to be obtained, because the people of quality have found by frequent experience how hard it is to persuade their women to return from below. I was told that a great court lady, who had several children, is married to the prime minister, the richest subject in the kingdom, a very graceful person, extremely fond of her, and lives in the finest palace of the island, went down to Lagado, on the pretence of health, there hid herself for several months, till the King sent a warrant to search for her, and she was found in an obscure eating-house all in rags, having pawned her clothes to maintain an old deformed footman, who beat her every day, and in whose company she was taken much against her will. And although her husband received her with all possible kindness, and without the least reproach, she soon after contrived to steal down again with all her jewels, to the same gallant, and hath not been heard of since. 10 15 20 25

This may perhaps pass with the reader rather for an European or English story, than for one of a country so remote. But he may please to consider, that the caprices of womankind are not limited by any climate or nation, and that they are much more uniform than can be easily imagined.

Book 3, Chapter 2

ALFRED LORD TENNYSON: *Selected Poems*

- 10 Either** (a) With close reference to at least **three** poems in your selection, explore the ways in which Tennyson presents human relationships.
- Or** (b) With close attention to language, tone and imagery, write a critical appreciation of the following poem, relating its methods and concerns to other poems in your selection.

From *St Simeon Stylites*

Although I be the basest of mankind,
 From scalp to sole one slough and crust of sin,
 Unfit for earth, unfit for heaven, scarce meet
 For troops of devils, mad with blasphemy,
 I will not cease to grasp the hope I hold 5
 Of saintdom, and to clamour, mourn and sob,
 Battering the gates of heaven with storms of prayer,
 Have mercy, Lord, and take away my sin.

Let this avail, just, dreadful, mighty God,
 This not be all in vain, that thrice ten years, 10
 Thrice multiplied by superhuman pangs,
 In hungers and in thirsts, fevers and cold,
 In coughs, aches, stitches, ulcerous throes and cramps,
 A sign betwixt the meadow and the cloud,
 Patient on this tall pillar I have borne 15
 Rain, wind, frost, heat, hail, damp, and sleet, and snow;
 And I had hoped, that ere this period closed
 Thou wouldst have caught me up into thy rest,
 Denying not these weather-beaten limbs
 The meed of saints, the white robe and the palm. 20

O take the meaning, Lord: I do not breathe,
 Not whisper, any murmur of complaint.
 Pain heaped, ten-hundred-fold to this, were still
 Less burthen, by ten-hundred-fold, to bear,
 Than were those lead-like tons of sin that crushed 25
 My spirit flat before thee.

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