



**Cambridge  
Assessment**

# O Level

## English Literature

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**Session:** 1984 June  
**Type:** Question paper  
**Code:** 2000-2002

## Section A. SHAKESPEARE

Answer Question 1 or Question 4 (but not both) and any one other question from this section.

*The Tempest*

1 Read the following passage carefully and then answer, as briefly as possible, the questions which follow it:

*Ariel.* This will I tell my master.

*Caliban.* Thou mak'st me merry; I am full of pleasure.

Let us be jocund; will you troll the catch

You taught me but while-ere?

*Stephano.* At thy request, monster, I will do reason, any reason. Come on, 5  
Trinculo, let us sing. (*Sings*)

Flout 'em and scout 'em,

And scout 'em and flout 'em;

Thought is free.

*Caliban.* That's not the tune. 10

(*Ariel plays the tune on a tabor and pipe.*)

*Stephano.* What is this same?

*Trinculo.* This is the tune of our catch, play'd by the picture of Nobody.

*Stephano.* If thou beest a man, show thyself in thy likeness; if thou beest a devil, take't as thou list.

*Trinculo.* O, forgive me my sins! 15

*Stephano.* He that dies pays all debts. I defy thee. Mercy upon us!

*Caliban.* Art thou afeard?

*Stephano.* No, monster, not I.

*Caliban.* Be not afeard. The isle is full of noises, 20  
Sounds, and sweet airs, that give delight, and hurt not.

Sometimes a thousand twangling instruments

Will hum about mine ears; and sometime voices,

That, if I then had wak'd after long sleep,

Will make me sleep again; and then, in dreaming,

The clouds methought would open and show riches 25

Ready to drop upon me, that, when I wak'd,

I cried to dream again.

*Stephano.* This will prove a brave kingdom to me, where I shall have my music for nothing.

*Caliban.* When Prospero is destroy'd. 30

*Stephano.* That shall be by and by; I remember the story.

*Trinculo.* The sound is going away; let's follow it, and after do our work.

*Stephano.* Lead, monster; we'll follow. I would I could see this taborer; he lays it on.

*Trinculo.* Wilt come? I'll follow, Stephano. 35  
(*Exeunt.*)

## ENGLISH LITERATURE

2000/1

## ORDINARY LEVEL

(Two hours and a half)

Answer five questions in all.

You must answer Question 1 or Question 4 (but not both) and any one other question from Section A (Shakespeare). Your three other questions must be taken from Section B, and must cover at least two books.

N.B. If you answer two questions on any one book, do not base them both on the same material.

- (a) How has Ariel made Caliban angry with Trinculo earlier in this scene? [2 marks]
- (b) What **two** things has Caliban told Stephano to do in order to destroy Prospero (line 30)? [2 marks]
- (c) What, according to Caliban, will be Stephano's rewards? [2 marks]
- (d) What temptation distracts Trinculo and Stephano when they attempt to carry out their purpose later in the play? [2 marks]
- (e) How are they then punished? [2 marks]
- (f) In line 19 Caliban says 'The isle is full of noises'. By brief reference to **two** separate scenes show that both Ferdinand and Alonso are affected by 'sounds and sweet airs'. [4 marks]
- (g) Use evidence from **this passage** to illustrate two contrasting aspects of the character of Caliban. [4 marks]
- (h) Why do you think Shakespeare used a mixture of prose and blank verse in this passage? [2 marks]

*Answer Question 2 or Question 3*

- 2 Give an account of the scenes in which Ferdinand and Miranda appear together, showing how Shakespeare emphasizes their virtues.
- 3 'Prospero has the mysterious power of a magician, but the weaknesses and virtues of an ordinary human being.' Illustrate the truth of this statement by detailed reference to what happens in the play.

*The Merchant of Venice*

- 4 Read the following passage and then answer, **as briefly as possible**, the questions which follow it:

*Bassanio.* Madam, you have bereft me of all words;  
 Only my blood speaks to you in my veins;  
 And there is such confusion in my powers  
 As, after some oration fairly spoke  
 By a beloved prince, there doth appear  
 Among the buzzing pleased multitude,  
 Where every something, being blent together,  
 Turns to a wild of nothing, save of joy  
 Express'd and not express'd. But when this ring  
 Parts from this finger, then parts life from hence;  
 O, then be bold to say Bassanio's dead! 5

*Nerissa.* My lord and lady, it is now our time  
 That have stood by and seen our wishes prosper  
 To cry 'Good joy'. Good joy, my lord and lady!

*Gratiano.* My lord Bassanio, and my gentle lady,  
 I wish you all the joy that you can wish,  
 For I am sure you can wish none from me;  
 And, when your honours mean to solemnise  
 The bargain of your faith, I do beseech you  
 Even at that time I may be married too. 10

15

20

*Bassanio.* With all my heart, so thou canst get a wife.  
*Gratiano.* I thank your lordship you have got me one.

My eyes, my lord, can look as swift as yours:  
 You saw the mistress, I beheld the maid;

You lov'd, I lov'd; for intermission

No more pertains to me, my lord, than you.

Your fortune stood upon the caskets there,

And so did mine too, as the matter falls;

For wooing here until I sweat again,

And swearing till my very roof was dry

With oaths of love, at last - if promise last -

I got a promise of this fair one here

To have her love, provided that your fortune

Achiev'd her mistress. 25

*Portia.* Is this true, Nerissa?

*Nerissa.* Madam, it is, so you stand pleas'd withal.

*Bassanio.* And do you, Gratiano, mean good faith?

*Gratiano.* Yes, faith, my lord. 30

*Bassanio.* Our feast shall be much honoured in your marriage.

*Gratiano.* We'll play with them: the first boy for a thousand ducats.

*Nerissa.* What, and stake down? 35

*Gratiano.* No; we shall ne'er win at that sport, and stake down -

But who comes here? Lorenzo and his infidel?

What, and my old Venetian friend, Salerio! 40

- (a) What has Portia just said, and done, to make Bassanio so happy? [2 marks]
- (b) Explain briefly but clearly for what reasons Bassanio is later persuaded to give away the ring referred to in line 9. [4 marks]
- (c) In line 27 Gratiano says: 'Your fortune stood upon the caskets there.' Explain fully the reason Bassanio gives for rejecting the gold casket. What **two** things attract him about the leaden one? [4 marks]
- (d) What **two** things does Bassanio find, on opening the leaden casket? [2 marks]
- (e) In line 28 Gratiano says 'so did mine too'. Explain in what way Gratiano's fortune also 'stood upon the caskets there'. [2 marks]
- (f) Who is the 'infidel' referred to in line 42, and why is this word used? [2 marks]
- (g) What **two** pieces of bad news does Salerio bring with him? [2 marks]
- (h) What is Portia's reaction to this news, and what characteristic of hers does this reveal? [2 marks]

*Answer Question 5 or Question 6*

- 5 For what reasons do you admire Portia? Remember to refer closely to her words and actions, in support of your answer.
- 6 Each of the following may be said to influence strongly our emotions about Shylock. By referring **closely** to each, make clear how and why **your** feelings about him have been influenced.
- (a) Jessica's behaviour, as it affects her father. [6 marks]
- (b) Shylock's behaviour towards Antonio, at the time when the latter's ships miscarry. [6 marks]
- (c) Portia's treatment of Shylock during the Trial scene. [8 marks]

## Section B

Answer three questions on at least two books from this section.

CHAUCER. *The Nun's Priest's Tale*

- 7 Though scorned by his wife, a cockerel insists that he is in danger from a strange beast, about which he has had a dream. Soon afterwards a sly fox so flatters him that he closes his eyes and crows, enabling the fox to carry him off. But the clever cockerel persuades the fox to open his mouth in order to speak, thus managing to escape by flying into a tree.

This is a brief summary of what happens in *The Nun's Priest's Tale*. Explain why, in your opinion, Chaucer's version of this simple story is still read with enjoyment nearly six hundred years after it was written.

- 8 By close reference explain Pertelote's and Chauntecleer's differing opinions about dreams. Show in what ways the argument is typical of an argument between any wife and any husband.

- 9 At the end of the story the Nun's Priest tells the pilgrims to take the fruit and leave the chaff. Explain what he means by the 'fruit' and the 'chaff', and then show that his comment is suitable by referring in detail to different parts of the story.

CHARLOTTE BRONTË. *Jane Eyre*

- 10 Show that Jane's Uncle John in Madeira plays an important part in the story, by referring in detail to the consequences of:

- the letter he writes to Mrs. Reed;
- the letter Jane writes to him announcing her engagement;
- the letters from the solicitor to St. John Rivers about his will.

- 11 'I saw nothing, but I heard a voice somewhere cry, — "Jane! Jane! Jane!" — nothing more.

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"I am coming!" I cried. "Wait for me!"

- Just before she hears the voice, Jane was entreating Heaven to show her what to do. Why? [4 marks]
- Give a detailed account of her reunion with Mr. Rochester at Ferndean. Confine your answer to the evening of her arrival there. [12 marks]
- Give Mr. Rochester's version of how the quoted words came to be uttered. [4 marks]

- 12 By reference to their conversation on various occasions, illustrate the developing relationship between Jane and Mr. Rochester from their first meeting until she rescues him from his burning bed. What aspects of her character attract him so strongly?

HARDY. *Far From The Madding Crowd*

- 13 The following passages occur at different stages in the relationship between Bathsheba and Troy. Indicate briefly the circumstances in which they appear, and then show the way in which the relationship changes and develops as a result.

- 'Clearly she did not think his barefaced praise of her person an insult now. It was a fatal omission of Boldwood's that he had never once told her she was beautiful.'
- 'She felt like one who has sinned a great sin. The circumstance had been the gentle dip of Troy's mouth downwards upon her own.'
- "Do you know who that woman was?" said Bathsheba, looking searchingly into his face.  
"I do," he said, looking boldly back into hers.  
"I thought you did," said she, with angry hauteur, and still regarding him. "Who is she?"
- "It was light, ma'am, but she wore it rather short, and packed away under her cap, so that you would hardly notice it. But I have seen her let it down when she was going to bed, and it looked beautiful then. Real golden hair."  
"Her young man was a soldier, was he not?"  
"Yes. In the same regiment as Mr Troy. He says he knew him very well."

- 14 By referring in some detail to the scene in Warren's Malthouse when Gabriel first arrives at Weatherbury, illustrate Hardy's ability to amuse us with his portraits of country characters.

- 15 'Throughout *Far From The Madding Crowd* activities connected with the sheep form a background to a number of important incidents in the novel.' Select three such incidents and, by detailed references, illustrate the truth of this statement.

MILLER. *The Crucible*

- 16 By referring to what happens in the first act show to what extent the following are responsible for starting the witch-hunt in Salem: Abigail Williams; the Reverend Parris; Mr. and Mrs. Putnam.

- 17 For what different reasons do Parris and Hale want Proctor to confess at the end of the play? Describe the attempt to make him do so, and explain why he agrees at first but tears up his confession afterwards.

- 18 The author says that his play is about one of the strangest and most awful chapters in human history. Show by detailed reference what seems to you strange and horrifying in *The Crucible*.

*Modern Short Stories* (ed. HUNTER)

**N.B. In answering these questions, you must not use any story twice.**

- 19 'Some of these stories gain their effect by creating a strong feeling of suspense.'  
By close reference to any **two** stories in this selection, illustrate the truth of this statement.
- 20 The editor says 'a full understanding of *Lie Thee Down Oddity* is possibly beyond any of us, but I hope you will like it, and want to think it over'. With detailed reference to the story, say what you think it is really about, and why you like or dislike it.
- 21 Choose **two** of the following stories and, by detailed reference, show how the author has presented violence in each story:

*The Wedge-Tailed Eagle;*

*Tickets Please;*

*Growing-up;*

*Indian Camp.*

H. G. WELLS. *The History of Mr. Polly*

- 22 Mr. Polly calls Fishbourne a 'beastly hole'. Explain why it is that he goes there in the first place, and for what reasons he grows to detest it so.
- 23 Describe the appearance and character of Parsons **and** the fat woman at the Potwell Inn, making clear why Mr. Polly was so attracted to both of them.
- 24 Give an account of Mr. Polly's final visit to Fishbourne to find out about Miriam, **and** of his return to the Potwell Inn. In what ways are these two incidents a suitable end to the novel?

*A Choice of Poets*

(Tennyson, Hardy, Owen, Eliot, R. S. Thomas)

- 25 Read the following poem, and then answer the questions below it:

*Anthem for Doomed Youth*

What passing-bells for these who die as cattle?  
Only the monstrous anger of the guns.  
Only the stuttering rifles' rapid rattle  
Can patter out their hasty orisons.  
No mockeries for them from prayers or bells,  
Nor any voice of mourning save the choirs, -  
The shrill, demented choirs of wailing shells;  
And bugles calling for them from sad shires.

What candles may be held to speed them all?  
Not in the hands of boys, but in their eyes  
Shall shine the holy glimmers of goodbyes.  
The pallor of girls' brows shall be their pall;  
Their flowers the tenderness of silent minds,  
And each slow dusk a drawing-down of blinds.

- (a) By close reference to the subject matter of the poem, explain fully the suitability of the title. [8 marks]
- (b) Referring closely to **two** other poems of Owen's in this selection, point out in what ways these are **different** from the above poem. [12 marks]

- 26 Illustrate Tennyson's ability to create a mood of hopelessness by close reference to *Mariana and Tithonus*.
- 27 'The grimness of the landscape echoes and reinforces the grimness of the men's lives.'  
Show by close reference that this is true of the Welsh countryside and people, as they are presented in R. S. Thomas's poetry.

ENGLISH LITERATURE

2002/1

SYLLABUS C

(PLAIN TEXTS)

(Two hours and three quarters)

**Please read these notes carefully:**

- (i) *The paper is divided into two parts, Section A and Section B. Each Section contains questions on all the set books.*
- (ii) *You must answer **four** questions altogether, taking at least **one** question from Section A and at least **one** from Section B.*
- (iii) *Your four answers must cover at least **three** books.*
- (iv) *If you choose to answer the question on the unseen poem (Question 17), make sure that your other three answers are on three different books.*
- (v) *In Section B there are three questions on each book. These are numbered (a), (b), and (c), and you may answer only **one** of the three.*
- (vi) *The page references are to certain specified editions. Where these are different from the edition you have been using, your teachers will give you the page reference to your own edition.*

## Section A

SHAKESPEARE: *A Midsummer Night's Dream*

1 Read again in Act 4 scene 1 the passages in which Titania, the lovers and Bottom wake up after their various dreams. First read the section when Titania is woken, from line 43 beginning with the words, "Welcome good Robin . . ." and ending at line 99 with the words ". . . with these mortals on the ground". Then read from line 139 when the four lovers are woken up to the end of the scene after Bottom's speech.

In what different ways do you think that these characters have been affected by the experiences of the night?

SHAKESPEARE: *Macbeth*

2 Re-read the last part of Act 1 scene III from the point where the witches disappear (line 79) to the end of the scene.

Write about the different ways in which Macbeth and Banquo react in this scene. How does the relationship between them develop as the play continues?

THOMAS HARDY: *Far From The Madding Crowd*

3 Read again carefully Chapter 35 (XXXV) — At an Upper Window (page 293, Penguin). Here we see the three men most involved with Bathsheba reacting to her marriage. How does their behaviour in the chapter bring out the differences in their characters?

HENRY JAMES: *Washington Square*

4 In Chapter 20 Catherine and Morris make important requests and decisions.

Read through their conversation, beginning (at the bottom of page 97, Penguin Edition) with "Morris watched her for a moment attentively" continuing to the end of the chapter on page 101.

Comment on whatever strikes you as particularly significant in their words and behaviour, especially when you bear in mind how their story ends.

E. M. REMARQUE: *All Quiet On The Western Front*

5 Read again the section of Chapter 9 (IX) which begins on page 133 (Triad Granada Edition), "There's a great deal of polishing being done", and ends on page 137, "The good ones were merely for the inspection".

The Kaiser's visit is described in less than ten lines of print, but it sparks off a discussion that fills more than four pages. What do you feel the book gains from the author's inclusion of this discussion?

TENNESSEE WILLIAMS: *The Glass Menagerie*

6 Jim and Laura have a long conversation in scene 7. Remind yourself of the part that begins (near the top of page 64, Heinemann) with Jim saying "Now, how about you?" and ends with the stage direction at the foot of page 66 "They both laugh".

Tennessee Williams has previously told us, in a stage direction near the top of page 55, what he wants here: "In playing this scene it should be stressed that while the incident is apparently unimportant, it is to Laura the climax of her secret life". In what ways do you see Jim and Laura's conversation between pages 64 and 66 as significant, not just in Laura's secret life but also in the play as a whole?

GEORGE ORWELL: *Nineteen Eighty-Four*

7 Find Part 1, Chapter 7, and re-read the passage in which Winston recalls the fate of Jones, Aaronson and Rutherford. Begin on page 63 (Penguin) at "Everything faded into mist" and end on the top of page 67 at ". . . because a piece of evidence which existed no longer had once existed?"

When you think of the novel as a whole what are some of the things that strike you as interesting in this passage?

## 21 Great Stories

8 Carefully re-read "Eveline" which begins on page 266."

Paying close attention to detail throughout the story, show how far James Joyce has prepared us for what happens in the last section of the story beginning "She stood among the swaying crowd on the station at the North Wall" (page 270).

At the end of the story what are your feelings about Eveline?

## Section B

SHAKESPEARE: *A Midsummer Night's Dream*

(Don't answer more than one of these three questions)

- 9 **Either** (a) "Lord, what fools these mortals be!" says Puck. What kinds of foolishness do you suppose Puck sees in the lovers? Do you agree with him? Do you think the fairies are any less foolish?
- Or** (b) Flute affectionately refers to Bottom as "sweet bully Bottom" whereas Puck dismisses him as "the shallowest thick-skin of that barren sort". What is *your own* response to him?
- Or** (c) Samuel Pepys saw *A Midsummer Night's Dream* in 1662 at a theatre in London and called it "the most insipid, ridiculous play that ever I saw in my life". Others have praised it to the skies for its fun, its poetry, its originality and its imagination. What do *you* think of it? You can, if you wish, write about the effect a particular production of the play had on you.

SHAKESPEARE: *Macbeth***(Don't answer more than one of these three questions)**

- 10 **Either** (a) In the play you have met two kings (Duncan and Macbeth) and heard of another (Edward the Confessor).

From what you have learned from the play about the way they behave as Kings and from what you know about Malcolm, what kind of King do you think Shakespeare wants us to imagine *he* will be?

- Or** (b) There are great changes in Lady Macbeth's state of mind during the play. How does the reader of the letter of Act 1 scene 5 become the sleep-walker of Act 5 scene 1?
- Or** (c) There are as many different ways of directing *Macbeth* as there are directors. Each director has to make crucial decisions about what Shakespeare's play means and how the production will bring out the meaning.

What would you, as director, want to convey to the audience about **one** of the following three difficult problems:

- (i) The witches
- (ii) Banquo's ghost
- (iii) The army scenes in Act 5?

and how would you do it?

THOMAS HARDY: *Far From The Maddening Crowd***(Don't answer more than one of these three questions)**

- 11 **Either** (a) In Chapter 43 (XLIII) — *Fanny's Revenge* — Bathsheba decides to go to ask Gabriel Oak for the truth about Fanny Robin's death but when she has watched him for a few moments she feels she cannot do it.

Explain exactly why she feels unable to knock at the door and speak to Oak. You may write as if you were Bathsheba if you wish.

- Or** (b) At the end of the book Boldwood is not hanged, because he is presumed to be insane. What evidence can you find in the rest of the novel which supports this view of him? How insane do you think he actually is?
- Or** (c) What are the different features of Oak's character which enable him to cope with each of the following:

the death of his flock of sheep  
the fire in Bathsheba's rickyard  
her sheep bloated in the clover  
the thunderstorm?

HENRY JAMES: *Washington Square***(Don't answer more than one of these three questions)**

- 12 **Either** (a) Dr Sloper refers to himself as 'harmless' (end of Chapter 13, page 64, Penguin) but he is obviously far from being so.

What gives him so much power over Catherine, and what are your feelings about the way he exercises it?

- Or** (b) "A weak-minded woman with a large fortune" is how Dr Sloper sees his daughter.

How do *you* see her, by the time you have finished reading the novel?

- Or** (c) Give an account of what you imagine must be going through Morris Townsend's mind after he and Arthur have visited Catherine and Mrs Penniman shortly after the party at Mrs Almond's (Chapter 5). (You may, if you wish, write as if you were Morris).

E. M. REMARQUE: *All Quiet On The Western Front***(Don't answer more than one of these three questions)**

- 13 **Either** (a) Although they encounter so much that is terrifying, the soldiers manage to remain very human. What qualities in them enable them to do this? Try to refer to specific incidents from the book in your answer to this question.

- Or** (b) "I ought never to have come on leave" says Paul at the end of his leave-period. Try to explain carefully what reasons he has for saying this.

- Or** (c) Chapter 9 (IX) describes how Paul has to stab an enemy soldier in a shell-hole, and it concludes with the words (page 151): "Oelrich's rifle cracks out sharply and dry". That might seem a very ordinary sentence, but in the light of the preceding few pages it has great significance. Explore the reasons why that is so.

TENNESSEE WILLIAMS: *The Glass Menagerie***(Don't answer more than one of these three questions)**

- 14 **Either** (a) At the end of his speech on page 18, Tom calls his mother "You ugly-babbling old — witch". But the author, in his introductory note on the characters, says on page 19 (Heinemann) that there is much to admire in Amanda. These two descriptions of Amanda seem to conflict. What evidence do you find in the play to support each of them? Can *both* be true in your opinion?

- Or** (b) In scene 5 (page 34 Heinemann) Amanda says to Tom that he "ignores the fact that the future becomes the present, the present the past, and the past turns into everlasting regret if you don't plan for it".

Consider this statement carefully as it applies to Tom. How does it also apply to Laura, to Jim, and to Amanda herself?

- Or** (c) This play has been criticized for its sentimentality, and praised for its tenderness.

What view do you take of it yourself, and why?

GEORGE ORWELL: *Nineteen Eighty-Four***(Don't answer more than one of these three questions)**

- 15 **Either** (a) Each of the following phrases recurs throughout the novel, often spoken by quite different people.  
Explore as fully as you can the significance which ONE of them has for you at different points in the book.
- (i) We shall meet in the place where there is no darkness.
  - (ii) 2 and 2 make 5.
  - (iii) We are the dead.
- Or** (b) You want your friend who always says "Politics are boring — they're nothing to do with me" to read '*Nineteen Eighty-Four*'. How are you going to persuade this person the book is worth reading?
- Or** (c) As she sits in a cell at the Ministry of Love, awaiting questioning, Julia looks back over her affair with Winston.  
What do you think her thoughts and feelings about their relationship would be? (If you wish, you can write as if you were Julia).

## 21 Great Stories

**(Don't answer more than one of these three questions)**

- 16 **Either** (a) In "The Pearl" we read that Kino's statement: "I am a man" meant for Juanita "that he was half insane and half god. It meant that Kino would drive his strength against a mountain and plunge his strength against the sea". (Pages 328 and 329).  
Read again the paragraph in which these words appear. Show how this idea of "being a man" is treated in two or more of the stories in the anthology and say what you think of the idea. (You may use "The Pearl" if you wish).
- Or** (b) At the end of "The Necklace" Matilda Loisel is told that the diamonds that she had laboured so long to replace were false. Imagine that you are Matilda returning to your husband with the news. Think back over the whole affair comparing your feelings at different stages then with your feelings now, after hearing the truth. Remember to write in the character of Matilda and that you are speaking to Monsieur Loisel.
- Or** (c) The anthology is called *21 Great Stories*. The editors clearly thought that all the Stories were GREAT.  
Choose two stories which interest you and write about them with **one** of the following aims in mind:—
- (i) to show the "greatness" of each of them.
- or** (ii) to show that one has qualities of "greatness" while the other may be good but hasn't these qualities.

17 Read the following poem carefully a number of times. It was written about 140 years ago, and concerns a simpler world where a journey might be made by a small boat and on foot. (Perhaps the boat is a canoe? Perhaps the farm is on an island?) The poem concerns the sensations of a man journeying to meet his lover, and their meeting.

Write about the poem, saying whether you agree with me that the words chosen by the poet, and the way he uses them, make the sensations vivid and urgent to a reader. Would you say that it is an interesting poem? Try to explain your answer — but keep to the poem as a poem.

## MEETING AT NIGHT

The grey sea and the long black land;  
And the yellow half-moon large and low;  
And the startled little waves that leap  
In fiery ringlets from their sleep,  
As I gain the cove with pushing prow,  
And quench its speed i' the slushy sand.  
Then a mile of warm sea-scented beach;  
Three fields to cross till a farm appears;  
A tap at the pane, the quick sharp scratch  
And blue spurt of a lighted match,  
And a voice less loud, through its joys and fears,  
Than the two hearts beating each to each!

ROBERT BROWNING